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C O N T E N T S

Qanon as a Transmedia Storytelling

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Abstract

The communicative nature of QAnon's most ambitious contemporary conspiracy theory is the focus of this study. According to some preliminary speculation, QAnon's incredible popularity lies in its superficial resemblance to an alternate reality game and a live-action role-playing game. This is true, but the authors present a system of arguments proving that QAnon is primarily a transmedia project with all its inherent properties. Analysis of the QAnon open narrative system reveals the mechanisms of its work and sheds light on its prospects. The question of the spontaneity or purposefulness of the QAnon project remains unclear, the authors left it out of the equation, since this is not so much a scientific problem as a socio-political one. The authors preface their analysis with a reflection on conspiracy theory, which is essential for understanding the phenomenon under study. It is emphasised that there is a close link between conspiracy thinking and other ways of making sense of reality, in the humanities and social sciences it is traditional to identify the hidden motives behind what is happening. The content of conspiracy narratives usually has predictable elements. QAnon conspiracy theory has been found to follow all seven principles of transmedia narrative.

Keywords: conspiracy theory, Qanon, transmedia storytelling, Donald Trump, "rabbit holes".

1. Introduction

The idea for this article came from an assumption by American game designer Reed Berkowitz (Berkowitz, 2020), that the incredible popularity of the newest conspiracy theory QAnon lies in its obvious similarities with the alternate reality game (ARG) and live-action role-playing game (LAPR). It is reasonable that, such a statement required double-checking. The fact is that the ARG phenomenon can be perceived as a manipulative means, and hence actualize the ethical problems of gamification (Marczewski, 2017; Volkova, 2018) which in turn emphasize the need to develop media competencies (Camarero et al., 2019).

But as we began to analyze this conspiracy theory more closely for the characteristics of ARG and LARP, we increasingly detected signs of a transmedia narrative and consequently increasingly concluded that QAnon conspiracy theory is essentially a transmedia project.

Recent studies have shown, first, that conspiracy thinking was widespread among intellectual and political elites in previous centuries (Bratich, 2008; Butter, 2014; McKenzie-McHarg, 2019; Zwierlein, 2013); secondly, there is a close connection between conspiracy thinking and other more "legitimate" ways of making sense of reality, in particular, the goal of many critical studies in the humanities and social sciences is to reveal the hidden motives of events (Boltanski, 2014).

For our further study, the most important will be following theses:

1) Conspiracy theories are not the same thing as conspiracies. A conspiracy is an actual plot planned and/or carried out by two or more people. Conspiracy theories are thought constructs based on a conspiracy worldview. The conspiracy worldview, as the American religious scholar and political scientist Michael Barkun rightly points out, assumes that "the universe is governed by design rather than by randomness"(Barkun, 2013: 8), and proceeds from three principles (Table 1).

Table 1. The three Barkun's principles

Nothing happens by accident	"Conspiracy theories imply a world based on intentionality, from which accident and coincidence are excluded. Anything that happens occurs because it has been willed" (Barkun, 2013: 8).
Nothing is as it seems	"The appearance of innocence is deemed to be no guarantee that an individual or group is benign" (Barkun, 2013: 8).
Everything is connected	Since there are no coincidences, patterncan be found everywhere, even though they are hidden from view.

2) Thought constructions are formalized in the form of narratives - stories that people tell in an attempt to interpret socially significant events, certain historical phenomena, or even the course of history as a whole. The content of conspiracy narratives usually has predictable elements.

3) Conspiracy narratives, just like narratives in general, can be deployed in a great number of formats: in words, graphics, memes, audio or video, games. And since we have mentioned games here, it should be said that conspiracy theories are often compared to them (Yablokov, 2020).

2. Materials and methods

To confirm our hypothesis that QAnon is, in fact, a transmedia project, we will first define its distinguishing attributes.

The term transmedia was first used in the book Playing with Power. The author, Marsha Kinder, used it in collocation "transmedia intertextuality" that defined "a specific network[s] of intertextuality constructed around a figure or group of figures from pop culture who are either fictional [...] or "real" as Garfield or the Ninja Turtles" (Kinder, 1991: 122).

The term "transmedia storytelling" was introduced into scientific discourse by American media researcher Henry Jenkins in 2006 in his book "Convergent Culture" (Jenkins, 2006).

Jenkins defined it as "a transmedia story unfolds across multiple media platforms, with each new text making a distinctive and valuable contribution to the whole. In the ideal form of transmedia storytelling, each medium does what it does best – so that a story might be introduced in a film, expanded through television, novels, and comics; its world might be explored through game play or experienced as an amusement park attraction." (Jenkins, 2006: 95-96). So, summarizing many definitions that appeared after Convergence Culture was published, we should establish that "transmedia storytelling is the process of creating open narrative systems (a "unified and coordinated entertainment experience" (Jenkins, 2007) consisting of an endless series of relatively autonomous episodes conjoined by a common universe or recurring character. These episodes get created and dispersed across multiple delivery channels using several (ideally, the more, the better) information and communication technologies (media), as well as non-ICT means. At the same time, the general narrative has to be constructed in such a way that

a)   allows for an extension of new information about the characters;
b)   allows for introduction of new characters;
c)   allows for a new development of the plot;
d)   does not duplicate with other media an experience that has already been experienced once (i.e., to create a unique experience);
e)   avoids contradictions;
f)   and, ideally, allows for widespread fan participation in the creation of the universe of history (Algavi, Al-Khanaki, 2020: 25-26).

Table 2. The attributes of the transmedia project, which G. Jenkins called the "seven core concepts of transmedia storytelling" (Jenkins, 2009), include:

spreadability vs. drillability	the qualities of a story that determine the course of audience engagement in the narrative process: the horizontal or vertical level
continuity vs. multiplicity	the principles imply two different interpretive strategies: following the canon or creating alternate plot arcs
immersion vs. extractability	these properties are responsible for the interaction between history and the audience's everyday experience
worldbuilding	is the primary goal of transmedia narrative, which is ultimately nothing less than an open narrative system-the totality of all available fragments based on an expanding diegetic world and its lore
seriality	the principle that determine the structure of the narrative system
subjectivity	"the point of view from which the story is told or from which the event of the story is perceived by the protagonist" (Tamarchenko, 2001)
performance	a quality that actualizes the function of a cultural attractor, enabling the audience to collaborate in creating a transmedia story

So we have begun to detect these particular attributes in the QAnon conspiracy theory.

3. Discussion

The main plot of QAnon as it took shape by the fall of 2022 is simple: there are dark forces, the so-called "Satanic Cabal", that has been nurturing a sinister plan to seize power over the world and destroy humanity for millennia. After World War II, they managed to establish control over most of the world leaders and persuaded them to transfer some of their countries' sovereignty to supranational structures, created, incidentally, with the consent and direct participation of these very countries' leaders.

However, the forces of light do not slumber, and to fight against the "satanic cabal" during the presidency of J.F. Kennedy, a secret group of high-ranking military officers and scientists was formed, which "assists humanity bringing us to a shared timeline of Light" (In5D, 2019), along the lines of J.R.R. Tolkien's "White Council". This group got known among QAnon supporters as the White Hats. Sixty years after its founding, they finally chose a leader capable of leading a crusade against the dark forces: Donald Trump. Of course, Donald Trump will not be alone in this final battle. Some world leaders and warlords "started to realize what was happening and decided to plan a takeover of this global Cabal who have destroyed our planet through their wars" (In5D, 2019), and openly or discretely decided to support the 45th President of the United States in his fight. And then, as in any heroic epic, Donald Trump and his associates and supporters go through a series of challenges sometimes successful, sometimes unsuccessful, and there is no end in sight to the struggle between good and evil. To date, the main narrative of QAnon has been formed around a key event: the storm.

Conventionally, the story can be divided into three phases:
1) the calm before the storm,
2) the storming of the Capitol (the supposed storm), and
3) the calm.

With each stage, the narrative shapes anew. We can say that the story develops according to a standard structure: the beginning, the development, and the climax, although there is no finale as such.

The first stage is the active spread of the conspiracy theory. User Q (the puppet-master) outlined the boundaries of the world of QAnon, and, in turn, users of Internet forums filled it with content. After a certain period in time, the story had main characters and their opponents, a deeply integrated out storyworld.

The second phase can be called a climax. After Joe Biden's victory during the 2021 presidential election, his rival, former U.S. President Donald Trump called on his supporters, among whom were QAnon followers, not to recognize the results of the vote. On January 6, 2021, a crowd of protesters broke through U.S. Capitol security and occupied part of the building for several hours.

One of the most famous supporters of the widespread U.S. conspiracy movement QAnon, Jacob Chanceley, a QAnon shaman, has been sentenced to 41 months in prison for his part in the Capitol takeover.

The third stage is marked by the splinting of the general narrative. Although the main stories in the QAnon cycle are still centered on Trump, parallel stories corpus takes shape, since in the emerging lore Trump's predecessor was none other than John F. Kennedy, and Trump's crusade itself was preceded by a series of events, also reflected in the QAnon lore, and spin-offs and crossovers. As a result, QA is increasingly beginning to build on the principle of seriality, that is, by branching narratives into episodes, each of which contains intrigue (for example, where did Q go in late 2017 and why did he return to 4chan in June 2022), motivating the viewer to return to the story and its next episodes.

4. Results

The emergence of QAnon was preceded by the Pizzagate conspiracy theory. It originated in November 2016 after John Podesta's emails were leaked (in May 2016) and published on Wikileaks (in November of that year), which conspiracy theorists believed contained ciphered information detailing child sexual abuse (Rothschild, 2021). The conspiracy thinkers claimed that high-ranking members of the Democratic Party sexually abused children at a pizza parlor in Washington, D.C. Claims of child sexual abuse and the primary role of the Clinton family in that abuse became a key part of the QAnon beliefs, but over time the role of the Clintons diminished in favor of more general conspiracy claims. The world's elite of child traffickers came to the fore, using them for sexual exploitation (Kang, Frenkel. 2020). This example shows us how QAnon can introduce new characters: it integrates various conspiracy theories and can transform the main narrative. While initially, the "protagonists" were Hillary Clinton, her family members, and her inner circle, during the time Donald Trump took their place as a fighter against the evil of the world.

Although QAnon's conspiracy theory almost immediately received into itself Pizzagate, it went much further, incorporating elements from other conspiracy theories. This allows the narrative to form new details about the characters. One of the earliest rumors spread by QAnon followers was that Hillary Clinton, her daughter Chelsea, and Senator John McCain had been accused of child abuse in the past and had even been arrested. Later, other rumors began to spread within QAnon – for example, followers of the conspiracy theory claimed that there was some "snuff" video of Hillary Clinton and her aide Huma Abedin killing a child and drinking its blood (Emery, 2018).

It's obvious, that the original narrative of The Storm emerged and took shape from the suggestion to follow Huma. In addition to the belief that the country is led by some group ("the deep state") that has given the country up to plunder and desecration by a secret world government, there are elements of messianism in QA. QA supporters believe in the arrival of the true president, who, with the help of loyal politicians from the secret international group "White Hats" and the "loyal" military, can defeat the "deep state" and restore U.S. sovereignty. Two eschatological narratives stand out in this story: The Great Tribulation and Judgment Day. It is these that have expanded The Storm narrative and incorporated many other conspiracy theories into it, thus making QA a super conspiracy theory according to Michael Barkun's classification (Barkun, 2013).

We can see that each particular conspiracy theory, while possessing a certain degree of autonomy, is an "entry point" for obtaining a general view of the conspiracy (Palmer, Petroski, 2016). We can then move from one theory to another, from the periphery to the core, or from the core down to the periphery, choosing our way and determining in what order we want to get to

know the story. "The point of entry" or "rabbit hole" is a metaphorical door that opens the passage from the real world to the fictional world (Jones, 2008).

Such a structure of the QAnon general narrative allows, with the right approach, to avoid repeating past experiences, as "rabbit holes" have a significant feature that is a spontaneous and unplanned nature. It manifests itself in the following way. The Twitter account of the strategic command of the U.S. Armed Forces has published a tweet with the strange content of ";l;;gmlxzssaw". This message became especially popular in the circles of QAnon supporters. They believed that the text contained a ciphered message about the status of Q. One of the decryptions was the text "Q ACQUITTED" (Thalen, 2021). Thus, the involved users, guided by the abstract notions of the "fighter against world evil", create "rabbit holes" for new supporters.

In some cases, because of the spontaneous nature of "entry points," this can lead to the duplication of the experience, still, the process in which content is created by the players, not the author, allows QAnon to develop on its own, despite the wishes of the one who launched the project.

As Sascha Lobo, a columnist for Der Spiegel magazine who specializes in Internet-related topics puts it the ability to add new details to the QAnon puzzle was a key factor in turning it into "the most successful and most dangerous modern conspiracy theory on the Web" (Lobo, 2020)

From this comes another important feature of transmedia projects: subjectivity. In order for subjectivity to emerge, extension are incorporated into the project (in our case, any integrated stories that differ from the main narrative), which can help reveal unknown aspects of the story's world, expand the timeline, and show the story of secondary characters. Such extensions provide the viewer with a subjective experience of the story.

The story proved significant and appealing to the audience, so users began, on the one hand, to share it with their acquaintances on social networks, the blogosphere, forums, chat rooms, etc., so the information got dispersed across multiple delivery channels. And on the other hand, "digging deeper," commenting, evaluating, looking for missing details, hidden motives and connections, and framing theories.

Thus, the first thing that catches the attention is the properties of QAnon that Jenkins has pointed out as integral to transmedia projects – spreadability and drillability, i.e. the ability of the story to engage the public in the creation and distribution of content across social networks, increasing its economic and cultural value.

In addition, QAnon has the property of extractability. It allows its followers to take certain aspects of conspiracy theory away "as resources they deploy in the spaces of their everyday life" (Jenkins, 2007). It is also the basis for the new stories' creation in QAnon. People project their experiences onto other aspects of their everyday social or political life and try to look for patterns where there may not be any.

QAnon's narrative has expanded beyond the U.S. and found supporters in many countries around the world. Collaborative creativity and widespread fan participation in the creation of the universe make it possible to change its narrative structures but still remain within the framework of the created world. In Germany, these views are presented by the "Reichsbürgers," in Britain by Brexit supporters. The British QAnon activists called ex-Prime Minister Boris Johnson an ally of Trump, the "savior of the world."

Broad fan participation in the creation and expansion of QAnon is one of the major drivers in its spreading, and thus in "winning" a new audience.

Although QAnon supporters often use platforms such as social networks or discussion boards, their activities occasionally require not just virtual contributions. In Jenkins' classification, the QAnon, like some other transmedia projects, uses fan performance.

On November 2, 2021, several hundred supporters of the QAnon gathered in Dallas, at the site of John F. Kennedy's assassination, in anticipation of the appearance of JFK Jr. Although the son of the 35th President of the United States died in a plane crash in 1999, proponents of the conspiracy theory believe his death was staged 22 years ago, so now he is to appear to reveal the secret (Dickson, Monacelli, 2021).

However, within QAnon, it is hard to avoid contradictions outside the general narrative. It is due to the ability of followers to develop, deepen, and expand the plot as they see fit. Contradictions among QAnon supporters can be seen, for example, in the context of an ongoing conflict between Russia and Ukraine.

For example, the image of Russian President V. Putin in QAnon was initially positive, as he rejects the New World Order, the very idea of global government, and promotes national

sovereignty. He also supports a revival of Christianity in Russia and often emphasizes its importance to a moral and sustainable society. But this has changed since the conflict began. Followers have emerged notably John Sabal (known as QAnon John), who condemns V. Putin and his actions.

Several interpretations of what is happening have emerged: some believe that the fighting is a psyop, or a movie, while others believed that Ukraine was attacked by another country under the Russian flag (Gilbert, 2022).

5. Conclusion

QAnon has features integral for transmedia projects. So summarizing the results, we highlight the following points.

1. Supporters of QAnon actively use social networks and various forums to discuss or promote new ideas, so the Qanon narrative has a quality of spreadability.

2. The abundance of material on different platforms creates a sense of continuity.

3. Some alternative versions of the narrative get dispersed across multiple platforms, and people choose which alternatives they will believe, which represents subjectivity.

4. QAnon uses game mechanics very similar to alternate reality games to engage (immersion) audiences.

5. The QAnon narrative has the property of extractability, that is, it allows people to derive from conspiracy theory some elements that they will project into their daily lives.

6. QAnon is constructed on seriality, that is, the division of the story into episodes, each of which contains an intrigue that motivates the viewer to return to the story and its next sequences.

7. QAnon pays special attention to worldbuilding. The world of story is quite stable, and other conspiracy theories can be successfully integrated into it, suggesting multiplicity.

8. QAnon, like some other transmedia projects, uses performance with audience participation.

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Grammar of Media and Features of the New Normativity

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Abstract
The article deals with new phenomena in grammar (first of all morphology), which in many ways change the ideas of normativity in this area, and these new phenomena are formed and replicated by modern media. These are the expansion of the boundaries of graduality, changes in the configuration of generic oppositions of anthroponyms, a new syntagmatics of nouns with collective semantics, deepening the pluralization of abstract nouns, eliminating lacunae connected with the state category words. These processes confirm that modern normativity is largely created in the medial space (and not within the framework of artistic and fictional discourse, as it traditionally happened). In the article the authors focus on those changes in grammatical morphological forms that, in their opinion, modify the norm and increase the new normativity features. According to this article idea a number of changes in grammatical forms and categories in the media are significant not only within the relevant contexts, but also it fixes significant changes in the norm itself. Based on this, the authors propose a descriptive and analytical interpretation of grammatical forms used in modern media. Philological hermeneutics with an emphasis on explanation as well as the linguopragmatic analysis were used to explain grammatical processes. The studied "transformations" of norms in media are connected not with damage to the language. On the contrary, they may indicate a natural compensation of systemic lacunae, the realization of new system potencies, which means that they fully correspond to ecological thinking.

Keywords: grammatical form, media grammatics, normativity, dynamics of normativity, grammatical lacuna, grammatical lacuna, grammatical lacuna elimination, media, media and features.

1. Introduction

Grammar as a whole, especially morphology, is traditionally identified with the dominance of the system norm, taking into consideration its features such as traditionality, authority, sustainability, obligatoriness, uniformity, selectivity, codification, stability (or "flexible stability"). Of course, strong literary texts have always presented examples of deviations from the standard, almost always proved by the content, but understood only as deviations from the norm and invariably implying it. The author's usage in media texts (interpreted in different ways: as intentional form, intentional anomaly, etc.) not only did not destroy the norm, but it itself was identifiable only due to an unshakable normative standard. We will focus on those changes in grammatical morphological forms that, in our opinion, modify the norm, increase the features of the new normativity.

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2. Materials and methods

According to this article idea a number of changes in grammatical forms and categories in media are significant not only within the relevant contexts, but also it fixes significant changes in the norm itself. Based on this, the authors propose a descriptive and analytical interpretation of grammatical forms used in modern media. Philological hermeneutics with an emphasis on explanation, the linguistic-pragmatic analysis were used to explain grammatical processes, because grammatical semantics "is connected with all the subtleties of conceptualization, as well as with socio-cultural and pragmatic factors" (Borodai, 2020: 591).

3. Discussion

The distinctive feature of the language system (at all the levels of its manifestation) is the lacunarity arising from the asymmetry of the signifier and the signified. Taking this into consideration, the formal incompleteness of the paradigm turns out to be a fundamental property of the language, and not an accidental phenomenon. If, according to cognitive science, the grammatical system is considered to be a reflection of the nationally specific worldview features, then not only filled cells are important for grammatical description, but also the natural absence of some forms. And further, it seems natural to eliminate lacunae more or less regularly, which, for a number of reasons, is most clearly manifested in media discourse (Akay, 2020). Modern media is new social and linguistic reality (Boulianne, 2019; Deligiaouri, 2018), and it is no coincidence that whole scientific fields – media linguistics and media stylistics – study media texts today. Media discourse is considered to be a special language formation prevailing in modern communication as a media dialect.

"The special social significance of the medialect is due to the fact that today it determines the essence of all the active language processes, it has a strong influence on all the language forms, including the literary language" (Polonsky, 2018: 230), it was pointed out the culturological conditionality of the function of the standard for the language (Polonsky, 2010).

In the media language, different communicative strategies and tactics providing a perlocative effect are in demand (Fitzpatrick, 2018; Jang, Kim, 2018; Kulikova, Barabash, 2022; Kulikova, Tedeeva, 2022; Manca, 2020; Shin et al., 2022), and in good media, not only lexical means of implementing these strategies are used, but also more subtle signals such as grammatical means.

For example, it was the media that introduced a special manifestation of the lexicogrammatical category of collectivity according to the formula "adjective *kollektivnyi* (collective) + anthroponym": *"And then it turned out that the kollektivnyi* (collective) *Alexander Prokhanov was right"* (Polupanov, 2022: 19).

The media introduce into the Russian language constructions with analyte adjectives, which can actually be any noun:

"Fishing (phishing) *is the process of luring confidential information from a person in order to steal money or commit fraudulent actions.*

- The task of fishing-zlodei (phishing villains) *is, – says the developer of Internet services Alexey Shcherbakov, – to look as convincing as possible"* (Petushkova, 2022: 8);

The calculation goes to the sea sale of oil to India and China, which sooner or later will overcome its kovid-problemy (covid problems) *and start a period of active recovery* (Titov, 2022: 2).

In the media, lacunae in parts of speech are eliminated, for example, it is the comprehensive expansion of the normatively limited group of state category words, for example new derivate *kovidno* (predicative adverb from *covid*): *Budet li KOVIDNO?* (the author used pun intended*:* will it be *covid?*) (Ilyasova, 2021: 171).

For example, the headline of the article by N. Sorokin *"Nam fioletovo"* (the author used pun intended*:* It's purple for us) (Sorokin, 2022: 3).

Russian grammarians (L.V. Shcherba, V.V. Vinogradov, etc.) who studied state category words in the middle of the last century noted the limitations and vagueness of this part of speech.

For example, the use of the words *nezhno* (lovingly) or *nadezhno* (securely) in the syntactic function of an adverb has always bewildered.

Of course, there were deviations from this rule and they were even recorded in academic grammars. For example, A. Shirvindt used deviant units in his memoirs *"Ahead of the obituary"*.

"There is a glimmer of hope for the discovery of the recipe for immortality, it becomes raduzhno (rosy) *and nadezhno* (securely) (Shirvindt, 2019), however, these were just individual

author's deviations. Nowadays, this process has become large-scale. The rich illustrative material is presented in the research by Akay (Akay, 2020)

One of the striking manifestations of the dynamism of grammatical and word-forming forms in modern media is connected with the activation of the correlates of feminine anthroponyms, often called feminitives (Kulikova et al., 2021: 253). Of course, these forms themselves are not new (many of them are at least two centuries old), but they have always remained on the periphery. They were brought to life solely under the influence of textual conditions. However, today, in our opinion, the situation is radically changing, because these forms have begun to claim central positions. The fact is that under the influence of the media, their positions positions are strengthening in the official business style of the Russian language, closed to them before.

The nomination *rezhisserka* (female – film director) appeared in the documents of the Moscow International Film Festival of 2021, but this form became known to the general public, of course, thanks to the media:

"I mean, the film was criticized for misogyny, mainly because of the imagined rezhisserka (female – film director) *Sasha Tapochek, which you yourself were hiding behind"* (Nozdryakov, 2022: 17).

"One joy in the film is an energetic girl, a spetsialistka (female – specialist) *in cipher, whom father and son forcibly dragged into their company and did not lose"* (Kondrashov, 2022: 26). The word *spetsialistka (female* – specialist) tends to business (rather than colloquial) discourse, and the female correlate seems to be a landmark phenomenon.

For example, the use of a feminitive from a military rank in the media: the title of the article by D. Popov: *Admiralka* (female – admiral) *and other "diversities"* (Popov, 2022: 6)

Recently, feminitives have sometimes been attributed to destructive phenomena (Wang Yanbing, 2018; Guzaerova, 2017, 2021).

It was often pointed out that feminitives convey negative pragmatics, that they are bright pejoratives, whereas when using them, this is not always taken into consideration (Annushkin, 2021). However: "... if a few years ago the word *avtorka* (female – author) could only be found in a narrow circle of *aktivistki* (female – activists), now *blogerki* (female – bloggers), *kuratorki* (female – curators) and *organizatorki* (female – organizers) are becoming mainstream" (Bobyleva, 2021: 211). That is, the possibilities of feminitives are greatly expanding: they are needed not only to convey pragmatic shades of meaning (although this function remains), but also as neutral nominations suitable for informative media genres and in general for official business communication. This shift occurred under the influence of the mass media use of these forms in neutral contexts.

4. Results

Significant changes have occurred in the system of plural forms of the noun. Eighty years ago, the Explanatory Dictionary of the Russian language, edited by D.N. Ushakov (Tolkovyi slovar'..., 1935–1940), gave huge lists of words of non-specific semantics with the mark "there is no plural form". Later, explanatory dictionaries, for example the Grammatical Dictionary of the Russian Language by A.A. Zaliznyak (Zaliznyak, 1977), abandoned the uninformative mark "there is no plural form" and agreed with the potentiality of plural forms in most of abstract and real nouns.

Today, only collective nouns with a morphemic index of collectivity remain persistent singularia tantum, while the overwhelming number of abstract nouns have a numerical paradigm. For example, the usual pluratives such as *riski* (risks), *vyzovy* (challenges), *initsiativy* (initiatives), etc. Of course, there remain obstacles of a morphological essence (for words such as *gore* (grief), *zlost'* (anger), etc.). All these changes also occurred under the influence of media, where plurals were "run-in" and got its usuality.

The new role of media in changing grammatical reality is clearly presented by the example of the category of degrees of comparison. Comparatives and superlatives from adjectives and even nouns, the semantics of which normally does not imply gradations, were typical for artistic (especially poetic) discourse throughout XIX and XX centuries, however, it was always an artistic technique not pretending to change the systemic normativity as a whole.

Examples like *I am odinoche* (lonelier) *than all the people in the world* (Severyanin, 1987), *volchei* (more wolfish) *than wolves, lisee* (foxier) *than a fox...* (Yevtushenko, 2018) were considered to be precisely means of enhancing textual expressiveness within the framework of the author's idiostyle (according to researchers of M. Tsvetaeva's idiostyle several dozen non-

normative forms of degrees in her texts are conceptually significant). We see a new phenomenon in the fact that such forms are no longer perceived as anomalous, especially deviant, as an exclusively textual means of expression, but become signs of such large-scale conglomerations as the media language (*tsentree* (more central) *than Moscow*) or the language of advertising (*yablochnee* (more applesauce) *than apples*, *limonnee* (more lemony) *than lemons*),

"We answered all the questions clearly and positively. Private property – yes. And for recent years it has never been said that this will be canceled. Oligarchs? So, they are samye oligarkhistye (the most oligarchic) *in the world!"* (Karelin, 2022: 7);

The title of the article by T. Ustinova *"Vse chudesatee i chudesatee"* (It's getting more wonderful and more wonderful) (Ustinova, 2023: 20) (comparative from the plural form of the noun *chudesa* (miracles)

B. Norman is quite right that the change in the grammar of the media language is determined by the statistically recorded increase in the number of comprehensively presented features of language units (Norman, 2021), and this is extremely true in relation to the forms under consideration.

The same with the forms of the future tense participles (active voice), which were sporadically found in texts of the XIX – XX centuries, but in modern media they have become frequent (despite the norm fixed by academic grammars about their absence).

S. Kholod (Kholod, 2022: 377-380) writes about hundreds of cases of the use of such forms in the Runet, which is obviously connected with the law of economy of linguistic and mental efforts.

Forms such as *svyazhushchikh* (will be binding), *povliyayushchikh* (will be influencing), as is known, denote potential features (*svyazhushchikh* = that will bind, *povliyayushchikh* = that will influence). As it is known, this missing link in the verb formation of the Russian language is presented in other languages (for example, in Latin), and on this basis, this phenomenon was evaluated not only as an intralingual, but also an interlingual lacuna. It is in media where the elimination of this lacuna is actively carried out, and, it must be admitted, it is in media where the very problem is also discussed (and not only in linguistic scientific works): *"for example, I have always been surprised by the absence of future participles in the Russian language. Who came up with this idea? Why can't we say a "voidushchii"* (will be incoming) *person, "a poletyashchii* (will be flying) *ball", after all, the meaning of these phrases is clear without translation"* (Bak, 2021: 11).

The language cultivation, that is, the maintenance of all its useful features and manifestations, since antiquity, when the very idea of cultivation was born (Khazagerov, 2022: 232), remains one of the most effective ideas to this day.

Thus, the new normativity in this area turns out to be due, among other things, to the general trend towards economy of the means of expressing grammatical semantics.

The analysis of modern media texts makes it possible to conclude that there is a growing trend of increasing communicative and pragmatic significance of grammatical forms, and, therefore, the intentionality of their choice by the authors of media texts, it also depends on the media space segment presented media texts. The noted trend is realized due to a consistent intentionally motivated choice of language units, the normativity/non-normativity or linguoecology/non-linguoecology of which is largely determined by the context. The addresser may intentionally create contexts in which the language unit semantics, including grammatical semantics, as a rule, is ambivalent, and the addressee's evaluation of the parameters specified above is not rigidly fixed.

Thus, the use of such units in modern media texts is determined by the intention of the author, but provides a greater degree of communicative freedom to the recipient-reader, since it is the author of the media text who determines for himself, and in some segments of the media space for others (for example, by commenting), the permissibility of the functioning of certain units in the media text. Modern media texts reflect a focus on usage (colloquial speech), but they practically start to displace the literary text from the position of the standard. Perhaps this is due to criteria similar to the norm itself such as common usage, general acceptance, moreover, it is necessary to supplement this list with the criterion of accessibility syncretic by its essence.

Analyzing grammatical characteristics of modern media texts made it possible to outline a hierarchically organized (taking into consideration the regularity of forms) system of typical linguistic units such as feminitives, analyte adjectives, plural forms of nouns, comparatives, superlatives, state category words. Relatively recently, a model of a stable nomination according to the formula "adjective *kollektivnyi* (collective) + anthroponym" has been formed, the choice of

such a nomination determines the system of author's evaluations presented in the media text and makes it possible to predict the secondary evaluation of the text by the recipient-reader.

5. Conclusion

In modern media linguistics the opinion has been strengthened that the "health" and "well-being" of the language is based on the diversity and richness of forms of expression, which is ensured, among other things, by eliminating grammatical lacunae. In our opinion, it is possible to talk about the formation of a new linguistic object – the grammar of the media text. As a result of the research, classes of grammatical units stabilizing this object and determining the representation of grammatical categories in the media text have been identified. These units are divided into two groups of phenomena: systemic and asystemic units. Systemic units include units representing grammatical categories as oppositive ones. Asystemic are units for which there are no oppositions at the moment, but oppositions can be formed, for example, on the basis of the tendency to analyticism presented in the language, such units for which opposition is only potentially possible. Asystemic are units for which oppositions have not been formed yet, but can be formed (for example, on the basis of the tendency to analyticism presented in the language), or such units for which opposition is only potentially possible. If units of the first type can be used intentionally or not intentionally in media texts, then units belonging to the second type can be used only intentionally. Of course, such a complex phenomenon as the grammar of media text requires further special research. The studied "transformations" of norms in media are connected not with damage to the language. On the contrary, they may indicate a natural compensation of systemic lacunae, the realization of new system potencies, which means that they fully correspond to ecological thinking. In the future the conclusions can be further verified based on the analysis of the national corpus data, first of all, on the comparison (taking into consideration the specified criteria) of the data of the main and publicistic sections of the National Corpus of the Russian language. Such an analysis is important because its results makes it possible to supplement the lexicographic characteristics of tropes and figures used in media texts.

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University Students' Readiness for Teaching Media Competence

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Abstract

The article presents some actual experience of introducing media education in modern higher education. The authors present a review of current Russian and foreign publications that consider media education as an important factor in the professional training of present-day university graduates.

The article also outlines the main directions for integrating media education in extracurricular activities of contemporary university students, including a wide range of creative and educational activities. All of them are aimed at expanding university students' knowledge about the world of media culture, actualizing their interest in media creation and media education projects. Curricular and extracurricular forms of media education are focused on solving the major task of promoting media competence among young people, which is one of the key vectors for successful exploration of the today's information field, the ability to think analytically, master the argument, strengthen the evidence base of one's own reasoning, include creative amateur media production.

Keywords: media, media education, media competence, university, types and forms of media education, university students.

1. Introduction

Mass communication occupies a special place in modern education. The means of mass communication and their integral part – media culture, are a necessary component of the information society culture. "Informatization has led to an increase in the volume of students' knowledge of global and local systems, networks and databases, the emergence of fundamentally new technologies, to a new culture, to a new type of society" (Zharkov, 2021: 198). Numerous media (television, press and the Internet, etc.) offer the younger generation a preferred set of behaviors and activities, define standards in various areas of life.

In this regard, the importance of media education is significantly increasing nowadays. The competences related to the ability to critically comprehend and analyze texts of mass communication, to define true and false media information, to choose and use positive educational and developing media content in training have become vital for the younger generation in our present-day mediatized society where the amount of varied media information is daily growing.

It is quite obvious that university students – future psychologists, school teachers, organizers of work with youth and other professionals who will be engaged in professional activities with the younger generation should be ready to use media education in their future teaching.

At the same time, A. Knyazheva proposes to understand the readiness for media educational activities as "a type of professional readiness that includes several interrelated components: the cognitive component (students' knowledge of modern media, creating media texts and their impact on the audience; knowledge of media technologies that are used in the educational process

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at school; knowledge of contemporary digital and media resources), the practical component (skills related to the perception, analysis and interpretation of media texts, adapting their content for the educational process at school, creating their own media texts; the ability to comprehensively use media technologies and media resources in teaching) and the reflective-evaluative component (the ability of students to evaluate the effectiveness of their own media education activities, outline their readiness for teaching media competence, to reflect on their teaching and educational impacts in the process of implementing media education activities)" (Knyazheva, 2021: 51). As one can see, these indicators are quite consistent and consonant with the criteria of media competence of the individual identified earlier and characterized by A. Fedorov (Fedorov, 2007: 23-24).

The readiness for future media education activities of university students can be achieved in the process of studying theoretical and practice-oriented academic subjects included in the curriculum in many universities of our country, and also carried out in the course of including the student community in various forms of extracurricular work: involving youth in media creation competitions, media club activities, in the work of student media centres, media schools, training media education workshops, etc.

2. Materials and methods

The material for this study is the analysis of the current state of media education of university students in the system of higher education.

Research methods: search, generalization, analysis and synthesis of scientific information on the issues of media education in universities; content analysis, generalization and classification, abstraction and concretization.

The materials used in the study are presented from the point of view of the unity of the theoretical foundations and practical approaches to the inclusion of media education in the process of professional training of the student community, the prospects and relevance of media education potential in the contemporary system of higher education.

3. Discussion

The issues of preparing university students of humanitarian faculties for professional activities based on media education are an essential aspect of scientific research made by Russian and foreign scholars. Among them are the works written by A. Fedorov, A. Levitskaya, I. Chelysheva, G. Mikhaleva and others.

The development of critical thinking and media competence of university students is presented in the researches by A. Fedorov (Fedorov, 2007; 2015). Teaching young people how to resist media manipulation is presented in the articles by A. Levitskaya and A. Fedorov (Levitskaya, Fedorov, 2022), the images of school and university as reflected in media culture are analysed by A. Fedorov, A. Levitskaya, O. Gorbatkova, I. Chelysheva, G. Mikhaleva (Fedorov et al., 2017; Fedorov et al., 2017a; Fedorov et al., 2017b; Fedorov et al., 2017c; Fedorov et al., 2018; Fedorov et al., 2018a; Fedorov et al., 2018b; Fedorov et al., 2018c; Fedorov et al., 2018d; Fedorov et al., 2018e; 2020). Some studies by I. Chelysheva and G. Mikhaleva are devoted to the challenges of organizing media education of university youth (Chelysheva, 2021, Chelysheva, 2022; Chelysheva, 2022a; Chelysheva, Mikhaleva, 2021; Chelysheva, Mikhaleva, 2022; Chelysheva, Mikhaleva, 2022a).

Some scholars study the possibilities of involving visual technologies in teaching university students to develop their motivation and improve the quality of the educational process: "With the help of visual images, graphics and diagrams, complex material is absorbed more efficiently, students work productively with complex schemes and algorithms. By transforming the information that needs to be processed into visual diagrams, students easily memorize it and use it to solve their tasks" (Byundyugova et al., 2022: 28).

Media projects created by university students are also widely discussed and promoted by Russian media educators, for example, in museum pedagogy that uses interactive and multimedia technologies that help integrate a modern format, virtual content to the museum and actively involve people to interact with the museum as an educational space, to culturally enlighten and enrich them: "Creation of a multimedia booklet as a whole contributes to the formation of a universal cultural, informational, and educational space, the development of intercultural dialogue, presenting to the whole world the value of one city as part of the cultural heritage of the entire country" (Dolgireva et al., 2022: 57).

Our foreign colleagues also underline the importance of young people's active social inclusion in the life of the local community: "Life story in this research is a really useful skill in the design of programs to training the use of technology and media literacy, which is based on psycho-educational settings that encourage young people to use it in a positive way, and among other aspects, there is the personal contribution of those who will want to develop their interactive projects, yet as an opportunity to make the world a better place" (Camarero, Varona, 2016).

A similar experience is described by S. Goodman who writes about youth media, critical literacy, civic activism and educational reform (Goodman, 2018). Media education nowadays is often used as a tool to promote critical thinking among students (Wright et al., 2015).

Many foreign researchers highlight the significance of introducing media education in modern higher education, especially when it comes to training will-be teachers (Kourti, Androussou, 2013). Media competence is more and more often dealt with as part of basic and professional competencies (Lebid, Shevchenko, 2020). "In this meaning a media-competent student or employee has better chances for getting a prosperous job, career promotion or professional growth than a media-illiterate person" (Fedorov, Mikhaleva, 2020: 153).

In this aspect communication and information technologies can also be analysed in preparing university students for research work (Tselykh, 2019). "The fact that digital competence is a key competence in the 21st century which increases the educational level of an individual (in the lifelong learning process) and the chances for their professional growth and personal satisfaction within the context of diverse life realities of the 'networked' society, is currently undebated among experts" (Kačinová, 2019). Moreover, some researchers suggest that those interested in media literacy in higher education will need to clearly define and develop standards and competencies to measure media literacy student-learning outcomes (Christ, 2004; Hobbs, Frost, 2003; Mihailidis, 2008).

Some researchers put a special emphasis on the effect of the personal and pedagogical-didactical competence of teachers in the field of media literacy on their teaching effectiveness (Gálik, 2020; Gálik, Oprala, 2021; Kačinová, 2019; Saptono, 2022; Vrabec, Bôtošová, 2020).

As evidenced by the analysis of scientific papers on the issues under study, various aspects of media education for university students of humanitarian faculties are widely presented in publications of Russian and foreign researchers. The papers analyze the issues of organizing the educational process which includes some elements of media education, as well as extracurricular activities of media education.

4. Results

The analysis of contemporary researches and studies on the topic of integrating media education in modern universities, media education activities of university students of humanitarian faculties has shown the broadest prospects in the following approaches:

– studying media education in the curricula of the professional education, as well as integrating media education elements into some university academic subjects;

– media education and media creation in extracurricular activities of university students.

Let us consider these approaches in more detail.

At the present stage, more and more humanitarian academic subjects at the bachelor's and master's degree levels include media competence. Nowadays the most productive way in Russian conditions, in our opinion, is the integration of media education into professional curricula and educational programs. Integrated media education in the process of studying academic subjects helps increase the level of university students' cognitive interest in the topics studied, promotes the development of analytical thinking, comparative analysis of events and facts presented in educational literature and collections of audiovisual or printed media texts, allows them to use the method of analyzing pedagogical situations on specific examples of media culture, etc.

For more efficient use of media education potential in integrated classes, we consider it necessary to carry out serious methodological training of modern university students who need to be well aware of innovative methods and technologies of media education, possess an arsenal of various forms and methods of integrating media education in teaching. And there are many such elements in media education: these are creative tasks based on media texts of various types and genres, and independent search work on audiovisual material, making filmographic lists on certain educational topics, and much more.

The main functions of media education in teaching were identified by E. Vovk as follows:

1. Informatization of teaching (access to various sources of information).

2. Activation of educational and cognitive activity of youth.

3. Increasing students' motivation for learning.

4. Interactive learning.

5. Monitoring the educational process.

6. Improving the efficiency of mastering educational material.

7. Motivation for creative activity, preparation of presentations (Vovk, 2021).

In the process of including media education in the syllabus the first is understood primarily as a pedagogical technology. The promise of this approach is emphasized by V. Khegai: "Media education can be successfully applied in university teaching as a pedagogical technology that allows one to diversify the forms of presenting educational material, to use a computer to organize exercises and activities: educational (representation of material), training (development of skills and abilities), and text (control knowledge)" (Khegai, 2021).

In addition, media education is increasingly involved in extracurricular educational and developmental activities of contemporary university students. This includes university media centres, student television network, media clubs, media projects of great social importance and numerous Internet sites that allow university students to create their own media texts, and participate in video, social advertising and essay competitions on the topics of media culture. At the same time, "taking into account the fact that young people spend a lot of time in universities, receiving not only new and useful information through the media, but also encountering a large number of low-quality media texts, it is advisable to introduce the media education component within the framework of extracurricular activities, thus contributing to the developing of leisure, increasing social, communicative activity, and educating high moral qualities" (Chelysheva, Berezkina, 2022: 4).

Here it is also difficult to overestimate media creation of various types and genres, including oral and written forms of working with media texts, analysis, reproduction and creation of one's own media texts, contributing to the solution of educational tasks, fostering creativity of the younger generation which, by the way, is one of the most important indicators of life in the context of digitalization accompanied by multitasking and the need to approach a variety of professional challenges. In this sense, media education is one of the essential factors predetermining the necessary conditions for promoting creativity, including the use of innovative methods and technologies for conducting media education lessons based on the main conditions for enhancing creativity identified by D. Potapov: "For successful development of a person's creativity, it is necessary to adhere to the principles of developing (problematic, dialogic, individualization, heuristic and search methods of teaching), individual creative approach (building a creative environment, engaging in creative activity, co-creative interaction), as well as activating and stimulating motivational, intellectual, volitional and emotional personality structures" (Potapov, 2021: 94).

The process of forming the creative abilities of modern university students in the process of media education is closely related to the tasks of developing the artistic perception of media culture. In media education, "gamification, creative interactive forms of working with media texts are widely used. This includes improvisation games, performing oral and written tasks, including the opportunity to reflect on events, characters, the emotional background of what is happening on the screen; development of media projects, etc." (Chelysheva, 2022: 351). Many of these activities are successfully implemented in the student media club.

As the practice of organizing extracurricular media education shows, an important educational platform for promoting university students' media competence and the formation of their readiness for media education activities is the organization of open media schools. As an example, we can mention the online All-Russian Open Media School with international participation "Media Education and Media Literacy for All" which has existed since 2017 and is intended for university students, undergraduates, graduate students, young scientists and researchers in media education. "The purpose of the media school classes is to popularize the best practices of film education and media pedagogy, exchange practical experience and consolidate teachers and researchers in media education. This event is aimed at promoting mass media education and is not aimed at training professionals in the media sphere. The target audience of this event are young teachers, psychologists, culturologists, sociologists, organizers of work with young people who are interested in introducing media education into their professional activities. Accordingly, among the participants of the media school are researchers and media practitioners

from different regions of Russia, as well as our foreign colleagues from France, Egypt, Uzbekistan, Kazakhstan, and Belarus. The open media school includes three main modules consisting of classes (autumn, winter, and spring sessions); leading Russian and foreign researchers, festival organizers, heads of media clubs and media laboratories, leaders of all-Russian and regional media projects for schoolchildren are invited as speakers and students" (Chelysheva, Mikhaleva, 2022: 150).

5. Conclusion

Thus, readiness for media education in the future profession is becoming increasingly important for contemporary university students. In this regard, at the present stage, media education is being widely included in all types of educational, research and socio-cultural activities for present-day university students.

The expansion of media education in training university graduates is becoming a vital and urgent goal of present-day higher education, and is an essential component of mastering the professional competencies of the student community. In this respect, we consider it necessary to more actively include academic subjects related to media education as well as critical thinking development and media competence in the curricula of humanitarian areas of training in universities, schools, media creation organizations.

A wider use of media education in extracurricular activities of university students is also of no small importance for enhancing their creative potential, the ability to apply media education methods and technologies in leisure work with the younger generation.

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Theoretical Articles by Film Critic Leonid Kozlov (1933–2006) in the *Cinema Art* Journal

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Abstract

This article reveals the theoretical approaches of the film scientist, film historian and film critic Leonid Kozlov (1933–2006), which are reflected in his articles published in the *Cinema Art* journal. Professional activity of L.K. Kozlov is associated with a deep analysis of the problems of the history of cinema, the methodology of film studies, the study of aesthetics and the theory of cinematography. He devoted his main theoretical works on cinematographic issues mainly to professional issues of film studies and film dramaturgy.

As a result of the content analysis of the main theoretical articles of the film scientist L.K. Kozlov, published in the *Cinema Art* journal from 1956 to 1985, we came to the following conclusions: the author devoted his main theoretical works mainly to professional issues of film studies and film dramaturgy; the theoretical articles of the author are written at a high professional level, replete with cinematic terms, and are not devoid of expressive artistic imagery; the stated theoretical concepts are confirmed by a clear logic of presentation and consistent argumentation based on primary sources; the author's position and the author's attitude to the subject of research are clearly seen in the general content and generalizing conclusions; in structural terms, his articles are usually in a scientific style, have a clear structure and large volume; as a film critic of the leading professional Soviet journal on cinematography, broadcasting the ideology of the cinema of the ruling communist party, the author often entered into polemics with foreign film critics on the theory and history of cinematography, defending the value of Soviet cinematography; the author had a relatively wide range of scientific interests: critical articles on the theory and history of Soviet and foreign cinematography, reviews of Soviet and foreign films, reviews of works by other authors on the subject of cinematography, bibliography, discussions.

Keywords: Kozlov, cinema, film critic, film history, film art, Cinema Art journal.

1. Introduction

The relevance of a retrospective analysis of the evolution of theoretical approaches and concepts of film criticism of the past, presented in the leading Soviet/Russian film criticism journals, is connected, in our opinion, with the further development of the theory of film art as a scientific field with deep scientific roots.

One of such well-known film critics in the field of Soviet and Russian film studies and the theory of film art was Leonid Kozlov (1933–2006), doctor of art history, professor, laureate of the Prizes of the Union of Cinematographers of the USSR, laureate of the Prize of the Guild of Film Critics of Russia, as well as the Prize for the best film critic (2003), member of the Union of

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Cinematographers of the Russian Federation. He was one of the leading researchers of the works of Sergei Eisenstein and Luchino Visconti, was involved in the creation of the journal *Film Studies Notes* and the Eisenstein Center for Film Culture Research.

Leonid Kozlov was born on July 23, 1933. In 1951 he graduated from the Moscow State University. After graduating from high school, he worked as a researcher at the Institute of Art History, and later as a leading researcher at the Research Institute of Cinematography. Five years later, he began to publish his own scientific articles on the subject of cinema and television, mainly in the journals *Cinema Art*, *Film Studies Notes*, *Soviet Screen* and others. In 1986 he defended his dissertation for the degree of Doctor of Arts, and in 1992 he was approved as a professor. L. Kozlov taught students the history and theory of cinema at VGIK and the Russian State University for the Humanities.

Even before entering Moscow State University, L.K. Kozlov, by his own admission (Kukulina, 2006), was fond of reading the *Cinema Art* journal, and years later he himself became the author of scientific publications and articles in this journal. By the way, not everyone could publish in the *Cinema Art* journal, one of the most influential and reputable Soviet journals, it mainly published articles only by selected film experts, film critics, film theorists, and film directors. It is no coincidence that foreign critics called it an analogue of the famous British film journal *Sight & Sound* (Hill, 1960: 31-40), although it significantly surpassed its British "colleague" not only in the number of circulations, but also (more significantly) in fundamental content of some of the materials published in it.

L. Kozlov devoted his main theoretical works on cinematic issues, mainly to professional issues of film studies and film dramaturgy (the main works were published at different times under the headings "Critical Diary", "Theory and History", "Publication", "Abroad", "Bibliography" on the pages of the *Cinema Art* journal), although most of his publications, for obvious reasons, were written in line with the ideological and political dogmas of one or another historical period of the USSR.

At the same time, he had a relatively wide range of scientific interests: critical articles on the theory and history of Soviet and foreign cinematography, film reviews of Soviet and foreign films, reviews of works by other authors on the subject of cinematography, bibliography, discussions.

Having initially received a philological education, already being a student at Moscow State University, L. Kozlov became interested in film art through the analysis of film scripts. He was especially impressed by B. Balazs's book *The Art of Cinema* (Balazs, 1945), which inspired the future research scientist.

Here is how his friend and colleague M. Yampolsky wrote about him: "His presence has always been marked by extraordinary intensity. He was the very embodiment of concentration, intellectual, spiritual energy. Above all, he was passionately in love with culture. His reactions were never sluggish or indifferent. A film, a book or music that interested him mobilized his whole being, trembling with passion. It is no exaggeration to say that he lived by art. In the modern practical world, there are very few such people left, and the departure of each of them is a sign of the gradual and final disappearance of that great utopia of culture that was carried by part of the Russian intelligentsia" (Yampolsky, 2006).

2. Materials and methods

Research materials: theoretical articles by film critic L.K. Kozlov (1933–2006) in the *Cinema Art* journal.

Research methods: a comprehensive content analysis of the theoretical concepts of the film critic L. Kozlov in the *Cinema Art* journal, including methods of theoretical research (classification, comparison, analogy, induction and deduction, abstraction and concretization, theoretical analysis and synthesis, generalization) and methods of empirical research (collection of information).

3. Discussion and results

A considerable number of Soviet and Russian (Fedorov, 2021; Fedorov, 2022; Fedorov, 2023; Khudyakova, 2000; Lotman, 1973; Razlogov, 2013; Sokolov, 2008; Yampolsky, 1993; Zhabsky, Tarasov, 2015 and others) and western (Andrew, 1976, Andrew, 1984; Branigan, Buckland, 2015; Casetti, 1999; Eco, 1975, 1976; Etherington-Wright, Doughty, 2011; Gibsonetal., 2000; Hill, Gibson, 1998; Livingston, 2009; McIver, 2016; Plantinga, 1993; Stam, 2000; Villarejo, 2007 and others) works have been devoted to the study of the evolution of cinematography and film studies.

At the same time, some works (Fedorov, 2017; 2019; Gorbatkova, 2016; Hill, 1960; Levitskaya, 2022; Levitskaya et al., 2016; Muryukina, 2016; Salny, 2015, 2016) were about the famous Soviet and Russian film critics and historians. Here we can recall, for example, the collective monograph "Media Criticism in Russia: Creative Portraits" (Levitskaya et al., 2016). The genesis and development of Soviet and Russian cinema and film criticism are also represented in the scientific works (Fedorov, 2014–2022). The publications of A. Fedorov and A. Levitskaya (Fedorov, Levitskaya, 2022; Levitskaya, 2022) are devoted to the study of the theoretical concepts of film studies in the *Cinema Art* journal.

L. Kozlov began publishing regularly in the *Cinema Art* journal in the 1950s. His first publication was the article "On the Syntheticity of Cinematography" in the *Cinema Art* journal (Kozlov, 1956: 82-90) turned to the analysis of the specifics of film art, which synthesized painting, theater, literature, music, etc. At the same time, by painting he meant the pictorial solution of the film, by the theater – the art of the actor, by literature – the script, by music – the symphonic score of the film (Kozlov, 1956: 82).

Revealing the essence of the synthetic specifics of cinematography, L. Kozlov emphasized that it can be fully understood, taking into account such an important aspect of cinema as cinematic space, since the viewer in the process of watching a film perceives not only the frame projected at a given moment on the screen, but simultaneously the frames preceding it, and the movie itself is ultimately perceived by him not as a simple chain of frames, but as something integral, gradually unfolding before his eyes. At the same time, one can speak of a film work both as a poetic whole (about a film script) and as a pictorial whole (about a film): "The synthesis of poetry and painting means, in particular, that cinema is the art of double individualization, that is, that the character (in general, the image) in cinematography is individualized not only in the literary sense of the word (by those features that unfold in time, in actions and dialogues), but also plastically – by those features that we see in the space of the frame at every moment of the plot" (Kozlov, 1956: 88). In addition, the specificity of cinema art is determined by its material: photography, which obliges the filmmakers to the exact authenticity of each specific detail and the whole, depicted in the film.

According to the author, the secret of the popularity of cinematography is largely related to the fact that it developed on the aesthetic basis of other ("old") arts, and also used their theoretical and practical experience. Hence, the tasks of creating a theory of cinema art, studying its aesthetic features necessarily dictate an appeal to the theory of those arts that feed the cinema; more broadly, to the general aesthetic heritage. The second source is the testimonies of practitioners of modern cinema. They have accumulated rich observations. These observations preserve the living breath of art, but they are of far more than empirical significance (Kozlov, 1956: 90).

In addition, L. Kozlov wrote reviews of books by foreign authors on cinema, analyzed their theoretical concepts and approaches. For example, in his article "Two Arnheims" (Kozlov, 1961: 122-125), the author presented a film criticism analysis of the works of the German psychologist Rudolf Arnheim on the theory of cinematography (Arnheim, 1960). On the one hand, the author accurately noted the dual nature of R. Arnheim's theoretical approach to the study of cinematography: "Arnheim is a spectator, in love with the cinema of the twenties, devoted to it, subtly feeling the peculiar poetry of a wordless image, absorbing the novelty of plasticity, discovered by cinema, – here "first author" of this book. From it comes a romantic view of cinema that is clearly tangible for the reader. But Rudolf Arnheim and the scientist-psychologist, a follower of that school, which studied the apparatus of human perception, attributing to it the ability to "order" the signals of the real world according to certain laws of "simplicity", "correctness", "balance", etc." (Kozlov, 1961: 123).

At the same time, according to L. Kozlov, R. Arnheim, being a psychologist, limited his theoretical analysis to the study of the exclusively sensual material of the film image, in other words, he limited his possibilities in revealing the specifics of cinematography, although he made many valuable observations that brought the book wide popularity. The critic substantiated that the combination of Arnheim the theorist and Arnheim the spectator turned out to be very fruitful in the final analysis in the study of the laws of the moving photographic image. He called the first chapters of the book devoted to this problem the best in it: "Here, a number of differences that exist between the human eye and the "cinema eye" of the camera are clearly formulated" (Kozlov, 1961: 123).

On the other hand, without belittling the importance of R. Arnheim's research for the theory of cinema for the study of expressive techniques in cinema ("grammar of cinema"), this book, according to the critic, did not reflect the author's deep interest in the artistic problems of cinema. L. Kozlov was convinced that cinema theory is impoverished if it is not based on understanding the historical process and is not connected with creative practice, if it is limited to a single frame or expressive device, losing sight of the unity of the film as an integral work of art: "Cinema theory is fruitless if she limits her subject to techniques of expression and does not study film as a movement of figurative thought. Such a theory runs the risk of becoming a theory of craft, not art" (Kozlov, 1961: 124).

In his early articles published in the *Cinema Art* journal, L. Kozlov often referred to the history and theory of cinema, for example, in the article "Subsonic" (Kozlov, 1961: 115-116), he reasonably revealed the fundamental differences between "silent" and "sound" cinema, analyzed in detail the evolution of sound and the sounding word as an ideological and artistic means of cinema. Initially, the film show had the sound form, not the film, i.e. the filmmakers at that time were deprived of the opportunity to operate with sound as an artistic means and as an element of the image. On the other hand, "silent" cinema "could transmit sound only indirectly, in visual mediation: through the titles of the dialogue, through the character's speech gesture, through the display of sound sources, etc. (Kozlov, 1961: 116).

Discussing the contemporary state of sound cinema, L. Kozlov hoped that the time would soon come when it would be possible to actually achieve a harmonious culture of the sound image, a flexible and active subordination of words, music and visual images (Kozlov, 1961: 117). In addition, in his opinion, it is unfair to call the great films created before the advent of sound in cinema the term "silent" cinema, since the term "dumbness" is inappropriate in its figurative meaning in relation to films full of meaning and deep content. Therefore, following Sergei Eisenstein, he proposed to agree on the use of the term "subsonic" cinema in film studies: "Silent is opposed to "sound ". The meaning of "subsonic" is not only in difference with "sonic", but also in connection with it, in unity with it. The word "subsonic" also means development, gravitation, aspiration toward sound" (Kozlov, 1961: 117).

Being a leading researcher and connoisseur of Eisenstein's filmmaking, Leonid Kozlov deeply studied and analyzed his work in his publications on the pages of the *Cinema Art* journal (Kozlov, 1962: 100-122; Kozlov, 1965: 3-10; Kozlov, 1968: 69-87; Kozlov, 1975: 152-164).

For example, in the article "Endless Labor" (Kozlov, 1962: 100-122), the author analyzed one of the main theoretical works of S.M. Eisenstein's "Careful Nature" (1945): "The brightest figurative thought: that's what first of all should attract the attention of the cinematographer on these pages, depicting the endless intellectual work of their author" (Kozlov, 1962: 104). In his article which was dedicated to the fortieth anniversary of the film *Battleship Potemkin* (Kozlov, 1965: 3-10), the author conducted a kind of opinion poll among such recognized masters of cinema art as Sergei Bondarchuk, Sergei Gerasimov, Joris Ivens, Nanni Loy, Konrad Wolf, Vittorio De Sica. In the article, they describe their first impression of the film and their current attitude towards it, evaluate the place of this film in the history of world cinema and explain how the aesthetics of film and the principles of their work relate (Kozlov, 1965: 3-10).

By the way, L. Kozlov in his theoretical articles paid great attention to the aesthetics of art, in particular, in his review of the book by A. Zis "Aesthetics: Ideology and Methodology" (Zis, 1984), he supports the point of view that a film theorist must at the same time be a real art critic, able to come into contact with the film and the artist himself – the creator of the film (Kozlov, 1985: 125-129).

A kind of hymn to the cinematic creativity of S.M. Eisenstein was the publication of Leonid Kozlov "On the history of one idea" (Kozlov, 1968: 69-87), dedicated to the life and work of the famous film director S. Eisenstein. In his article, he invited the reader to take a look at the work of S. Eisenstein as an integral world, to study the internal logic of this world, its basic principles, determined by the revolutionary era of its time. The author of the article presented a deep film analysis of such famous films of the master of Soviet cinema as *Strike* (1924), *Battleship Potemkin* (1925), *October* (1927-1928), *Alexander Nevsky* (1938), *Ivan the Terrible* (1941-1945) and others.

As one of the devoted fans of cinematography S. Eisenstein, L. Kozlov argued that the highest dignity of Eisenstein as an artist-ideologist, an artist-theorist is revealed precisely in the sequence with which he put ideas in order in his artistic world. In the firmness and confidence with which he each time recreated and resolved the contradiction between the idea and the object, between the ideal and reality. In the invariability with which he strove to bring his idea – the idea of unity –

to its true content and meaning (Kozlov, 1968: 76). At the same time, the author repeatedly repeated that S. Eisenstein is ideological and dialectical. L. Kozlov revealed the plot and composition specifics of his films, as well as the philosophy of his cinematography.

Being a film critic of the leading professional Soviet cinema journal, broadcasting the ideology of cinema of the ruling communist party, L. Kozlov often entered into polemics with foreign film critics under the heading "Abroad", defending the value of Soviet cinema. For example, studying the world significance of S. Eisenstein, L. Kozlov presented a deep analysis of western interpretations and theories of his heritage, which in most cases, in his opinion, tried to compromise or distort the meaning and value of the cinematic heritage of the Soviet artist.

In his article "Another Subverser" (Kozlov, 1975: 152-164), the author entered into a sharp debate with foreign critics (mainly American) and refuted their ideological and political attacks.

Getting acquainted with articles about Eisenstein and statements about him published in the West, Soviet film criticism, according to the film critic, received a huge number of reasons for controversy: "First of all, one should pay attention to the fact that in the last ten years the typical concept of Eisenstein, which was widespread in the West in the late 1940's and early 1950's, has become noticeably less influential. It could be called "subversive" because the meaning and purpose of the proposed scheme was to diverge – divide and contrast – Eisenstein's creative quest and the logic of the development of Soviet art and Soviet society" (Kozlov, 1975: 155).

On the other hand, the author also noted the positive aspects of western propaganda and the study of the heritage of S. Eisenstein: "It is impossible not to recall the many years of activity of the famous American historian Jay Leyda, whose authentic translations of Eisenstein's theoretical works (based on author's instructions), combined in the collections "Sense of Cinema" and "Cinema Form", have long become a reliable primary source for the English-speaking reader" (Kozlov , 1975: 156).

The author of the article emphasized that the creation of literary texts was conceived by Sergei Eisenstein is inseparable from the process of creating a new cultural context – informational and ideological, aesthetic and general social: "Responsibility to this huge and diverse context – and, let's say more responsibility for it – did not leave Eisenstein even in the most secret movements of his creative thought" (Kozlov, 1975 : 152).

The central theme of theoretical scientific research of film critic L. Kozlov has always had methodological problems of film studies, such as the analysis of theoretical heritage, directing, screenplay, genres, the specifics of cinema and television.

In his publications, he repeatedly pointed out the need for a holistic study of cinema. Clearly realizing that his contemporaries and colleagues "in the shop" were divided into two camps: supporters of "traditionalism" and supporters of "innovation" in cinematography. Without joining either one or the other, L. Kozlov, in turn, proposed two possible options for setting the methodological tasks of contemporary film science: 1) to find a system of techniques that has proven itself at the current level of scientific development or at the level of the latest trends; 2) understand and define what is happening to cinema today, before our eyes, and how the past and future of cinema look from this point of view (Kozlov, 1976: 75). At the same time, in the first version it was about the formal side of solving methodological problems and contradictions, and in the second – the content. Moreover, he was convinced that there was no impassable gulf between the methods of science and the methods of art. Speaking about the "polyphonic approach" to the study of cinema, he insisted that the system in the study should be an expression of integrity, but by no means its imitation.

On the other hand, not at all begging for the importance of developing the methodology of science, L. Kozlov emphasized the special importance of the inclusion of the researcher's personality: "And if we talk about the conditions necessary for a real structural synthesis, then the personality of the researcher will be one of the most defining values" (Kozlov, 1976: 77). As an art historian, he formulated a number of important theoretical issues that require further study and development: "The question of the functions of art taken over by other forms of culture. The question of the central peripheral types of aesthetic activity. The question of the relativity and permeability of the boundaries between art and non-art. The question of the relationship between the categories of aesthetic and artistic" (Kozlov, 1976: 79).

Special attention to L. Kozlov paid attention to the study of the specifics of cinema and the problems of the genre in film art (Kozlov, 1978: 120-135).

Analyzing the general theory of genres, he comes to the conclusion that filmmakers always think about the viewer, about how to find or come up with the most effective ways to appeal to a mass audience: the effectiveness of the genre is how one could determine the common denominator of these searches and reflections (Kozlov, 1978: 120). Based on this, the author of the publication drew the attention of readers to the need to develop a proper film history theory of genres based on the general theoretical experience of understanding the theory of genres, developed and presented in detail in the theory of literature. At the same time, he insisted on finding ways to historically substantiate and theoretically generalize the genre system of cinematography.

Discussing the historical and structural factors of genre formation in cinema, the author singled out the following factors: 1) the attitude of cinema towards its addressee – the mass audience; 2) the attitude of cinema to the "older", traditional arts; the attitude of cinema to the laws of its specific material (the "photographic nature" of cinema) (Kozlov, 1978: 123).

Hence L. Kozlov deduced three trends in the formation of genres in cinematography: 1) cathartic, due to the spectacular aesthetics and sensual impact of the film on the viewer; 2) synthetic (reunifying), studying the position of cinema in the context of high, traditional artistic culture of the past and present; 3) mimetic, aimed at the development of life material, at the direct reproduction of reality, taking into account the possibilities of the photographic nature of the film image, and also associated with the creative development of borderline, non-canonical genres (Kozlov, 1978: 123-127).

In addition, when defining the genre of a film work, the film critic drew attention to the following problem: watching the movement of the current cinema, we come across films that clearly do not fit into the framework assumed by one or another familiar term or even a combination of terms. The standard definitions of the genre do not work, and the film requires an individual definition, so to speak (Kozlov, 1978: 130).

In other words, sometimes a transition from genre typology to genre identity of the artist and his film work is required. Moreover, L. Kozlov argued that the individuality of the filmmaker is most clearly manifested, however strange it may sound, precisely in violation of the generally recognized and generally accepted laws of the genre. Hence the author wondered whether it was possible to achieve the unity of "author's" and "genre". A unique and ingenious example of such unity is the work of Chaplin. In general, L. Kozlov approaches the study of film genres from the point of view of communication theory ("the rules of the game with the audience"): as art develops, it stays outside the genre and just as inevitably – inside it (Kozlov, 1978: 135).

Considering some aspects of the interaction between cinema and television, L. Kozlov, came to the conclusion that many facts of coexistence and merging, synthesis and diffusion of cinematographic and television principles are already known (Kozlov, 1983: 107).

Content analysis of the main theoretical articles by L. Kozlov shows that they are written at a high professional level, replete with cinematic terms and have artistic expressiveness, and sometimes poetic imagery. The theoretical concepts presented by him are confirmed by a clear logic of presentation and consistent argumentation based on primary sources. At the same time, the author's position, assessment and attitude of the author to the subject of research are clearly seen in the general content and generalizing conclusions in each article. Structurally, articles are usually in a scientific style, have a clear structure and a fairly large volume.

It should be noted that with communist ideologists and censors, L. Kozlov's relations were often quite tense. In his interview, which he gave to Anna Kukulina in 2006 in the *Cinema Art* journal, L. Kozlov admitted: "As for the film studies school that I had to go through, it turned out to be a rather tough school, which I, perhaps, do not regret. In the sector, I was the youngest of the youngest, but they did not give me any age discounts, and for three or four years my works, those that I wrote according to the plan, were torn apart each time during the discussion and were not accepted. And the criticism was very serious, from a position of principle. Someone spoke out more sharply, someone more gently, but Rostislav N. Yurenev was the harshest critic. In my work, he usually saw something alien. He imputed to me, firstly, idealism, secondly, formalism; thirdly, revisionism. From his point of view, he was right – in fact, in my theorizing, I did not seem to rely on accepted and tested foundations. He did not refer to Lenin's theory of reflection, to the concept of the partisanship of literature, to the doctrine of two cultures. I wanted to do art: cinema and art in general" (Quoted in: Kukulina, 2006). Thus, the ideological dogmatism of the time was never

central to his articles, as the film scholar was interested in lively professional discussion and the scientific search for truth.

When in the 1990s the issue of the fate of national cinema in Russia was raised on the pages of the *Cinema Art* journal under the heading Discussions, Leonid Kozlov emphasized that in a crisis and the revival of national cinematographic culture, a slogan was needed not of a national idea, but of an idea, the main way, cultural. It is necessary to think about culture in the broadest sense of the word – "as about cultivating the soil of cinematography, preserving all the productive ties that have developed over decades and formed a really functioning infrastructure, caring for professional potential in order to prevent it from spreading in small streams and leaving no one knows where, maintaining the spiritual atmosphere in the cinema" (Kozlov, 1994: 121-122). All this, according to the film critic, at that time turned out to be in a completely neglected state...

4. Conclusion

As a result of the content analysis of the main theoretical articles of the film scientist Leonid Kozlov, published in the *Cinema Art* journal from 1956 to 1985, we came to the following conclusions:

- the author devoted his main theoretical works mainly to professional issues of film studies and film dramaturgy; the theoretical articles of the author are written at a high professional level, replete with cinematic terms, and are not devoid of expressive artistic imagery;

- the stated theoretical concepts are confirmed by a clear logic of presentation and consistent argumentation based on primary sources;

- the author's position and the author's attitude to the subject of research are clearly seen in the general content and generalizing conclusions; in structural terms, his articles are usually in a scientific style, have a clear structure and large volume;

- as a film critic of the leading professional Soviet journal on cinematography, broadcasting the ideology of the cinema of the ruling communist party, the author often entered into polemics with foreign film critics on the theory and history of cinematography, defending the value of Soviet cinematography; the author had a relatively wide range of scientific interests: critical articles on the theory and history of Soviet and foreign cinematography, reviews of Soviet and foreign films, reviews of works by other authors on the subject of cinematography, bibliography, discussions.

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Organisational Reputation and Innovation in the Higher Education Industry: A Correlation Study based on the RepTrak™ Model in the Context of Corporate Communication

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Abstract

Although there is ample literature in organisational innovation, not enough attention is accorded to the correlation between innovation and corporate reputation in the context of corporate communication in the higher education industry. This study was prompted by the urge to close this research gap. Three hundred and thirty-one (331) international, or foreign students from the Infrastructure University of Kuala Lumpur (IUKL), Malaysia were recruited as respondents through a simple random sampling technique who completed a 21-item questionnaire with a very high reliability (α = 0.92). Only one correlation hypothesis was tested which was formulated on the innovation dimension of the RepTrack™ model and it was accepted. Data analysis was performed using SPSS version 23, and a moderate correlation (Person's p = 0.00, r = 0.51) was found between innovation and reputation. In addition, reputation is expressed as high esteem, love, respect, and trust. The study concludes that a university is more likely to be held in high regard when it has strong drive towards innovation, both managerial and technological. The article recommends that for IUKL's reputation to keep soring locally and internationally, it should double its commitment to adopt both managerial and technical innovative strategies. Future research should explore the differential influence of managerial and technical innovation in IUKL and other institutions of higher learning.

Keywords: corporate communication, reputation, higher education institution, innovation, RepTrak model.

1. Introduction

Social needs-based educational institutions play a crucial role in the survival and advancement of society. To adapt to the challenges of a world that is becoming more unstable, it must change. All stakeholders (students, parents, teachers, educational administrators, researchers, and policymakers) must participate in evolution for high-quality students who are prepared for life and the workplace to emerge from an innovative teaching and learning environment. Aspects of the education system such as theory and practise, curriculum, teaching and learning, policy, technology, institutions and management, institutional culture, and teacher preparation can all see improvement through the lens of educational innovation (Nguyen, 2020).

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Higher education has significantly grown as well as become more diverse and differentiated in recent years. The most striking differences can be seen in the organisation of student groups, the nature of students' learning needs, the internal dynamics and structures of institutions, and the growing globalisation of higher education systems (Brennan et al., 2014). The following innovative measures were suggested by Brennan et al. (Brennan et al., 2014) for higher education institutions, including fostering an institutional culture of innovation, considering incentives and rewards for staff, involving faculty in the development of new learning technologies, leveraging inter-institutional collaborations to enhance student selection and quality, and creating suitable strategies to advance faculty members' skills; A review of current regulatory boundaries and linkages (Nguyen, 2020).

Innovation in the learning environment includes four elements: learning environment innovation (four components: learners, teachers, content, and resources); innovation leadership, design, evaluation, and feedback; through the ability to expand the relationship of partners; and implementation of innovative learning principles (Nguyen, 2020; OECD, 2013). Nguyen (Nguyen, 2020) and Serdyukov (Serdyukov , 2017) assert that the need for innovation in education is greater than ever. The level of education that a nation's citizens receive has a significant impact on its social and economic well-being. Innovation in education is crucial because it plays a significant part in building a sustainable future.

The public, organisational leaders and policy makers all benefit from innovation. Innovation has to do with organisational effectiveness, productivity, and social and economic advancement. Innovation is primarily defined as a technology-based phenomenon and understood as a product or business process, even though it is studied in a variety of fields in the physical and social sciences, as well as in the fine arts and humanities (Damanpour et al., 2018; Godin, 2008). The potential impact of non-technical innovations has long been acknowledged by scientists (Evan, 1966).

But the technology-based perspective on innovation continues to be dominant (Damanpour, 2014). According to patents, R&D spending, the number of new goods or services, the number of scientists and engineers involved, and the number of new products or services, academic research has primarily examined the causes and effects of product manufacturing and process innovation (Armbruster et al., 2008; Dambur, 2010). Recent reviews confirm the predominance of technological innovation research and show that strategic and managerial innovation, as well as non-technical processes, have received relatively little attention (Cerne wt al., 2016; Damanpour et al., 2018; Qiu et al., 2020).

The development and adoption of technological and non-technological innovations are part of the study of organisational innovation. The adoption of managerial innovation, a non-technical innovation, is the subject of this study. New initiatives and methods in management that influence strategy, structure, managerial procedures, and decision-making (Damanpour, Aravind, 2012). Through these programmes' accreditation, accreditation bodies hope to improve the efficiency and effectiveness of their administrative processes and systems (Walker et al., 2015). We examine how organisations strategically adopt managerial innovation, assuming that they do so in response to environmental changes or appease senior executives (Damanpour et al., 2018). Due to pressures from the corporate environment's competitiveness, globalisation, and rising customer awareness and expectations, as well as the current market and CEO trend of "doing more with less," organisations are forced to acquire new knowledge that strengthens their capabilities and continuously enhances their current systems and processes in order to avoid performance gaps. New management plans and practises must therefore be adopted rather than choosing not to (Custódio et al., 2019; Damanpour et al., 2018; Hervas´-Oliver, Peris-Ortiz, 2014; Qiu et al., 2020).

This study aims to: (1) provide a descriptive analysis of the respondents' sociodemographic characteristics and (2) determine the correlation between IUKL's innovativeness and its corporate reputation.

Innovation Types: Innovation researchers categorise innovations into different types in order to simplify and make them easier to understand. Our research is positioned within the organisational innovation literature thanks to the distinction between the two types of innovation (product versus process; technical versus non-technical) (Damanpour et al., 2018). The classification of products and processes is the one that dominates innovation research. Offering new products or services to meet user needs while also introducing novel elements into the production or service processes is referred to as product innovation (Damanpour, 2010; Damanpour et al., 2018; Hall et al., 2012).

Industrial innovation, typically R&D-based innovation, has been the primary focus of research in product process classification, which has led to an understanding of product and process innovation as technical innovation (Damanpour, 2010; Tether, Tajar, 2008). The distinction between technological and social structures serves as the foundation for technological non-technical classifications (Custódio et al., 2019; Evan, 1966). Managerial innovation, also referred to as organisational innovation, managerial innovation, and organisational innovation, is regarded as non-technical innovation (Cerne et al., 2016). The introduction of new programmes or practises pertaining to an organisation's policies, structures, administrative procedures, decisions, and external relations is what we mean by management innovation (Custódio et al., 2019; Damanpour, Aravind, 2012; Damanpour et al., 2018).

Concept of Organisational Innovation: Innovation is examined at the industrial or economic level in economics, at the individual and group levels in psychology, and at both the organisational and organisational unit levels in management. Studying organisational innovation, which includes business and public innovation, is referred to as organisational innovation (Damanbur, 2017). Research on organisational innovation examines the causes, mechanics, and effects of developing and implementing innovations within organisations. It is crucial to distinguish between generation and adoption processes because they take place in different areas of the organisation frequently; and are not always influenced by the same set of precedents. Additionally, businesses can develop and apply a variety of innovations. The different roles and relative weights that different types of innovation play within value chains suggest that there may be differences in the external and internal factors that influence the creation and uptake of particular innovations. Identification of innovation dimensions pertinent to this research is necessary due to the complexity and diversity of organisational innovation research (Custódio et al., 2019; Damanpour et al., 2018; Hira et al., 2021).

Concept of Reputation: A growing body of research has been using reputation indices to judge how good organisations are. Reputation has to do with the internal feelings of individuals about organisations. That organisation can be a profit or non-profit venture; a country or a state; a university or a company; a school or even an individual (Esa et al., 2022; Khoshtaria et al., 2020; Ponzi et al., 2011; Tay et al., 2020). Reputation is the overall evaluation often expressed as the admiration and esteem in which an organisation or company is held. It answers whether one is good or bad (Brenneke et al., 2020). It also determines the extent to which people trust an organisation (Adebesin, Mwalugha, 2020; Al Shobaki et al., 2020; Golata, Sojkin, 2020).

Reputation is described as the collective representation of multiple constituencies, the image of a company [or organisation] built up over time and based on a company [or organisation's] identity programs, its performance and how constituencies have perceived its behaviour (Argenti, Druchenmiller, 2004; Pires, Trez, 2018). Reputation is also described as intangible (Abdullah, Abdul Aziz, 2013; Rindova, Martins, 2012; Taamneh et al., 2022; Shah, Abdullah, 2016). Thus, it is very difficult to measure. Still, scholars have tried in their ways to describe what reputation means and how best it can be measured.

Past research has variously defined reputation. For Rashid and Mustafa (Rashid, Mustafa, 2022), reputation is the emotional connection between people and companies. Reputation can be measured by the level of trust, admiration, respect, and good feeling. Companies [or organisations] with strong reputations have this emotional connection. And they attract increased in support from their key stakeholders. According to Singh and Misra (Singh, Misra, 2021), corporate reputation is the overall (often expressed as admiration, respect, and esteem) in which a company is held. Thus, he posits that corporate reputation answers the question, are you good or bad. It determines if people trust the company. Therefore, discussing this in connection with universities would tell how some of their attitudes and practices lead to criticisms and reputational injury. Corporate reputation can also be defined in terms of several attributes that form a buyer's perception as to whether a company is well known, good or bad, reliable, trustworthy, reputable or believable (Abdullah, Abdul Aziz, 2013). Corporate reputation is concerned with how people feel about an organisation based on whatever information (or misinformation) they have on the organisation's activities, workplace, past performance, and prospects (Ponzi et al., 2011; Pires, Trez, 2018).

A good reputation creates a favourable operating environment, but it demands continuous maintenance and demonstration through good practices. It delivers promise; this is how organisations will behave in the future (Ponzi et al., 2011; Rimkutė, 2018). Many tend to interchange the three concepts of reputation, image, and identity. Anything that has to do with the painting of the good values of an organisation is identified with one of the three concepts. But

scholars have distinguished the three concepts though they are not without relationships, namely corporate image, corporate identity, and corporate reputation.

1. Corporate image: this is intangible; it is the belief and impressions held by stakeholders about a company (Singh, Misra, 2021). Stakeholders can be students, employees, community and so on. Gołata and Sojkin (Gołata, Sojkin, 2020) posit, "Image is a reflection of an organisations reality." This means that the stakeholder examines what the organisation is all about, what the organisation is doing and the direction it is heading to (Abdullah, Abdul Aziz, 2013; Ponzi et al., 2011). Hence, the corporate image answers the question of what people think about you (Singh, Misra, 2021).

2. Corporate identity: this has to do with attributes, symbols, nomenclature, and behaviours used by the company to express and identify itself (Singh, Misra, 2021). Managing identity is vital to portray a good image of the organisation (Abdullah, Abdul Aziz, 2013). Unlike the image, identity is tangible. It should be made unique, unambiguous, thrilled, and simple. In other words, the actual identity should match the covenanted identity, which is the corporations promise to its stakeholders (Chelysheva, Mikhaleva, 2020). The role of corporate identity is to measure who you are (Boafo et al., 2020; Melewar et al., 2018; van der Rijt, 2021).

3. Corporate reputation: corporate reputation is the overall evaluation often expressed as admiration, respect, esteem, and good feeling (Adebesin, Mwalugha, 2020; Ajayi, Mmutle, 2021; Esa et al., 2022). Like the image, reputation is also intangible. It is the emotional connection between people and organisations. Therefore, corporate reputation answers the question, are you good or bad? It determines if people trust the organisation (Singh, Misra, 2021; van der Rijt, 2021).

However, it should be observed that three concepts are related. Some scholars have given further definitions, which show how identity and image are attached to reputation. Adebesin and Mwalugha (Adebesin, Mwalugha, 2020), and Abdullah and Abdul Aziz (Abdullah, Abdul Aziz, 2013) have defined corporate reputation as "a collective term referring to all stakeholders' views of corporate reputation, including identity & image". Burke gave a related definition of corporate reputation as "the collective representative of multiple constituencies, images, of a company built up over time based on a company's identity programs, its performance and how constituencies have perceived its behaviour" (Burke, 2016).

Having provided a well-reviewed conceptual foundation for the study, next we should provide the theoretical framework upon which the study was grounded. However, before we do that it would be better for us to review some literature on the Malaysian higher education system for us to have some understanding of the Malaysian higher education context in relation to the objectives of the study.

Theoretical Framework of the Study: The concept of reputation has received great attention from scholars of various fields. Literature on reputation is appreciably piling up (e.g., Kaur, Singh, 2018; Khoi, 2021). In addition, scholars have developed different research models, which help us to quantify the intangible nature of companies. To this end, it can be found suitable to use a new model designed by Reputation Institute called the RepTrak model (Prado, Ballabriga, 2016). RepTrak is a tool developed from extensive international research, which provides organisations with a standardised framework that can be used to quantify their reputation. RepTrak has 7 dimensions and 23 drivers. It also has a pulse that determines what reputation is. Based on the assessment of the seven dimensions, five of the dimensions are not applicable in the present study, only innovation is. However, to provide comprehensive literature evidence on the model, reviews of the literature on the five of the most related dimensions were performed (Chan et al., 2018).

The dimensions of the RepTek model are briefly discussed in the paragraphs that follow.

(1) Leadership: this is the act of a leading a group of people or organisation. It is part of the success of any organisation to establish a competent and focused leadership. Any organisation that has failed to establish good leadership, such has planned to fail from the beginning. Leadership is very important; it reflects the capacity to direct, support and strategic competence to create value for an organisation. In this model, leadership has three drivers, which include the establishment of a strong and respected leader, a clear vision for the future and well-organised leadership (Prado, Ballabriga, 2016). Research has shown that 31 % of employees said that unethical culture in business would lead them to act unethically too (Chan et al., 2018; Prado, Ballabriga, 2016).

(2) Products and services: the nature of products and/or services also adds to the reputation of the employee. A client should be treated very well. An organisation should have good value for

finance, goods and services should be of high quality, complaints should be handled satisfactorily, and the needs of the clients should be satisfied (Prado, Ballabriga, 2016).

(3) Innovation: this is another important dimension of assessing reputation in the RepTrak model. Innovation is the process of translating an idea or invention into goods or service that creates or for which customers will pay. To be regarded as an innovation, an idea must be replicable at an economical cost and must satisfy a specific need. Innovation involves the deliberate application of information, imagination, and initiative in deriving greater or different values from resources and including all processes by which new ideas are generated and converted into useful products. In business, innovation often results when ideas are applied by the company to satisfy the needs and expectations of the customers. In a social context, innovation helps create new methods for alliance creation, joint venturing, flexible work hours, and the creation of buyers' purchasing power. This dimension also has three drivers, which include being first to market, adapting to changes and innovative company (Prado, Ballabriga, 2016).

(4) Governance: governance is about how transparent the management is, whether cooperation behaves ethically and fair in the way they do business. In other words, effective governance improves financial and operational transparency. This is because it decreases the information asymmetries between insiders and outside investors. By adopting governance provisions, it may improve financial transparency because it accentuates information disclosure (Hlel et al., 2020). Jang et al. (Jang et al., 2016) defined governance as a company's policy in which the policy is presented in standard writing that accentuates the company's code of ethics. In other words, it is to create a high-level normative principle and redefine how a business should be conducted in a moral context of business.

(5) Citizenship: corporate citizenship is the extent to which businesses are socially responsible for meeting legal, ethical, and economic responsibilities placed on them by shareholders. The aim is for businesses to create higher standards of living and quality of life in the communities in which they operate, while still preserving profitability for stakeholders (Campopiano et al., 2019; Homer, 2021; Singh, Jamil, 2021).

Corporate citizenship is a business leadership process that focuses on a company's impact on society and its relationships with stakeholders (Waddock, 2017) and the strategies on the operationalisation of its relationship with an impact on stakeholders and the natural environments (Homer, 2021). While defining citizenship according to institution theory Lewis et al.'s (Lewis et al., 2019) says, "It is a business that has a long-term existence in the industry; it has to do with the area of economic, legal, and ethical responsibility of industry." However, the RepTrak drivers of citizenship are not different from what the above scholars said. Citizenship has three drivers: supporting a good cause, contribution to society, and protection of the environment (Campopiano et al., 2019).

Conceptual Framework of the Study: This study focused on the innovation dimension of the RepTrak model. Therefore, the independent variable of the study is only one, which is, innovation. The dependent variable, which is, reputation, was measured based on four sub-variables, namely esteem, feelings, admiration, and trust (e.g., Fombrun et al., 2000) (see Figure 1). Hence, only one hypothesis was tested, and it is formulated as below.

Fig. 1. The conceptual framework of the study.

Hypothesis of the Study: Given the preceding literature review, this study formulates the following hypothesis:

H1: There is a significant relationship between IUKL's reputation and its innovativeness.

2. Materials and methods

Research Design and Population: This study focused on providing an understanding of the correlation of between the reputation of the Infrastructure University, Kuala Lumpur (IUKL), Malaysia and its organisational innovation (in the context of corporate communication). Survey research approach was employed especially given that a large sample was involved (e.g., Singh, 2022). The data were collected using a self-administered questionnaire. The sample was selected from the population of international students at the university.

Sample and Sampling Technique: Surveying a whole population of foreign students at IUKL may be practically impossible, hence the need for the selection of a representative sample from the sampling frame (Singh, 2022). Because it guarantees the generalisation of data and elements of the population have the probability of having equal chances of being selected in the sampling process (Singh, 2022), a simple random sampling technique was employed to recruit the respondents of the study. The scholar argues that probability sampling gives the possibility of generalisation, and because the sample is chosen randomly, the result is assumed the reflective view of all the respondents (Wimmer, Dominick, 2013). The population of this study was 1,852. However, using the Krejcie and Morgan's (Krejcie, Morgan, 1970) sampling calculator, 319 respondents are enough to represent the population.

Location of the Study: This study was conducted at IUKL. IUKL was established in 1998 and it was the centre of Kumpulan Ikram tertiary education activities. In 1999, Ikram College had its name changed to Ikram College of Technology (ICT). On 13 September 2003, ICT was upgraded by the Malaysian Ministry of High Education to the status of a university college with a new name Kuala Lumpur Infrastructure University College (KLIUC). In 2012, KLIUC has further upgraded to a full-pledged university with the name Infrastructure University, Kula Lumpur. IUKL's vision is to be a world-renowned infrastructure university, and its mission is to strive for excellence innovatively in various fields of infrastructure by providing quality education, advanced knowledge, state-of-the-art technology, and excellent professional services (IUKL Website, 2022).

IUKL was chosen because of the following reasons. First, unlike most public universities which provide admission to international students mainly at postgraduate levels only, IUKL is a private university that believes in internationalizing its innovative strategy by offering admission to both undergraduate and postgraduate international students. Second, the population of International students at the university is very significant – it constitutes up to 40 % of the entire population of the students. Thus, because of cultural and social differences, it is important to assess their perception of the university's reputation. Third, IUKL witnesses an important landmark in its history. It used to be a college and now a full-pledged university. It is undergoing massive transformation including in the areas of the rebranding of its name, logo, corporate colour(s), identity, image, etc. Finally, physical infrastructures are rehabilitated, and new ultra-modern buildings are under constructed. Hence, this study deemed IUKL's reputation is worth assessing to determine whether these innovations are correlated with its reputation (IUKL Website, 2022).

In addition, IUKL has been in the education industry for more than 20 years providing quality education and various professional services excellently well. it also has a global affiliation with top-ranking universities in the United Kingdom, Nepal, Indonesia, Australia, China, Pakistan, etc. It was rated 5-star in the teaching and facilities category in the 2020 QS rating (IUKL Website, 2022; QS, 2020).

Research Instruments, Adaption, Pre-Testing, and Organisation: The research instrument used in this study was RepTrak, which measures seven dimensions: leadership, financial performance, workplace, innovation, governance, products and services, and citizenship. The model was adapted and adapted because measuring 'workplace' and 'financial performance' do not apply and are irrelevant to students. Financial performance is confidential and cannot be assessed by students while the workplace has to do with the feelings of the staff. To obtain a reliable result, only five dimensions were adopted. In addition, RepTrak pulse was also tested, which serves as the dependent variable, and it encompasses esteem, feelings, admiration, and trust.

Pilot study: a pilot study was conducted to determine the reliability of the RepTrak model. Twenty-one (10 %) questionnaires were administered to international students on campus – at the Café, the Postgraduate School and Bloc A. The result shows a reliability score of 0.92 Cronbach's Alpha as shown in Table 1.

Table 1. Reliability of the Test of the RepTrak Model-Based Instrument

Scale's Cronbach's Alpha	Cronbach's Alpha of RepTrak Model	Number of items
0.92	0.96	21

Operationalisation of Variables: The adapted dimension of the RepTrak model in this study is innovation. The dependent variable is reputation, which is based on the emotional appeal of the students' high esteem, admiration, respect, and trust as well as their good feelings toward IUKL. Thus, to determine IUKL's reputation, the innovation dimension was tested.

Validity and Reliability of Instrument: The instrument employed a 7-point Likert scale.

The respondents' choices were ranked in order from 1) strongly disagree, 2) partially disagree, 3) disagree, 4) not sure, 5) partially agree, 6) agree and 7) strongly agree. Likert scale was employed because of the following reasons: it is very precise and presents no ambiguity; it can lend itself to various statistical manipulation and analysis; and can be applied in natural and behavioural studies. It has all the attributes of a good scale: definite order and standardised distance. Besides, interval ratios such as the Likert scale have high validity than ordinal or nominal scales. They can be measured in arithmetic mean, standard deviation, coefficient of variation, and variance (Ponzi et al., 2011).

The RepTrak model has strong scale reliability (Ponzi et al., 2011). This means that it has steady and stable measurements across time and the various items in the instrument. The model has convergent validity with the variance extracted from all the independent variables to the latent variable as 0.92, which has exceeded the benchmark of 0.50> (e.g., Ponzi et al, 2011) as shown in Table 1, above. Convergence validity is assuring that the variables are valid to be measured and corresponding to the concept.

Data Analysis and Statistical Significance: The study measures the data from descriptive data such as the central tendency to inferential data. Frequency analysis was adopted to describe each of the datasets. Inferential data were also measured to identify the relationship between two variables. The interval scale is a continuous variable; hence, the statistical tool that was used is Pearson's Product Moment Correlation analysis. The value for a Pearson's correlation can fall from 0.00 to 1.00. Pearson's correlation is largely used in linear relationships. It shows whether the relation is positive or negative. The relationship is said to be positive when both variables increase or decrease; whereas it is also said to be negative when one variable is decreases and the other increases. The data were analyzed using the Statistical Package for Social Sciences (SPSS) software version 23.

3. Discussion

The purpose of this study was to investigate the correlation between IUKL's innovation and its corporate reputation. Only the Innovation dimension of the RepTtrak model was examined, hypothesised, and tested in the study's conceptual framework. Malaysia has grown in popularity as a higher education destination, particularly among Asian, Middle Eastern, and African students, over the last decade. IUKL is a Malaysian private university located in Kuala Lumpur, Malaysia's capital city, boasting of high degree of innovative drives including the way it focuses on recruiting international students. Not less than 40 % of its students are international, coming from various countries around the world. Because of Malaysia's advantageous position in the educational ecosystem, many research studies focusing on international students, including the current study, have been conducted.

The study used a survey method to recruit participants, who were chosen at random. As a result, the discovery can be generalised (Singh, 2022). Our lone hypothesis has confirmed that there is moderately positive correlation between innovation and IUKL's reputation.

Respondents' Sociodemographic Characteristics: This sub-section discusses the findings of the study on Objective 1, which seeks to provide descriptive analysis of the demographic characteristics of the respondents of this study.

Some of the most important sociodemographic characteristics of the respondents are gender and age. By gender, 293 (88.5 %) of the respondents are males, 38 (11.5 %) females. This is not surprising as most of the students are from Muslim dominated countries, and in Islam, women have some restrictions on travelling without Mahram (male companion) (e.g., Nisha, Cheung,

2022). However, this is contrary to Wan's (Wan, 2018) study, which found that female students' enrollment in Malaysian higher educational institutions is higher than that of male students. Arguably, there could be no contradiction if his study were on local Malaysian students. While by age, most of the respondents (203, 66.9 %) were aged 21-25 years while the remaining 61 respondents were aged 26-30 years. While this indicates that most of the respondents were under the age of 30, all of them were youth (young people). On marital status, a vast majority of them (304 91.8 %) were single, with only 24 of them married. Thus, the survey questionnaire was largely completed by international students who were single.

Moreover, of the 331 respondents, most of them (85 %) were undergraduates. It has been observed that since the September 11 attacks in the United States international students, especially those of Arab origins enroll in Malaysian universities (Alzubaidi, Rechards, 2010; Chin, 2019; Nadeem et al., 2020; Sirat, 2008). Although the respondents were enrolled in various faculties of IUKL, most of them were enrolled in the Faculty of Engineering with a sizeable number of them enrolled in faculties of business and information technology. This suggests that courses related to engineering, business management and information and communication technology (ICT) are the most popular among international students at IUKL.

Correlation between Innovation and Reputation: In this sub-section, findings of the study regarding Objective 2 are discussed, which seek to provide empirical evidence on the correlation between innovation and reputation.

The Innovation dimension of the RepTrak model: The second important dimension is innovation. According to Freeman's Innovation theory (Freeman, 2008), innovation is the main growth factor for an organisation, producing competitiveness that would be achieved through investment in R&D (Research & Development) and other intangible efforts. Similarly, Custódio et al. (Custódio et al., 2019), Hall et al. (Hall et al., 2012) and Anderson, Lundvall et al. (Lundvall et al., 2002) described innovation as the work of several managers that interact with each other and during the interaction process, they are designing, emerging and exchanging knowledge with each other.

In this case, universities, which serve as the knowledge reservoir of modern society, should be innovative enough; should also compete favourably with other institution and should be very fast in adapting to changes. This can be done through research and assessing to progress on what is going own in other sister institutions as well as updating visions to be in conformity with future challenges. Similarly, Universities are supposed to adapt to changes easily. This is especially in the area of technology.

The database of the institution, method of lecture delivery, teaching aids, day-to-day activities, payment or admission processing fee should be continuously updated through artificial intelligence and integrated learning system. This makes communication easier and matches with current development. Thus, it is part of organisation's reputation to be to be innovative.

The finding has shown that IUKL innovation is perceived positively by the international students. This can be apparent because the finding is consistent with the existing literature as there is a positive correlation between IUKL leadership and its reputation at a very strong significant level $p < 0.00$. This is good news to the institution's commitment to innovation. By extension, the institution is committed to its vision, which is to be a world-renowned Infrastructure University. Therefore, when the institution keeps its flag flying, then it is in its way to attain its dream. Hence, the alternative hypothesis that says that there is a positive relationship between IUKL and its reputation is upheld.

Overall, however, the study advances our knowledge of how academic institutions control innovation to preserve their reputation.

Results show that in higher education institutional environments, innovation is only associated with organisational (institutional) reputation as it relates to the media. Statistics imply that innovation and IUKL's reputation are significantly but only moderately related. Although the findings partially support the research hypothesis, they also show that it has an impact on IUKL's ability to be an innovative higher education institution, to compete with other Malaysian higher education institutions, and to adapt to change quickly.

The moderate importance of this assumption can be explained by the fact that innovation cannot directly affect relationships with third parties like industry, communities, or international partners or provide direct financial results because it primarily involves the regulatory environment, infrastructure, governance, citizens, and processes. The only modest correlation between IUKL's high reputation and innovation is that those who are subject to and regulated by

the changes brought about by innovation benefit from those changes. Modern management techniques, a flexible organisational structure, a supportive work environment that encourages innovation, IT communication convenience, and even IUKL staff and students will be pleased.

Technological innovation: According to the results of the RepTrack model test, innovation is related to each of the three sub-dimensions that measure IUKL's reputation as an innovative university, its competitiveness with other higher education institutions, and its ability to change. Statistics demonstrate how innovation at IUKL can affect both international affairs and student satisfaction. Consider the nature of innovations, which are mainly connected to the introduction of new products/services, satisfaction of external users, customer needs and market demands through modified products/services, incorporation of technology into production, etc., to find explanations. Through new and on-demand courses that are designed to meet students' needs by enlisting stakeholders in the course review or creation process, and gathering feedback from all stakeholders including local students, external users and markets, innovation can generate direct revenue and is relevant to industry and society, employee satisfaction, and other factors.

Results of the model test indicate a strong correlation between reputation of the business and innovation. Additionally, innovation may have an impact on the global activities of universities like IUKL, which may have an impact on student satisfaction. The internationalisation of IUKL students will logically be promoted by revising current products and services after consulting stakeholders, introducing new products like online courses or disciplines taught in English and other languages, meeting community and employer requirements, etc.

The hypothesis's results, which are thought to be of moderate importance, are the most intriguing aspect of the experimental results (as opposed to the strongly significant results). This outcome can be partially explained by the fact that improvements in specific organisational performance can be attained through the combined influence of many other factors, such as knowledge assets, deliberate and methodical management activities, and other resources that are not typically thought of as resources for innovation. Therefore, by concentrating only on innovation outcomes and IUKL reputation, there are significant potential interactions in moderation and mediation that cannot be detected.

Future studies ought to focus on these claims. Furthermore, there are not many studies available at the time of this research on the correlation between innovation and reputation in the context of Malaysian higher education industry. It is possible that there are cutting-edge curricula, but university officials are not aware of them. The moderate importance of this hypothesis may be due to a lack of knowledge on the subject.

The moderate level of hypothetical significance is also a result of the research's context. The Malaysian educational system is still strongly influenced by central control. The Ministry of Higher Education (MOHE) is in charge of centrally managing higher education institutions, and these institutions have limited autonomy. Innovative methods and their advantages might thus be disregarded. Due to uncertainty regarding courses, student enrolment, academic assessment, degree awarding, staff appointments, budget decisions, infrastructure, and facility maintenance, higher education institutions in Malaysia struggle to adopt any novel measures that would help in increasing efficiency.

Overall, the results are consistent with trends in the current literature, reflecting the positive relationship between reputation and innovation (Alipour, Karimi, 2011; Brennan et al., 2014; Nguyen, 2020) and confirming that innovation is the main determinant of the reputation of an organisation or company (Crossan, Apaydin, 2010; Odumeru, 2013). The study helps to reaffirm the point made by many prominent scholars in previous research that innovation affects organisational reputation in many ways, ranging from facilitating adaptation to change, improving the efficiency or effectiveness of internal operations, and gaining competitiveness and reputation, to financial realisation or economic gain (Damanpour et al., 2009; Crossan, Apaydin, 2010; Nguyen, 2020).

3. Results

Sociodemographic Characteristics of the Respondents: This sub-section answers Objective 1 of this study, which seeks to provide descriptive analysis of the respondents' sociodemographic characteristics.

As can be seen in Table 2, of the 331 respondents, 293 (88.5 %) are male international students with the remaining 38 (11.5 %) being female students. On the age of the respondents, Table 2 shows that 203 (61 %) of the respondents are aged from 21 to 25 years, 61 (18 %) are aged from 26 to 30 years while 56 (17 %) are aged from 16 to 20 years. Concisely, all the respondents are young people below the age of 30 years.

Table 2. Respondents' Demographic Data (n = 331)

Variable	Frequency	Percentage
Gender		
Male	293	88.5
Female	38	11.5
Total	331	100
Age		
16-20	56	16.9
21-25	203	61.3
26-30	61	18.4
31-35	8	2.4
36 or older	3	0.9
Total	331	100
Marital Status		
Single	304	91.8
Married	24	7.3
Divorced	2	0.6
Widow	1	0.3
Total	331	100
Respondents based on their Levels of Study		
Undergraduate	283	85.5
Postgraduate	48	14.5
Total	331	100
Respondents based on their Faculties		
Engineering & Technology	142	42.9
Architecture & Build Technology	5	1.5
Communication & Languages	34	10.3
Business Infrastructure	78	23.6
Information Technology	70	21.1
Applied Science & Foundational Studies	2	0.6
Total	331	100

Regarding marital status, Table 2 (above) shows that 304 (91.8 %) of the respondents were single and that only 24 students (7.3 %) were married. Two students were divorced while only one was a widow. Regarding the respondents' level of studies, Table 2 shows that 283 (85.5 %) students participated in the study with 48 of them (14.5 %) postgraduate. Regarding the respondents' faculty of study, Table 2 (above) shows that 142 (42 %) are from the Faculty of Engineering and Technology Infrastructure. The remaining high percentages include 70 (21.1 %) respondents from the Faculty of Information Technology Infrastructure and 35 (10.3 %) from the Faculty of Communication and Language Studies.

Measurement for the Correlation Variables: This sub-section answers Objective 2 of this study, which seeks to determine the correlation between the innovation dimension of the RepTek model and reputation.

The RepTek model's dimension that was used to assess IUKL's reputation is innovation. As shown in Table 3 the first question on this category is whether IUKL is an innovative institution. As many as 110 students (33.2 %) partially agreed that IUKL is an innovative institution; 108 of them (32.6 %) agreed; 51 of them (15.4 %) strongly agreed; 16 students disagree; nine (9) students partially disagreed, and no student strongly disagreed. However, only 36 of them were not sure. The mean score of the responses is 5.34, which is high.

Table 3. Percentage Distribution of the Respondents' Perception of IUKL's Innovation (n = 331)

Statement	Strongly disagree	Partially disagree	Disagree	Not sure	Partially disagree	Agree	Strongly agree	Mean score
IUKL is an innovative institution.	0.3 %	2.7 %	4.8 %	10.9 %	33.2 %	32.6 %	15.4 %	5.4 %
IUKL competes favourably with other Malaysian institutions.	0.9 %	1.5 %	5.4 %	10.3 %	33.5 %	31.7 %	16.6 %	5.36 %
IUKL is fast in adapting to changes.	0 %	1.4 %	4.2 %	8.8 %	32 %	35 %	17 %	5.44 %

The next question seeks to know the students' opinion regarding whether IUKL competes favourably with other universities. Many of the respondents (111, 33.5 %) partially agreed that the institution competes favourably with other universities; 105 students representing (31.7 %) agreed, 55 respondents (16.6 %) strongly agreed. However, 34 students were not sure; 18 of them disagreed, five (5) partially disagreed and only three (3) strongly disagreed. The mean score of the total responses is 5.36.

The next question is whether IUKL is fast in adapting to changes. One hundred and sixteen (116, 35 %) agreed that the institution is fast in adapting to changes; 106 of them (32 %) partially agreed; 57 of them (17 %) strongly agreed; 14 respondents disagreed, 6 of them partially disagreed while only three (3) of them strongly disagreed. However, only 29 of them were unsure. The mean score of the total responses is 5.44, indicating how a very high score as shown in Table 3 above.

Table 4 contains data that were generated from measuring the dependent variable, reputation. Regarding the statement whether the international students have high esteem toward IUKL, 109 (33.9 %) of the respondents agree that they have high esteem for the institution, 107 (32.3 %) of them partially agree, and 69 (20.8 %) strongly agree. However, only 28 of them indicated they are not sure, 13 disagree, 3 partially disagree and 2 strongly disagree. The mean score of all the responses is 5.53 as shown in Table 4.

Table 4. Percentage Distribution of the Students' Perception of IUKL's Reputation (RepTrak pulse) (n = 331)

Statement	Strongly disagree	Partially disagree	Disagree	Not sure	Partially disagreed	Agree	Strongly agree	Mean Score
I have high esteem for IUKL.	0.6 %	0.9 %	3.9 %	8.5 %	32.3 %	33.9 %	20.8 %	5.53 %
I admire and respect IUKL.	0.6 %	0.9 %	1.8 %	4.8 %	33.5 %	36.9 %	21.5 %	5.66 %
I trust IUKL.	0.6 %	0.9 %	1.8 %	5.4 %	43.4 %	37.5 %	19.3 %	5.62 %
I have good feelings toward IUKL.	0.6 %	0.9 %	1.5 %	3.3 %	32 %	32 %	29.6 %	5.60 %

Regarding the statement, whether the respondents admire and respect IUKL, 122 (33.9 %) agree that they admire and respect IUKL, 111 (32.3 %) partially agree, 71 (20.8 %) strongly agree, 16 are not sure, 6 disagree, 3 partially disagree, and 2 students strongly disagree. The mean of the total responses is 5.56 as shown in Table 4 above. Regarding the issue of trust, 124 (37.5 %) of the

respondents agree that they trust IUKL, 114 (34.4 %) partially agree, 64 (19.3 %) strongly agree, 16 indicated not sure, 3 disagree, and 2 strongly disagree. The total mean of the responses is 5.62, which is quite high (see Table 4 above). The last statement was whether the respondents have good feelings about IUKL. Many of them (106, 32 %) agree that they have good feelings toward the university, 106 (32 %) partially agree, 98 (29.6 %) strongly agree, 11 of them are not sure, 5 disagree while 2 strongly disagree. The mean score of the responses is 5.80, which is the highest (refer to Table 4 above).

Determining the Correlation between Innovation and Reputation: Table 5 shows that IUKL innovation is moderately correlated with its reputation, where Person's r = .55 and the significance level is p=.00. Hence, we can say that H1 was accepted. This result is also reflected in Figure 1 (refer to Section 1, under Sub-Section *Conceptual Framework of the Study*).

Table 5. Relationship between Innovation and Reputation

Variables	P	r
Innovation → Reputation	0.00	0.51**

Note: **Correlation is significant at 0.05 level (2 tailed)

5. Conclusion

This study advances our knowledge of how innovation is correlated with a higher education institution's reputation.

The key theoretical implications of this study include that it offers empirical support for the beneficial association between corporate reputation in academia and innovation. This contributes to the field's literature while also assisting in the statistical confirmation of a number of hypotheses about the relationship between these two factors in a scholarly setting. The relationship between innovation and company reputation in the context of private higher education in Malaysia has not received much attention, despite previous studies in a similar context. We conducted our research using the RepTrack model's innovation dimension as a guide, and we discovered that innovation has an impact on organisational reputation. The value of this to practitioners is enormous.

Additionally, by illustrating the role of innovation as a management tool in enhancing the organisation's national and international reputation, student preferences, and staff performance, the study contributes to the literature on reputation management in academic settings. The widely used RepTrack Model Scale has been adopted to assess the organisational reputation and innovation performance of higher education institutions. It is based on the theory of eminent scholars. It is a helpful resource for future researchers who plan to study the same subject in academic settings abroad.

From the managerial implications perspective, this study makes recommendations for creative methods and projects that could improve academic institutions' standing; as a result, they can act as guidelines for the staff members of these organisations. The findings of this study are important to academic institution leadership because they have immediate application to daily life. The outcomes may be interesting to departments and their businesses once they want to promote innovation and thereby improve the reputation of their organisation.

The findings of this study show that managers of academic institutions should be more cognizant of the value of innovation, act appropriately, put roadmaps for innovation initiatives into practise, and create innovation policies that support better organisational performance. Managers must use advanced management strategies that support flexible organisational structures, foster a culture of innovation to lessen resistance to change, and maximise the advantages of information technology in governance, education, and research and development activities if they are to improve the reputation of higher education institutions. Additional strategies are suggested, such as ongoing evaluation of current curricula, reducing or adding new disciplines in response to societal needs, involving stakeholders in the educational process, promoting outreach, and enhancing capabilities through collaborations between higher education institutions and other organisations.

Limitations and Suggestions for Additional Study. There is room for additional research directions given the study's context and research design. First, because this study chose to focus on innovation in a very specific context for higher education institutions, the results may not be

general and representative. Second, despite the fact that this was not the study's primary focus, all of the participants were IUKL students, who most likely spoke favourably of their group. To prevent bias against future research, it is advised that qualitative surveys be conducted in addition to quantitative surveys. Third, future researchers may be interested in comparative studies of innovation and reputation in the fields of education or other industries across various nations. Fourth, long time series data will allow researchers to understand the causal relationship between reputation and innovation better compared to one-off studies conducted in a cross-sectional research setting. These are highly recommended future research directions.

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Contextual Variability of Responsive Utterances in Blog Interaction Compared to Face-to-Face Communication

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Abstract

In comparison with face-to-face communication, the respondent's contribution to the generating of the blog text is realized on a deferred basis. The blogger and his/her interlocutors' interaction models reveal similar features with the face-to-face dialogic patterns. Compared with face-to-face communication, the dialogue in blog interaction has a more multidimensional structure. The respondent reacts with a message that contains more than one illocution, and the question-and-answer unities are characterized by a three-step scheme, since the final message is absent in the majority of contexts. On joint unfolding of the blog, the interlocutors implement many communicative strategies that are characteristic of face-to-face dialogic interaction. The system architectonics of the massage producing and transmitting plays the essential role in the implementing the effective communication models. The technical blogosphere support and the relevant communicative context largely determine the compensatory possibilities of "docking" stimuli and reactions against the general background of the whole variety of face-to-face communications. The repertoire of communicative strategies that acquire the essential importance in the process of overcoming the problems of establishing and maintaining reactions in blog communication is determined. The current aspects of designing the interfaces of blogging platforms that influence the pragmatic contexts of reactive utterances are discussed.

Keywords: reactive post, explicit and implicit reaction, stimulus and response, face-to-face communication, blog text, communicative strategy, blog platform interface.

1. Introduction

The fundamental definitions of interpersonal communication are based on the concept of the respondent's reactive contribution (Capella, 2017; Flanagin, 2017; Hess, Mazer, 2017; Laskova, Lazarev, Kudryashov, 2021; Walther, 2017). The phenomenon of interpersonal communication is characterized in terms of "phatic relations" in which dialogue is a jointly created in the discursive action format. Communicative relations are structured by interlocutors' mutual intentions. So, bloggers realize the intention to convey meaning to respondents, and the basis of the respondents' discursive activity is interpretive intentions. In this regard, the communicative relationship between the blogger and the respondents is the essential prerequisite for interpersonal communication.

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One of the striking structurally determined characteristics of the pragmatic blog architectonics is the possibility for the respondent to react in a delayed manner to stimuli initiated by the blogger and other users (Kovtunenko, Kudryashov, 2019). The interlocutors exchange messages, as a rule, not on a momentary basis, but taking into account the time distance: the stimulus is detailed, supported or refuted at the moment of connecting the reacting interlocutor, which does not always coincide with the moment of the initial information realization. As a result, the response to the stimulus (the reactive post) is not always in the information initiator's current focus: users asynchronously connect to the messaging system, which systematically forms a coherent blog text.

The concept of interpersonal communication appears to be the optimal research basis for understanding how explicit and implicit reactive posts, implemented in the format of blogging platforms, influence the interpretation of stimulating bloggers' messages (Kurkimbayeva et al., 2020: 461). Realizing reactive posts with a certain degree of explicitness/implicitness, the users actively interact with stimulating content, enter into communicative relations with its senders. We claim that in the format of communication on blogging platforms, these relationships are initiated by the predicted interaction of the stimulus senders, which refers to the expectations of involving potential participants into the exchange of dict and modus information.

The purpose of this article is to determine the pragmatic structure of the response message in the blog text and on this basis to create a typology of reactive posts taking into account their explicit/implicit expression.

2. Materials and methods

The pragmatic structure specifics of reacting messages in blog texts are revealed based on the comparison of reactions to a stimulus in face-to-face dialogue, which is characterized by the oral register. The statistical method of research is extensively used for:
- the collected corpus of Russian-language blog fragments forming integral dialogical unities;
- surveys of Internet users who have their own blog and regularly participate in commenting on other bloggers' posts (the questionnaire included the following questions:
– Do you check the respondents' reading of stimulating messages in your blog?
– Do you record the total number of readings of stimulating messages by respondents in your blog?
– What stimuli do explicit and implicit reacting posts receive in your blog?
– What technical extensions are your blog characterized by?

256 students enrolled in bachelor and master's degree programs in humanities (linguistic and sociological specialties) at the Southern Federal University participated in the survey. Of these, 71 % were male, and 29 % were female between the ages of 17 and 28. However, gender, age and professional specifics of discursive activity in the blogosphere were not taken into account in our study. The research reflects statistical data obtained on the material of blog texts revealing sports topics (91.2 % of respondents who participated in the survey, lead and read blogs on this particular topic). We plan to use the data collected from blogs on other topics for further research.

3. Discussion

Reacting posts are interpreted in terms of the expected communicative flow, implying the addressee's intention to enter into an information exchange with the respondent (Arroyo, Yilmaz, 2018; Gáliková Tolnaiová, 2019; Xu, Yu, 2018). This expectation underlies the subsequent communication unfolding and the interpretation of the results with which communication ends. When the addressee expects a response to his stimulating messages, he/she projects the positive self-presentation.

Addressers expect reacting posts in order to evaluate such communicative parameters as:
– has their message been received;
– whether their communicative goals have been realized (Jianqiang et al., 2017; Kang et al., 2018; Treem et al., 2020; Zeng, 2017).

The conducted empirical studies confirm the importance of reacting posts for blog communication processes and their results.

After receiving reacting posts, the interlocutors engage additional cognitive processes that are aimed at realizing the delay in receiving a response or the fact of the respondent's silence. The absence of any reacting post can cause destructive consequences for interpersonal relations

between interlocutors, since, according to psychologists, the absence of responses is interpreted by the senders as the purposeful discursive action (for more details, see (Shaklein, Kovtunenko, 2021: 170-171).

Obtaining reacting posts is also an immanent component of the constructive communication experience (exchange of opinions) in social networks, since Internet users are looking for increased attention and confirmation of the proposed semantic position in the form of respondents' positive comments and details, both quantitatively and qualitatively (Carr, Foreman, 2015: 340). Moreover, the total number of responses (comments and "likes") received for a post on social networks is associated with the implementation of "the pleasure principle" (Bueno-Alastuey, 2013: 553; Lew et al., 2018: 212; Lutzky, Kehoe, 2016: 29; Walther, 2018: 87).

Cognitive linguistic research in the field of social networks shows that the limited signals that come from respondents force message senders to create mental representations about their respondents (Akay et al, 2017: 10; Wiktorsson, 2018: 371; Yao, Ling, 2020: 5; Yindi, 2018: 4). These mental representations can range from a specific (limited) group of reacting subjects to an indefinite (unlimited) group. Individual users of the social network "VKontakte", who have public accounts, believe that their respondents are a wide audience, while other users think that the recipients of their messages are friends, relatives and interested persons. In the sociolinguistic study of users of the same social network, it has been found that approximately half of the posts are intended for an unspecified imaginary group of respondents, while the other half is assigned to a certain audience (establishing and maintaining personal, public and professional contacts).

Despite the increased attention to the problem of the imaginary audience in the social networks users' discursive activity, in fact, such concepts as "expected reaction" and "imaginary collective respondent" has not been integrated in the research yet. An important incentive for the senders' communicative behavior is primarily the imaginary responsive audience (mental representations of someone who intends to respond to the stimulus). Stimulating messages are initiated based not only on the imaginary multiple respondents, but also on the respondents' responsive nature. On the one hand, the needs of expecting reacting posts from the responsive multiple respondents may vary in the format of the same social platform. On the other hand, these needs reflect the sender's intentions to establish and maintain communicative contact with a specific audience within their social network.

If the sender is expecting reacting posts, but is not sure or indifferent to which of the potential respondents will respond, he participates in a more mass communication than an individual-personal dialogue, since this sender does not have any assumptions about the persons who will join the communication and comment on the stimulating message. The addressee factor, feedback from the addressee is the pragmatic basis of communicative relations, in the context of which the interpersonal interactive exchange of opinions is carried out on social media platforms.

4. Results
In the context of face-to-face dialogue, the dominant trend is realizing momentary reactions to incoming stimuli in the format of verbal and nonverbal signals, from which the interlocutors, alternately changing the roles of the speaking subject and the respondent, extract relevant explicit/ implicit information. Reactions to the stimulus, as a rule, include conventional means of expressing consent and support for the addressee's opinion, the degree of awareness of the received message by the respondent. Cf.:

(1) "The first policeman: *Now free*. The man from Mytishchi (screams hysterically): *I'm free!!! Like a bird in the sky!!! I'm free!!! I forgot what fear means!! Glad to try, Comrade Senior Ensign!!! I wish you good health, Madam Liquid mother!!! I wish you good health, Mr. Wet Pushkin!!!*" (Danilov, 2021: 61).

The reaction may clarify the information conveyed by the stimulating remark, as well as contain the positive/negative evaluation component, indicating the respondent's pragmatic attitude to the reported fact. So, in example (1), the stimulus and the reaction correlate as a consequence and a cause: the reactive message reveals one of the hypothetical versions explaining the state of affairs under discussion. At the same time, the respondent expresses a positive assessment of this state of affairs, generating a comic effect in communication (cf. the use of simile and expressive speech acts that convey the intensity of the external manifestation of the respondent's internal emotional-volitional state).

Evaluative reactive messages play the constructive role in forming exhaustive interlocutors' representations about the facts, events, and situations that constitute the subject of current dialogical interaction, and, as a rule, mark the end of the discussion of this subject, outline the transition of communication to other topics and plots. In other words, value judgments, reactively expressed in an oral face-to-face dialogue, determine the nature of the interlocutors' perception of the current interaction structure project the coherent nature of the stimulus and reaction.

Blog communication is also carried out in the dialogical format. A coherent sequence of the blogger and respondents' stimulating and commenting messages, which is delayed in the written register, in structural and pragmatic terms, reveals similarities with oral face-to-face dialogue. Stimuli and responsive comments form stable dialogic interaction models based on the issues initially set by the blogger. Dialogical analysis of such interactions is implemented taking into account the factor of the reacting addressee (his reacting post), which is also relevant for oral face-to-face communication between two interlocutors.

The collected corpus of blog texts revealed dialogues between two interlocutors (blogger and respondent, respondent and respondent), which include from two to nine stimulating and reacting messages in their structure (a total of 1000 fixations of dialogic interactions forming autonomous semantic blocks of jointly generated text). It is found that in the context of a dialogue between two interlocutors, the reaction to the initial stimulus takes place in 41.3 % of the total number of interactions, while reactive responses to stimulating interrogative cues account for 21.8 % (cf. with the format of oral face-to-face interaction, in which the similar model is implemented in 48.4 % of cases of interaction between the speaker and the listener).

Despite the fact that the parameters of face-to-face oral dialogic interaction are imitated in the blogosphere, the respondent, in fact, is not given the right to respond with a message that would qualify regardless of the topic and issues set by the initiator of communication (in an face-to-face dialogue, the addressee has such a right). The reacting interlocutors' messages not only express agreement with the previously put forward point of view or gratitude for the information received, as is the case in the face-to-face dialogue, but also uncover new details of the situation under discussion, provides their reaction with value judgments. The informational saturation of reactions (the dictum part), their subjective component (the modus part), in turn, encourage both already known and potentially new addressees to participate in the subsequent joint deployment of the blog text. In other words, the response message pragmatic structure necessarily includes two components:

1. A means of establishing/maintaining actual contact with the blogger or other respondent who has previously put forward an opinion;

2. Clarifying this opinion through uncovering new information that expands the understanding of the situation under discussion, revealing another new aspect or perspective of the vision of subject-object relations that initially became the subject of discussion. Cf.:

(2) *"– Trent Alexander-Arnold is back in top form: after not the most successful last season and missing the Euro, he started with two assists in the Premier League, organized the first goal for Milan in the Champions League and played in the national team in midfield. Perhaps a new non-standard approach to training helped him…*

– Very interesting stuff! Thank you very much! But still, Trent would have been taught to make serves more accurately, and then in half of the cases he hits somewhere in the clouds, apparently on moving objects …

– The most interesting material. Thank you. Some kind of exorbitant level of training. Handsome…" (Blog *London Eye,* 2022).

The blogger invites the interlocutors to discuss the situation related to improving the performance of a famous football player, reveals the reason for another effective takeoff in his sports career. Responding to this stimulus, two respondents:

1. Support the blogger's position, thus marking the establishment of actual contact with him (in the text fragment, these segments, which serve in the blog text as means of connecting previous and current messages, are highlighted in bold italics);

2. Supplement the initial information with a subjective negative/positive assessment, which is implemented by conversational lexemes and expands the understanding of the situation under discussion, determines the possibility of subsequent participation in the communication of other interlocutors.

During the implementation of these addressee's strategic guidelines, the actual signals, acting as a means of linking the blog text, stimulate the author of the original message to re-participate in

the holistic unfolding of a joint discursive work. In other words, these signals, in fact, mark the incompleteness of the text, the potential for its subsequent unfolding by commenting on reactions to the primary stimulus. As our research has shown, the blogger re-interacts with respondents in 25.9 % of sports discussion contexts, while in 19.1 % of cases the modus component of respondents' replicas acts as the basis of the response, and in 17 % of cases the blogger interacts with respondents with whom he has already had prior communication experience.

The constructive factors of the coherent unfolding of the blogosphere texts are the emotional-volitional components of the messages-reactions and the fact that the interlocutors had preliminary experience of communicating with each other. It seems that the commenting nature of the reacting messages indicates that respondents regard their discursive contribution not as a manifestation of attention to the blogger, but as an attempt to form a stable group of interlocutors interested in exchanging information and emotions about current events. The structural architectonics of the blogosphere provides the expression of reactions in the form of a positive/negative assessment of the dictum and modus component of previous messages. At the same time, some incentives offered by respondents do not always receive reactions due to the massive flow of responsive messages to the initial information offered by the blogger. It is the blogger who appears as a priority interlocutor for respondents.

The explicitly expressed reactions (of the blogger or respondent) to the initial stimulus (of the respondent or blogger), in fact, signal the generation of connectivity in the current text segment, since these reactive actions contribute to the resumption of dialogical interaction, which, as one of the interlocutors could assume, has come to an end. To a certain extent, this factor determines the possibility of a potentially endless unfolding of the blog text, to compensate for the mediated nature of communication (communication participants may react delayed in time, i.e. to be included in the discussion even after a long time after the initiation of the stimulus).

Blog communication is a group communication: the initial stimulus becomes the basis of response for an indefinite number of respondents interested in discussing the issues that are made public in the stimulating message. In this regard, it turns out to be impossible to predict which of the potential set of respondents and at what point in time will respond with a response message. Each of the interlocutors, in turn, a priori does not have knowledge about which of the specific or potential participants in the interaction will be the recipient of the message put forward by him, since the total number of communicants may vary in a certain time interval of the joint deployment of the blog text.

Respondents can also take a contemplative position in communication and not manifest themselves in any way in the space of the text. As a result, in the format of blog interaction, reactions to a stimulating message reveal a number of other functions than in spontaneous oral interaction between two interlocutors. It is obvious that when a blogger puts forward an initial message or one of the respondents offers his version of the response to this message, other interlocutors observe corporate ethics and reinforce the formed segment of the text with their evaluative reactions in order for group communication pursuing common interests to achieve its communicative goals.

Providing a stimulus with a reaction can also be regarded by the interlocutor as a manifestation of politeness and respect towards the author of the original message, putting forward his position as a priority for subsequent discussion. In the format of blog communication, there is always a conflict, on the one hand, between the needs of coordinated expression and receiving reactions and, on the other hand, an excessive flow of reactions that do not always correlate with the original stimulating message and lead communication to other topics and problems.

Implicit responses to initial stimuli play a constructive role both in face-to-face dialogue and in computer-mediated communication. In a face-to-face dialogue, responsive messages are not always accompanied by actual means signaling that the stimulus has been successfully received by the interlocutor. These means may be implicitly implied by the reacting interlocutor. Cf.:

(3) "MASHA: *How's your Finban coming along? Has any clarity come?* SERGEY: *Finban... Well, I'm doing my part. There is no clarity yet. Ignat meets with investors all the time. We are waiting, hoping and believing*. MASHA: *The name is kind of stupid – Finban. Who invented this for you?* SERGEY: *Yes, who... Ignat, who else. I told him it was stupid. He believes that it is associated with finance and banks*" (Danilov, 2021: 111).

The repetition of the nomination *Finban* in the reacting replica forming the first segment of the analyzed dialogical unity indicates that the reacting interlocutor activates explicit phatic means

aimed at maintaining communicative contact with the initiator of the interaction. In the second segment, this means is implicit (*Yes...*), however, the response of the initiator of communication is conceptually modeled taking into account this means. The basis for decoding its implicit content is the general context of dialogic interaction, which determines the relevance and validity of the reaction to the specified content. The second interlocutor, who avoids explicit expression of the phatic component when implementing his second replica, relies on the communicative rule according to which the context of interaction is a factor relevant for explication of the implicitly expressed content.

In pragmatic linguistics, which studies the contextual patterns of the unfolding of dialogical forms, the most diverse types of implications in stimulating and reacting replicas are distinguished. In particular, we can talk about the primary implication, the understanding of which by the respondent is possible due to the interlocutors' general conceptual knowledge about a certain reality segment. Thus, when activating a particular frame of knowledge, the reacting interlocutor restores the implicated content based on explicitly expressed elements that belong to the same frame (cf. example (3)). The secondary implication has a more complex structure: the implicit content of the dialogical message is extracted based on some extralinguistic information. In the format of lateral interaction, reacting messages usually contain explicit phatic means (cf. example (2)).

In the context of blog communication, the weakest form of implicit feedback is realized when the sender receives not a verbal reaction, but only technical confirmation that the interlocutor has read the stimulating statement. The data of our survey shows that 51.3 % of Internet users participating in blog communication, relying on technical extensions of sites, check whether their messages have been read by the interlocutors.

This feedback form is also systematically manifested in face-to-face communication, in which the recipient has the opportunity to confirm that the addressee's remark was perceived by him/her. Markers of confirmation are words such as *yes*, *of course*, and the like, which have a variety of illocutionary power of affirmation. At the same time, in our file there are contexts in which the moments of message acceptance are not marked by linguistic means, and the subject of the stimulating message concludes that his/her interlocutor has perceived the initiating statements in a relevant way based on the analysis of essential communication fragments.

When analyzing blog communication in the pragmatic aspect, it was revealed that Internet users, having recorded the fact of reading their stimulating judgments and not receiving an explicit response, recognize that the interlocutor agrees with the point of view that was presented in the stimulus. In other words, the sender, finding that his message has been read, but not explicitly commented on, concludes that the interlocutor has expressed agreement with the published opinion.

Obviously, in this context, such communicative factor as the experience of preliminary communication between the addressee and the reacting subject is triggered. The procedure of the so-called "implicit confirmation of the stimulating point of view" in this case turns out to be effective due to the fact that the phatic contact was previously established between the interlocutors and before that they had already entered into dialogic interaction. Such a form of reaction, which can be designated as "negative reacting post", creates ambiguous conditions for the subsequent interlocutors' interaction, i.e. to a certain extent, it is problematic.

The second possible form of receiving implicit feedback from the interlocutor is provided by labeling the original messages. From a technical point of view, tagging in this case means moving messages to the stack, which can be accessed at any time using a command such as "read the next tagged message". Such labeling is used for several reasons. Thus, by implementing the stimulus, the sender has the opportunity to highlight the most important segments of the informative content of the message.

In the context of blog communication, we consider this allocation of information as a means to provide implicit feedback, because when the sender looks at this message after a while, he can read the line "marked by xxx" and conclude that the addressee intends to perform some actions with the message. It seems that this feedback form is uninformative, however, in some communication contexts it turns out to be relevant and sufficient for the subsequent development of a dialogue between specific interlocutors.

Some bloggers resort to technical (usually color) labeling of certain segments of the initiated information in order to explicitly indicate to potential respondents what kind of responses are planned to be, which should become the semantic focus of the response commenting. It seems that

such blogger's "concern" about the informational content of subsequent communication works as a form of providing feedback with interlocutors.

The third form of implicit feedback in blog communication is related to the forwarding of stimulating messages by sending copies of them to a potentially unlimited circle of respondents. The pragmatic basis for such a message initiation may be the blogger's need to distribute relevant information to an additional number of recipients or to provide an implicit request for a comment on a stimulating message.

As a result, messages can be transmitted at different times and by different respondents discussing the same problem. The most relevant possibility in this case is that the respondent sends a stimulating message to other respondents immediately after receiving it, without providing a verbally expressed response. The blogger can see that the original message has been forwarded, and possibly determine the reasons for its forwarding to other recipients. We consider such respondent's response as another form of providing implicit feedback to the blogger.

In the format of implicit feedback, blog communication provides a variety of technically diverse means for forwarding original messages associated with adding new respondents to the message, each of which has unique pragmatic characteristics:

1. Adding a third respondent as the recipient of the message (this can only be done by a blogger, and therefore this tool is not related to providing implicit feedback);

2. Sending a message to a third party using the "To get information" command (this procedure can be performed by either a blogger or any respondent; new respondents receive all comments that are made to the stimulating message);

3. Using the "Additional Copy" command, through which the original message is sent to a third party, but not comments on this message.

The second and third methods available to the respondent for sending messages have different connotations for most participants of blog communication, and therefore they will be perceived as different types of providing implicit feedback.

In the format of blog communication, we can talk about a number of factors that determine the need for feedback from a participant. Technical and pragmatic capabilities that provide feedback are the most essential factor that determines the high degree of probability that blog communication is successful and effective. In the course of implementing their discursive intentions, blog communication participants obviously limit themselves to expressing implicit feedback. In certain cases, this type of communication is relevant for the subsequent unfolding of communication, in particular, if a group of like-minded people has previously agreed on this line of non-verbal behavior. However, many well-established formats of blogging communication impose higher requirements on the publication of reactions; reveal the dependence of the intensity of communication on the explicit expression of feedback.

A survey conducted by us among adherents of virtual communication on the Internet showed that explicit verbal reactions of a commenting nature are natural when discussing current topical issues, as well as detailing the situation that has become the subject of discussion. The lack of feedback in this case can become the basis for misunderstanding or lead to a communicative failure in communication. In this format of blog communication, the potential for success shows dependence on the communicative strategies used by interlocutors to achieve discursive goals.

The sender of the original stimulating message determines the communicative needs of other participants in the feedback. There are also communicative strategies that are aimed at avoiding feedback, not creating conditions for the formation of dependence of the discursive activity of interlocutors on the expression of feedback. For example, in a situation of solving an urgent problem that takes place in spontaneous dialogical interaction, a typical step for a reacting interlocutor is to offer an effective alternative to the proposed judgment, waiting for feedback, and then, if necessary, putting forward another, more effective alternative.

In blog communication, as a rule, a more effective communication strategy is used: the user incorporates both alternatives into one responsive message, enabling the interlocutor to make an individual choice between the proposed solutions, taking into account subjective priorities. This strategy is aimed at reducing the costs of messaging associated with a possible delay in communication by reducing the waiting time for feedback. Proactive communication strategies are more successful in computer-mediated communication in the sense that various alternative solutions to a problem situation are clearly defined at an early stage of interaction, and relevant information and emerging issues are concentrated in larger dialogical blocks.

In the context of blog communication, there are situations in which explicit feedback on a stimulus, a response to a message turns out to be an important constructive element of a jointly generated text. First of all, the situation in which a communicative event is realized may be such that it carries inherent uncertainty about the expected response. For example, it may be that the interlocutors have previously discussed the risk of some problematic event and possible counteractions that, in their opinion, should be taken if this event takes place. If, in such a context of communication, one of the interlocutors informs the other interlocutor that this event really happened, it will be considered natural if the addressee publishes his negative reaction and pragmatic attitude to what happened. In other words, the need for feedback to a certain extent depends on the degree of expectation of the responding message.

In addition, many communicative situations are such that the result of one exchange of messages becomes crucial for how the interlocutors will realize their intentions in further interaction. In such cases, feedback with a stimulating message also plays an important role. For example, if a group of like-minded people solves a problem, and one of the participants suggests a certain initial strategy for resolving the problem situation, it is extremely important that the other interlocutors make public their pragmatic attitude (especially if it is negative) so that further interaction can continue. Finally, if the participants of blog communication also use other communication channels, then the probability of implementing implicit feedback increases. If, for example, they regularly meet in reality, then, in the format of computer-mediated communication, it is considered less important to provide feedback and behave in accordance with the social conventions of virtual communication. In the absence of other communication channels, the participant of blog communication has a need to make a positive impression on the interlocutor, which, in turn, determines their active commentating activity and the frequency expression of explicit feedback.

An important factor determining the possibilities of feedback for interlocutors is the design of a system of jointly generated blog text. We have already mentioned the basic interface property of this text associated with the ability to confirm the receipt of a message. It is also possible to choose the automatic display of such information, which eliminates the need for interlocutors to view "old" messages when perceiving information that is relevant at the moment. This possibility of receiving up-to-date information does not necessarily have a textual character. Modern blog communication interfaces are developed using graphic means, color graphic means are widely used to indicate the reception of a stimulating message. Tools are being developed to provide basic explicit feedback without sending a responsive verbal message.

Interfaces involve the use of special links for comments, depending on the type of feedback that the respondent intends to provide. The title of the stimulating message is accompanied by such functions as "reject the message", "disapprove the message". Such functions are thoroughly tested in real situations of interaction between specific interlocutors. It is planned to introduce more multifunctional similar extensions in the blog communication interfaces currently being developed.

5. Conclusion

The article provides a linguistic analysis of feedback in accordance with their pragmatic role and functional load in the format of blog interaction. In the context of blog communication, dialogical relationships between senders and recipients of stimulating messages, which are a precondition for the exchange of opinions, are based on the planned feedback of the respondent. The differences between explicit and implicit feedback with stimulating messages are revealed.

In blog interaction, in comparison with face-to-face communication, implicit feedback plays a more constructive role and has a specific functional load due to the delayed (asynchronous) response of the respondent to the stimulus, the reactive activation of the means of establishing and maintaining phatic contact with the interlocutor and the subjective detailing of the dictum and/or modus content of the stimulating message.

Due to the time and/or spatial distance between the interlocutors, as well as the presence of multiple respondents, feedback is predetermined by the expectations of the addressee regarding the planned interaction, and not by the fact of mutual recognition of individual intentions that characterize oral spontaneous communication. The projected response and mental representations of the imaginary responsive respondent shed light on the pragmatic differences between stimulating and responsive messages, through which the participants of the communication plan to continue the exchange of information and emotions. It is established that in blog interaction, when

initiating a stimulating judgment, the lack of feedback can be a natural phenomenon that does not affect the effectiveness of communication.

In the format of blog communication, feedback is an important factor in the unfolding of the jointly generated text, as in various computer systems in general. Innovations that could be introduced to provide feedback in blog communication do not necessarily have to be technically complex, but based on a comprehensive knowledge of the illocutionary needs of interlocutors in establishing and maintaining phatic contact with each other. We hope that future blog communication interfaces will be designed in such a way as to provide a wide variety of forms of communication for interlocutors, taking into account the understanding of the role of feedback in human interaction and dialogic communication.

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Russian-Speaking Media Space Anglicization in the Aspect of Linguoecology

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Abstract

For last two decades, it has become possible to speak not only about massive lexical borrowing, but about the real anglicization of the Russian-speaking communicative space, and this has become a factor of serious linguistic conflict, since, on the one hand, the process can be considered as inevitable and even beneficial, and on the other hand, negative and even catastrophic. If language activity is considered to be not external to a person, but essential, forming a person as a social being, then it is obvious that the language code participates in this formation. Public language practice influences the peculiarities of human phylogeny, the system of existential guidelines and value parameters, individual and social cognition. Therefore, it is extremely important to define how the very concept of anglicization is correct in relation to the modern Russian language and to evaluate the impact of cultural and linguistic contacts on the modern Russian language. The purpose of the article is to study the phenomenon of Russian-speaking media space anglicization as a linguistic conflict, taking into account the functioning of anglicisms in various communicative spheres. The source of the language material was text fragments containing multilevel anglicisms. Since the article deals with the current state of the Russian language, relevant media texts were involved in the analysis. To solve this problem, the methods of linguopragmatic and sociolinguistic interpretation of linguistic facts were used. This article contains an attempt to answer these global questions (in the context of modern ecological linguistics).

Keywords: language contacts, language functions, globalization, borrowings, anglicization, linguoculture, social and verbal conflicts, ecological thinking, linguoecology.

1. Introduction

A lot of scientific works are devoted to the problem of borrowing Anglo-Americanisms into Russian and other European languages in the context of globalization (Gutorova, 2016; Ismagilova, 2018; 2020; Kotlyarova, 2020; Sarkisyants, 2019; Solnyshkina, 2015; Solnyshkina, Ismagilova, 2016 and others). A new perspective of this problem is presented in the works of many researchers (Bondarenko, 2020; Boyko, 2016; Kravchenko, 2013; 2014; Voronina, 2016, where the authors investigate the influence of anglicisms on the state of the host linguoculture as a whole. In a number of works (Artemyev, 2019; 2020; 2021; Boyko, 2014; 2015; Fakhrutdinova, 2019; Kravchenko, 2014, etc.), the process of anglicization is described both traditionally (with reference to the lexical level) and as "the introduction of orthoepic, spelling, word-formation and grammatical standards and models into modern Russian language practice, typical for the Anglo-American linguoculture" (Boyko, 2016: 4). The lexical borrowings themselves in this approach are

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only the part of this global phenomenon. According to K.S. Zakhvataeva, English gets a new status and it starts carrying out in the Russian communicative space "the function of a perstratum, has become an important donor of neolexems in the field of spiritual culture, science and technology" (Zakhvataeva, 2013).

Anglicization as a communicative phenomenon seems to reflect cognitive processes determined by the dynamics of modern Russian society. Even if the process of ordinary lexical borrowing causes today (as a rule, due to its special globality) contradictory opinions, then anglicization often seems to be a phenomenon threatening the entire Russian linguoculture, disturbing the ecological balance (about the categories of ecological linguistics and ecological thinking (Hodges, 2013: 93-103; Steffensen, 2014: 6-25).

2. Materials and methods

The source of the language material was text fragments containing multilevel anglicisms. Since the article deals with the current state of the Russian language, relevant media texts were involved in the analysis. To solve this problem, the methods of linguopragmatic and sociolinguistic interpretation of linguistic facts were used.

3. Discussion

Thus, the English language influence is considered to be either as fruitful borrowing, or as pernicious anglicization. The current state of the Russian language can be presented by two diametrically opposite opinions: 1. Russian is still one of the most prosperous languages in the world today, and as for massive borrowing from English, in the era of globalism (Langer, Gruber, 2021; Van Duyn, Collier, 2019), all the languages face this, except English itself; 2. the Russian language is suffering a catastrophe, a disaster due to the influx of Anglo-Americanisms. The most radical is M.A. Artemyev, according to his point of view the Russian language is "dead" (Artemyev, 2021; 2020; 2019). Of course, it is a metaphor (moreover, used not in scientific, but in publicistic media texts), and it most accurately conveys the author's evaluation.

So, let's take a closer look at the arguments of the second position (because the first one is more or less traditional). First of all, it is necessary to analyze various "sublanguages" from the point of view of anglicization, since it is not correct to draw general conclusions based on the material of one style or speech genre.

Indeed, media texts abound with anglicisms, first of all, from which it is concluded: this is a large-scale process in which "elements of the Russian language of different levels and different complexity are being replaced by English analogues for no apparent reason" and "this process can be considered as the initial phase of hybridization of language and culture" (Kravchenko, Boyko, 2014: 31-37).

It should be admitted, however, that the appearance of annoying anglicisms is most often motivated, and the proposed Russian analogues have a different, if not semantics, then pragmatics. As for the words *tvorchestvo* (creativity), *tvorcheskii* (creative), it has long been noticed: the "high" halo (in Russian) prevents its everyday use, and that is why anglicisms *kreativ* (noun), *kreativnyi* (adjective), devoid of such a halo, have become so in demand. Victoriya Tokareva wrote: "I don't like the word *tvorchestvo* (creativity), but I don't know how it can be replaced" (Tokareva, 2015: 4).

It is not easy for a person with a developed linguistic flair to say: "In my work …", but it can easily say an individual with exaggerated opinion of his own importance, while lacking sensitivity to the word, to the pragmatic components of speech.

It has been said for many times that anglicism *shoping* in Russian is not just shopping, and a *killer* in Russian is not identical to a Russian *ubiitsa* (killer). *Cleaning* in Russian is not usual cleaning, but a complex of cleaning services provided by a special organization, etc.

Anglicisms are necessary as laconic and capacious designations of concepts at the same time:

"Most chaildfri (childfries) have higher education, do not have brothers and sisters" (Terentyev, 2021a).

"Konstantin Kinchev received an advance of 23 million rubles. Having broken his own record of 17 million (kraudfanding (crowdfunding) of the previous album, "Posolon", 2019)" (Moskvina, 2021c).

"People suffering from pathological hoarding are called khordery (chorders) (from the English "miser", "hoarder"), but the old definition of "Plyushkin" is also in use. All the khordery

(chorders)*, like Plyushkin, are very lonely people. Khording* (Hording) *is not funny, it is always scary and tragic"* (Kuznetsova, 2021: 10a).

The anglicism *fastud* is shorter than *setevoi restoran bystrogo pitaniya* (fast food chain restaurant) or the products of such a restaurant.

"In the USA, it is called reshoring (reshoring) (from the English reshore as an antonym of offshore "withdrawal of production from the country") (Chuikov, 2021)

The title of the article *"Is there a kharassment* (harassment) *in the Bolshoi Theater?"* (Yashchenkov, 2021: 7). The text does not explain that anglicism means '*domogatel'stvo*' (harassment) at all; it is assumed that the word has already been sufficiently mastered semantically.

"The "Interlocutor" collected stories in which the victims of the ab"yuz (abuse) *are men. An ab"yuzer* (abuser) *is a person who systematically uses violence* (Kuznetsova, 2021: 10). After all, the Russian word *nasil'nik* (rapist) has a narrower and more specific meaning.

Anglicisms can carry in themselves an evaluation of the significance of the referent, and therefore a *laifkhak* (life hack) (ad litteram 'hacking life') is more and more significant than just 'useful advice' or a 'little trick' (these Russian words are sometimes suggested to replace anglicism).

If a word is rapidly conquering the communicative space (despite the fact that, at first glance, it is not connected with eliminating conceptual lacunae), this definitely has a reason. It can be presented by the example of the word *khaip* (hype), which seems to have an old analogue – galicism *azhiotazh* (hype). The popularity of the new anglicism is due to important cultural shifts and changes in the information space.

According to I. Levontina (Levontina, 2017), *khaip* (hype) is in whole the same as galicism *azhiotazh* (hype), but only as a result of the greatly increased speed of information exchange, this word reflects a new situation. In addition, we think that in semantics these words are not completely identical, because *khaip* (English *hype*) first of all is associated with aggressive advertising, it is a kind of trick used to attract attention to an event or to a person whose popularity is being inflated by artificial means. The chief director of the Moscow Art Theater after M.Gorky, E. Boyakov, explaining why Olga Buzova appeared on the famous stage of the venerable theatre, he needed the word *khaip* (hype) and its derivative: "We *khaipanuli* (hyped it)". The galicism *azhiotazh* (hype) would be completely off topic.

The Russian word *neudachnik* (loser) is replaced by *luzer* (loser), because, according to I. Levontina (Levontina, 2017), in the Russian word "sympathy is superfluous", and to express the idea "*I did not achieve and I am to blame, very bad*", *luzer* (loser) is more suitable.

It has long been noted that anglicisms have a special pragmatism of modernity and globalism, but they are also good for characterizing phenomena and events of the distant past, for example:

"In the "Union of Salvation" there is one female role: a certain noble maiden shown by Sophia Ernst flaps her eyelashes for several times, in order to soften the image of Muravyov-Apostle (and in vain: the hero remains an inarticulate luzer (loser)". (Moskvina, 2020a).

High-quality media texts don't contain overabundance of anglicisms, they often have various kinds of comments, including references to the prevalence of some designation:

"The fact that Menshikov became, as they say, a frontmen (frontman) *and a khedlainer* (headliner) *for his theatre, being engaged in seven performances, it is difficult not to recognise a public good: Menshikov is a star and a favourite of the public, an actor of the highest rank, and his name in the poster provides a full house for more than one decade"* (Moskvina, 2021b).

Anglicisms have become a powerful means of creating irony (Brusenskaya et al., 2022) in the media language*: "But then neighbours come to the rescue: services for upgrading old worn out shoes and jeans torn on the ass are in great demand"* (Terentyev, 2021: 9b). *ApgrÉid* (from English *upgrade*) — '*adding or replacing individual computer components with more advanced or faster ones, which together with the modular device of computers makes it possible to provide modernization and obtaining a more productive solution'.*

Media anglicisms filled conceptual or pragmatic lacunae demonstrate word-formation activity, quickly acquire derivatives: for example, a fragment of the traditional rubric in "Arguments and Facts", where individual statements of politicians, media characters are commented on:

"A. Balkhi, member of the Taliban leadership: "We have an opportunity to unite to solve the problems facing all of humanity, in particular climate change".

Make no mistake, this is how the Taliban trollyat (troll) *the West. Adjusted for the East – dzhinnyat" (from Eng. genie)* (Repov, 2021).

"If we turn to history, the words "churchly" and "humanly" have never been absolute synonyms, for example, in the Middle Ages heretics and witches were burned at the stake. In retrospect, eviction from the school looks even laitovo" (light) (Kuznetsova, 2021: 7b)

Headline *Frikokratiya* (Freakocracy)

"Moral tuning forks are not easy for anyone in our fatherland – always, and especially today, in the era of the dictatorship of likes. He (Pavel Lobkov) united fresh guardians for the people, from the singing actor Pevtsov to the singing stylist Zverev, with the neologism "frikokratiya" (freakocracy)

... Frikokratiya (Freakocracy) is the realm of interchangeable kreativ (creativity) *... The community of frikokraty* (freakocrats) *from the box is a separate phenomenon of social nature"* (Taroshchina, 2021).

Anglicisms of all the types, including macaronic inclusions, is an inexhaustible source of game texts:

The title: *"Kasparov – Star* (author's note: pun intended based on English word *star* and writing in Latin the Russian word *star* (short adjective), *too star* (old) (Nikolaev, 2021) – *we are talking about the fact that the 58-year-old ex-world champion scored only 2.5 points out of 18 at the blitz tournament in Zagreb, and current chess is rapidly getting younger, old people are not able to rapidly calculate options in the era of computers for a board"*.

We think that none of the features that media texts (Boulianne, 2019) owe to anglicisms (and this is the conciseness and capacity of semantic content, subtle nuance of lexical semantics and pragmatic clarity, the ability to become a source of subtle stylistic effects and a word-formation base for replenishing the dictionary with derived units) can be abandoned without damage to the Russian language, the prosperity of which opponents of borrowings care so much. Therefore, it is hardly possible to classify such an "anglicization" of the media space as an ecological catastrophe (and such a tradition has already developed: diverse phenomena such as invectives, obscenisms in public speech and anglicisms are referred to "disasters" that the Russian language undergoes).

It must be admitted, even media directly specializing in anti-globalist rhetoric, for obvious reasons, cannot do without the latest anglicisms. Thus, in the newspaper "Soviet Russia" (where for the past thirty years hundreds of materials about the pollution of the Russian language with anglicisms, in particular, have been published. M. Zadornov published his resonant article "Anglovirus" there (Zadornov, 2015) we read: *One more such political technology is "partii-spoilery"* (spoiler parties). (Vakhitov, 2021: 2.).

Journalist Lidia Moniava strongly expressed: "borrowing is in some sense a betrayal". But in the same text she was forced to stipulate: "I can write what means of expression I see in the *fandraizingovaya* (fundraising) area (the Russian word, unfortunately, does not exist) that I know well – journalism" (Moniava, 2016: 298-299).

In general, judging by the Proceedings "Journalists about the Russian language" (2016), most of them take a balanced position on anglicisms in the media, and the main points are as follows. Problems exist: we began to respect and appreciate our language less, which leads to separation; our words are "clearer to the audience, closer, kinder, warmer" than anglicisms (Popova, 2016: 330), but you can't do without anglicisms, especially assimilated ones (but it is stupid to say *tiket* "ticket" instead of *bilet* (ticket). Borrowing is "a natural process, and what can be the attitude to a natural process?" (Lipatov, 2016: 250).

The overwhelming number of statements are about a sense of proportion and relevance (Deligiaouri, 2018; Fitzpatrick, 2018; Jang, Kim, 2018; Lane, 2020), for example: "We are in a free information space. The appropriate use of borrowings is a matter of taste and proportion" (Sapgir, 2016: 363); it is necessary to use "no more than 5-6 foreign words per newspaper spread" (Posina, 2016: 330); "it is not good to say a *kreativnyi* (creative) conceptual *trendsetter* (trendsetter)" (Gorshkova, 2016: 141). Thus, they speak on a balance between native words and new borrowings, which provides linguistic and ecological parameters of communication.

The "strong zone" of foreign language influence is advertising, artificial onomastics (urbanonyms and ergonyms). This is what is called the linguistic landscape of the city. In addition to transnational names such as Macdonald's, signages are decorated with countless creations of "creative nominees' who tend exclusively to foreign languages: for example, Russian trademarks patented in English such as Savage, Polaris, Kanzle and so on. "Anglicized names of Russian

companies are the result of deliberate actions of advertisers, which, in their opinion, contributes to the success of the organization" (Boyko, 2016: 137). It is the names of commercial objects that contribute to the active penetration of foreign language words, especially in a non-transliterated version (Golan et al., 2019; Kang et al., 2022), and in a non-transliterated version.

Of course, this is an old problem, it is enough to recall the signage "A foreigner from London and Paris" (by N.V. Gogol).

In Russian journalistic texts there were a lot of emotional statements about the foreign-language appearance of our cities. Foreign-language graphics in the urban landscape also seem dangerous to researchers: "From the standpoint of linguistic ecology, a foreign word written in Cyrillic is less of a threat than a Russian word written in Latin graphics, since the first one is understood only by those who know a foreign language, and most of the people perceive it simply as exotic. But a Russian word written in Latin is understood by everyone, creating the illusion of "understanding in English" and teaching native Russian speakers to write Russian text in someone else's code. ...the preservation of the Cyrillic script is one of the indispensable conditions for maintaining the viability of the Russian language and Russian-speaking identity" (Bondarenko, 2019: 32).

Analyzing modern advertising, S.A. Boyko made the following conclusion: "The massive influx of anglicisms leads they become "models" for further linguistic behaviour not typical for Russian cultural and linguistic tradition" (Boyko, 2016: 10).

Based on the works on neorelativism (actualizing the hypothesis of linguistic relativity or language determinism by Sepir-Whorf), the author writes about the biosocial language function responsible for the formation and development of the language community, and concludes that in modern conditions of total anglicization, the domestic language community is under threat. One of the provisions for the defence in master theses by S.A. Boyko states: "the main reason for the spread of anglicisms in advertising texts is their perception as more prestigious value orientations" (Boyko, 2016: 4).

It is difficult to disagree with the latter, but the advertising (even if advertising is considered not to be a speech genre, but a separate functional style of a modern language) itself does not make it possible to draw global conclusions about the entire language, and especially linguoculture. There are other sublanguages, styles and genres that are more important for communication, where the number of anglicisms are not so significant and they are represented mainly by long-ago and firmly assimilated borrowings. First of all, it is a spoken language and an artistic and fictional style with a lot of its genres.

"The anglicization of the Russian language today is characterized by the scale, intensity and avalanche, while the underlying cognitive processes are specific and hardly connected with the objective need to replenish the vocabulary of the Russian language due to the arrival of new realities in the life of Russian society, as it usually took place" (Boyko, 2016: 177).

It goes without saying that scientific terminology is constantly being updated due to anglicisms (Manca, 2020; Shin et al., 2022; Wenzel, 2019). And when it is connected with the elimination of conceptual lacunae (as, for example, in the terminology of economics and finance in the post-perestroika period), the process is objective and positive. Another thing is anglicisms only as a marker of incorporation into the international scientific community and "camouflaging of emptiness" with the help of foreign terminology. The internationalization of terminology is fruitful while maintaining a terminological balance based on the principle of a reasonable combination of traditional terms and anglicisms conveying new concepts.

4. Results

Thus, it is possible to talk about the current trend of rapid introduction of anglicisms "into the Russian-speaking communication" (Bondarenko, 2020: 7). This process is evaluated from diametrically opposite positions: either as a threat or as a natural and even beneficial phenomenon. We believe that all the previous arguments in this article confirm just the opposite idea (although, of course, it is impossible not to agree with some of the problems, connected with the penetration of anglicisms, and it is in the advertising sphere).

As we tried to show, there are good reasons for the use of anglicisms that may seem unnecessary, redundant, even harmful from a linguoecological point of view, and these reasons are not connected only with fashion or prestige.

Of course, it is important to understand that language problems are often connected with other spheres. In the work: (Kireeva et al., 2020) there is a recommendation to minimize resources outside the native language system. S.A. Boyko (Boyko, 2014, 2016) writes that the problem of anglicization should be solved both by professionals in the field of philology, sociology and the whole society, including the government, without this it is impossible to preserve and to develop the Russian language.

The opposite point of view is that there is no need to regulate anything in the language (and it is impossible), the language will solve all its problems itself and only really necessary words will stay in the language, and unnecessary words will be eliminated by itself (Krongauz, 2021).

We believe that conscious influence on many aspects of language functioning is not only possible, but also beneficial in many cases, as evidenced by the experience of 'language construction" in the USSR. Perhaps, discussions about each specific anglicism, its usefulness/uselessness in the language can be productive (general judgments, without specifics, about all the anglicisms are unproductive), efforts to promote useful words and inhibit useless ones are also beneficial.

An important argument of the supporters of the view about anti-ecological essence of anglicization is the impact extends not only to the lexical level, but also to grammar, and this is already "undermining the foundations". The most striking example is the expansion of the English suffix -*ing*.

But it is quite obvious: -*ing* forms fill the system cells and should be qualified as the elimination of grammatical-word-formation (and often emotive) lacunae (Belyaeva, Kulikova, 2019; Dyakov, Skvoretskaya, 2013). Russian deverbatives are most often heavy, it is not for nothing that this is an attribute of the official-business style of bad quality; *ing* forms convey the observed procedural continuity much more elegantly. No wonder V.P. Grigoriev wrote about the "bright future" of *ing* forms (Grigoriev, 2005), which for the past decade have shown persistent vitality.

"Undermining grammar" is also constructions with analyte adjectives, which have really become super popular today, since any noun in the function of a prepositive definition acts as an unchangeable adjective.

But M.V. Panov wrote about analyte adjectives back in the 1970s as an extremely productive class. Life has confirmed his rightness: it is hardly possible to say *biznesovyi* (adjective from *business*) *plan* in Russian, but in Russian it is possible to say only *biznes-plan* (noun or analyte adjective *business*). And the point here is not only (and not so much) in anglicization. The process of loss of inflectivity affects to a greater or lesser extent all the European languages. In Russian, for example, there is an obvious tendency to simplify the declension of numerals, which is hardly directly related to the English influence.

5. Conclusion

Thus, the basis of the modern linguoculture has become, on the one hand, xenophilia, manifested in a tolerant attitude to the influence of the English language, and, on the other hand, negative perception, rejection of anglicisms, and the whole linguistic situation is evaluated as an aggressive linguistic intervention of the English language in the cultural and linguistic practice of modern Russian society. The linguistic conflict is caused by the divergence of ideas about the ways of the Russian language development and improvement in the era of globalization. The linguistic conflict finds its expression in rather harsh publications both within the framework of scientific and publicistic discourses.

The spread of English gives mutual understanding in many areas of intercultural communication which has always been lacking (Halliday, 2020), but it can also lead to conflicts in cases where the functions of other languages are infringed. We believe that the Russian language has not lost its cognitive, socio- and personality-forming functions even with the influx of anglicisms of the XXI century, it remains a means of forming the matrix of cognition and an instrument of personality development.

6. Acknowledgements

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Media Education (Mediaobrazovanie)

ELECTRONIC JOURNAL

Western Cinematography on the Pages of the *Soviet Screen* Magazine of 1925–1927

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Abstract

The subject of Western cinema on the pages of the *Soviet Screen* magazine in 1925–1927 was extensive and varied. Due to rather significant creative freedoms in the *Soviet Screen* in 1925–1927, photographs of Western movie stars (including photos on the covers of magazines), rather neutral or even positive biographies of Hollywood and European actors and directors, notes on filming and film distribution, reviews of Western films, etc. were widely published in 1925–1927. Although, of course, there were also ideologically biased materials on the pages of this magazine.

Based on the analysis (in the context of the historical, socio-cultural and political situation, etc.) of the first years of the existence of the *Soviet Screen* magazine (1925–1927), the authors came to the conclusion that materials on Western cinema during this period can be divided into the following types:

- ideologized articles emphasizing criticism of bourgeois cinema and its harmful influence on the audience (this included materials on censorship and perception of Western films by the Soviet public);

- biographies and creative portraits of Western actors and directors (often neutrally or positively evaluating these filmmakers);

- reviews of Western films (often positive);

- reviews of Western national cinematographies (here, as a rule, criticism of bourgeois cinematography was combined with a positive assessment of works and trends ideologically acceptable to the USSR);

- articles about Western newsreels (with approaches similar to reviews of national cinemas);

- articles about foreign film technology, studios and cinemas (as a rule, ideologically neutral, containing calls to adopt technically advanced Western experience, in particular, sound film technology);

- short informational materials about events in foreign cinema, about everyday details of the life of movie stars.

Keywords: Soviet Screen magazine, Western cinema, film criticism, ideology, politics, reviews, articles.

1. Introduction

In most cases, topics related to the history of the *Soviet Screen* magazine were considered by researchers in a fragmentary way, without any attempts at a full-fledged content analysis (Bogatyreva, 2017; Fedorov, 2022; Golovskoy, 2011; Golovskoy, Rimberg, 1986; Mishchenko, 2012; Orlov, 2011;

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Shishkin, 2020; Tselykh, 2021; Voronova, 2019; Zhidkova, 2014), therefore, a comprehensive interdisciplinary analysis of the transformation of film criticism concepts of interpretations of Western cinematography in the *Soviet Screen* magazine – from the year of its foundation (1925) to the year of the end of its Soviet period (1991) is very relevant – both in film criticism and cultural studies, and in historical, philosophical, political science, sociological aspects.

It is in these contexts that we analyze the evolution of film-critical interpretations of works of foreign cinema in the *Soviet Screen* magazine.

We see the applied significance of the study in the fact that the results obtained can be used in the scientific activities of film critics, culturologists, art critics, sociologists, historians, scientists studying media culture; will be useful to teachers, graduate students, students, a wide range of audiences interested in this topic.

Here we intend to proceed from the following periods of the journal's development:

1925 – 1927: the initial period of the development of the magazine, the stage of relative creative freedom of Soviet film criticism, when foreign topics often accounted for up to half of the text of each magazine;

1928 – 1930: the period of the journal's reaction to the results First All-Union Conference of Film and Photo Workers (December 12-17, 1927), First All-Union Party Conference on Cinema (convened by the Central Committee of the CPSU(b), March 15-21, 1928 and approved the Resolution "Results of the construction of cinema in the USSR and the tasks of Soviet cinematography"); meeting in the Glavrepertkom to revise the fund of films and clear the screen of "ideologically harmful" films (April 7, 1928), after which foreign topics in the magazine were gradually reduced to a minimum. Here we take into account that at the end of 1929 the *Soviet Screen* was transformed into *Cinema and Life*, and at the beginning of 1931 it was merged with the magazine *Cinema and Culture* under the name *Proletarian Cinema*, and from that year it began to count *Cinema Art* journal (Fedorov, 2022; Fedorov, Levitskaya, 2022; Levitskaya, 2022).

1939–1941: a period of ideological unification, when the volume of materials devoted to Western cinema was minimal (during these years the magazine resumed its publication under the name *Soviet Cinema Screen*);

1957–1968: the "thaw" stage in the development of the revived *Soviet Screen* magazine (when the volume of articles on Western cinema began to increase again and was by no means always associated with a negative assessment of foreign works of cinema art);

1969–1985: a period of "stagnation" when, after the international "détente" of the 1970s was replaced by a new stream of the "cold war" of the early 1980s, a negative assessment of Western films was activated in the magazine (although the works of "progressive foreign screen masters" still received highly appreciated by Soviet film critics);

1986–1991: the period of "perestroika", when on the pages of the *Soviet Screen* there was a reassessment of attitudes towards Western cinema in many respects.

The subject of Western cinema on the pages of the *Soviet Screen* magazine in the 1920s was extensive and varied. Due to rather significant creative freedoms in the *Soviet Screen* in 1925–1927, photographs of Western movie stars (including photos on the covers of magazines), ideologically neutral or positive biographies of Hollywood and European actors and directors, notes on the shooting of films and film distribution, reviews on Western films, etc.

Of course, in reviews of Western films and in discussions about the current state of the cinema process in Hollywood and Europe, there were also propaganda clichés that opposed bourgeois commercial film interests to proletarian cinema based on a Marxist class approach. But in general, the *Soviet Screen* of the 1920s tried to more or less objectively evaluate the works of Western cinema.

2. Materials and methods

The research methodology consists of key philosophical provisions on the connection, interdependence and integrity of the phenomena of reality, the unity of the historical and the social in cognition; scientific, film studies, sociocultural, culturological, hermeneutical, semiotic approaches proposed in the works of leading scientists (Aristarco, 1951; Aronson, 2003; bakhtin,1996; Balazs, 1935; Bazin, 1971; Bibler, 1990; Casetti, 1999; Demin, 1966; Eco, 1975; 1976; Eisenstein, 1964; Gledhill, Williams, 2000; Hess, 1997; Hill, Gibson, 1998; Khrenov, 2006; 2011; Kuleshov, 1987; Lotman, 1973; 1992; 1994; Mast, Cohen 1985; Metz, 1974; Razlogov, 1984; Sokolov, 2010; Stam, 2000; Villarejo, 2007 and others).

The project is based on a research content approach (identifying the content of the process under study, taking into account the totality of its elements, the interaction between them, their nature, turning to facts, analyzing and synthesizing theoretical conclusions, etc.), on a historical approach-consideration of the concrete historical development of the declared theme of the project.

Research methods: complex content analysis, comparative interdisciplinary analysis, methods of theoretical research: classification, comparison, analogy, induction and deduction, abstraction and concretization, theoretical analysis and synthesis, generalization; methods of empirical research: collection of information related to the subject of the project, comparative-historical and hermeneutic methods.

3. Discussion and results

In this article, we will focus on the analysis of materials about foreign cinema published in the *Soviet Screen* magazine from 1925 to 1927, when its managing editors were: Kirill Shutko (1884–1941), Alexander Kurs (1892–1937), Vyacheslav Uspensky (1880–1929) and Nikolai Yakovlev (we, alas, could not find his life dates either in the archives or in other publications).

At Table 1 statistics are presented reflecting the changes (from 1925 to 1927) of the titles of the journal, organizations, the organ of which the journal was, its circulation, periodicity, the names of the editors of the journal and time periods.

Table 1. Magazine *Soviet Screen*/*Cinema and Life* (1925-1930): statistical data

Year of issue	Magazine title	Publisher	Magazine Circulation (in thousands of copies)	Magazine periodicity (issues per year)	Editors the magazine
1925	*Soviet Screen*	Russian Film Publishing House, Cinema Printing	35–100	39	Kirill Shutko (1884–1941) № 1-23 Alexander Kurs (1892–1937) № 24-39
1926	*Soviet Screen*	Cinema Printing	45–80	52	Alexander Kurs (1892–1937) № 1-28. Vyacheslav Uspensky (1880-1929) № 29-37. Nikolai Yakovlev № 38-52.
1927	*Soviet Screen*	Theater & Cinema Printing	70	52	Nikolai Yakovlev № 1-52.
1928	*Soviet Screen*	Theater & Cinema Printing	60–80	52	Nikolai Yakovlev № 1-17. Vasily Russo (1881–1942) № 18-27. Vyacheslav Uspensky (1880–1929) № 28-52.
1929	*Soviet Screen*	Theater & Cinema Printing	25–80	45	Vyacheslav Uspensky (1880–1929) № 1-15. Jacob Rudoy (1894–1978) № 16-45.

| 1930 | *Cinema and Life* | Theater & Cinema Printing, Earth and Factory | 45–50 | 36 | Jacob Rudoy (1894–1978) № 1-36. |

The first issue of the *Soviet Screen* was published on March 24, 1925, and soon its orientation towards the balance between the communist ideology (articles and notes about important events and Soviet films from this point of view) and the orientation towards the "New Economic People", which was keenly interested in photos of foreign movie stars, short notes about Western cinema without any "anti-bourgeois revelations".

On June 18, 1925, the Resolution of the Politburo of the Central Committee of the Communist party "On the policy of the party in the field of fiction" was adopted, which emphasized that "just as the class struggle does not stop in our country in general, it certainly does not stop on the literary front. ... Communist criticism must mercilessly fight against counter-revolutionary manifestations in literature" (*Pravda,* 1925; News..., 1925: 8-9).

And in July 1926 the Glavrepertkom came up with an initiative to expand censorship, which was designed to combat the penetration of enemy ideas into cinema: 1) class conciliation; 2) pacifism; 3) anarcho-individualism; 4) banditry and romance of criminality; 5) idealization of hooliganism and bullying; 6) an apology for drunkenness and drug addiction; 7) boulevardism (cheap sensation, savoring love affairs and adventures of the "higher" society, poeticization of night chantans, etc.; 8) philistinism (idealization of the "holiness" of the bourgeois family, comfort, slavery of a woman, private property, etc. .); 9) decadence and psychopathology...); 10) crude Sovietization, which has the opposite effect; 11) malicious disregard and perversion of Soviet life and the cultivation of bourgeois salonism; 12) kulak-populist idealization of the old village (Glavrepertkom, 1926: 57-64).

In the spirit of these ideological changes, the First All-Russian Conference of Filmmakers-Political Enlighteners took place on November 2-13, 1926.

However, since all events of this kind took place against the backdrop of a sharp struggle at the very top of the Soviet power structures (between I. Stalin, L. Trotsky, L. Kamenev, G. Zinoviev, etc.), which ultimately did not give the Power the possibility of censoring detail on level of magazines (especially not of a political, but of a cinematic orientation), this did not affect the work of the *Soviet Screen* in any serious way: from March 1925 to December 1927, the pages of the magazine were generously given to photographs of Western movie stars and often completely neutral, and even laudatory articles about foreign cinema, regular reviews of the turbulent foreign and often extravagant film life.

Based on the content analysis of the texts published in the *Soviet Screen* magazine in the period from 1925 to 1927, we identified the following main genres:

- biographies and creative portraits of Western actors and directors;
- reviews of Western films;
- reviews of Western national cinematographies;
- articles about Western newsreels;
- articles about foreign film technology, studios and cinemas;
- materials about censorship and perception of Western films by the Soviet public;
- short informational materials about events in foreign cinema, about everyday details of the life of movie stars.

Biographies and creative portraits of Western actors and directors

About Western actors and directors, mostly Hollywood, *Soviet screen* wrote generously in 1925-1927, often bypassing ideological passages.

In particular, it was emphasized that "the interest of millions of viewers in the best movie actors is due to two reasons. A minority of the public is interested in the art of the actor, art as skill, the actor as a performer, revealing a thought, an experience, an idea. ... The audience in the mass is absorbed, first of all, by the beauty, dexterity, strength of heroes ... The courageous "hero" has his own ideal. Douglas Fairbanks is very close to this physiological ideal. ... Health and strength, agility and cheerfulness ... He is a great athlete and "works" with muscles joking and playing, with a smile, with contagious cheerfulness and fun of a healthy person. Everyone is drawn to this ideal, strong with pride and competition, frail with hope. There is considerable merit in this, the encouraging

and educational influence of the "screen hero" on the viewer. A healthy mind in a healthy body" (Game…, 1925: 10).

The pages of the magazine happily noted that Douglas Fairbanks (1883–1939) "finally appeared on Soviet screens in a number of major productions (*The Thief of Baghdad, Robin Hood, The Sign of Zorro*) … Douglas plays all his roles very simply, without any stretch. This simplicity, perhaps, is what attracts the viewer so much. But, in addition, Douglas, being physically strong, cannot but arouse sympathy" (Douglas Fairbanks, 1925: 12). And Douglas Fairbanks' gimmickry, evolving from *Robin Hood* to *The Thief of Baghdad*, is perfected in *Don Q*… There is one thing – Douglas Fairbanks, his game, his movement, his jumps, there is himself. … He chains to himself, holds the viewer in his hands, not for a minute letting him come to his senses" (Milman, 1925: 9). In *The Thief of Baghdad*, Douglas Fairbanks… "goes down the path of using dance techniques. His gestures, and especially his gait, are so unnaturally light and rhythmic, as if he were playing the lead role in the Diaghilev Ballet" (Abramov, 1925: 11).

The authors of the Soviet Screen also wrote very warmly about the Hollywood actress Mary Pickford (1892–1979), who, as is well known, was the wife of Douglas Fairbanks from 1919 to 1936. An ironic but laudatory article about her was published by director S. Yutkevich, who was beginning at that time (Yutkevich, 1925: 10). In the same positive vein, the creative portrait of this actress was painted (Falberg, 1925: 14-15).

From 20 to 22 July 1926 Mary Pickford and Douglas Fairbanks made a triumphant visit to Moscow. And although here the *Soviet Screen* claimed that Fairbanks is "a filmmaker who pleases and hypnotizes the public" and noted that "Mary Pickford's specific gravity is different – she is, first of all, a great master" (Korolevich, 1926: 13). True, so that the praise of the Hollywood actress does not seem overly sweet, a reservation was immediately followed that "Mary's films are always prosperous … All their morality is: misfortune is followed by happiness, which is equal, in American terms, to the formula: poverty comes wealth. It is just as sentimental, cloying and deceptive as the tale of Little Red Riding Hood jumping out of the belly of a wolf, but more dangerous, because all this is furnished with sentimental plausibility" (Korolevich, 1926: 13).

But in relation to another Hollywood star – Pola Negri (1897–1987) – there were no reservations in the *Soviet Screen*: "The art of Pola Negri is hidden in the lightness and ease of the game, like her feminine charm… It seems to you that she does everything in passing, involuntarily, as if carelessly. But it only seems. Pola Negri draws her images very clearly and stubbornly… In all moments she is true to herself, alive, genuine. Only a great artist can tie up ends and beginnings in this way" (Yureneva, 1925: 7).

The work of Lillian Gish (1893–1993) was equally positively evaluated, in whose guise "the femininity of the Anglo-Saxon race reached its ideal expression. … her talent is so remarkable that she raises the images that are akin to her to an unattainable height, transferring them to the sphere of poetic creativity of Dickens, Dostoevsky or Shakespeare" (Kaufman, 1927: 10).

Generous compliments were received in the magazine by Elisabeth Bergner (1897–1986), who "showed the strength of her talent and put herself in the position of the most famous German actress" (Elizabeth Bergner, 1927: 13).

The performance of Western comedians: Charles Chaplin (1889–1977) (Inber, 1926: 14; Koltsova, 1925: 14-15), Max Linder (1883–1925) (Renz, 1925: 6-7); Harold Lloyd (1893–1971) (Attasheva, 1925: 14) and Buster Keaton (1895–1966) (Attasheva, 1925: 14).

The journalist, the future wife of Sergei Eisenstein, P. Fogelman (1900–1965), who chose the pseudonym Pera Attasheva (later there was a variant without doubling the "t": Atasheva), was convinced that his mask plays the main role in Lloyd's success-the mask is nothing out of the ordinary, a middle-class clerk… This mask hides the reason for his success: he is so close to all hearts (Attasheva, 1925: 14). A distinctive property of Keaton's mask – "it is always a solemn, stony, frozen expression. Sad eyes and no sign of a smile. This is Hamlet from comedy. The movements are calculated and mechanical. An automaton with a human soul. In Keaton's comedic devices you will not find any semitones or subtle nuances; there are no sharp transitions from grief to joy and vice versa. … Where Lloyd makes the audience moan with a fit of laughter, Keaton will elicit an attentive, warm laugh. Reason: the mask of B. Keaton is thinner, more intelligent than the mask of Lloyd, but Lloyd is closer to the masses" (Attasheva, 1925: 14).

At that time, the duet of two Danish comedians was also very popular – Pat and Patachon. These mask roles were played by Karl Schoenström (1881–1942) (Pat) and Harald Madsen (1890–1949) (Patachon). In an article about their work on the pages of the *Soviet Screen*, the point

of view was expressed that the duet of Pat and Patashon there is no solid system, their technique is often crude, the tricks are vulgar and inept, but instead of masks they show a living human face. The human face has that dignity, forgotten by the Americans, that it can simultaneously not only make you laugh, but also touch (Korolevich, 1926: 14).

Adventure movie actor William Desmond (1878–1949) also received a positive assessment in the *Soviet Screen*: "The stunt film of today has found its ideal expression in the person of William Desmond. … Traces of former beauty, a courageous face with an energetic chin, a beautiful plastic gesture, create the impression of that noble brave fellow who, in strict accordance with the American "law", is the defender of the oppressed, the guardian of the innocent and the fighter for the "right". For all this, you need to be able to perfectly jump, swim, climb a wall, box, turn your cheekbones and take a beautiful pose while doing all this. Virtue triumphs, and the American audience is touched to tears" (Tryukovaya fil'ma…, 1927: 13).

The highly popular Hollywood actor Wallace Beery (1885-1949) also received praise from the magazine: "The artistic appearance of Wallace Beery is determined by the plethora of his temperament. Beery portrays not a schematic villain, equipped with the gloomy colors of the screenwriter. First of all, he is a man with huge strong-willed impulses that fetter the outbursts of his passions, with healthy humor and a strong smile" (Wallace …, 1927: 10).

Even such a frankly stunt artist as Harry Peel (1892–1963) in the *Soviet Screen*, albeit with reservations, was given a completely positive assessment: "The knight of bourgeois romanticism, guarding the peace of ladies and gentlemen from the encroachments of the "scum of society", the defender of the powerful of this world, an amateur detective by vocation, a selfless player with his life for the triumph of "law" and "justice" – such is Harry Peel, this irresistible boy scout of the world philistinism, claiming to be popular as a folk hero… propagandizing the dexterity of the bold movement of a trained body" (Pertsov, 2026: 14).

However, a different point of view about Harry Peel was expressed on the pages of the magazine: "His means are primitive to the limit. Anxiety is symbolized by bulging eyes, for contempt, lips curl a little, and for surprise, one raised eyebrow is enough. As an actor, he is infinitely flat. … It is absolutely unthinkable to speak of the artistic or ideological good quality of his "creativity". It marks too high a degree of spiritual squalor and bad taste to be widely used" (O Harry Peel, 1926: 6).

The then wife of the famous journalist M. Koltsov (1898–1940) – Elizaveta Ratmanova-Koltsova (1901–1964), who signed her articles as Lizaveta Koltsova or Liz Koltz, assessed the work of Hollywood stars more strictly. In particular, she scolded Rudolph Valentino (1895–1926) for his languor and sweetness (Koltsova, 1925: 14-15).

Another Hollywood actor-lover – Ramon Novarro (1899–1968) – received a similar characteristic in the *Soviet Screen:* "young, handsome, well removed, and most importantly, extremely typical in roles where he plays himself, a representative of his caste. Novarro is one of those decadent actors who create the face of modern bourgeois cinematography" (Ramon…, 1927: 14).

The favorite director of the *Soviet Screen* of the 1920s was undoubtedly Charles Chaplin (Gul, 1926: 7; Inber, 1926: 14; Koltsova, 1925: 14-15; Sorokin, 1926: 11-12; Zilpert, 1927: 13).

In particular, T. Sorokin wrote that *Gold Rush* (1925) "is not just funny, it is a tragedy of laughter. "Charlot" is no longer a jester, but the hero of the best creations of contemporary art. His latest works contain more and more dramatic and less comedic. It is difficult to determine where the comedy ends and the drama begins, so perfect and elusive are the nuances of these complicated transitions from small to big. This, perhaps, gives the main strength of the vitality of his art. … He uses the material of cinema in a logical connection with the character of the characters and the development of the action itself. Hence the impression of exceptional truthfulness, unusual clarity and disarming simplicity. … *Gold Rush* is an unprecedented thing even for Chaplin. Its artistic solidity is exceptional – it is not for nothing that Chaplin worked on it for almost two years. What real poetry! The tragic essence there, as nowhere else, is subtly refracted in a comic environment" (Sorokin, 1926: 11-12).

The work of Erich von Stroheim (1875–1957) (Attasheva, 1926: 14), Fritz Lang (1890–1976) (Fritz …, 1926: 14), Friedrich Murnau (1888–1931) (Attasheva, 1926: 14), Thomas Ince (1880–1924) (Thomas…, 1926: 13), Abel Ganse (1889–1981) (Demi, 1926: 13), Richard Talmadge (1892–1981) (Richard…, 1927: 13) and Fred Niblo (1874–1948) (Sven, 1926: 13).

For example, P. Attasheva wrote that among the largest American directors and film actors, Stroheim belongs to one of the first places, the artistic success of his paintings is always enormous (Attasheva, 1926: 14).

In her article about the work of F. Murnau (1888–1931), P. Attasheva rightly noted that a feature of Murnau's directorial manner is the extraordinary thoroughness of working out the smallest details of the paintings. Every thing, every object matters in the course of the development of the action in his paintings (Attasheva, 1926: 14).

P. Attasheva equally positively assessed the films of the German director and screenwriter Ewald Dupont (1891–1956), who reveals the special style and manner of playing each actor. This feature of Dupont's directorial technique is revealed in all its breadth in *Variety*, and in the picture that brought Dupont world fame (Attasheva, 1927: 13).

On the pages of the *Soviet Screen* it was argued that the value of the director's works of Abel Gance first of all, in his desire to reveal the feelings and thoughts of a person, things and make formal techniques, perfectly controlled by him, serve the ideas of inner value, deep and sublime (Demi, 1926: 13).

In an anonymous article about another major Western director, Thomas Ince (1880–1924), it was emphasized that "the most striking thing in his art is the power over color. Inner sensation of color and accurate knowledge of the transition of tones. Rhythm of the world. … his instinctive and deep perception of light is invariably framed by the "algebra of light". He performs his films always in the same style as they are made up. That is why they are always simple and free" (Thomas…, 1926: 13).

D. Sven believed that Fred Niblo (1874–1948) has enormous merit. He knows perfectly well how to take the audience: he knows how to show an actor in spectacular shots. Niblo doesn't base his films on people, he bases them on premieres and accessories. His productions always resemble operas (Sven, 1926: 13).

D. Griffith (1875–1948) became a very significant Hollywood director for the *Soviet Screen* magazine, whose work was also devoted to several articles (David Griffith, 1926: 13; Zilpert, 1926: 13), where, however, it was interpreted ambiguously: "One of Griffith's most typical features is the unevenness in the quality of his production… In one picture he is a great artist, and in the next he is no different from an ordinary average director who produces ordinary works" (David Griffith, 1926: 13).

Reflecting on the career of director and actor Rex Ingram (1892–1950), one of the authors of *Soviet Screen* wrote that "Ingram encourages everyone to learn and imitate Griffith – himself, most of all, afraid of falling into imitation. Their creativity takes different paths. Griffith is, above all, the creator of monumental national films. American nationalism shines through in the smallest details of even his most chamber productions and reaches its climax in *The Birth of a Nation*. It is difficult to define Ingram's work in one word, but, perhaps, the most characteristic expression for him is directorial adventurism. Adventurism in the sense of striving for exotic romance, resolved with bright accentuated audacity, not embarrassed in the means to win over the public. … In contrast to Griffith, who monumentalizes his crowd, Ingram individualizes the mass, giving each one an integral sculptural appearance. He is a master of masks, which he sculpts with flamboyant ingenuity. In actors, he is looking, first of all, for sculptural posture and movement. … But his audacity is always poisoned by the desire for an sculptural pose, always shackled by the demands of the American consumer, whom he knows how to please" (Rex Ingram, 1926: 13).

The poet Nikolai Aseev (1889–1963) did not skimp on praise in particular, who titled his article quite definitely: "James Cruse is the best director in America".

N. Aseev wrote that this director in his films is "very subtle, perhaps even too much for the modern American audience. Cruse knows how to educate an actor… James Cruse knows how to play not only actors, but also things… On the topic of his productions… Cruse, I think, is close to us. He destroys romance, he resists with the power of his irony even such a molasses of the script… He fights for the exact human gesture… he fights for the human face, not deadened by puppet prettiness, for real life, not raped by the sham lies of pasted-on wigs, sideburns, and costumes" (Aseev, 1925: 4).

The work of René Clair (1898–1981) (Kaufman, 1927: 13; Tat, 1926: 13) and Louis Delluc (1890–1924) were also highly appreciated in the *Soviet Screen*. In particular, it was noted that, although there is no sociality in Delluc's works, in the sharpness of verbal expression, the staging and rearrangement of individual words of a phrase, words, in their rhythmic alternation aimed at

identifying visual images, is the value of Delluc's scenario form. Delluc's literary phrase or a series of edited phrases are felt musically and perceived visually. This is some kind of combination of incompatible elements of sound and image (Scenarii Louis Delluca, 1927: 5).

Of course, in some cases, the work of Western directors could receive in the *Soviet Screen* and not so bread evaluation.

So in an article about Cecil DeMile, it was stated that he "never" creates "anything". He painstakingly makes his films, as the first students at school honestly memorize their lessons. There is never any creativity in DeMille's work – only the painful pursuit of success. ... What wins the audience? The courage of the idea, the skill of the actors, the sharpness of the composition? No. Only grandiose figures, scale (Cecil..., 1936: 14).

The work of the director and screenwriter Allan Duane (1885–1981), director of the popular in the 1920s *Robin Hood* (1922) with Douglas Fairbanks, was evaluated more positively in the *Soviet Screen*: "Duane's editing sheets are an example of mathematical art. Starting the first shooting, he already firmly and relentlessly knows the entire order of the montage pieces and the number of frames for each piece. ... The actor plays a huge role in Duane's work. Duane's commandment: the quality of the film depends on the quality of the actor. Duane has a rare skill to reveal an actor, to reveal his possibilities. ... There is nothing to expect great searches from Duane, this is a first-class craftsman who passes off his superbly polished craft as art" (Allan ..., 1926: 13).

The *Soviet Screen* wrote rather sourly about the films of Herbert Brenon (1880–1958), Henry King (1886–1982) and Charles Hutchinson (1879–1949), each time emphasizing the harmful influence of bourgeois Hollywood on these filmmakers:

About Herbert Brenon: "America, which gave him a world name, turned this artisan into a stamper, as it turns all its actors and directors" (Herbert ..., 1926: 13).

About Henry King: "Along with fashion and triumph, King had to change the nature of his work. He no longer puts on unpretentious farm pictures, he puts, but at the request of entrepreneurs, sensational action films that are very beneficial to the American cash box office but alien to us" (Ven, 1927: 13).

On Charles Hutchinson: "His films don't go to the big theaters where the audience is more sophisticated and demanding. Its base is some kind of low-grade screen of large centers and, mainly, the provinces, the entire huge American province" (Tolkachev, 1927: 13).

And the work of Marcel L'Herbier (1888–1979) received a completely negative assessment (in the spirit of the proletarian struggle against "formalism") in the magazine: "The self-sufficient importance of form, not justified by content, inevitably leads to the fact that aesthetics does not find its inner justification. ... L'Herbier's work ... bears the stamp of stressed refinement, of excessive complexity and detail, sometimes of formal coldness bordering on affectation, which cannot but lead to naked aestheticism" (Marcel..., 1926: 13).

On the whole, it can be concluded that the authors of the *Soviet Screen* in 1925–1927 were not only able to single out the most significant figures of Western directors at that time, but also did not skimp on their praise.

Western film reviews

In 1925–1927, the *Soviet Screen* tried to review the most notable Western films, and many of them received a very positive assessment.

So even another film adaptation of Tarzan's adventures received praise: "It turned out a fair amount of series of trick pictures: fights, chases, etc., along with a love affair. In these pictures, that exotic background is pleasant, which highlights the action so well. ... Of course, the jungle and everything else was done in California, but this could not significantly damage the overall impression" (Tarzan..., 1925: 13).

The reviewer of the *Soviet screen* was pleased with the comedy *Three Ages* (1923) with the participation Buster Keaton: "The picture is very funny, very light, despite the fact that it is confused in three pines (three eras), and in essence very empty in terms of plot. There is, however, a bit of good irony over the family way of different eras. ... The picture is perceived as a very entertaining, masterfully executed spectacle" (Krasnov, 1926: 7).

Another comedy, this time with Chaplin in the title role – *Pay Day* (1922) received an enthusiastic rating in the magazine: "This (American) film is worth talking about. She is extremely excited. This movie is a comedy. And the worker Charlot must be funny. He is funny too. You laugh at his awkwardness and eternal failures, sometimes until you drop. But suddenly it becomes sad. And somehow I sincerely feel sorry for this typical (after all, we meet thousands of such Charlots:

this is a genuine mass concentrated in a given person) simple worker. ... How does Charlie manage to combine the funny and the tragic in one face, and sometimes in a gesture? I would say comically funny and cosmically tragic. This is the real game. This is an actor" (Lemberg, 1925: 12).

The Hollywood film *A Society Scandal* (1924) was regarded in the *Soviet Screen* as "a satire on American marriage. ... the unnecessary trifle *A Society Scandal* looks without stopping, in one gulp ... The film ends and you regret that there is no second series. Leave and forget forever. Everything except acting. ... Gloria Swanson does not capture the experiences of her heroine, only skill. You keep a close eye not on what she will do, but on how she will do it. ... Gloria Swanson is a cold master, with the experience of an accountant, taking into account all the resources of her abilities and achievements. Maybe she touches little, but one cannot but follow the mastery of her art with surprise" (Korolevich, 1926: 13).

Another Hollywood film, *The Dangerous Maid* (1923) (in the Soviet box office, it was called *The Insurgent*), this time on a historical theme, was also received quite favorably in the magazine: there are all the typical elements that are so characteristic of American historical colors. The qualities are: the splendor of the production, the faithfully conveyed historical flavor, for the most part sustained in the style of the era, effective and varied scenes. Disadvantages: superficial approach to history" (Insurgent, 1925: 12).

K. Vidor's film *The Big Parade* (1925), which went to the USSR under the name *Long March* and told about the events of the First World War, was even more highly appreciated in the *Soviet Screen*: "King Vidor made a lot of good pictures and continues to do them; but he has one, because of which you should look at his way of filmmaking. This picture is *Long March*, dedicated to the theme of the "Great War". ... It is only necessary to say that it has an amazing effect on the viewer, even if the viewer is negatively disposed towards it. This exciting action of the *Long March* is ensured by the unusually well-found coherence of the parts, the excellent distribution of the material presented to the viewer, the unfolding of the tempo, which is completely invisible to the eye, and the rhythmic clarity" (Shutko, 1927: 6-7).

Quite sympathetically, the reviewer of the *Soviet Screen* reacted to the German drama *Outcasts* (*Die Verrufenen*, 1925): "the film is really good, although it does not have any special innovations and directorial tricks. But the production is good, the best artists are playing. In addition, according to the American method, the types are perfectly matched. The content is also more significant and interesting than many other recent films. ... This gives hope that the German film market will be somewhat cleansed of the endless, boring "salon" films" (Season…, 1925: 6-7).

It must be said that the *Soviet Screen* in 1925–1927, in general, followed the development of German cinematography quite closely, appreciating the works of R. Wiene, F. Lang, F. Murnau:

The Cabinet of Dr. Caligari (*Das Cabinet des Dr. Caligari*, 1920) by R. Wiene: "in general, is a serious artistic achievement. ... strong, bright, beautifully filmed, amazingly acted out. It's not for nothing that the public is blaming him" (Gul, 1925: 12).

The Nibelungs (*Die Nibelungen*, 1924) by F. Lang: "Defeated and crushed Germany wanted to show how great the spiritual wealth of the German people is, that the testaments of ancient heroes are alive, that spiritual forces have accumulated in it for centuries, that this spiritual power will raise its people to new exploits. During a period of severe financial collapse, under incredibly difficult conditions, the Nibelungs were slowly, slowly created. ... The majestic and monumental style is sustained throughout the film and this is the main merit of the director Fritz Lang" (Nibelungs, 1925: 9-10).

The Joyless Lane (*Die freudlose Gasse,* 1925) by G. Pabst: "It excites ... a topic, scarcely – though, used to expose the social face of the city after the war. Separate acute moments excite, giving plentiful and bitter food to memories ... The plot is fragmented into numerous small jumping pieces. It is rather an artistic report showing a number of everyday phenomena from the life of a crushed Vienna, Vienna under the knife of inflation and blatant poverty" (Krasnov, 1926: 5).

The Last Man (*Der letzte Mann*, 1924) by F. Murnau: "The picture is recognized by critics as the most outstanding production of recent times. ... The ensemble cast is top notch. Of course, first of all, Janings, who, by playing the main role, managed to give a strong, amazing image of the "last" person, conveying with great skill that subtle play of shades that this role required" (Irinin, 1925: 10)."Murnau is calm and slow, like Balzac, like Dickens, and that is his strength. The story of the porter, who was reduced to a lower position for decrepitude, is told admirably. It is told in magnificent cinematic language, so convincing that no captions were needed" (Gecht, 1926: 5).

Faust (*Faust – eine deutsche Volkssage*, 1926) by F. Murnau, who "set himself the difficult task of turning the sentimental "costume drama" into which the old German legend about Dr. Faust has turned into a cinematic philosophical work. And Murnau very successfully did not fulfill his task. Luckily, because the film turned out to be excellent both in terms of the acting and the subtle resolution of a number of technical tricks that obscured the "world questions" that tormented Murnau" (Faust, 1927: 10).

Far less fortunate in the *Soviet Screen* was Abel Gance's film *Napoléon* (1927), which noted large-scale historical scenes, although "all of them are presented with inexpressible pathos, turning into vulgarity, into a purely operatic spectacle. ... It is difficult to say who is more to blame for the failure of the picture: Abel Gance, who interprets it as a narrowly patriotic, reactionary national epic, or Dieudonné, who plays an operetta irresistible victorious hero" (Tatarova, 1927: 8-9).

But the same reviewer highly appreciated the famous *Metropolis* (1927) by Fritz Lang…

Reviews of Western national cinematographies

The primacy in the reviews of Western national cinematographies in the *Soviet Screen* of 1925-1927 undoubtedly belonged to Hollywood productions.

It is clear that, despite a certain kind of "liberties" available to Soviet journalists during this period, at the request of "above" such materials had to practically necessarily contain elements of strict "Bolshevik" criticism based on class anti-bourgeois approaches.

It has been argued, for example, that in Hollywood comes out "a huge number of new paintings, caused by the greedy demand of an undemanding foreign market, the fierce competition of different firms, – all this gives an incentive to release more pictures, equipped with good advertising, often without caring about quality. ... The titles of some of them that were very successful in America: *Her Night of Love, Teacher of Love, The Man She Bought* are clear enough. They are designed for a bourgeois viewer... Of course, they are not suitable for our audience" (America..., 1925: 11).

"The fascists from the Ku Klux Klan protect one hundred percent "morality" of Americans. ... A plan has been developed for ten new films about 100 % Americanism. ... specifically against the labor movement and blacks. ... Special oversight groups should monitor the sessions, set fire to theaters that do not obey. Disobedient actors, directors and mechanics "disable"! (Zilpert, 1926: 13).

N. Kaufman, in general, hastened to declare the total crisis of American cinema: "Having mastered the grandiose technical capabilities, America, like any capitalist country, subordinated them to the service of its bourgeois ideological interests, the justification of bourgeois morality, the tastes of the American crowd and issues of American exports. At the beginning, when these technical achievements were still accompanied by artistic searches and achievements, Hollywood acquired that halo of the "heart of world cinematography", which turned the eyes of film workers from all over the world to it. But now it's over. ... there is a natural impoverishment of the spiritual baggage of American film, which is already being felt in America, among the masses, in criticism, in the general press" (Kaufman, 1927: 8-9).

In a similar vein, L. Koltsova also assessed American film production: "In Hollywood, there is a scenario hunger. The golden script fund is drying up. The world's classic literature, thrown under the lens of a Hollywood camera, is gutted and swallowed by a multimillion-dollar spectator. ... Hollywood in a panic is compiling and trying out new household film recipes" (Koltsova, 1926: 4-5).

To all other criticism of the bourgeois mores of Hollywood, the *Soviet Screen* also added anti-religious passages: "American cinema has so far been a brilliant propaganda of capitalist ideas. Day after day, in hundreds of ateliers, scenes "spun" in which millionaire "stars" played out false stories about poor girls who were rewarded with a cruel at first, but fair in the end ... fate – a happy (which means rich in America) marriage. From evening to evening, tens of thousands of cinemas showed pictures of poor and honest young people who became rich as a reward for their modest valor: "honest work" and obedience to "senior", "superior". Screens are constantly shouting to the American worker and clerk: be the same as our heroes, endure, work, and you will suffer ... happy end, wealth and family happiness. And suddenly, the American film propaganda decided to step sideways to achievements "new" to it, it decided to reinforce the Christianity ideas" (Failed..., 1927: 7).

An interesting discussion on the pages of the *Soviet Screen* arose about the problem of happy endings in cinema.

A. Tatarova reacted to this ironically: "Let the directors of all American film factories argue, the viewer, having come tired from the factories and from the offices to the cinema for an hour and a half, will rest in it. There is no need to remind unfortunate people of the bad sides of life; let them

know that virtue will always prevail… And long live the happy ending – Happy end!" (Tatarova, 1927: 8-9).

But the poet and journalist S. Neldikhen (1891-1942) expressed a different point of view: "Our grin about foreign scenario requirements – "the end must certainly be happy" – is connected with the "slightly ideological content" of foreign films, where the happy ending is "love" and often, simply, attached. However, even with a more serious ideology and in our conditions, such a requirement is also characteristic of us" (Neldichen, 1926: 14).

On the pages of the *Soviet Screen* of the 1920s, there were also generalizing characteristics of Western cinema in general. At the same time, very negative: "Cinema is not fun, not a game, not entertainment, but a powerful long-range weapon. Cinema is a struggle for a person, for thought, for will, for action. … Films are the distributors of imperialism in the colonies" (Zilpert, 1926: 5).

And more: "We don't see a lot of pictures that are very characteristic of bourgeois cinematography, because they are not bought by our purchasing authorities or do not pass the Soviet censorship. And we lose little from this … Their content, their "core" can be described in a nutshell: this is a piece of pornography around which either tragedy or comedy is built. … It's good that this stream of dirt does not reach us!" (Cinema…, 1925: 10).

One of the favorite amusements of the *Soviet Screen* of the 1920s was a caustic mockery of the attempts of Western filmmakers to make films about Russia and Russians (Attasheva, 1927: 4; Berlinskie…, 1927: 4; Gul, 1926: 10; 1927: 4; Tverich, 1926:14):

"Since there is a demand for Russian movies, there is also a demand for experts on Russian issues. Profitable, bread profession, especially for retired generals out of work. … The "flower" of Russian emigration cinema is gradually gathering under the hospitable wing of Uncle Sam" (Attasheva, 1927: 4).

"Americans are especially distinguished by their absolute ignorance of Russia. … the fashion for Russian movies has reappeared, and a whole series of films about Russians' everyday life has been and is thrown into the world market" (Tverich, 1926: 14).

"Russian themes are more interested than any other, namely, German directors, and the great German director Pabst is now working on a large Russian film based on Erenburg's novel *The Love of Jeanne Ney*. Another director, Fejer, has now released … a picture from "Russian life": *Mata Hari – a red dancer*, and, despite the continuous "spreading cranberries" of the pre-war period, the picture has a certain success" (Berlin…, 1927: 4).

This kind of criticism of Western filmmakers moved from issue to issue and was "caused by the emphasized exoticism of the images they modeled. The critical pathos of journal notes fixes, first of all, that they take 'us for others', they want to see 'others in us'. Exoticism as a sign of otherness is manifested in estranged redundancy and exaggeration. Redundancy and exaggeration, especially in the depiction of peasant life, exaggerated situations that are used as a technique for creating a comic effect – all this did not go unnoticed by the authors of the magazine" (Bogatyreva, 2017).

Even the writer and editor Roman Gul (1896–1986), an émigré who fought in the civil war against the Bolsheviks, laughed with pleasure at the "Russian" Western films. Here is what he wrote, for example, about the German movie *Incendiaries of Europe* (*Die Brandstifter Europas,* 1926): "To be clearer, let's call it *Rasputin in German…* Eternal spreading cranberries of European philistine vulgarity – and here it is. … It is impossible to comment on this film. From its attendance, only conclusions can be drawn: 1) the interest in everything Russian in Europe is enormous, 2) this is what is presented here as "Russian", 3) in order to put an end to all this petty-bourgeois "Russian" rubbish, our Soviet paintings must persistently make their way to Europe" (Gul, 1926: 10).

And here we can agree with E. Bogatyreva: the intrigue of how Russia, the USSR, and the Russians were represented in the West, "was added by the fact that immigrants from Russia often acted as an intermediary in creating images of Russian life in Western cinema. The underlying reason for doubts about the authenticity of the film images they created was not only and not so much ideological as cultural. The authors of the journal complained about the image, which, using the terminology of M. Bakhtin, can be described as 'I-for-the-other'. Bakhtin's concepts of 'I-for-myself' and 'I-for-other' convey different aspects of self-perception" (Bogatyreva, 2017).

Indeed, "variations of the film image a la russe were identified at the intersection of two perspectives, two differently directed intentions: on the one hand, this is the representation expressed by Bakhtin's concept of 'other-for-me', and on the other hand, the representation of 'I-for- another', in which, indeed, there is a moment of self-presentation. There is nothing

surprising in the fact that in the first decades of the 20th century, representatives of emigration acted as mediators, that is, the subject of the 'I-for-other' representation as carriers of a certain national culture, living compactly in a different cultural environment" (Bogatyreva, 2013).

The journalist Boris Zilpert (1891–1938) (Zilpert, 1926; 1927), who was shot in the late 1930s on charges of espionage and terrorist activities in favor of Japan, specialized in caustic feuilletons on the topic of bourgeois cinema in the Soviet Screen.

In second place in terms of the number of publications in the *Soviet Screen* of 1925–1927 was German cinematography.

Here, sharp, sometimes feuilleton criticism was combined with quite positive articles.

Here are just two vivid examples of the negative attitude towards German cinema on the pages of the magazine:

"The overwhelming success of *Battleship Potemkin* revolutionized the policy of using films in Germany for propaganda purposes. From the moment the German filmmakers came to know the "truth", "that politics on the screen makes money at the box office", we have been witnessing a phenomenon as curious as it is instructive, however, very characteristic of "democratic" Germany. In this country, ruled by the Menshevik Social Democrats, the capitalist film-makers are beginning to mass-produce films, the meaning of which lies in the most shameless agitation of monarchist tendencies" (Borisov, 1926: 3).

"The military theme runs like a red thread through all the new [German] movies. Over the past six months, about ten films from military life have been released. It is interesting that the characters are only officers, and that the action takes place before the world war. Despite the fact that the best actors often play in such films … they are nevertheless imbued with the spirit of chauvinism to such an extent that they cannot be considered as works of art" (What …, 1925: 3).

However, in other articles about German cinema, the position of the magazine was different, more objective: "The German film has something in common with the Swedish one, although it differs from it in some features. Similarity: the same seriousness and thoughtfulness, excellent technique and some touch of mysticism and philistinism. A special specific, unhealthy bias of German cinematography is "Dostoevisky" style, a kind of "psychological" self-picking, a disease that pre-revolutionary Russian film production suffered from. … An exceptional contingent of directors and actors contributes greatly to the artistic value of German film production. In view of the fact that almost all German actors and directors came to the cinema from the theater, a certain bias towards the "theatricalization" of productions and individual shots is noticed in German film production. German film technology, photography, laboratory are impeccable. The editing is calm, even, somewhat slowed down, with all sorts of minor details – 'facial expressions'… this always results in a certain stretch… Still, despite its unhealthy "psychological" bias, German film production is much more acceptable to the Soviet screen than French and especially Italian" (Byt ekrana, 1925, 1925: 3).

It was further stated with regret that in the USSR "Behind the *Nibelungs*, *Caligari*, *The Last Man*… average German films are not noticed. Meanwhile, they have a special social, technical and artistic orientation, which differs sharply from the "hit movies" of the German film industry. … The average German film closely follows any change in public taste and mood … Its path goes: from mysticism and historical plots of the times of inflation, which served as a way to turn away from formidable reality, to the present, following that passion for military films, to … nationalist films that amused an infringed national feeling and unleashing the national passions of the bourgeois and, finally, a film of the last time in a kind of everyday life, corresponding to the new "stabilization", showing the life of a big city, attracting the city bourgeois and petty bourgeois to the enticing lights of cinema, where the life of the world and the half world is shown, where, like a modern reworking of the fairy tale about the magic prince, a love affair is conveyed between the inhabitant of the "parterre" – from the golden youth and the poor milliner from the attic. In these movies there is a share of a kind of democracy … The bourgeois and the petty bourgeois in these pictures are reflected in all their ideological emptiness, with all the ugliness of his life, with their insignificant interests and passions" (Alf, 1926: 5).

French cinematography was also ambiguously evaluated in the *Soviet Screen*. On the one hand, readers were informed that "French film production is imbued with a kind of frivolous approach. Very favorite themes of ordinary French films are all sorts of tabloid love stories, with emphasis and savoring of unhealthy erotica. In more serious films, however, a certain pseudo-classical bias towards outward theatricality and sugary "prettyness" is noticed, both in the nature of

the productions themselves and in the choice of actors. ... In addition, both ordinary films and action films are imbued with petty-bourgeois 'rentier' psychology. ... General conclusion: France was once the cradle of cinematography, but from this cradle a real enfant terrible has grown up there, who ... behaves more than suspiciously. And we need to approach the purchase of French films very carefully" (Byt ekrana, 1925: 3). But "the French public has become so accustomed to these ridiculously sentimental stories about Anglo-Saxon beauties escaping the trap of some notorious scoundrel and being saved by a generous bandit that the appearance on the screen of a film that has any real interest is bewildering" (Polyak, 1927: 13).

On the other side, French cinematography in recent years, even in the last one year, has made great strides – really good films are appearing more and more (Schagena, 1925: 10), the French screen of recent years has been enriched by several interesting films, a whole galaxy of young and talented directors (Abel Gance, L'Herbier, G. Dulac, Rene Clair, etc.) are applying new shooting techniques to cinematography: foregrounds, etc. (Polyak, 1927: 13).

But the Polish cinema of the 1920s, journalists from the *Soviet Screen* did not complain at all, arguing that the "Polish film industry does not yet have its own face. Or rather, there is no Polish cinematography yet. ... Watching any Polish film, you quickly get tired of the noiseless hustle and bustle on the screen. ... Actors kiss incessantly, wringing their hands, look into the auditorium for a long time and go out the door to enter another door or ride a horse. The Poles do not like car chases" (Koltsova, 1927: 4-5).

Italian cinema, often referred to as fascist at that time by the *Soviet Screen*, was written much sharper: "An ordinary Italian film is a hopeless miserable hack, imbued with the same religious and ultra-petty-bourgeois spirit, and there is no need to talk about the technique of the production itself and the actors; complete confusion, helplessness and ignorance of elementary cinematic truths and laws. ... In historical films, the adventures of all kinds of Roman emperors and generals are endlessly shown. People's experiences are usually not shown, and if they are shown, then in a very dubious light. From an ideological (and purely artistic and cinematographic) point of view, all ordinary Italian film production is almost absolutely hopeless, and we must definitely refrain from buying it" (Italian..., 1925: 8).

It was emphasized that in Italy "fascism monopolized cinema. The screen kindles passions. The Mediterranean Sea floats in front of the viewer under the fascist flag. ... Recently, an order was issued – to view all the acting films. They were looking for sedition. The scissors cut hundreds of meters without any regret. Campaign for one hundred percent integrity on the film front. "But you can follow everything." And so it happened. In one film, where the biography of the leader of fascism is given in heroic colors, annoying lines from the distant past crept in. Mussolini once called himself a socialist. ... It is clear that the cinema was smashed and the moviegoers were beaten. An ultimatum was made. Forget what you saw. For fascists, even the laws of vision are retroactive" (Zilpert, 1927: 14).

The *Soviet Screen* of the 1920s had a much more positive attitude towards the cinema of the Scandinavian countries.

Thus, in the pages of the magazine it was noted that "Swedish film production is very original and has some specific features. First of all, I am pleased with the almost complete absence of "salon" themes in general. We are so tired of "nobly" suffering dress-coat gentlemen and languid ladies, whose entire costume sometimes consists of several ribbons and rests "only on parole" ... and it is so gratifying to see simple, healthy, strong people on the screen – and in general the whole uncomplicated life northerners, more kindred to us in spirit. From the ideological point of view, there is, unfortunately, a tendency towards the fetishism of petty-bourgeois property-ownership, predominantly of a farmer-petty-bourgeois fold, and some aspirations of a mystical nature are noticed. Otherwise, Swedish production is ideologically one of the most acceptable for the Soviet screen" (On..., 1925: 9).

Another article commended Danish film adaptations of literary classics, although the main "field of achievement for the Danish film industry is comedy films. One has only to name the names of Pat and Patashon, as the whole of Europe laughs. Both of them have become favorites of half the world... They are an example of real Danish humor – healthy, strong" (Grossman, 1925: 11).

So, the articles of the *Soviet Screen* about Western cinematographies were much more imbued with ideological approaches than reviews of individual films or portraits of foreign actors and directors.

However, there were also articles of a different nature in the journal. For example, the reflections of the young at that time director G. Roshal (1898–1983) about the typology of films on a historical topic.

Grigory Roshal believed that the comprehensive and vague concept of historical film can be easily divided into four main, typical groups according to the method of using and processing historical material:

1. Reproduction-restoration of a historical episode, era, or way of life. A film that requires a lot of scientific study and authenticity.

2. The film is mainly entertaining.

3. Adaptation or use of the historical situation for the approximate solution of certain artistic and psychological tasks and some social problems set before us by modernity.

4. A form of targeted distortion of historical material to exacerbate parody, grotesque, irony and satire...

It is clear that these types of film do not occur in their pure form, but the emphasis on one or another of them determines the general line of the picture (Roshal, 1926: 5).

Articles on Western Newsreel

As in relation to feature films, the position of the *Soviet Screen* in relation to Western newsreels was significantly dependent on ideological approaches.

Of course, it was argued that in the West, "cinema is a powerful tool in the hands of the bourgeoisie. Hence, the newsreel should be something that captures only the outward brilliance of life. ... The worker on the screen is an extremely unpleasant sight for bourgeois eyes. ... Brilliant in appearance and wretchedly one-sided in content: this is how all Western newsreels have to be characterized" (Foreign ..., 1925: 7). "The themes of foreign newsreels are clearly specific. "How they live and work" uncrowned kings of capital. Their life, accessories, environment, background. Fashion, casinos, resorts, yachts, horse racing, running. Weddings, divorces, incidents in the "society", scandals, bankruptcy, careerism" (Two..., 1925: 4). "The bourgeoisie tells in the newsreel its million-meter life, its way of life... Newsreel is 100 % film advertising. The screen was taken over by manufacturers, shopkeepers, and even rag merchants. ... The chronicle is also full of criminal tricks" (Zilpert, 1926: 14).

At the same time, it was noted that in the West there are dozens of movies that are very interesting for people of science, beautiful as scientific aids, but so uncomplicated in terms of artistry and entertainment, so unpopular that it was not possible for an ordinary, wide audience to show them outside of universities no possibility. ... And finally, the third, most brilliant period in the development of culture-film came, when they began to enjoy the same success as world action films" (German..., 1927: 6-7).

And in N. Spiridovsky's articles about newsreels in America there was no politics at all, but there was a detailed story about the technologies for creating such films (Spiridovsky, 1927. 9: 5; 18: 5).

In an article by G. Boltyansky (1885–1953), one of the pioneers of Soviet newsreels, who in 1926–1931 held the post of chairman of the amateur film section of the Central Council of the Society of Friends of Soviet Cinema, it was generally about the lessons of overseas newsreels useful for Soviet filmmakers: "American firms have a large staff in the center, their own special laboratories, airplanes, trains, cars. Operators of the firm receive high salaries. Big money is paid for some sensational shootings. ... it is clear that their costs are paying off. What explains this? First, the widespread operation and network of operators around the world. Secondly, by organizing the marketing of the chronicle in a large number of copies and in different countries. ... In addition to the variety of material and good organization of the case. The main importance in the work of the foreign chronicle is the speed of delivery of the filmed material and the speed of the release of the chronicle. ... We must also, like American firms, become the world giant of the chronicle, but the chronicle of the Soviet, the chronicle of the proletariat" (Boltyansky, 1926: 6).

Articles about foreign film technology, studios and cinemas

Articles on the topic of foreign film technology, the functioning of film studios and cinemas in the *Soviet Screen* were practically apolitical.

Moreover, magazine stories about Western experience in this area were sometimes simply enthusiastic: "Hollywood, an amazing, fabulous city, has grown spontaneously in a few years, thanks to the extraordinary development of the film industry. ... Rumor has surrounded Hollywood with bad fame. Several high-profile scandals caused by the blackmailing tricks of some capitalists

who stuck to cinematography contributed to the creation of an opinion about Hollywood as a hotbed of vices, revelry and orgies. Reality, however, refutes this. There are no theaters, no nightclubs or dance halls in Hollywood, but instead there are countless movie theaters. The whole mass of film workers, as soon as they have a free minute, hurries to these cinemas to look at the latest films from other films" (Hollywood..., 1926: 14).

"Hollywood is the first movie city in the world. Hollywood is a place of complete mixing of races, peoples and languages" (Attasheva, 1925: 10).

"The motto of their film industry: no accidents. Everything must be provided for, the work of directors, actors and editors proceeds in a strict rhythm according to an iron script. Not a single minute can be lost, money is paid for every minute, and therefore every minute must be used. It is not allowed to damage a single button in an established mechanized device. Everything must be foreseen and verified in advance, like moves in a chess game" (Leonidov, 1926: 6-7).

Similar opinions were expressed on the pages of the *Soviet Screen* of 1925–1927 about Western cinemas (Alf, 1927: 8; Moore, 1927: 10; Tchaikovsky, 1927: 5), and about the technology of filming sound films in the USA (Talking..., 1926: 14).

Such approaches proceeded from the traditional tasks cultivated in the USSR of the 1920s: to criticize Western ideology, but to adopt successful Western practical experience in the field of technology and production.

However if in 1925–1926 the articles of this thematic field in the *Soviet Screen* rather focused on "learning from the experience of Western cinema, then in the following 1927, the topic of cultural interactions in the field of cinema begins to sound like a call to overcome dependence on foreign film production. The trend is changing, but the theme of "they" and "we", that is, the consideration of Soviet film production in a broad global context, remains one of the main intrigues of film journalism" (Bogatyreva, 2017).

Short informational materials about (sensational) events in foreign cinema and everyday details of the life of movie stars

Actually, it was precisely for the sake of these materials, coupled with photographs of Hollywood movie stars, that the 'New Economic Policy' public read the *Soviet Screen*, thanks to which the circulation of the magazine in 1926–1927 was maintained at an average of 70-80 thousand copies and brought profit to the publishing house.

In these illustrated materials, at first, as a rule, the luxurious life of Hollywood stars was colorfully described. Or, for example, such a vivid text was published: "A vampire woman, a predator, overwhelming and conquering, a spider woman tightening her victim in love with her web of webs, a demon woman, seductive and terrible ... how many of these "Vamps" work in the studio of Hollywood, Los Angeles, New York, etc." (Zhenshchiny-vampiry, 1925: 12). But then the authors reminded the readers of the magazine that this is an atmosphere full of not only brilliance and glory, but also the most greedy capitalist revelry, the atmosphere of the dictatorship of the big over the small, the atmosphere of crushing, humiliation, the most shameless exploitation of a small fry, an employee, an extra, a beginner (Attasheva, 1925: 13-14; Ih byt, 1925: 7; Zilpert, 1927: 14).

Plus, of course, the magazine could not resist the temptation of feuilletonism when it was reported that the court of the state of Ohio, standing guard over Lincoln's legality and freedom of the individual, ruled that every citizen of the state has the right to get drunk and go to the movies in this form (Zilpert, 1927: 6), and Hollywood went so far as to film the scene of a real suicide man (Zilpert, 1927: 10).

Scourged the *Soviet Screen* and Western film advertising:

"Advertising is condiment. A means of stimulating the appetite for the spectacle... The technique of advertising is the most complex science of how to overcome human apathy and distrust. ... What does every cunning person do, wanting to achieve his own? Depending on their temperament, they can use various tricks: firstly, to stun, psychologically stun, stun, and then deal with the stunned as he wants. Secondly, you can stubbornly and methodically drum something into a person that he may not agree with ... Then you can play on any strings-passions of a person (curiosity, greed, stinginess, etc.)" (Psihologiya reklamy, 1925: 10).

"Advertising plays a huge role in the life of cinema abroad. In essence, 75 % of the success of any film is built on advertising. ... In our pathetic attempts at publicity, we are still children. Any American movie maker will laugh at our way of advertising in the form of tiny ads and colorless posters. In this we are definitely, undoubtedly and colossally lagging behind. And this is good. ... That unhealthy type of advertising that has formed in the capitalist states corresponds as well as

possible to their external and internal appearance. He is alien to us. We are building our cinema under different conditions, and we do not need those methods of advertising that are created by the bourgeois-capitalist economy" (Reklama, 1925: 12).

Materials on censorship and perception of Western films by the Soviet public

Of course, *Soviet Screen* cannot ignore the topic of perception of Western films by the Soviet public and censorship.

In particular, there was concern about the negative impact of Western cinema on the increase in crime rates among Soviet youth:

"In the campaign against hooliganism, no one has yet remembered the role that cinema plays in the development of criminal acts and the role that it plays and can play as a fight against anti-social manifestations. Criminologists in Europe and America have long been studying the question of the influence of cinema on crime. More than once, the influence of detective films, in which the criminal is portrayed as an attractive romantic hero, has been established on juvenile beginners in the craft of hooliganism and other types of crime. There is no doubt that the movies that idealize the heroism of crime give appropriate impetus to the unstable psyche of young people, of course, prepared for a criminal action by a number of other everyday conditions. At the same time, it should be assumed that such impetus can be given not only by pictures directly and openly romanticizing crime, but also by those that excite the viewer with the appearance of bourgeois luxury and depravity, even if this is offered under the guise of exposing "bourgeois decay". We will find such grateful material in a significant number of foreign films, the effect of which is not only neutralized, but aggravated by the eye-catching redrawing of our witty editors and editors. The dispute about the harmfulness of a certain part of foreign paintings could be transferred to the rails of objective study if our criminologists collected material on the degree of their influence on hooligans and juvenile delinquents who passed through the judicial authorities" (Cinema..., 1926: 3).

As is well known, in the USSR of the 1920s, for the purpose of censorship, the method was widely practiced not only of cutting out "unwanted episodes", but also of re-editing foreign films, supplying them with "ideologically correct" titles. In this regard, the *Soviet Screen* published an article on its pages, where the censors were urged to show a kind of tolerance for Western film production: "There is no more thankless and painful work than rewiring a finished tape. There is no more difficult work in the cinema than extracting plot fasteners from a finished plot, when the entire plot structure collapses with a bang and you have to make props for the plot with the help of inscriptions and randomly suitable shots. ... They don't buy films that are obviously harmful and hostile to us. Buy generally harmless. If they have provisions that can be developed in such a way that they make the viewer think and move their brains, then often, with the help of scissors and inscriptions, the film is given a burdensome weight that drags it to the bottom. ... So – be careful with scissors, comrades" (Nikulin, 1926: 5).

It is clear that such "liberal" statements were no longer possible in the next, ideologically stricter period of the journal's existence...

4. Conclusion

So, our research has shown that the subject of Western cinema on the pages of the *Soviet Screen* magazine in 1925-1927 was extensive and varied. Due to rather significant creative freedoms in the *Soviet Screen* in 1925–1927, photographs of Western movie stars (including photos on the covers of magazines), rather neutral or even positive biographies of Hollywood and European actors and directors, notes on filming and film distribution, reviews of Western films, etc. were widely published in 1925–1927 (all these materials were written in a lively, non-scientific language, designed for a mass audience). Although, of course, there were also ideologically biased materials on the pages of the magazine.

Based on the analysis (in the context of the historical, socio-cultural and political situation, etc.) of the first years of the existence of the *Soviet Screen* magazine (1925–1927), we came to the conclusion that materials on Western cinema during this period can be divided into the following types:

- ideologized articles emphasizing criticism of bourgeois cinema and its harmful influence on the audience (this included materials on the perception of Western films by the Soviet public and censorship);

- biographies and creative portraits of Western actors and directors (often neutrally or positively evaluating these filmmakers);

- reviews of Western films (often positive);

- reviews of Western national cinematographies (here, as a rule, criticism of bourgeois cinematography was combined with a positive assessment of works and trends ideologically acceptable to the USSR);
- articles about Western newsreels (with approaches similar to reviews of national cinemas);
- articles about foreign film technology, studios and cinemas (as a rule, ideologically neutral, containing calls to adopt technically advanced Western experience, in particular, sound cinema);
- short informational materials (with photographs) about events in foreign cinema, about everyday details of the life of movie stars; which became the main bait for a significant part of the magazine's readers.

5. Acknowledgments

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Appendix. The main dates and events related to the historical, political, economic, ideological, socio-cultural and cinematic context in which the publication of the Soviet Screen magazine was carried out in 1925–1927.

1925

January 15: leaving Trotsky (1879–1940) from the post of People's Commissar for Military and Naval Affairs.

January 16-17: the first meeting of the workers of the "Left Front of the Arts" (LEF).

February 23: a first meeting on the organization of the "Society of Friends of Soviet Cinema" (ODSK).

March 1: creation of the All-Russian Photo-Cinematic Joint Stock Company "Soviet Cinema" (Sovkino).

March 12: by decision of the Press Department of the Central Committee of the Communist Pary, the publishing houses "Soviet Film", "Cinema-week", "Proletarian Cinema" and others were merged into a single "Film Publishing House of the RSFSR" (hereinafter "Cinema Print"), headed by V. Uspensky (1880–1929), who kept this post until his suicide.

March 24: in connection with the creation of the Film Publishing House of the RSFSR, magazines and newspapers are reorganized. The magazine *Screen Cinema Journal* was reorganized into the *Soviet Screen*, and *Cinema Journal* was reorganized into the newspaper *Cinema* (Kino. 1925. 1: 1. March 24).

March 24: publication of the first issue of the weekly newspaper *Cinema*.

March 24: publication of the first issue of the *Soviet Screen* magazine. Chief Editor: Kirill Shutko (1884–1941).

April 1: publication of the first issue of the magazine *Soviet Cinema*, an organ of the artistic council for cinema under the Glavpolitprosvet.

April 7: death of Patriarch Tikhon.

April 10: Tsaritsyn is renamed Stalingrad.

June 18: Resolution of the Politburo of the Central Committee of the Communist Party "On the policy of the party in the field of fiction".

10 July: establishment of the Telegraph Agency of the Soviet Union (TASS).

May 12: Kirill Shutko, editor of the *Soviet Screen*, appointed deputy Chairman of the Artistic Council for Cinema at the Main Political Education Department.

May 21: elected to the new board of the Association of Revolution Cineasts: N. Lebedev (1897–1978), V. Erofeev (1898–1940), Ratner, N. Bravko (1900–1972), I. Kobozev (1893–1973), B. Guzman (1892–1944), H. Khersonsky (1897–1968), A. Room (1894–1976) and the future editor of the Soviet Screen A. Kurs (1892–1937) (*Kino*. 1925. May 26; *Cinema magazine ARC*. 1925. 4-5: 37).

May 25-31: Congress of Union of Art Workers, which adopted a resolution on cinema based on the report of Sovkino and VUFKU.

July 24: the NKVD approved the charter of the ODSK. The Organizing Bureau of the ODSK was created under the chairmanship of F. Dzierżyński (1877-1926).

September 7: Alexander Kurs (1892–1937) succeeded Kirill Shutko (1884–1941) in his position of editor of the *Soviet Screen* magazine.

October 12: signing of the Soviet-German trade treaty.

November 12: organizing meeting of the ODSK (Society of Friends of Soviet Cinema).

December 28: death of the poet S. Yesenin (1895–1925).

December 18-31: XIV Congress of the Soviet Communist Party, which adopted a course towards industrialization.

1926

January 18: premiere of S. Eisenstein's film "Battleship Potemkin".

February 5: armed attack on Soviet diplomatic couriers in the territory of Latvia. Diplomatic courier T. Nette (1996–1926) killed.

April: L. Kamenev (1883–1936), G. Zinoviev (1883–1936) and L. Trotsky (1879–1940), at the head of the so-called "united opposition", insist on the dominant development of heavy industry, an uncompromising struggle against the "kulaks" and assistance to the revolutionary movement in other countries of the world.

April 3: plenum of the Central Council of the ODSK, chairman - F. Dzierżyński (1877–1926).

April 23: the Berlin Treaty between the USSR and Germany was signed, which confirmed mutual obligations under the 1922 Rappalo Treaty.

May 12-15: a coup d'état in Poland, the establishment of an authoritarian "sanation" regime, in which the actual power in the country was in the hands of Minister Józef Piłsudski (1867–1935).

July 20: death of the chairman of the Cheka and ODSK F. Dzierżyński (1877–1926).

July 20: Vyacheslav Uspensky (1880–1929) succeeded Alexander Kurs (1892–1937) in his position of editor of the *Soviet Screen* magazine.

July 20-22: Mary Pickford and Douglas Fairbanks arrive in Moscow.

July 14-23: plenum of the Central Committee of the Communist Party, which removed G. Zinoviev (1883–1936) from the Politburo of the Central Committee of the All-Union Communist Party of Bolsheviks and elected Y. Rudzutak (1887–1938) to the Politburo, who, after the death of F. Dzierżyński led to everything else and ODSK.

July: Glavrepertkom report, which, among other things, discussed a significant expansion of the range of censorship in cinema.

August 16: liquidation of "Goskino", "Leningradkino" (formerly "Sevzapkino" and "Kino-Sever") and "Proletkino" as independent film organizations of the RSFSR, with the transfer of their film production to "Sovkino". As a result, the entire film production of the RSFSR turned out to be concentrated in "Sovkino", "Mezhrabpom-Rus" and "Gosvoenkino".

August 27: Resolution of the Presidium of the Central Committee of Rabis on the merger of the Rabis publishing house with the Kinopechat (Cinema Print) publishing house.

September 21: Nikolai Yakovlev succeeded Vyacheslav Uspensky (1880–1929) in his position of editor of the *Soviet Screen* magazine.

October 16: the United Opposition criticized its "splitting activities".

October 18: publication in *The New York Times* of Lenin's so-called "testament".

October 23: the joint plenum of the Central Committee and the Central Control Commission of the Communist Party removed L. Trotsky from the Politburo of the Central Committee of the Communist Party and relieved L. Kamenev of his duties as a candidate member of the Politburo of the Central Committee of the Communist Party.

November 2-13: first All-Russian Conference of Filmmakers-Political Enlighteners. The conference adopted a resolution on the report of "Sovkino" on the rental, training and retraining of personnel, etc.

November 9: direction of Agitprop of the Central Committee of the Communist Party to the Glavrepertkom on the need to close access to the Soviet screen for "white émigré films".

December 11: Resolution of the Presidium of the Central Committee of Rabis on the procedure for the implementation of the ideological leadership of filmmaking by the film production bodies of the People's Commissariat of Education and the expediency of maintaining the artistic council for cinema as an auxiliary body under the artistic department of the Main Political Education (*Bulletin of the Central Committee of Rabis*. 1927. 1: 21).

December 13: Resolution of the Collegium of the People's Commissariat of Education on the liquidation of the artistic council for cinema at the Main Political Education and on the transfer of its functions to the Main Repertoire Committee in terms of control and supervision of film production and consideration of scripts.

1927
February 23: Great Britain sent the "Chamberlain note" to the USSR.

April 18-26: The principle of five-year planning was approved at the IV Congress of the Soviet Communist Party.

May 26: Great Britain annulls the trade agreement and severed diplomatic relations with the USSR due to the "hostile activities" of the Communist International.

June 7: assassination in Warsaw of the Plenipotentiary of the USSR in Poland P. Voikov (1888–1927).

June 10: according to the Decree of the OGPU, twenty representatives of the nobility of the former Russian Empire were shot as a response to the murder of P. Voikov.

September 3: "Platform of the 83's" brings together opposition leaders who criticize Stalin.

October 6: premiere of the first full-length sound film *The Jazz Singer* (USA).

October 15: Decree of the Council of People's Commissars of the USSR "On the transformation of the Partnership on the shares of the Film Publishing House of the RSFSR into Teakinopechat". The publishing house is still headed V. Uspensky (1880–1929).

October 21-23: plenum of the Central Committee of the Communist Party excludes L. Trotsky and G. Zinoviev from the Central Committee.

November 7: the USSR solemnly celebrated the tenth anniversary of the October Revolution. On this occasion, the United Opposition organized street demonstrations in Moscow and Leningrad.

November 7: premiere of S. Eisenstein's film *October*.

November 10-12: World Congress of Friends of the USSR in Moscow.

November 14: L. Trotsky and G. Zinoviev are expelled from the Communist Party.

December 2 – December 19: XV Congress of the Communist Party, which approved the program of collectivization of agriculture. Another defeat of the oppositionists: 75 representatives of the "Trotsky-Zinoviev bloc" (L. Kamenev, G. Pyatakov, K. Radek, C. Rakovsky and others) and supporters of the "democratic centralism" group were expelled from the Communist Party.

December 12-17: First All-Union Conference of Film and Photo Workers.

Digital Threats and Challenges to Netizens Generation Media Education (Indonesian Case)

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Abstract

This article aims to explain how the threats and challenges to netizens generation are increasingly massive after the catastrophic COVID-19 pandemic in Indonesia. Social restrictions have forced people to work at home, and this exponential migration to the digital world gives birth to new threats and challenges for netizens. There needs to be an effort to measure the digital competencies that netizens must have in order not to become victims or actors of cyber threat disruption. Concerns about the future of netizens generation welfare because technological developments have become a digital deficit, namely people's cognitive abilities will be challenged in various ways including their capacity to think analytically, memory, focus, creativity, reflection, and mental resilience. We currently live in a culture promoting attention-deficit disorder due to hyperconnectivity. There needs to be a conscious effort to provide awareness to master digital literacy competencies in an effort to defend the country. Indonesian school for nine years does not guarantee a person has digital competence. Digital literacy should be included in the early childhood to the higher education curriculum. The spirit of having this competence is to become a citizen following the norms of Pancasila as an Indonesian foundational philosophical theory and ideology.

Keywords: digital threats and challenges, netizens, digital literacy, digital competence, Pancasila.

1. Introduction

It is complicated for us to imagine doing various activities today, starting from work, in a project, doing college assignments, or socializing with friends who are somehow not mediated through digital technology. It is not just us doing old things in new ways. Digital technology changes our behaviour, such as searching for information, tweeting, memeing, gamming, and so on, which then all become addictions. They can also create new harmful social practices such as trolling, hate linking, catfishing (online dating frauds), etc. We also often get digital technology that contains fake news and hate speech produced intentionally, by either actors or organizations or the state, in the form of disinformation.

Digital technology has become a major force that is internalized into people's lifestyles (Gálik, 2020; Gálik, Oprala, 2021; Khujamatov et al., 2020). However, like a double-edged sword, the existence of digital technology without meeting the digital literacy capabilities of the community can become a new threat not only to the democratic process but also to national unity. Former US President Barack Obama said in a speech at Stanford University how technology had

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changed the way people consume media and information. Obama said in the US and other countries, online disinformation undermines democracy. Threats like deepfakes powered by Artificial Intelligence (AI) are one of the worst (De Witte et al., 2022).

The era of digital society is something that cannot be avoided. Humans are forced to adapt to the use of technology (Herdiana, 2020). Concerns about the future of people's welfare due to technological developments are becoming a digital deficit. The digital deficit is that people's cognitive abilities will be challenged in various ways, including their capacity for analytical thinking, memory, focus, creativity, reflection, and mental resilience. Nikki's grave explains how we currently live in a culture promoting attention-deficit disorder due to hyperconnectivity.

For this reason, government efforts are needed to meet the digital literacy needs of its people. Instead of limiting the reach of society at the beginning of this technological revolution era, digital literacy needs to function more as a guiding framework to navigate Internet users in receiving and responding to a large amount of information available. The community must own the ability of digital literacy to become inline as a basic ability (basic value) using digital technology wisely. This capability is in line with the national committee, which is characterized by the attitude and character of defending the country from every level of society.

Never imagined before, the reality in the modern era has to face force majeure, a pandemic. Post-pandemic life is getting closer to becoming a reality, and various predictions of what the post-COVID-19 world will look like in Southeast Asia. However, many aspects of the future are still uncertain. Could there be another attack that would become a global pandemic? One thing is clear: this pandemic is accelerating the consumption of Internet users. It is as if a pandemic is forcing an exponential evolution of digitization.

According to a 2021 Bain, Google, and Temasek study based on *Kantar data*, the coronavirus has caused a significant surge in digital adoption, with more than one in three new consumers of digital services using the service, 90 %. In 2020, 40 million new Internet users were added during Pandemics in Singapore, Indonesia, Malaysia, Philippines, Thailand, and Vietnam, bringing the total number of users to 400 million. Currently, 70 % of the region is online (Davis, Neves, 2021).

The study also found that Southeast Asians spent an average of an hour more online a day during the COVID-19 blockade. The reason is easy to understand. The pandemic has forced all citizens, regardless of age, occupation, education, and place of residence, to quickly adapt to smartphones and the Internet. Social restrictions in all fields have made many social activities of the community switch from offline to online (Muqsith et al., 2021: 147).

The configuration of Internet usage in Indonesia is soaring and gigantic (massive). Previously, the use of the Internet was limited to offices, campuses, schools, and public places. Since the pandemic, there has been fragmentation into housing, residence, and settlements (Figure 1).

According to the Minister of Communications and Information Technology, Johnny G. Plate (Kominfo, 2020), "The COVID-19 pandemic has shifted the use of the Internet in urban areas". This data is reinforced by a new report by Google Indonesia at the end of 2021, which notes that there have been 27 million new Internet users in Indonesia since 2020 (Novianty, Utami, 2021).
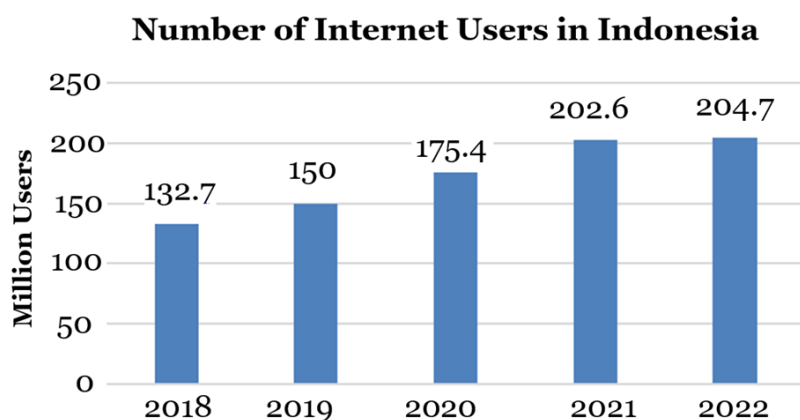

Fig. 1. Number of Internet Users in Indonesia from 2018-2022 (Katadata, 2022)

Furthermore, Kantar Data found that Southeast Asians, including Indonesia, spend an average of an extra hour a day online during the physical distancing of the COVID-19 pandemic.

The reason is easy to understand. The Internet sector provides access to essentials, healthcare, education, and entertainment to help keep businesses running. The *We Are Social* 2022 research describes in detail the reasons why Indonesians spend 8 hours 36 minutes using the Internet, in fact spending time watching television (broadcasting and streaming) for 2 hours 50 minutes, surfing social media for 3 hours 17 minutes, and reading newspapers (online or physical) for 1 hour 47 minutes, listening to music streaming for 1 hour 49 minutes, listening to radio broadcasting for 37 minutes, listening to podcasts for 55 minutes, and lastly, playing game consoles for 1 hour 19 minutes (Kemp, 2020). The activity of spending time using the media has experienced a significant increase in Indonesian society.

The *We Are Social* 2020 report stated the reasons why people access the Internet the most are to seek information (80.1 %), then seek ideas and inspiration (72.9 %), connect with friends and family (68.2 %), pass the time in leisure (63.4 %), following news developments and (51.8 %), finding out how things work (51.8 %), find out how to do something (50.5 %), find out about brands (45.6 %), Education and learning (44.1 %), play games (41.2 %), find out the place and travel location (40.3 %), find out Health and product issues (39.1 %), send opinion (39 %) (Kemp, 2020). From the data, it can be concluded that media consumption is seen to seek information, socialize, study, work, and entertain.

2. Materials and methods

The research based on a content analysis and comparative approaches to the main popular Indonesian media platforms and social networks. The methodology of the research consists of the key philosophical provisions on the connection, interdependence and integrity of the phenomena of reality, the unity of the historical and social in knowledge; scientific, sociocultural, cultural, hermeneutic, semiotic approaches, proposed in the works of leading scientists in the field of media literacy. The content analysis method helps to explain and explore the findings. (Berelson, 1952) defines content analysis as a search technique for the objective, systematic, and quantitative descriptions of the real contents of a communication (Holsti, 1969) defines content analysis as a technique for making conclusions by identifying the characteristics of certain messages objectively and systematically. Krippendorff defines content analysis as a research technique in making conclusions from context data (Krippendorff, 2004).

Based on the two definitions above, there are two functions of content analysis, namely: providing a systematic and testable description of the manifest and latent content of narrative discourse and producing valid conclusions about the narrative context based on descriptive content. The method used in this research is to study the object of research in the form of a literature review, whether in the form of scientific journals, books, and articles in mass media to answer research problems submitted by the authors, in this case, threats and challenges of digitalization post-COVID-19 pandemic in Indonesia.

This article aims to see the concerns of the exponential increase of Internet users especially among netizens generation actively involved in different online communities with the condition of the readiness of people's knowledge to use smartphones and the Internet intelligently. There needs to be digital competence that is continuously encouraged in order to reduce various negative impacts. The authors also include the survey results of the *Puska Bela Negara* (National Defence Study Centre) UPN Jakarta in 2021 to 1200 people in Indonesia related to the Pancasila ideology and its implementation in society, a secondary data that is being analysed as well through descriptive analysis.

3. Discussion

The acceleration of digitization over the past two years has created both a threat and a challenge. With all the digitization and technology taking over, society has evolved quickly. It has affected practically every aspect of human and his environment, including daily activities like working education and listening to music (Anderson, 2020; Art, 2018; Aufderheide, 2018; De Abreu, 2019; Dang et al., 2020; Cavanagh, 2020; Fedorov et al., 2019; Fedorov, Levitskaya, 2018; Livingstone, 2004; Gibson et al., 2018; Hartikainen et al., 2019; Jain et al., 2020; Kabha, 2019; Koltay, 2011; Macgilchrist et al., 2020; Mason, Krutka, Stoddard, 2018; Potter, 2018, 2019, etc). Development of such kind of skills and abilities to work in different media formats, educating new generation to life under new circumstances where new media products will be demanded is a vital question of now being (Fedorov, Levitskaya, 2015; Livingstone, 2018) as well as in in a post-

truth world (Bulger, Davison, 2018; Hobbs, 2017; Shen et al., 2019; Yom, Zietman, 2020). With the aid of digitization, communication, travel, and transportation systems are becoming more effective. It is challenging to find a machine in this era of digitalization that hasn't embraced digital technology in some form, no matter how big or little.

Digital technology has the advantages of being more compact, lightweight, and adaptable. Additionally, it implies that you can move between locations quickly and conveniently and store many data both locally and remotely. Information is not just information anymore; includes photos, video, and audio as well. Additionally, it makes it simpler to manipulate this data. Despite all of the advantages of digitalization, there are obstacles and dangers for netizens in Indonesian society.

1. Data security

Digital technology has made it possible for people to store large amounts of data. This data can be anything; it can be personal information about the person or organization data. It is very easy to store all this information. However, there is also the possibility of that information being compromised, with cyber threats increasing. The National Cyber and Crypto Agency (BSSN) recorded that there will be around 1.6 billion cyber-attacks throughout 2021 (Mantelean, 2022). This breach in data security causes huge losses and can also pose a threat to countries, companies, or individuals. Another thing that is also dangerous is that when data falls into the wrong hands and is misused by crime experts or terrorists, it can be a fatal blow to the country or organization.

2. Terrorism and Crime

Many people on the Internet can do anything with the Dark web. The dark web itself is part of the Internet and consists of hidden sites that cannot be found through conventional web browsers. To visit the dark web, you have to rely on browsers and search engines that are specifically designed to find these hidden sites (Andryanto, 2022). From the online sale of illegal drugs to extortion, the dark web is a haven for criminals and illegal activity. Terrorists use the Internet to create and promote groups, while criminals use the Internet to seek material gains such as extortion, political interests, etc. In addition, their identities can be hidden on the dark web, making it difficult to track down the individuals and organizations who might do so.

3. Privacy Concerns

Everyone now has a smartphone. Indonesia's percentage of smartphone ownership even reaches 133.3 % of the total population (Kemp, 2020). Netizens in Indonesia have two or more smartphones. It's very easy for anyone to take pictures and videos about anything and post them on social media. Therefore, people face the risk of their data being stolen or even sold. Therefore, controlling personal information is now difficult and sometimes impossible. This is a rising issue in the list of negative effects of digitization.

4. Social Disconnection or Anti-Social

Instead of spending time in the real world, now feel an increasing need to spend time virtually, especially during a pandemic (Shah et al., 2020). Social media has curbed people's expectations, and the ordinary has become unusual again. Comparison with one's life has boomed, and people are trying to adapt to a lifestyle that may not suit them. This has all led to social severance. It also causes many psychological disorders among netizens. Several studies have shown that the lack of socializing directly caused by the overload of social media use improves mental health in humans, such as depression and other forms.

5. Digital data manipulation

Data available online is now easy to edit and manipulate. One can edit photos, videos, and audio with smart editing tools. With this, people can easily spread fake news, and since most people are seen online and they seem to believe whatever the Internet gives them, news spreads like wildfire, which most of the time is not even true (Dang et al., 2020). Fake news is usually a chain message that usually ends with an order to spread, forward, or share and always asks netizens to make it viral. Fake news content often makes readers feel emotional, angry, hateful, or hurt (Wanger et al., 2002).

In the 2021 research, for example, we found that, on average, Indonesians received one fake news a week as much as 41 %, one fake news in one month as much as 29 %, one news in one day as much as 21 %, and more than one fake news in one month. Day by 9 % (Muqsith, Pratomo, 2021: 1391-1406).

6. Copyright and Plagiarism

It is very easy to copy other people's content or ideas by digitizing through the media. Another related problem is that copyright protection laws are increasingly difficult to enforce

(Rode et al., 2019). Because pupils can readily duplicate their assignments from the Internet without learning anything, this behaviour keeps spreading among students, and even teachers. People now feel a greater desire to spend time online than they do in the real world. Social media have significantly reduced people's expectations, and the commonplace has once again become remarkable.

Besides, the Internet and digital technology can be used in many bad ways; one of them is hiding identity. People use the dark web and many such facilities to hide their identity and use the Internet to trap others or post illegal content, stalking their ex-girlfriends to an annoying degree (Jain et al., 2020). People use this false identity to stalk, bully, or threaten others or their enemies.

Netizens, especially after the COVID-19 pandemic limitations were lifted, do not live their lives directly. Be it a concert or any other performance, very few people experience it first-hand by actually going there. Others only watch the shows recorded on their phones or videos, or with the latest features, netizens live to stream the event, and other people can watch it while sitting at home. Instead of spending time in the real world, people now feel an increasing need to spend time virtually (Yom, Zietman, 2020). Social media has curbed people's expectations, and the ordinary has become unusual again.

Netizens are the most gadget addicted, they use their gadgets for everything as well as education activity information . Whether it has to store educational knowledge, contacts, photos, or other personal information. Everything is stored on their phone or computer. Therefore, if they lose their phone or the computer breaks, they are in trouble. This proves excessive dependence on gadgets (Khaliq et al., 2021). Adults also find it easier to use GPS, even the most basic things, like finding their way on the streets, instead of interacting with locals and asking them questions. Laziness is also a challenge and threat to over-dependence on gadgets.

It is common knowledge that pornographic content is one more threat to netizens generation. Even though the government has blocked actions, pornographic content is still lurking on the Internet. Many applications support open, pornographic content. In addition to relying on the government, there must be education and an intention from oneself to stay away from things that smell like pornography so as not to damage yourself and others. The Ministry of Communication and Information (Kemenkominfo) received 244,738 complaints of pornographic content in 2019 (Andraningtyas, 2020).

The latest report on the *Digital Civility Index* (DCI), having measured Internet users' level of digital courtesy when communicating in cyberspace founded that exposure levels to 21 online risks differed in four categories: behavioural, sexual, reputational, and personal or disruptive (Oktari, 2021). As to increased excessive curiosity and hate comments, a report entitled Digital Civility Index (DCI) proved Indonesian netizens rank the lowest in Southeast Asia and the most disrespectful.

4. Results
If we look at the statistics, Indonesia will be the fourth largest Internet user globally in 2020, with more than 202 million users. It is only behind China with 904 million, India with 718 million and the United States with 324 million (Kemp, 2020). A country with 73.7 % of its citizens who surf digitally needs to pay attention to the level of ability to criticize media and data. The article on threats and challenges above shows significant vulnerabilities of Indonesian netizens in accessing, searching, filtering, and utilizing educational data and information received and distributed from and to various existing digital platforms. It is not enough for netizens as the most vulnerable part of the society who can physically be located in one country while connected most of the world to only be able operating information technology and technology (ICT) devices. They must be able to optimize their use for the greatest educational benefit of themselves.

A large number of active ICT users are associated with a low digital civilization index, hoaxes, fraud, digital intimidation, and others. It can easily breed in Indonesia without further intervention. The main issue here is digital literacy, where government policies can be resolved. Most Internet users with low digital literacy pose a significant risk from a security perspective. The netizens are vulnerable to false and fraudulent reports that can significantly affect Indonesia, especially because of their poor understanding of personal data protection, and can make malicious statements through fake news.

In educational process netizens must own digital literacy as a peripheral for adaptation. This ability is a bridge for Indonesian citizens to defend the country non-militarily. German term Bildung is used by scholars Søby (Søby, 2003) to denote the holistic development of the individual.

The Bildung process affects all aspect of a person's thinking and behaviour throughout their lifetime and shapes their understanding, interpretation, beliefs, attitudes, and actions. It symbolizes how people become both distinctive individuals and part of a society. It makes logical to emphasize literacy as a tool for meaningful participation in society. Communication with and interaction with those around us is becoming more and more crucial as our population expands and technology removes more and more barriers between us.

Digital literacy capabilities aim to improve the quality of the Indonesian people by making a positive contribution to their country. Scholars A. Martin, J. Grudziecki (Martin, Grudziecki, 2006) emphasize that digital skills are not enough with a standard education diploma but must be mapped to individual situations through self-development (Figure 2). They then classified digital skills into three competencies: digital competence, digital use, and digital transformation. This level reflects the need for everyone to have general digital skills and, beyond that, personal digital use for professional and other specific purposes. It also leads to innovation and enables creativity through the digital transformation of processes and activities at the individual and social levels. In line with that, as Indonesian netizens, attitudes and behaviour are required to follow the values of the Pancasila ideology.
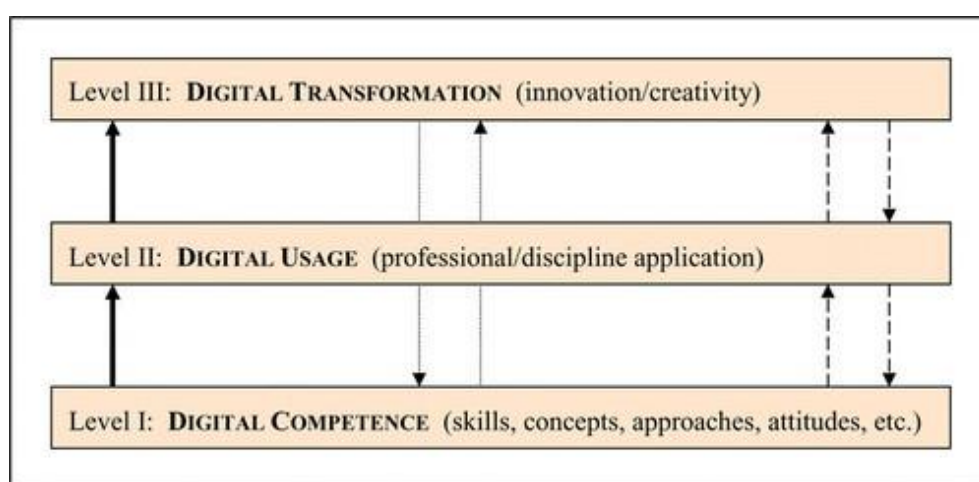

Fig. 2. Level of Digital Literacy Competence by A. Martin, J. Grudziecki (Martin, Grudziecki, 2006)

Pancasila is the official foundational philosophical theory of Indonesia. The name is made from two words originally derived from Sanskrit: "pañca" ("five") and "śīla" ("principles"). It is composed of five principles like Belief in One God, just and civilized humanity and unity of Indonesian community based on democracy guided by the inner wisdom in the unanimity arising out of deliberations among representatives, and social justice for all of the people of Indonesia (Dewantara et al., 2019). The survey results of the UPN Jakarta 2021 State Defence Study team show that almost 90 % of Indonesians consider Pancasila still worthy of being the state ideology. The level of implementation is still unsatisfactory in the community; in the survey, there are still around 15 % who think that implementation is not good and not good. Some of the reasons are the increasing spread of hoaxes, hate speech, and doxing on social media.

Pancasila norms must be internalized and externalized in every activity, including use of ICT tools for simply searching educational information, tweeting, memeing, gamming, etc. Become a digital transformation netizen to introduce their nation to art, technology, and culture through various innovations and creativity on social media. The efforts of netizens in realizing attitudes and behaviour will make the soul, obligations, and honour as citizens transformed into 'Efforts to Defend the State'. Defending the state is a manifesto of the awareness of Indonesia's entire nation and citizens through their soul, obligations, and honour to face all kinds of Threats, Disturbances, Obstacles, and Challenges.

State defence comes from the explanation of Law No. 3 of 2002 concerning National Defence and Law 23 of 2019 concerning the management of national resources for Defence. The explanation is a determination, attitude, and behaviour as well as the actions of citizens, both individually and collectively, in maintaining state sovereignty, territorial integrity, and the safety of the nation and state, which is imbued with love for the Unitary State of the Republic of Indonesia

based on Pancasila and the 1945 Constitution in ensuring the survival of the Indonesian people and country from various threats (Reza, 2017).

There are five values in defending the country, which is written first, having the initial ability to defend the country; second, awareness of the nation and state; third, willing to sacrifice for the Nation and State; fourth, believe in Pancasila as the state ideology, and fifth, love the homeland. When all of this becomes a single unit, the citizen becomes the Defender of the State. State defenders are people who have attitudes and behaviour in the life of the nation and state who animate their love for the Republic of Indonesia, which is based on the 1945 Constitution, becomes a basic obligation, has honour as a citizen who is fully aware of the responsibility and is willing to sacrifice to serve the nation and state.

Three digital competencies put forward by A. Martin and J. Grudziecki (Martin, Grudziecki, 2006) are also in the focus of our research:

First, it can be an indicator of how citizens have Digital Competence. Do you already have basic skills or key competencies such as skills to understand basic visual displays, concepts, approaches, and attitudes that are more critical, evaluative, and conceptual so that they have the attitude and awareness of using media? It is more suitable to use the phrase "key competency" as an analogue for what are commonly referred to as "survival" or "survival abilities", including fundamental literacy and numeracy. Competence is a term that describes a mix of abilities, talents, attitudes, and knowledge, as well as a willingness to learn. In Indonesia, it can be noted that this competency is used in accordance with Pancasila rules, depending on whether or not one holds that view.

Second, Digital usage has a central and crucial level in mediated communication. Digital use is fully embedded in the activities of a professional community, discipline, or domain. They join what Wenger refers to as a "community of practice," which is a group of people who have similar interests in a subject and who interact frequently to further their understanding of it. Digital use in this context refers to the intelligent application of digital competencies in real-world contexts. It entails utilizing digital tools to look for, gather, and process information before creating a thing or finding a solution to a task or issue. Just this outcome will spur additional activity in the context of life.

Third, Digital Transformation is achieved when users of mediation tools can develop into innovation and creativity and ultimately stimulate significant changes in the professional or knowledge domain to have a positive impact on society and the country.

Efforts to defend the country in this era of fast connections must be balanced with these three levels of competition. Although Indonesia already has a 9-year compulsory education program for its citizens, digital literacy skills are different and separate things. Formal education does not guarantee that people will be able to digital competence, digital usage, and digital transformation. A survey from the Ministry of Education and Culture (Kemdikbud) Indonesia in 2015, for example, said that many academics at the professor or doctoral level or academic circles still believe in hoax news (Wanger et al., 2002). Digital literacy education must be included in the curriculum from early childhood to higher education, including character-building training and state defence training to defend the country against future threats and challenges.

5. Conclusion

Internet user penetration in Indonesia has increased sharply after the COVID-19 pandemic, especially in residential areas. Since this catastrophic hit, the government's policy of implementing social restrictions has forced the public to face various new patterns of activity. As a result, work, study, and even shopping activities utilize digital technology from home. An increasing number of netizens is faced with more real threats and challenges as mediated communication through the media increases. Data security threats, terrorism, cybercrime, privacy concerns, fake news, anti-social, data manipulation, copyright, and plagiarism issues, are serious matters for homo sapiens retrogradation.

The key to survival is to provide education in literacy to the community using mediated communication to have comprehensive competence in new media technology. Starting from the interphase, its use can reach a critical, professional level and become a new innovator who can contribute to society and the country. This effort must be planted and fertilized as an awareness attempt to have digital literacy skills according to the norms and rules that apply in the community to reduce the destructive impact of technology.

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Media Sociology Theoretical Concepts in the *Cinema Art* Journal: XXI Century

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Abstract

The authors of sociological articles in *Cinema Art* journal have managed to identify the main trends characteristic of the 21st century through a thorough analysis of the film process:

- the system of state support for film production in Russia began to have a negative impact on the situation with film distribution: the Ministry of Culture's financing of only the end result – film production – was reduced to a control and regulatory process, to the implementation of an economic function in the interests of a narrow circle of film producers, who make money from (almost) gratuitous state financial support in the film production process; producers do not care at all about the artistic quality or the distribution fate of the films;

- the Russian media's reliance on sensationalism, scandals, crime, vulgarity, etc. (in the pursuit of audience ratings) is palpable;

- a content analysis of stories from highly-rated media formats allows us to identify the following system of content attitudes for the perception of media texts: the danger and aggressiveness of the surrounding world; the need to live for today; the sphere of a person's private life becomes a material that can arouse enormous interest in the mass audience, etc;

- at the same time, the demand of a significant part of the mass audience for the producers of media texts is different: show us society in such a way that we would like to live in it;

- Russia (almost) does not have an artistically trained audience, so entertainment media texts predominate;

- the media not only inform, educate, and entertain; the media are a powerful tool for shaping millions of people's tastes, social samples, patterns, feelings, attitudes, ideology, and so on, and ultimately, national consciousness;

- the majority of Russian television viewers today make up approximately two-thirds of the urban population and unite older, less educated groups (this is the most numerous and permanent audience, dependent on television in terms of information, values, ideology) and relatively younger contingents, peripheral in the volume and nature of resources, in the type of orientations. They are characterized by a relatively low level of education, a small amount of their own financial resources, because of the dependence on more accessible and cheaper television;

- against this background there is an increase in the volume and projects of television series production, including Russian online platforms; this production is largely subject to the following stereotypes: characters' feelings are presented in close-up, without half-tones; key scenes contain suspense; the intrigue is tense and based on fairy-folklore stories; socio-cultural and historical, patriotic significance of the theme;

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- Russian viewers' trust in these kinds of media texts is caused by their desire to return: from the disunity of recent years to unity, to the values of kindness and mutual assistance; from individual success to that "common" that continues the work of fathers and grandfathers; from the feeling of Russia's "second-rate" to its paramountcy, to the multiplication of its wealth;

- against this background, the Internet has significantly transformed the media: a substantial segment of the youth audience has formed, which (almost) has no contact with television, but is in the field of social networks and other products of modern information technology; the most active representatives of this audience become the authors of media texts, many of which, being very successful, attract advertisers.

Keywords: journal *Cinema Art*, film studies, sociology, theoretical concepts, cinema, film, movie, cinematography, Russia, film art.

1. Introduction

In this article, we will focus on the analysis of the media sociology theoretical concepts in the *Cinema Art* Journal in XXI century, when its chief editors were Daniil Dondurey (1947-2017) and Anton Dolin. This article continues series on the theoretical concepts of the *Cinema Art* journal (Fedorov, 2022; Fedorov, Levitskaya, 2022; Levitskaya, 2022).

Sociologist D. Dondurey (1947–2017) became the editor-in-chief of the *Cinema Art* journal in the second half of 1993, and with his arrival the number of articles on the topic of film/telesociology increased significantly. However, the peak of media sociological materials in the journal came in the first two decades of the 21st century.

At the same time, D. Dondurey himself was the author of many media sociological articles.

2. Materials and methods

The methodology of the research consists of the key philosophical provisions on the connection, interdependence and integrity of the phenomena of reality, the unity of the historical and social in knowledge; scientific, cinematological, sociocultural, cultural, hermeneutic, semiotic approaches, proposed in the works of leading scientists (Aristarco, 1951; Aronson, 2003; 2007; Bakhtin, 1996; Bazin, 1971; Bibler, 1990; Casetti, 1999; Eco, 1975; 1976; Gledhill, Williams, 2000; Hess, 1997; Hill, Gibson, 1998; Khrenov, 2006; 2011; Kuleshov, 1987; Lotman, 1973; 1992; 1994; Mast, Cohen, 1985; Metz, 1974; Razlogov, 1984; Stam, 2000; Villarejo, 2007 and others).

The project is based on the research content approach (identifying the content of the process under study taking into account the totality of its elements, the interaction between them, their nature, appeal to the facts, analysis and synthesis of theoretical conclusions, etc.), on the historical approach – consideration of the specific and historical development of the declared topic of the project.

Research methods: complex content analysis, comparative interdisciplinary analysis; theoretical research methods: classification, comparison, analogy, induction and deduction, abstraction and concretization, theoretical analysis and synthesis, generalization; empirical research methods: collection of information related to the project topic, comparative-historical and hermeneutical methods.

3. Discussion and results

Problems of film production and distribution

In 2001, D. Dondurey noted that the economic crisis of August 1998 had a positive impact on the development of Russian film distribution. Over the past two years, about eighty modern refurbished halls have been opened, which give seven to eight times more money than the remaining fifteen hundred... The most acute problem lies elsewhere. In Russia, for several years now, films have been made exclusively for television, and not for cinemas. They are absolutely uncompetitive in comparison with high-quality and now affordable foreign products. Our films are depressing. Nostalgic. Regretting the irrevocably gone times. Filmed in the style of the 1970s and 1980s, they are designed for older generations, the declassed intelligentsia, those who have not managed to fit into the new context of Russian life. But all these people do not want to go to modern cinemas and do not have the financial means to do so (Dondurey, 2001: 20-21).

However, D. Dondurey continued, "at the same time, new viewers – those who buy up expensive tickets to Dolby cinemas – are not offered domestic films that they could label as their own, with whose characters they could be identified, that is, films, corresponding to the image of the country, which every ten minutes is broadcast from the TV screen with the help of advertising.

It so happened that filmmakers who make clips talk about one Russia, and filmmakers who make feature films talk about a fundamentally different one... The old production ideas, according to which the main funds in the cinema are returned from the former Soviet people – the "new poor", will have to be left in the past. Young wealthy people do not remember the former stars, they do not recognize famous folk artists. At the same time, for the first time in ten years, young people are ready to actively go to cinemas and, unlike the "new poor", pay for new Russian cinema. The drama lies precisely in the fact that we do not produce films for this social category" (Dondurey, 2001: 22).

Ten years later, D. Dondurey listed the positive changes that have taken place in Russian film distribution and in cinema in general: there was a significant increase in the total box office of cinemas; every year, six or seven commercial films began to appear, which gave three-quarters of the fees from theatrical showing of Russian films; Every year six or seven notable author's (non-commercial) films are released, which are included in the programs of international film festivals.

However, with all that, Russian producers (with the help of state financial support) have learned to earn money in the process of production and, in general, do without theatrical distribution, which allows them to shoot a large number of "films without spectators" (Dondurey, 2011). Thus, D. Dondurey reasonably believed that Russian movies is completely cut off, practically unrelated to consumption (Dondurey, 2011: 7).

Regularly monitoring the situation in film distribution and beyond, D. Dondurey wrote in 2013 that since 2004 the number of screens in Russia has increased by 3.6 times and amounted to more than three thousand in 2012, and in terms of commercial fees, the country came fourth in Europe. At the same time, occupying three hours and forty minutes out of five evening hours of prime time, Russian serials have long ousted from it not only modern domestic cinema and adored (not only by the authorities) Soviet, not only European and Latin American serials, they swung at the "holy of holies" and Hollywood films are about to be pushed out of the significant air! (Dondurey, 2013: 6-9).

At the same time, O. Berezin, an expert in the field of film distribution, noted that, despite the increase in the number of cinemas, in 2014-2015 there was a stagnation in film attendance at 96 % of already digital commercial cinemas (Berezin, 2015: 110-111).

In 2016, O. Berezin, based on the analysis of statistical data, argued thatthe system of state support for film production in Russia has become toxic for the industry in recent years: financing only the final result – film production – practically paralyzed her improvement as a whole. There is no real development of either science, or education, or specialized media, or systemic institutions of the industry – high-quality, non-advertising film criticism, multidisciplinary analytics, sociological research, etc. The current model of film production support does not stimulate the development of national infrastructure (Berezin, 2016: 24).

O. Berezin continued to criticize the shortcomings of the functioning of Russian film production and film distribution in 2018, drawing the attention of the readers of the journal that the activity of the Ministry of Culture is reduced in the film industry only to a control, supervisory and regulatory process, to the implementation of an economic function in the interests of a narrow circle of film producers, which ensures the conversion of gratuitous state financial support for film production into the income of state producers and leads to the sterilization of the theatrical distribution market against the backdrop of the development of other methods consumption of films (Berezin, 2018: 41).

At the same time, O. Berezin also notedthe explosive growth in the volumes and projects of domestic film production of domestic online platforms, which will not only increase the competition of traditional or, as we sometimes say, offline cinemas, for the viewer, but will also draw on a significant part of the industry's creative potential, thereby depriving cinemas and such a small number of high-quality, meaningful films made specifically for cinemas (Berezin, 2019: 31).

In 2020, O. Berezin wrote that the situation withcombining the economic and social crisis with the impact of the pandemic and quarantines, has had a detrimental effect on the functioning of cinemas, especially since Russian films, as a rule, cannot attract the attention of a mass audience (Berezin, 2020: 232-242).

As subsequent events showed, O. Berezin was not mistaken in his pessimistic forecasts: after the key Hollywood companies in the spring of 2022 "sanctions" left the Russian film distribution, film screening fees actually collapsed, completely refuting the false assurances of Russian producers and directors that that the massive success of their films in cinema halls is hindered only by the competition of American blockbusters.

TV problems

In 2014, political scientist and journalist V. Tretyakov attempted to give an up-to-date definition of "television" on the pages of *Cinema Art* journal: television is an original and unique sociopolitical and cultural phenomenon (phenomenon, institution), (1) which has the properties of mass information (media, media), (2) but even more so the properties of mass culture, (3) which performs functions of social management and, in this sense, competes with other traditional management mechanisms, as well as (4) the function of the new postmodern construction of human civilization, at least as a culture based on (5) maximum visualization and virtualization of both (6) real events and facts, and (7) speculatively created or involuntarily arising TV images – phantoms, simulacres, chimeras and myths, (8) which has all properties of neopagan cult... Thus, the content received by the audience – the sum of meanings, images and connections between those and others, as well as the forms of their representation – differs from real life exactly as much as the television virtual outside of natural human errors, illusions and fantasies is filled (with displacement of the corresponding reality or even in the neighborhood with it) with television mythology – the sum of television images (Tretyakov, 2014: 126-128).

It is curious that many theoretical articles on the sociology of television published in the *Cinema Art* journal in the 21st century largely confirm the correctness of this definition.

Political scientist A. Khramchikhin wrote that if everything was good on Soviet television, then everything became bad on Russian TV in the 1990s: the slogan "good news is not news" became the motto of Russian information and analytical broadcasting. History knows no analogues of such a total information war waged by television against the processes of renewal of the life of its people. The creation by the Russian media of an atmosphere of national catastrophe and a feeling of complete hopelessness caused colossal moral and material damage to society. The export of capital, brain drain, falling birth rates, drug addiction and alcoholism are generated not only by the real difficulties of the transition period and various objective factors, but also by the doomsday situation created by television and newspapers. Russian power from top to bottom was hopelessly discredited in the eyes of the population, and to the greatest extent – precisely those of its representatives who have done the most for the country. Our media managed to form not only the image of an illegal and inferior government (the first in national history elected by the people), but also of Russia itself. Through the efforts of journalists and political technologists, a stereotype (largely false) was imposed on society that any candidate can be elected in any election, and nothing depends on the voter. Both "democrats" and "patriots" explained to the population that all the current rich are thieves, and all honest people are beggars, that 80-90 % of our population lives in complete poverty, and 10 % "baths in luxury" (Khramchikhin, 2003: 18).

A. Khramchikhin also noted another Russian media trend of the 1990s: custom-made materials of a political and economic nature have become so widespread and common place that a significant part of readers and viewers are still confident that objective information and analytical materials in the Russian media absolutely not. Almost all articles and broadcasts have been commissioned by someone. In addition to self-discredit, this has become one of the factors in the loss of newly acquired freedom by journalists. One part of the media became dependent on the authorities, not only on the federal, but also on regional and local ones, the other – on various financial and industrial groups, on individual large entrepreneurs. They, in turn, began to use controlled publications and channels for their own political purposes. The information wars of the second half of the 1990s inflicted colossal moral and economic damage on the country. Thus, the free media themselves did their best to reduce the degree of freedom (Khramchikhin, 2003: 19).

In his 2006 article, D. Yuryev reminded the journal's readers that the "disarmament" of Russian media oligarchs at the turn of the 21st century was not a way to fight democracy, but a matter of society's self-preservation, a matter of overcoming a crisis that threatens unpredictable and unlimited in its consequences media shocks, fraught with social – political collapse. The disastrous nature of mediacracy was then felt not only in the elites, but also in society – that is why neither "Gusinsky's NTV" nor "Berezovsky's TV-6" aroused real sympathy and support outside the so-called "liberal shiz" (Yuriev, 2006: 81).

As a result, as D. Yuriev emphasized, the part of information planning, which is associated with the political component of broadcasting, turned out to be directly and harshly opposed to the information work of the media community, which is turning into an increasingly consolidated anti-government propaganda before our eyes. At the same time, the politicized part of the audience was divided into a liberal minority, which actually ignores the position and assessments of the "state"

TV channels, and a politicized "loyalist" minority, which seriously, meaningfully perceives TV campaigns about spy rocks. There is every reason to believe that, according to the most daring and inflated estimates, all of them together – both Fronders and loyalists – are no more than 10 percent of the audience... The current ideologists of the "televideocracy" naturally defend their economic freedom, and, instead of creating a system with normal feedback, they simply broke it, this connection. And "economic freedom" is perceived as a sanction for the same moral irresponsibility. Only now we are talking not about the information and political sphere, but about the cultural, entertainment, emotional, psychological, and ultimately moral. According to the principle of economy of thinking and creative efforts, the maximum increase in the rating comes from the most rude, primitive baits (Yuriev, 2006: 81-83).

However, for all that, D. Yuryev argued, both state censorship and unscrupulous information wars of the oligarchs are not as terrible and dangerous as the transition of the process of formatting reality through television to chaos, to the arbitrariness of the most vile and miserable in the collective consciousness of the masses. Chaos is devoid of goal-setting, and in this sense it seems less dangerous than the malevolent oligarchs, but it is able to deprive everyone else of the goal-setting ability – from from the first to the one hundred and forty millionth. And then all the achievements of the fighters against mediacracy will be meaningless, and the bottomless funnel will drag the country into the void, into the futurelessness, into the irreparable "never" (Yuriev, 2006: 85).

Sociologist A. Oslon reminded readers that the psychology of the masses has been well known for more than a hundred years, and the media, driven by the idea of rating, have significantly improved it. Sensation, scandal, mystery, exposure, anecdote, trick, fight, war, crime, vulgarity, obscenity: these are a small fraction of what has long been used as a means of entertaining the crowd. They have existed and will always exist, because every person at some point in his life feels the need to rest, get distracted, relax, compensate for something. There is nothing shameful in this (Oslon, 2003: 10). Many of the components listed above form the basis of daily TV news broadcasts, the basic characteristics of which are not "objectivity and impartiality", but relevance, "urgency", sensationalism, "exclusivity", "revealing", anxiety, the illusion of uniqueness and objectivity (Oslon, 2003: 27-29).

Thus, according to A. Oslon, news construct factoids – facts that first appeared not in reality, but in the news. Factoids are present in the news as if they were part of reality... News serves modernity and imposes modernity through a kaleidoscope of images that turn the recipient into a pilgrim traveling through the relative world. In such a world, there are no stable semantic systems, but only temporary conventions of what to consider today as white – black, good – bad, good – evil. Yesterday could be different, tomorrow could be different. News elevates the temporality, variability, conventionality and ephemeral nature of the world into an absolute... News and advertising are varieties of the same genre of arbitrary display of the world. The difference is that advertising aims to drown out the recipient's anxiety, while the news, in fact, tries to increase the anxiety (Oslon, 2003: 30-31).

Continuing the conversation about the news phenomenon, producer and film critic A. Prokhorov (1948–2020) wrote that under the guise of news, TV broadcasts another product – a news show that is not necessary or useful to a person, but interesting to him as a viewer... This is how modern television creates the phenomenon of news totalitarianism – the total imposition on the viewer of a news view of the world as a news stream (Prokhorov, 2004: 14).

Sociologist G. Lyubarsky believed that the media is primarily interested in strengthening the transmitted impact, and not its content, consequences, role. They become a kind of catalyst that accelerates the most diverse processes in society to a critical limit... As a result, instead of trust, which is so necessary in the modern world as the basis of social interactions, the mass media create a specific intellectual product that allows people to live in this thinned social fabric without noticing the opening holes. The media, with considerable skill, draw an illusion against the background of an illusion, so that anyone can see the illusory nature of the news picture, and it becomes extremely difficult to discern the illusory nature of the background (Lyubarsky, 2003: 22, 26).

Film expert V. Fomin in his theoretical articles analyzed the folklore components of television programs, recalling that folklore aesthetics avoids direct everyday plausibility, straightforward copying of reality. Any situation in life, a completely ordinary collision, a human figure, as soon as they fell into the orbit of the folklore muse, unrecognizably color, escalate and transform into something sometimes almost unrecognizable. The main trump card of folk aesthetics is the

unconditional victory of good, the indispensable triumph of the bright beginning, the restoration of the broken harmony of life. Folk artistic culture did not avoid the sad, sometimes terrible realities of reality. But the elements of the sad, terrible, tragic had to be tamed and overcome by all means (Fomin, 2001: 95).

In particular, V. Fomin believed that in Russia the folklorization of television affects not only the television programs that make up the grid of the main channels, but also Russian television series. If you scratch at least a little bit the "cops" and "national security agents" that still continue to breed on all TV channels, then it will not be difficult at all to find painfully familiar folklore fools from folk tales... Folklorization of television affects its purely linguistic sphere. Television texts are simply overwhelmed by the element of language "colloquialism", jargon of all stripes, including thieves Fenya. Folklorization of television is carried out not out of love, but more than selfish calculation. The limit of all dreams is to please his majesty rating. For the sake of increasing it, you can definitely go to any lengths. Up to the point of descending to folklore culture, which always knew how to respond to mass taste. But it is precisely to descend, to descend – because the folklore culture is most likely presented to the current television "populists" as the realm of the primitive, something so absolutely consummate, impenetrably oaky simplified. Apparently, the ideas about the mass audience's taste are just as "democratic" – the simpler, more vulgar, and vulgar the recipe for telepoil is, the faster and louder the success. And the horror is that folklore is chosen as a guide to this goal, perceived as the highest expression of simplification and artistic debility (Fomin, 2001: 98-99).

Sociologist V. Zvereva insisted that the news on Russian television of the 21st century is built on the principles and structure of the series: they should be expressed in a special language. They need to be interesting, dynamic, limited in duration, simple in form. They need to be addressed to different viewers and offer everyone something different. And so that at the same time they could be perceived in the background, they gave a person the opportunity not to strain at the TV screen... In a news series, there is a constant circle of heroes (government officials, media stars) and a set of interchangeable characters for one episode. It contains frequently reproduced types of events ("official summit meeting", "clashes between the belligerents", "report of the minister to the president", "catastrophe", "cultural event", etc.), which require viewers to reproduce the same feelings. The information series is designed for the viewer's knowledge of the rules of the game, the possible development of a certain type of plot. A person, turning on an information program, as a rule, acquires a guarantee of the permanence of the world, the continuity of yesterday and today. Compared to a regular series, the viewer receives the same confirmation of the orderliness, regularity and therapeutic triviality of life, but produced here at a higher level, since the creators do not proceed from fiction, but from "reality". Each issue-series tells stories related to such genres as detective, action, crime drama, melodrama or comedy, with their clichés, types, images, ways of organizing the narrative and typical assessments (Zvereva, 2008: 148-149).

V. Zvereva rightly noted that as in a work of mass culture, the text of the programs clearly defines the roles of heroes and villains, "good" and "bad" guys; stories are often accompanied by morality, confirming the truth of the "triumph of good" or "restoration of justice." But at the same time, actual ideologies are reproduced in stable formulas: ideological messages are presented as something natural due to being placed in a form that is taken for granted for the consumer of mass culture (Zvereva, 2008: 150).

Referring to one of the "hottest" topics on Russian television – crime – S. Grushevsky said that by 2016, the dominance of Russian crime series, which occupy 14 percent of all television time, has become particularly clear. Newscasts (11 percent of TV airtime), talk shows about personal relationships (8 percent), domestic comedy series and morning programs (7 percent each) were left behind (Grushevsky, 2016: 18). Thus, it turns out that going beyond the usual norms of behavior, which we treat with fear and try to avoid in life (how many agreed to be understood or juried before a murderer?), turns out to be appealing in the form of a fictional story. There is, however, another explanation. The viewer is assured: in the last five minutes before the credits of the series, good and justice will almost certainly prevail, and evil will be punished. What cannot be said about the events on this side of the screen (Grushevsky, 2016: 20).

Within the framework of the context described above, D. Dondurey emphasized that media owners and media bosses are cunning when they unanimously claim that they do not influence the economy, do not win elections, do not rule the country. They are only intermediaries between life... and life. And this despite the fact that in the last decade the great virtual revolution is coming to an end, as a result of which both realities – the empirical one, in which we move, breathe, act, live, and

the television one, edited, invented and shown to us from the screen – finally "collapsed", in psychological terms, they practically combined and television is now perceived, experienced, predetermines our reactions as "real", "real" (Dondurey, 2004: 18).

In his articles, D. Dondurey did not get tired of proving that it is TV that controls the consciousness of almost the entire population of the country through the most important tool – the formation of an "agenda": the choice of what is important, what is not, what we talk about, what we are silent about, how we evaluate (Dondurey, 2004: 20).

In the course of many years of research into the theory and practice of post-Soviet television, D. Dondurey managed to identify the main stereotypes that largely organize the television – and hence the life – space: 1) the media and the intelligentsia as a whole must resist the authorities; 2) despite the cult of sovereignty and patriotism that has been spreading in recent years, the vast majority of TV people doubt the chances of this enterprise for success, a kind of value trap is offered: to be proud of your country and not to believe at the same time; 3) there is no meaningful and clearly defined model of the future in Russia (Dondurey, 2004: 20-21).

D. Dondurey also drew the attention of the journal's readers to the fact that most media studies when studying not only the audience of TV channels, but also various aspects of production, as well as the product itself (including its quality characteristics), limit their approach to practically one media meter – rating indicators. Researchers are based on the belief that by the very fact of fixing the TV turned on, a person is always actively involved in what is happening on the screen... And such a "trifle" as an assessment of what he saw is never taken into account. So the rating, officially recognized as just a means of measuring the media audience, in fact, has become the main evaluation procedure, and as a result, the main and practically the only benchmark for the production of domestic television content (Dondurey, 2007: 126).

D. Dondurey reasonably believed that the most dangerous – and most important – consequence of the total power of this philosophy is that over the past years in our country a methodology has been formed for using the mechanism of the so-called "down selection" in the programming process. Its essence is as follows. It is much easier to attract viewers by working on the most ancient constructions of our orientation in reality discovered long ago by psychologists – sexual desires, the experience of possible violence, the expectation of death, feelings of the unknown, danger, inevitability, depression (Dondurey, 2007: 126-127). This is why Russian television shows with humanistic values are much less than those that focus on showing various types of violence, scandalous stories and sensational details of the private life of celebrities.

According to D. Dondurey, the content analysis of the plots of high-rated TV formats makes it possible to isolate the following system of meaningful attitudes broadcast by federal TV channels on the perception of a TV product:

1. The world around you is very dangerous, aggressive, unpredictable. Man is totally surrounded by hostile space.

2. You are potentially subject to always unexpected blows of fate, which, of course, you do not deserve at all.

3. In fact, throughout your life – from childhood to death, with any care of parents, friends and the state – you in this world are not insured or protected from anything harmful, bad or offensive.

4. Always unfair, in most cases unconditional, insidious or unforeseen circumstances can take everything from you: health, livelihood, relatives, personal dignity, hope.

5. You, the viewer, often forget that there are a lot of different kinds of villains around you, unpleasant events, inexplicable manifestations of human ignobleness – betrayals, terrible thoughts and deeds, baseness, cynicism. We will cure you of your vulnerable romantic beauty.

6. All people, including the most famous and brilliant, those with power and success – rulers, stars, geniuses, heroes – are subject to absolutely the same misfortunes as you, an ordinary person. They are tormented, suffering and unhappy just like you, only until we show them on the screen – this is not known.

7. Life is full of information carefully and hypocritically hidden from the public about various pathologies, perversions, cruel circumstances, hidden vices of very famous and ordinary people. But when we vividly, with all the power of dramatizations, present this – carefully concealed – on the television screen, we will help you calm down, realize that you are not alone in your misfortunes. And thus we will honestly prepare for possible misfortunes, for future blows of fate.

8. You, the viewer, have always known that the world is rather wrong, it was before you and will be after – so seize the moment, live for today, think about yourself. And socially or politically, you will be better taken care of by others.

9. Do not be shy to look at the immoral actions of other people, especially celebrities, and related situations presented on the air. We must not deny ourselves, we confess, the masochistic pleasure of being interested in (and even admiring) other people's misdeeds.

10. Any sphere of private life, the most ordinary episode can become a material capable of arousing the enormous interest of the mass audience. You just need to be able to fish out, pull out of them the grain of potential attractiveness (Dondurey, 2007: 128-129).

D. Dondurey was convinced that the model of lowering meanings for the sake of simplifying their understanding, and, consequently, increasing the audience, operates in our country so completely, for a long time and without fail, that gradually a person begins to get used to its content. Doesn't respond to extreme scenes. Unconsciously, he dissolves into this deftly cut – in accordance with his own archetypes – truncated and traumatized world. Television here strengthens and consolidates everything that he himself is so afraid of. Thus, it fills a person's life with its non-humanistic understanding. But it helps him to free himself from his deepest fears, and with success and composure preserves them. It forms a dangerous meaningful context, if only by setting completely uninspiring versions of what is happening (Dondurey, 2007: 130).

Based on sociological research, D. Dondurey noted that on Russian TV, six out of every ten characters of the series act in one way or another on the territory of crimes, and a third of the plots of all news releases talk about them. But for a variety of reasons... neither the authorities nor public opinion object to this. They do not associate the rampant criminalization of the ether, say, with the scale of the export of capital abroad or with the ease of raider takeovers of companies. The enormous work of the media to preserve the socialist worldview among millions is usually not associated with their negative attitude towards employers, envy of the rich, widespread expectation of state support, especially with a low level of labor productivity. It is believed (by almost everyone) that life is something real, material, and therefore separate from the ephemeral, however demonized, television (Dondurei, 2013: 6).

Turning to the topic of the media and the mass audience, D. Dondurey believed that in Russia, unfortunately, an artistically trained audience is not reproduced to the necessary extent. There is a lack of advanced viewers capable of perceiving the best, that is, complex works of world art. Entertainment literature and theater triumph... There is not enough intellectual atmosphere, almost no films and series are made where artists or scientists become heroes. The focus is mainly on TV and show business stars. It must be admitted that the fantastic possibilities and advantages of the great Russian culture in ensuring the modernization of our country, were not used in all their might. And they could become the most important help in building a new reality (Dondurey, 2007: 52).

And then D. Dondurey suggested, at first glance, quite logical, but, alas, as it turned out, utopian conditions for improving the situation in specific Russian realities:

1) to change the very setting of policy in the field of culture. From the concept of charity, the grace of the state – to move to the idea of investing in culture as an ideological and creative resource for development;

2) evaluate and project the state of culture in the same way as it is done in other areas;

3) to recode the semantic space itself from actions based on the principle "I don't like it, but I look with pleasure" to the atmosphere (and even fashion) to the intellect, when smart people become heroes, creativity, activity, nobility, solidarity are promoted;

4) the aesthetic, artistic education of young people should be taken with no less responsibility than the creation of a favorable investment climate in Russia;

5) focus on the educational mission of culture (Dondurey, 2007: 52-53).

On the whole, sociologist K. Bogoslovskaya also agreed with D. Dondurey's opinion, emphasizing that the highest rating is not for those formats that are attractive to viewers, but for those that simply provoke attention to themselves... It would be a mistake to think that TV only informs, enlightens, entertains, acquaints us with works of cinematographic and television art. Television creates a world beyond the limits of the personal experience of each viewer, demonstrates the laws of this world, normalizes the proper and the forbidden. On a national scale, this is the most powerful tool for shaping millions of people's taste, social patterns, patterns, feelings, moods, ideology, and much more. Ultimately, television is a means of forming national identity (Bogoslovskaya, 2003: 17, 20-21).

A similar opinion was shared by the culturologist V. Zvereva (Zvereva, 2009: 135-143). Based on sociological surveys, she argued that the audience gradually learns to consider what is shown to them as good, although, of course, they still have a longing for quality programs... In Russian culture, there is a constant, but not at all reflexive process of accustoming viewers to a lowering standard. The same attitude is characteristic of the creators of information programs, who are trying to use ever stronger stimuli in them (Zvereva, 2009: 126).

At the same time, numerous Russian television programs on a criminal theme have a strong ideological connotation. Through the constant transmission of images of crime, the viewer is informed that it is better for him not to leave the limits of his habitable space: literally outside the door of his apartment a dangerous world begins, where the strong eat the weak. See, they tell the viewer what happens to everyone all the time! Scared to go out of kink, flats, engage in interaction with other people. They are unpredictable, they can deceive, commit violence: people cannot be trusted. Survive as best you can and be glad that nothing has happened to you yet (Zvereva, 2009: 130).

However, in the course of a study of the results of sociological studies related to television, it was found that in the reviews of TV viewers there is always the thought that it is painful for them to turn on the TV in the evening after work and plunge into a hopeless world where large and small crimes are presented as a common human practice, which there is no alternative. The audience's request to television program producers is different: show us a society that makes us want to live in it, not idealized, but subject to the "correct" norms adopted in other countries, and maybe then society will catch up to a higher standard. This demand comes from the audience, but it is very difficult to hear it in a situation where their voice is not of interest to the producers (Zvereva, 2009: 130).

Comprehending new media trends, when Russia was transitioning to differentiated digital media (including the Internet), and people began to build non-monological relationships with certain media and communication, V. Zvereva reasonably believed that the audience had more opportunities for critical comparative reflection (Zvereva, 2009: 131-132).

V. Zvereva also tried to analyze the phenomenon of the so-called glamor, relatively new to the Russian media. She recalled that this concept is associated with three contexts: 1) with the world of consumption of goods and services, 2) with fashion, shows, lifestyles, that is, the area of certain cultural practices, 3) with media, glossy journals, books, television, delivering images for a large audience. So this term has a wide range of understanding. Such blurring is convenient, as it allows it, as a capacious empty form, to remain relevant, adapting to changing content. Glamor – magic, charm, attractiveness, charm. In current use, it is an image that has beauty, brilliance, charm. Most often they talk about glamor as a style and as an ideology (Zvereva, 2006: 18).

Further, V. Zvereva wrote that glamor on Russian TV (both in TV shows and in advertising blocks) is 1) the style of a chic successful life (media and show business, bohemia, rich entrepreneurs and the top office workers; 2) accustoming to this style representatives of other social groups, standing in many cases closer to the base of the "pyramid of material well-being" (stimulating the purchase of goods with all its resources, glamor seduces everyone, setting an unattainable, but alluring ideal to follow); 3) a set of ideological attitudes (Zvereva, 2006: 18-19).

At the same time, glamor as a style is characterized by a fashion for character (unpredictability, changeability, audacity, pampered rebellion). In contrast to naturalness, glamor cultivates its rather cruel laws. Behavior within their framework is often opposed to actions according to the usual rules (rationality, obedience to conventions, loyalty to others, democracy). The continuous creation and display of glossy "beauty" subject to the logic of the advertising image is one of the leading trends on the modern domestic television screen (Zvereva, 2006: 18-19).

At the same time, the language of glamorous news implies a mixture of the important and the insignificant, the high rate of speech of the presenter and the change of picture, the drama of contrasts in the plots, and the distance from what is happening. To present a topic, news programs use the clip technique: image and text are cut in such a way as to break the continuity of the narrative, regardless of what the reports are about. Fragmentation draws the viewer's eye to the screen, but it also sets up a barrier that does not let in meanings that exceed the level of a statement of fact. The style of a glossy television journal suggests respectability, but can shift towards boulevard; this movement can be traced not only in the choice of topic, but also in the intonation of empty secular conversation, applicable to the coverage of any problem (Zvereva, 2006: 26).

And this is at a time when on the Russian television screen there is not enough intelligible, intelligent conversation with the viewer, without banter, mannerisms and intonation "for their own", there is a lack of reasoned speech of professionals, images of normal human everyday life ...

In life, there are not only nymphs and demigods or criminals and law enforcement officers. The demand for such an alternative, as well as for other scenarios of success and a fulfilling life in the modern world, is expressing itself more and more clearly (Zvereva, 2006: 27).

At the same time, A. Kostyuk drew the attention of the readers of the journal that if we compare the supply and demand for entertainment programs, it turns out that the viewers themselves are ready to watch even more such projects than they are currently offered by television. Over the past four years, the total share of movies, TV series and entertainment programs proper in the total volume of broadcasting of Russian national TV channels has been steadily at about half of it, while demand, we recall, is kept at the level of 70 percent. This suggests that the TV industry will continue to increase the share of entertainment content in the near future, thereby supporting the trend of viewer interest shifting from diversity towards entertainment only. An additional confirmation of the popularity of such projects is the active development of entertainment channels in the niche segment (cable, satellite, Internet, cell phones, etc.), observed in recent years (Kostyuk, 2009: 119).

Sociologist I. Poluekhtova explained the commitment to television by an adult audience (especially of retirement age) by the ease and often free access to television programs, the absence of the need to take any special actions for television viewing, incur additional costs, and the simplicity of television language: according to the results of focus groups, the desire to relax, switch attention, distract from problems, relax after work is the main attitude of modern viewers (Poluekhtova, 2003: 112).

I. Poluekhtova believed that the taste expectations, evaluation criteria and preferences of the mass audience are provided by television itself, since the offer of recent years has formed among regular TV viewers (first of all, their quantitative and socially passive majority, most dependent on television as a source of information and means of entertainment) habit and predominant interest in the reactionary spectacle, promising escapism and compensation, exploiting all sorts of human passions. The higher the proportion of such TV material, the higher the ratings, the more positive the ratings of the channels. The absolute majority of viewers today make up about two-thirds of the urban population, uniting older, less educated groups (this is the most numerous and permanent audience dependent on television for information, value, ideologically) and relatively younger contingents, peripheral in terms of the volume and nature of resources, in terms of the type of orientation. They are characterized by a relatively low level of education, a small amount of their own symbolic capital, and therefore dependence on more accessible and cheaper TV. But the most important thing is that now it is this "telemass" formed by the offer of recent years that dictates its own rules of the game and largely determines the reproduction of television content in its own image and likeness (Poluehtova, 2003: 113).

Eleven years later, reflecting further on the competition between television and the Internet, I. Poluehtova emphasized the continued influence of television even in these conditions: "The Internet and digital technologies have significantly transformed the entire media landscape, have become a catalyst for fundamental changes in approaches to the media business, legislation, television viewing, measurement, monetization. Despite the alarmism and apocalyptic scenarios of the 2000s, associated with the expectation of the imminent death of television, which will be replaced by the Internet, television is still quite alive. Moreover, it develops and expands its boundaries. Today, television content is freely distributed in different environments, on different technological platforms. It is available wherever there is Internet and any user device. Digital technology has not killed television, contrary to fears, but only made it stronger" (Poluekhtova, 2014: 119).

TV presenter and literary critic A. Arkhangelsky complained that a paradoxical situation has developed in the Russian media of the 21st century: there is a substantive and economic instrument of the state order, but the very subject of its application is not. There are no new values. There is no positive mythology. There is no concept of a new Russia (Arkhangelsky, 2013: 13-14). But A. Arkhangelsky was convinced that many Russian media texts promoted readiness to die in the name of the state as the highest goal of life. War as a permanent and natural state of man. The meaning-forming core of history is not the victory over death, as it was in Soviet cinema, but death itself. From clichéd reconstructions of the past authors move to the aestheticization of war and finally to the worship of war. Today's quasi-patriotic cinema, preoccupied with ideological order, rewrites not so much the plot as the spirit of war itself as a space for heroism (Arkhangelsky, 2015: 30).

One can probably argue with the fact that on the federal channels of the 21st century there is not a single fashionable, well-known series about today (with one exception: the security forces and intelligence officers are allowed to be modern heroes) (Arkhangelsky, 2015: 42), and in Russian TV remains only the suggestion of the thesis of eternity, irrevocability, irremovability of the principles of present life (Arkhangelsky, 2015: 43). However, in general, the concern of the *Cinema Art* journal with the stereotype of Russian television formats is quite understandable.

A theoretical article by media researcher E. Vartanova was devoted to the problems of digital television, which, in her opinion, contributed to a change in society and people's lifestyle. Here she came to the reasonable conclusion that one of the reasons underlying the development of digital television today is the fragmentation of society itself. This is not only the formation of numerous channels for the delivery of information, but also the transformation and development of the social structure of society. Probably, the development of digital television will force us to reconsider its understanding based on the model of mass broadcasting. It has developed in conditions of non-interactive/passive TV viewing, limited choice of TV programs, monopoly of both the technological platform (TV) and infrastructure (ethereal broadcast networks). Today's television model is increasingly based on a fragmented audience that prefers independent choice of TV programs viewed on different screens and technology platforms. The new spectator behavior is characterized by non-linearity, independent choice of programs, downloading them from the Internet – all that is not typical of traditional television at all (Vartanova, 2015: 118, 122).

A number of articles in the *Cinema Art* journal in the 21st century were devoted to the problems of television film screening.

So film critic and culturologist K. Razlogov (1946–2021) wrote that by the mid-1990s, Russian television (primarily ORT and NTV) showed a significant number of Western class "A" films, but by the beginning of the 2000s the situation began to change for the worse, and the display of "ordinary cinema" was replaced by a stream of television series, and in the future, the quality of domestically produced serials will steadily increase and draw on the best creative forces of filmmakers (Razlogov, 2001: 95, 97).

Sociologist and film critic N. Venzher, based on the processing of monitoring data from film screenings on fourteen TV channels for the period from January 1 to September 30, 2014, concluded that Russian cinema on TV feels much more confident than in the cinema network. It does not need any financial state support, or patronage quotas, forcibly weaning unreasonable viewers from stubborn foreign cinema. Domestic film productions at that time, through open, "impudent", market competition, easily beat the hits of world film and television distribution on the TV platform (Venzher, 2014: 141-142).

TV series phenomenon

I. Poluekhtova, in our opinion, quite reasonably believed that the attractiveness of a television series is determined by at least three factors. First, its "length"; Secondly, the cost of one episode of an average television series is several times lower than the cost of an average feature film. And, finally, the third – fast and reliable payback and profitability. For almost ten years (from the end of the 1980s to the end of the 1990s) there was a slow maturation of the conditions for the production of television series (Poluekhtova, 2001: 7-8).

The sociological analysis conducted by I. Poluekhtova allowed her to formulate conclusions that are significant not only for the development of telecinema, but also for cinema as such: 1) by the beginning of the 21st century, the series on Russian TV occupied a very significant place in the structure of film programs of TV channels; 2) there was a glut of viewers with Western TV/film production; 3) financial difficulties and a shortage of new films forced Russian TV channels to switch to the Western model of film screening: 2-3 full-length films a week, the rest – serials; 4) it became profitable to shoot Russian serials (Poluekhtova, 2001: 16-17).

D. Dondurey, in fact, agreed with these conclusions: "For many years, Russian filmmakers have dreamed of introducing quotas for foreign film and television production. In the cinema, the implementation of this project did not work out, but on television – without any coercion, this dream came true... The seemingly unthinkable happened: our television series not only outstripped the famous Latin American "soap" and European, mainly French, products, but also such brilliant television series made in the USA... that took first place in all world ratings. Moreover, the serials that have been filmed in our country in the past two years have pushed even the holy of holies of domestic film production, Soviet cinema, into the net" (Dondurey, 2003: 166).

Sociologists K. Bogoslovskaya and S. Solntseva, based on the results of the focus groups, concluded: the viewer and the series, as it were, conclude an unspoken agreement on conventions, a convention that we will consider this "real" and that not. The "visible habitat" of the characters of the series, as a rule, is richer than is possible by Russian standards for people of their circle. The generally accepted conventionality of the situation is especially significant for the audience: the apartments of the heroes of the series should always be more expensive and cleaner than those "real" ones in which the characters described in the film could live. Attempts by some TV projects to deviate from this generally accepted convention in the direction of "life truth" causes irritation and rejection of the audience: "we have seen poverty." Despite the fact that all the viewers understand that "this does not happen", they do not want to get closer to reality. It is important to note the indispensable shift in the composition of characters in modern serials relative to the social structure of Russian society: "up" (oligarchs, bankers, models, successful businessmen and artists, crime bosses, etc.); "down" (homeless people and other declassed elements, prostitutes, drug addicts); "sideways" (people of exotic specialties and inclinations and those who are in "exotic" places: detectives, rural policemen, border guards, pilots). Series based on "cult" figures replicated by the Russian media (oligarchs, bankers, homeless people and prostitutes, as well as detectives and bandits) today have for viewers the characteristic of "real reality" (Bogoslovskaya, Solntseva, 2008: 147-148).

A very curious result of the study was that the "significance" of watching these stories gives viewers a sense of a symbolic touch on the modern social ideal: power – money – big cars, "exotic" minorities and "untouchables". The presence of such, now already stereotypical, figures gives the serial space the "unreality" sought by the viewer (one of the newest varieties of "fabulousness"). It is expressed, in particular, in a kind of projective identity: "Let bandits, prostitutes and oligarchs experience real troubles and violate laws and regulations, and we will look at this and draw our own conclusions." This situation endows the ordinary viewer with symbolic omnipotence, because the image of a "common man" on the TV screen is not popular either with viewers or with the creators of serials" (Bogoslovskaya, Solntseva, 2008: 148).

K. Bogoslovskaya and S. Solntseva summarized and highlighted the most characteristic "rules" for creating popular TV shows: 1) characters' feelings, both negative and positive, should be presented "in close-up"; 2) basic scenes should be made at the level of suspense; 3) the plot intrigue should be maximally tense, which fully corresponds to fairytale and folklore stories, which can be conventionally called "Cinderella", "Robin Hood" and "The Rich also Cry"; 4) the shift of characters and characters' images to simplicity is necessary (the audience is in demand of clear and most recognizable character types). And "the more real the problematic situation (housing problem, lack of money, illness) that is raised in the 'serial world', the more real a way out of it the serial should offer - otherwise the integrity and symbolic security of the 'serial world' will be violated" (Bogoslovskaya, Solntseva, 2008: 148).

Based on sociological surveys of television viewers about films and their characters, K. Bogoslovskaya concluded that on the one hand, mass audiences want to see stories about life, but about a life in which there are no insoluble problems. On the other hand, television is subject to the laws of the market and is forced to shoot what will get it reliable ratings, rather than examine the real issues and conflicts that exist in society. The television hero can be a Hero because he is a protagonist for solving a problem whose urgency is obvious for the audience, but there are no problems on television (Bogoslovskaya, 2012: 142).

At the same time, K. Bogoslovskaya singled out two types of successful television formats: 1) explosive, but at the same time a one-time success... achieved through the use of the "fist" of means to attract viewers' attention: famous actors, action, landscapes, technology, special effects, big budget; 2) success associated with the stable sympathy of the audience for the format, with the desire to "live in it". It is achieved due to the deeper properties of the series or program and ensures the duration of the screen life and the possibility of re-broadcasts (Bogoslovskaya, 2012: 142).

An analysis of the results of sociological surveys showed that the thirst for a calming ideal that allows you to relax and unwind is much easier to satisfy on the basis of the past, which allows you to create an ideal hero who performs major deeds for the good of the country. In addition, the past in the minds of the audience is safe and already saturated with images. The image of Ivan the Fool, archetypal for Russian culture, becomes relevant for the audience. Ivan the Fool, in addition to external "stupid" qualities, is characterized by humor, the ability to get out of the situation,

"including the fool", and, in the end, come out of it as a winner. Separate features of Ivan the Fool are characteristic of many characters of modern television ... The audience is also waiting for the heroes of professionals in their field... This is the hero's focus on business, and not on acquisitiveness, this desire to see that professionals work for goals and values, not just for money. And, ultimately, the desire to see a country focused on creativity and common sense. Such a professional hero can support the audience's patriotism, and the audience's need for this is very strong: The hero must be thinking, intellectual, for the Motherland... Regarding the psychological qualities of the hero, it is interesting that the sense of humor is almost in the first place among the mass audience. It seems to be surprising: the main sought-after quality of a modern hero is not honesty, courage, courage, but a sense of humor (Bogoslovskaya, 2012: 143-144)

As a result, K. Bogoslovskaya formulated the following components of the mass popularity of any kind of television formats in Russian conditions of the 21st century:

1) an exciting plot: a clear, bright, topical intrigue, the presence of a well-developed love line, emotional richness of events (suffering and overcoming, etc.), positive resolution of problems;

2) getting into the mythological pool of preferences of a wide audience associated with folklore, the implementation of the concepts of justice and a decent life;

3) socio-cultural and historical significance of the topic;

4) affirmation of the "originality of Russia", patriotism (Bogoslovskaya, 2013: 77).

In 2014, K. Bogoslovskaya again turned to the analysis of mass media preferences on the example of serials, highlighting 12 so-called meta-plots that attract the widest audience: 1) the emergence of a romantic "prince": the demand for this meta-plot is more typical for a female audience); 2) "Ostap Bender" (a very relevant metaplot for a country where fraud and corruption are woven into the very fabric of society); 3) "Romeo and Juliet" (dramatic story of true love); 4) "Anna Karenina" (dramatic love triangle); 5) "Fathers and sons" (the eternal conflict of generations); 6) "Trojan War" (hostile confrontation, enmity and hatred, nobility and self-denial: the demand for this metaplot is more typical for the male audience); 7) "The Count of Monte Cristo" or "Robin Hood" (the revenge of a positive character on enemies, the restoration of justice trampled on by them); 8) "Odyssey" (consolation in search of the Treasure); 9) "Robinson" (the popularity of this metaplot shows the long-lasting effect of the show "The Last Hero"); plus metaplots that are less relevant in Russian conditions: 10) "The catastrophe and its consequences"; 11) "Time Machine" (fantastic journeys into the past and future); 12) "Hamlet" (a metaplot connected with the hero's inner world) (Bogoslovskaya, 2014: 131-132).

At the same time, K. Bogoslovskaya is convinced that in the demand for all metaplots, the archetypal features of the Russian national consciousness described by many Russian philosophers are very clearly traced – the desire for a miracle, the need for suffering, the thirst not for the rule of law, but for some kind of universal justice (Bogoslovskaya, 2014: 132).

In 2019, K. Bogoslovskaya analyzed the results of a sociological survey of viewers, during which they were asked to suggest ideas, plots of television series that they would like to watch. At the same time, although the ideas of series proposed by respondents are much closer to everyday life than what modern TV offers them, however, in many cases, these ideas are strongly influenced by standard crime and melodramatic TV stories (Bogoslovskaya, 2019: 153-167).

As a result, it turned out that, compared with the general field of the content of modern series, the scenarios of the respondents are dominated by:

- serious stories about life, about the ways of the country's modern and historical development: the fate of an ordinary person, orientation to reality, "vitality" (this is more typical for a male audience);

- stories about the relationship between parents and children; stories about how to build relationships (this is more typical for a female audience);

- good, lyrical comedies;

- fantastic plots, but not cosmic or technocratic, but socio-historical, telling about possible options for the development of the country;

- stories focused on the life of young people, on their problems (suggestions from an audience under the age of thirty) (Bogoslovskaya, 2019: 154-155).

K. Bogoslovskaya believes that the obsession of Russian TV channels with standard crime and melodramatic stories is due to the requirements of unification, orientation to proven (including abroad) stereotypes and fear of risks, censorship and self-censorship. Reproduction of the old is cheaper, especially when it comes to crime series. Achieving a strong level of intrigue,

in which weapons are the means of developing energy, rather than scientific discovery or vivid character, is much easier and cheaper than creating a deep, meaningful dramatic plot. The mythological component of the series, the basic plot metaphors based on archetypal plots, are also not as diverse as they could be, according to the audience... It is clear that unification is based on the cheapest ways to achieve the highest possible rating in the absence of sufficient television diversification (Bogoslovskaya, 2019: 156).

Reflecting on the phenomenon of modern serials, media researcher and journalist A. Bystritsky reminded the readers of the *Cinema Art* journal that thirty years ago the cultural hierarchy was arranged in such a way that film masterpieces were at the top, and serials were located several floors below: this hierarchy assumed that dramatic depth, psychological sophistication, and the like were attributed to films made exclusively for cinema viewing. The serials were assigned the role of entertainment, a means to kill time, to relax after a hard day (Bystritsky, 2014: 136). However, in the 21st century, this situation began to change, and many TV series have now become full-fledged works of art, while expensive commercial cinema turned the cinema into a popcorn entertainment center: the audience in its mass goes there to experience those feelings with the help of special effects. the dexterity of people and the power of technology (Bystritsky, 2014: 137).

Film critic I. Kushnareva also wrote about the same trend: "Why are we looking forward to the premiere of a new series today, rather than another film premiere? Why is it fashionable to watch TV? The concept of "quality television" is one of the key concepts in the media theory of the last two decades. But this phenomenon is not a miracle of the birth of art from the void, it has socio-cultural, economic and technological preconditions" (Kushnareva, 2011: 5).

Of all the Russian television series of the 21st century, the *Cinema Art* journal probably paid the most attention to the outrageous *School* (2010) by V. Gai-Germanika.

D. Dondurey believed that the series *School* is a model of producer creativity in all its components. In working with the new "agenda", with a meaningful context, with the moods of social strata, with television formats and their style, with the ambitiousness of the authors, with the casting, with the prejudices of the potential audience. However, it seems to me that the main thing in this project is an experiment with the accumulated, but not yet realized, sense of long-allowed freedom. With its borders, corridors, horizons. As well as the latest, although not explicit, technologies for promoting modern virtual products. *School* is probing the soil of impending or, more precisely, ripening content changes, not so much anticipating as mastering the possible ideological turns here. It's not about the quality of "authenticity" or paradocumentary style, which seemed to be the most powerful and hooked on the live sound, a hand-held camera, unusual angles, cropped close-ups, details of everyday details that are unpleasant for many. Just an adequate and rather mild reflection of behavioral patterns and moral climate by progressive viewers was recorded as a plus. The disadvantages of this *School* are also obvious and have already been fixed: bias in the selection of material, no one teaches anything, the lack of minimal intellectual requests among the characters, flat dramaturgy. For all that, these explain little. Deprived of volume, real sharpness, but also, more importantly, textured falsehood, this series, almost for the first time in twenty years, explores the forms and boundaries of the truth allowed in the current serial practice (Dondurey, 2010: 5-6).

D. Dondurey was convinced that the *School* for the first time mastered, at least in the first approximation, many painful points in the everyday existence of future adults, and not children. That is why relationships with business partners, parents, sex, bosses, money, beliefs or lack thereof are so closely developed. Social inequality, distrust, betrayal, cooperation or deceit are all the same as in adults. Only much sharper, more painful, unbearable. And, finally, without the main color of domestic TV – crime (Dondurey, 2010: 7).

Y. Bogomolov, in his discussion of the *School*, went even further, arguing that in this series, the children of the children of today's children will judge not only the morals that prevailed in the Russian school at the beginning of the 21st century, but also about the mindset in Russian society, about its moral climate, about other things that are immaterial, intangible. And at the same time, they are extremely important for understanding where and where we are going. With the change in the social structure, with the collapse of the system, almost all the former institutions found their failure. Among them is the school with its command-administrative technology of education and upbringing. That balance between the generations of fathers and children, which was maintained in humane Soviet films, turned out to be sharply disturbed. The "school" of Germanicus is an

inverted command-administrative pyramid. She is extremely unstable. absolutely unreliable, torn apart by internal contradictions and destroyed by the influence of external factors – corruption, social unhappiness, interethnic conflicts, etc. Any wind of change can shake it and knock it down. It is even strange that it is still able to function somehow (Bogomolov, 2010: 27-28).

Six years later, the critic T. Kruglova noted that in relation to media texts, especially on the school theme, productive results are given by concepts and theories that make such phenomena as the postcolonial syndrome, gender transformations, trauma as an event and process, group and personal identity, representation of collective memory. Thus, "sociality" in the artistic fabric is not singled out as material, plot or typical circumstances, recognizable signs of the surrounding reality, as is typical for the classical art criticism approach, but is found at the level of optics of analysis that places the text in the coordinate system of a particular social theory (Kruglova, 2016: 138).

In this sense, media texts that critically talk about the modern Russian school can easily detect the collapse of the usual hierarchy and order that regulates relations between teachers and students. The authority of the teacher is extremely low and is not supported even at the level of formal adherence to the rules. The "process control" resource appears either exhausted or unreliable. In fact, teachers are not representatives of the authorities, translators of officially accepted cultural and social norms, and it is this function that united the classical school at all stages of its history – from the beginning of the New Age to the end of the industrial director society. Let us leave the question of the level of teaching, the quality of teacher training, their personal human status outside the brackets... Class – like a community – in a state of chaos, it begins to spontaneously establish its own understanding of order, almost always reproducing the signs of archaic societies gravitating towards shadow (mafia) or criminal structures. Relationships are built and regulated by the law of the strong. In relations between students, blackmail and bribery are widely used, a "scapegoat" is chosen, a rigid differentiation is established into dominant and subordinate, almost constantly in a state of liminality (humiliation and deprivation of rights, lack of personal significance). Most often, power is seized by an informal leader endowed with psychotypical signs of a charismatic, skillfully manipulating his adherents. It is such a leader who begins to resist the power of the teacher, and a duel unfolds between them, the outcome of which is always unpredictable. The teacher faces a difficult choice imposed on him by the current alignment of forces: either he is drawn into a state of confrontation, using an arsenal of military actions (threat, fear, punishment, deprivation of rights, etc.), or he tries to comply with the traditional educational mission based on the principles of persuasion, humanism, respect for the personality of the student. The authors of the films offer various ways out of the described situation, but the situation itself most often resembles a war, both in a "cold", symbolic version, and quite "hot", with a threat to health and life (Kruglova, 2016: 138-139).

It is curious that *Sparta* (2016) became a kind of peak of this kind of "school series" structure on Russian TV of the 21st century, where this kind of relationship reached almost the maximum, while in the cinema this trend was quite evident in *Teacher* (2015).

Reality show phenomenon

The article by the culturologist M. Lipovetsky "Reality show", published in the *Cinema Art* journal in 2001, is a kind of vivid example, when the seemingly quite logical conclusions of the researcher are refuted in reality in just a few months.

Speaking about popular American reality shows, M. Lipovetsky at first reasonably noted that "the storm of interest in reality shows did not happen by chance at the beginning of the century. ... the point is rather that the postmodern concept of simulacrum and simulation became the property of mass culture by the end of the century. ... Reality shows are an attempt to go beyond simulation, an attempt to experience reality as such, albeit in experimentally built scenery, but "in truth", and not pretend" (Lipovetsky, 2001: 47).

However, an unexpected (and soon completely refuted by the entire course of the development of Russian television) conclusion was made that reality shows like the American *Survivor*, the first season of which aired in 2000, "are completely inapplicable to Russia. It takes several generations to overeat with comfort and technology in order to want, at least for a short time, to a primitive cave, to paradise in a hut, or, even worse, to a barracks. All the difficulties of a desert island will be successfully replaced by a communal apartment and amenities in the yard. And if you add a drunken neighbor to them, then not a single survivor will definitely survive. The rejection of such a sacred thing of Western civilization as privacy, the rejection in which the main "zest" of *Temptation Island* is hidden, is also irrelevant for Russia: first one should

understand what this privacy is and why it is needed, and then try to implement it" (Lipovetsky 2001: 48).

However, the appearance of the Russian analogue of *Survivor*, which began broadcasting on the ORT channel on November 17, 2001, completely refuted the arrogant forecast of M. Lipovetsky, largely divorced from the dynamics of Russian TV development. The Russian *Survivor* called *The Last Hero* easily survived about a dozen seasons, attracting millions of viewers to television screens. And for this success, *The Last Hero* did not need at all to "overeat comfort and technology for several generations" and to deeply understand in all details what privacy is...

However, the first in a series of Russian sensational reality shows was the television project *Behind the Glass* (an analogue of the Western *Big Brother*). Its action took place in the Moscow hotel "Russia", in a specially equipped room with television cameras and mirrored glass. Three boys and three girls for 35 days (since October 27, 2001) were under television surveillance around the clock, without the right to talk on the phone and access the Internet. The daily broadcast of this reality show was on the TV-6 channel and on the Internet.

The success of the reality show *Behind the Glass* was huge, so it is logical that the *Cinema Art* journal dedicated a theoretical article to its phenomenon.

O. Aronson systematized the opinions of the mass audience about this TV show: 1) accusations of immorality, obscenity, playing on bad viewer instincts; 2) the belief that this something radically new, which goes beyond the scope of only a TV program, turns out to be something more, some kind of social experiment on society with the help of TV.

And here O. Aronson had a series of doubts: "What, didn't television peep before? Didn't put your cameras everywhere you could? Didn't he get in where they didn't want to let him in? Yes, this has always been one of its main functions. And what is a live broadcast, in which "life itself" now and then declares itself in various little things that can no longer be edited, cut, edited? Moreover, the television camera is now hunting for these trifles, and they are becoming an integral part of not only live broadcasts, but also of many recorded programs... The desire for reality (the presence of "life itself" with the truth) is no less intense than the desire to be deceived, seduced by some pseudo-reality. Or more strictly: desire is something real that cannot be simulated, and it acts constantly as a substitute for visible (simulated) reality" (Aronson 2002: 117-118).

Further, O. Aronson very accurately noted that in the course of such a reality show, real people immediately turn out to be a product of iconic and cultural production, their behavior is extremely conditioned by quite specific patterns, and above all television patterns. Their behavior behind the glass depends so much on the goal (to please the majority of the audience and get the main prize), on the television cameras aimed at them, that the line between natural behavior and playing in public is practically erased. At the same time, the "game" itself is sometimes so clumsy, straightforward, uninventive, and the characters are so uninteresting that the director twitches all the time, trying to offer the inhabitants of the glassware one or another genre, plot, to force them to depict something, recite, engage in some kind of artistic amateur performance (Aronson, 2002: 118).

On the other hand, the characters of this kind of reality show, during their constant presence on the TV screen, inevitably undergo a transformation, they become stars, and they themselves feel it. A long presence on the TV screen makes a star out of a person almost automatically. The screen endows the characters with a degree of individuality that they themselves did not suspect, and the less the hero is a person, the more clichéd he is, the easier it is for him to become a star, since he is an ideal empty form of the audience's desires and expectations. Or, in other words, the more the hero is mechanized in obscenity, the more attractive he is, since he translates "obscene" into the category of a template. Art and television have a fundamentally different relationship with "obscene". Whereas for art it is expressed in sublimation, which alienates the subject from its own desire, for television the key one is desublimation, which returns the viewer to his own desire through stereotypical images, through the legalized obscene (Aronson, 2002: 121).

Moreover, O. Aronson was convinced that at the same time, both the critics of the show and its defenders are, oddly enough, at the same time. Only if the former react like hypocrites, seeing obscenity in the very act of peeping and not noticing that the modern screen industry has long been dealing with transformed forms of this type of obscenity, then the latter are clearly hypocritical, pretending that we have before us "life itself", becoming transparent, while it is obvious that "life itself" is narrowed to a well-defined framework. Within this framework, only what can be seen on the TV screen remains, but what is still not customary to look at in life. In this regard, it is not at all accidental that one of the most discussed topics is the demonstration of sexual intercourse... And in

this obscenity, that transgressive moment of any reality show, which makes them all so popular, manifests itself: a collision with repressed desires that we ourselves do not want to admit to ourselves. Sexuality is just the space where this is most evident. But you can also talk about different forms of violence, humiliation, betrayal and much more (Aronson, 2002: 118-119).

D. Golynko-Wolfson (1969–2023) believed that the modern TV show no longer replaces (and does not crush) reality, abolishing its unpredictability. On the contrary, reality itself is assembled following the clichés and stereotypes of the TV show (Golynko-Wolfson, 2002: 109). At the same time, the character of realiny show, having appeared "sire, naked and transparent" in front of not conspiratorial and spy cameras, but frank cameras, gradually takes possession of the cunning levers of medial control and begins to command the collective attractions directed towards him… As a result external symbolic force – be it a syndrome of bourgeois taste or a publicized symptomatology of social well-being – receives again and again the prerogatives of manipulative interference in the molding of reality show, turning it into a glossy banner of liberal-humanistic ideology (Golynko-Wolfson, 2002: 123-124).

A similar reality show *Behind the Glass*, but a much larger project *House/House-2*, aroused even greater interest among the mass audience.

The reality show *House* aired on the TNT channel from July 1 to November 1, 2003. It was replaced on May 11, 2004 by the *House-2* project, which is still on today.

Culturologist V. Zvereva believed that the multiplication of information sources in addition to the main goal – the best sales of products built around *House-2* – confirms the reality constructed in the show, makes its heroes the characters of a large multimedia story. This technique works well: the program is watched, argued about, which means it is attractive to advertisers. In the system of Russian television, the unspoilt audience is taught to love what is on offer… Statements about each hero contain certain generalizations that bring them under a certain recognizable type, so the game in a combination of pairs acquires the features of a more universal building of relations between the bearers of certain psychological, social, cultural characteristics. This function is usually performed by television films, and works of mass literature, novels for girls and boys. Here it is the same with real people with whom young viewers can relate, who are happy to indulge in "miscalculating the options" of relationships (Zvereva, 2007: 106-107).

Examining the long history of *House-2* broadcasts, V. Zvereva came to the conclusion that this reality show attracts viewers by the fact that it allows you to build a comfortable space commensurate with its real time… You get used to the heroes; they – like acquaintances and friends – come to the house for several years in a row at the same time. Viewers endow screen characters with their own meanings, see in them their own reflections or their opposites, potential friends, partners or rivals, invest dreams, fears, desires in them, complete the future scenarios of a happy or unhappy life. The format of a youth reality show contains great potential for presenting to the audience the views and patterns that society considers important for itself (Zvereva, 2007: 111).

Sociologist V. Kolotaev is convinced that *House-2* represents a private and, perhaps, the ultimate (if not to say transcendental) case of rebellion against the dictatorship of the mediating system of authorship, the figure of the creator, director, any censoring authority, endowed with the right to determine what the canonical the order of values and with what ideal the subject of culture should be identified. In *House-2* the viewer comes to the screen and demonstrates himself for himself, eliminating intermediaries in the form of teachers and authorities. The focus of the audience's attention is "simple" boys and girls with their inner world, ideas and, most often, meager cultural baggage (Kolotaev, 2009: 125).

V. Kolotaev emphasized that *House-2* is declared as a reality show, but the viewer is not presented with a completely pure reality. Scene sequences are edited, there are staged shots, the material is carefully edited, selected. Many situations are created artificially. The format forbids participants to talk about politics, books and movies, and discuss social problems. This narrows the already narrow range of topics for conversation. The participants play with life, reproducing, sometimes exaggeratedly, what they consider to be reality, and turn out to be closer to the "truth of life" than chronicles or documentaries. In *House-2* the so-called "simple person", always acting as a consumer of the spectacle, gets a chance to become the creator of the spectacle that reflects his world. The show really shows reality. In it, as in a mirror, an individual who can neither live nor play is reflected, in his usual state, which he considers the norm. The conversations of the youth of *House-2* are boring, rude and primitive. Phrases are full of utter clichés, nonsense and vulgarity. And it's scary. It is frightening, for example, that relationship builders do not realize at what

primitive level of life and interests they are. This is a level of rough archaism with a pronounced intra-group hierarchy, in which there are "old men" in the position of army "grandfathers" and newcomers in the role of "spirits". Relations between men and women are subject to strict patriarchal norms (Kolotaev, 2009: 125-126).

V. Kolotaev drew disappointing conclusions from all this: "The phenomenal success of the show, which has been comfortably existing in the media space for many years, is ensured mainly by the fact that the project developers successfully use the basic need of the indie house-2 type for their own purposes, the desire to be recognized. ... The fact of the existence and popularity of the project is a diagnosis of the disastrous state of society. This is a signal that something needs to be done not so much with the picture as with reality" (Kolotaev, 2009: 128-129).

The critic M. Davydova reminded the readers of the *Cinema Art* journal that at the beginning of the 21st century Russian spectators looked *Behind the glass* for the first time and were stunned. There, like fish in an aquarium, their compatriots swam: they ate, drank, joked, felt sad, indulged in the needs of a low life, made love... "Some of my sensitive compatriots complained in connection with this something like this: oh, how miserable and uncultured they ("glazers") are, and why should I, so gentle, look at them! Is that the point? Would it really be easier if corresponding members of the Academy of Sciences were suddenly behind the glass? Here everything is much worse. ... Now television exhibitionism and television voyeurism have become the norm. They were made the norm. And this is just one step toward replacing all other norms, because TV shows are, for the most part, designed to provoke the basest instincts of citizens. And on both sides of the screen. ... This ethical neutrality of TV corrupts minds and hearts worse than any pornography... After all, the monstrous vicious circle, when the supply of filth generates its demand, and the growing demand generates even greater, that is even more rating, filth, is worse than any censorship" (Davydova, 2005: 93-94).

Talk show phenomenon

Culturologist V. Zvereva wrote that the interest of the mass television audience in talk shows is not accidental: these programs have their own strengths and potentialities. The viewer, facing various difficulties, is given to understand that his situation is not unique, that he is not alone: there are still people who are concerned about close questions, and those who are ready to share their life experience with them. It is the talk show that allows you to simulate situations, experience them together, enlisting the support of a virtual team, and pronounce acceptable lines of behavior, which makes up for the current lack of authoritative judgments and instructions. Such programs are important for the construction of sociocultural ideas, since they discuss the norms and priorities of a particular community, distinguish between "good" and "bad" judgments and actions. At the same time, they offer a range of assessments, from which a person can choose those that are closer to his views. Talk shows reflect viewers' interest in someone else's life experiences. ... Talk shows are always focused not only on communication, but also on therapy. It is assumed that each program will offer some, albeit intermediate, solution to the problem. Potentially, such programs can serve as a liberation from common cultural fears and prejudices. Finally, like other television programs, talk shows should also entertain the audience by keeping them at the screens (Zvereva, 2005: 73).

On the other hand, as V. Zvereva correctly noted, the number of "strange people" in the talk show is impressive. These are heroes who do not follow accepted patterns or who are ready for a public demonstration of their unsightly sides, who commit immoral acts and admit it... Exceptions can problematize the norm, expand its boundaries. At the same time, they confirm a rule that is only temporarily called into question. Viewers are invited to alternately feel like members of either a liberal community, open to new lifestyles and ideas, or a narrow group of true value keepers. The opinion of the audience in the final usually tends to the golden mean (Zvereva, 2005: 79).

Musicologist and culturologist T. Cherednichenko (1955–2003), through content analysis, came to the conclusion that the filling of studios in household talk shows is divided into three categories: soloists-exhibitionists, discussing, advising and simply present extras, leading stars and stars or the experts... We do not remember the frank talk show characters. They seem to all have the same face. We remember the leaders who do not confess at all... Individuals turn out to be those who do not turn outward, but provoke the self-turning of others. Individuals who believe in their uniqueness drown in mass indistinguishability, but at their expense, psychological manipulators gain weight in separateness. In turn, market prominence will expose them as well,

so that human separateness simply has no one to define itself on. Individualism without the individual is the formula for current fame (Cherednichenko, 2002: 54, 58).

At the same time, according to T. Cherednichenko, in television talk shows renting personal existence to the spectacle does not just expand the scope of striptease. And even not so much expands as rethinks. Indeed, in a strip show, normally developed bodies are shown. On the contrary, talk shows talk mostly about behavioral excesses. Their norm is inferiority. Thus, the striptease, which began with the aestheticization of the bodily norm, continued with the savoring of spiritual deformity… If ugliness is not perceived as an exception, the impunity of a person and, accordingly, his ontological innocence is recognized by the totem. If the deviant behavior is no worse than usual, then the attitudes of shame are inactive. Thus, there is nothing to fear and no one to reproach. Everything is equally correct… A new generation of free people, presented by confessional television, – innocent (not innocent, namely innocent – not recognized as guilty) shameless. And besides, not original personalities, but manipulated puppets. So, a devalued society – individualism without individuality – innocent shameless… TV somehow does not give another model of society (Cherednichenko, 2002: 59).

Advertising phenomenon

In one of her articles in the *Cinema Art* journal, V. Zvereva emphasized that rhetorical rules are more important than substantive ones in building the world of advertising. At the same time, as a rule, it presents a picture of a liberal society, where there are ideal conditions for free choice and self-realization through consumption. This is an improved image of "myself", a space in which, according to the creators of advertising, I would like to live. The world of advertising is built as an invariably positive, stable world, in which differences and tolerance for the "other" are cultivated, where instant, conflict-free solutions to problems are possible, and life itself is open and disposed towards the individual… Freedom as a value is realized in advertising mainly in the sphere of everyday life, home improvement. Therefore, she appears in the choice of clothes, food, cosmetics, entertainment, and is endowed with a special status. Here, the values of the middle class are affirmed – the main custodian, producer and consumer of the modern lifestyle: a prosperous family, harmony in relationships with oneself, the opposite sex, children, parents, friends, work colleagues. All this can and should be realized through the acquisition of new products. The achievement model operates here: buy and overcome the next milestone, buy and improve yourself and your life (Zvereva, 2004: 8).

For all that, the advertising world, of course, is regulated: addressing the target groups, such messages often place people in the framework of conditional social roles. So, if a woman in advertising is seen as a "mother" or "wife", then this role instructs her to take care of children, her husband, comfort in the house, cleanliness of the kitchen, satiety of the cat. If she is a "modern woman", then her task is to "keep up" and "cope with situations", which helps her with a variety of goods – from chewing gum and deodorant to a credit card and mobile phone. If she is presented as "just a woman", then she is required to tirelessly improve her appearance and monitor her health. In the same way, a "man" works intensively, rests in a company, thinks about the well-being of the family, social prestige, his health, attractiveness. "Small child", as a rule, it acts as an object of care and a "witness" to the naturalness and naturalness of products. "Grandmothers and grandfathers" guarantee the continuity of tradition, the transfer of experience from generation to generation, connection with the non-urban world (Zvereva, 2004: 8).

Culturologist O. Timofeeva reasonably believed that modern advertising, which is more primitive in artistic (than feature films) terms, paradoxically managed to advance much further in the use of dream work. In particular, television advertising – an unprecedented case of total mass hallucination – offers the viewer a dream reality and uses the principles of cinematic storytelling for this. Thus, advertising characters are able to undergo a lot of transformations, placed in a completely different and arbitrarily changing space-time through montage (a tiny chewing lozenge rapidly rises into the sky and explodes in a colorful fountain in which one can distinguish individual, too bright, fruits). Elements of this narrative can be highly hypertrophied and appear with no apparent connection to the main storyline (usually abstract symbols, logos of this or that company, or a sprawling picture of a product, as well as distinctly spoken aloud proper names) (Timofeeva, 2004: 25).

Based on the results of sociological research, O. Timofeeva came to the conclusion that to the question about the attitude to advertising, many tend to answer that they do not pay any attention to it and in a situation of daily intervention, as it were, let it pass them by, they simply do not take it

seriously, they treat to it as an inevitable and almost imperceptible background. Or they pass through themselves, as if through a sieve, sifting out unnecessary information. However, it is precisely this ability of human perception to filter out unnecessary information that makes it defenseless against the influence of advertising as a stream of images. At first glance, this thesis seems paradoxical. But, looking more closely, we will find that such screening occurs against the background of some "clouding of consciousness". The defense mechanism that it puts up against the shock of "truths" and images falling on a person, resembles a stupor. A clear consciousness, as it were, freezes, goes blind, dissipates, becomes absolutely permeable to external influences, maximally open... Therefore, the shocking details of commercials are often not remembered. The aggression of advertising, its inconsistency and inappropriateness in large quantities allow us to break down the resistance of healthy reflection and analysis. The commercial is a collective hallucination that we indulge in daily, many times a day. If advertising is a kind of dream, then everything should be understood in a completely opposite way. It is not advertising that exploits human feelings, but it is a person who exploits advertising in his own way, projecting his materialized sensuality onto it (Timofeeva, 2004: 27).

O. Timofeeva was convinced that advertising feels for us, instead of us and at the same time together with us. Or in other words: we feel advertising. This is a new sense organ that arose as a result of a natural mutation in the process of becoming a human viewer. Advertising objectifies the experience. Advertising is the same objective illusion, provided for everyone, but we enjoy it one by one. Our individual experience is molded into a single pattern, and it doesn't matter if it's a collective fantasy or not. The point is only that the individual itself as such is an illusion dreamed of by the collective unconscious, which is such a dream that – let's repeat this again – is watching us. The whole advertising world in its screaming absurdity is such a dream that our collective unconscious sees about us as individuals with consciousness (Timofeeva, 2004: 28).

Problems of Russian cinema: a sociological perspective

Analyzing the main trends in Russian cinema created in the 21st century, film critics and researchers A. Artyukh and D. Komm rightly noted that, thanks to state support, more than a hundred films of various genres began to be shot annually, aimed at both family and youth audiences. It would seem that such a rapid development of the industry should have been accompanied by a variety of author's ideological matrices. But exactly the opposite happens – the films of the so-called Russian mainstream are extremely similar to each other. It seems that someone has laid a general ideological scheme in the heads of their authors. For example, among films about a young hero you will not find films about angry youth, captured by the idea of freedom – neither existential, nor even sexual. There is a stream of fairy tales, infantile stories about the possibility of a miracle, which alone can shake up an inert, homeless life. It is as if the films try to suggest that it would be good to find a magic helper who can fulfill our deepest desires: to lead to a secure future, to more money, or to solve the problem with the figure that prevents career growth (Artyukh, 2008: 53).

At the same time, the difference between this kind of "management culture" and the usual bourgeois "gloss" is that it is aimed at young people. The ideal manager is always young and cheerful. Hence the predilection for fabulousness – after all, for a fairy tale, time and distance do not matter. But not all fairy tales are exploited, but only one: about Cinderella (Komm, 2008: 54). At the same time, management culture is the result of the formation of bourgeois values in Russia. This is not a subculture, not a marginalization of the mainstream culture. It conquers all spheres of life, plows up the minds of not only young, but also mature people. It is encouraged by the government, which is trying to bind society into a single system of action. It is presented as a successful life project. Cinema in this situation becomes not so much an instrument of ideology, as it was in Soviet times, when ideology was descended from above, as one of the effective technologies for planning (management) of life based on a flexible system of prohibitions and coercion, i.e. on biopolitical censorship (Artyukh, 2008: 55).

In this context, Krasnov wrote that although the space of domestic cinema is not necessarily subject to the rules of state ideology, it certainly depends on the current state of affairs and viewer demand. In this regard, commercial Russian cinema is hardly provocative or at all offensive; it is free of potential profanations and poignant social themes. And yet we have to admit that even these "soft" works are unexpectedly subject to contradictory, or rather, even paradoxical interpretations. The illusory pluralism in the interpretation of works of art is in fact dualistic, as is their function: works are either a product of consumption or an instrument of political propaganda. Perhaps we

can stop at the frame of this metanarrative, because in an ideological sense, commercial films in the Russian industry are also dualistic: they are all politicized or "consumerist" to some degree (Krasnov, 2018: 83-84).

Politics and media

In the 21st century, the general editorial vector of the *Cinema Art* journal swung quite sharply (especially after the Ukrainian events of 2014) towards the opposition to the authorities. One of the clearest evidence of this is the publication of an extremely politicized, pro-maidan article by D. Desyaterik (Desyaterik, 2014: 38-49) and similar texts.

Literary critic and TV presenter A. Arkhangelsky was convinced that the politicization of society, as well as the artistic environment, is inevitable in the new conditions. The artist will have to decide on the attitude to the basic concepts: freedom, state, power... Today, the artist has to decide for himself the question of freedom in conditions much less comfortable than five and ten years ago. But without resolving this issue, Russian culture will not move anywhere further (Arkhangelsky, 2014: 61).

Regarding the Ukrainian events of 2014 and their reflection in the Russian media, sociologist D. Dondurey wrote that the ways of formatting the semantic space on TV were: 1) control over the agenda (the topic of Ukraine has become absolutely dominant on any information platforms of the Russian Federation with a radical increase in the scale of the event being presented (the amount of time allotted for this, the size and detail of the plots, their genre diversity); 2) an almost identical circle of speakers of political television talk shows (the same 15-20 people moved from channel to channel, becoming national speakers on any detail of Ukrainian events, emphasizing their moral and ideological rejection due to the illegitimacy, nationalism and anti-Russian vector of the Kyiv authorities); 3) unambiguous interpretation of what is happening, relying on the emotional use of imperial archetypes and ignoring the economic and political-sanctions consequences of Russia's intervention in Ukraine (Dondurey, 2014: 29-31).

Of course, one can argue with the last statement of D. Dondurey, since in addition to a fairly stable group of experts defending a pro-Russian position in the conditions of the Ukrainian crisis, Ukrainian and Western journalists, experts regularly appeared on the leading channels of Russian television, expressing completely opposite political views.

Sociologist A. Borodina studied the ratings of the Ukrainian topic on Russian TV (Borodina, 2014: 107-111) and drew the attention of the journal's readers to the fact that in March 2014 news releases of state-owned TV channels for the first time in several years became the most popular programs both in Moscow and in the country as a whole (up to 25 % of the national TV audience). At the same time, such a hype around information formats was associated exclusively with the events in Ukraine and, above all (Borodina, 2014: 107).

In 2016, sociologist K. Bogoslovskaya published an article analyzing the results of group discussions with Russian TV viewers (the study was conducted in the spring of 2015, nine focus groups were held in three cities, three each in Moscow, Yaroslavl, Irkutsk, men and women aged 18-65 participated in the study) with the aim clarifying the mass perception of Russian-Ukrainian events (Bogoslovskaya, 2016: 59).

The conducted sociological analysis allowed K. Bogoslovskaya to come to the conclusion that the trust of Russian viewers in television messages is caused by their desire to return:

- from the disunity of recent years, when every man is for himself, to unity, to the values of kindness and mutual assistance;

- from individual success, which, with some effort, makes it possible to earn money for a car-apartment-cottage, but gives little to the soul, to that "general" that continues the work of fathers and grandfathers;

- from the feeling of "second-class" Russia to its primacy, to the increase of its wealth; it is based on a deep sense of Russian geographical scale and immensity (Bogoslovskaya, 2016: 66).

At the same time, K. Bogoslovskaya emphasized that her research over the past ten to fifteen years has shown a huge demand from the population for national ideals, an integral ideology and patriotism (Bogoslovskaya, 2016: 68).

As for the assessment of the mass Russian audience of Ukrainian events, focus group surveys showed that there was a great similarity with the political position expressed on Russian federal channels (Bogoslovskaya, 2016: 66-67).

K. Bogoslovskaya was sure that in Russia the success of television influence on the majority of the population is explained by the fact that viewers experience a feeling of insecurity and they

have a feeling that they have been "attacked" by an alien ideology. Hence follows the desire to hide in a "powerful state" (Bogoslovskaya, 2016: 68).

Assessing the same political events in the socio-cultural context, A. Arkhangelsky wrote that after the events on the Maidan, "the Russian system of propaganda through the media in a short time created a kind of third reality. To get into it, you don't even need to turn on your imagination: just turn on the TV, "although "the advent of the Internet and, as a result, social networks... seemed to forever solve the problem of scarcity and accessibility of information" (Arkhangelsky, 2016: 113).

Unfortunately, further in his article, A. Arkhangelsky presented this media "third reality" in an extremely simplified, if not primitive way, as a "hermetic, self-sufficient, stable quasi-system of ideas" (Arkhangelsky, 2016: 114).

A. Arkhangelsky believed that the media "third reality" turned out to be so attractive to the majority of the population, as it returns the mass audience "to a comfortable (infantile) state", when in order to have a "whole" and, most importantly, a simplified picture of the world, a person ready to sacrifice reality. Official propaganda offers a world in which there is no need to bear individual responsibility, to establish difficult contact with the world, but, on the contrary, to put up barriers to explain everything. A person entrusts personal freedom to the state – in return, receiving the illusion of his absolute rightness (Arkhangelsky, 2016: 115-116).

In our opinion, in this case, A. Arkhangelsky used the manipulative technique of the "default figure" tested for centuries, pulling Russia out of the global political context and attributing the phenomenon of the "third reality" exclusively to Russian media, while modern mass media have no boundaries, and the necessary power A "third reality" is easily created in any country on our planet, including such "strongholds of democracy" so beloved by liberals as the United States and the European Union. The subsequent confrontational political events that unfolded in 2022 once again clearly proved this (although there was a huge amount of evidence for this both in the 20th century and in the first two decades of the 21st century).

Phenomenon of the Internet and Cyberspace

In connection with the massive arrival of the Internet in Russia in the 21st century, the *Cinema Art* journal began to regularly publish theoretical articles on this phenomenon.

Back in 2002, D. Golynko-Wolfson (1969–2023) was concerned that the authoritarian dominance of telecommunications undermines and invisibly abolishes the garbage factor, the factor of an insurmountable superficial barrier that hinders and hinders communicative exchange... The communicative space, cluttered with compressed information garbage, its strata and deposits, turns into dump of garbage informational enzymes... The ultra-fast movement of information stocks along communicative trajectories disables, loosens the mechanisms of filtering, selecting and screening out garbage. As a result, unrejected masses of information rush about and collide in the communicative field, leveling each other, losing the indicators of a coherent, full-fledged system of knowledge. Settling, condensation of waste recyclables, residual "trinkets" and "rattles" of information, useless "antiques" transform the modern communicative space into a blurred zone of absolute indistinguishability, whose vague outlines and constantly vibrating contours can be designated with a pun "trash-civilization" tag. Modern trash civilization involves both the glorification of garbage as an unaccountable environment for bioenergetic freedom, and its denigration, its presentation in the form of a vitally dangerous, negative matter (Golynko-Wolfson, 2002: 87-88).

Ten years later, D. Golynko-Wolfson turned to another acute Internet topic: demotivation and memes, proving that demotivators are combined into thematic groups depending on their ideological and content orientation: social, environmental, political, lyrical and directly humorous... Demotivators and other Internet memes, due to their linguistic nature, are extremely tied to the local socio-political context in which they are produced... Internet memes are no longer amusing cartoons or caricatured responses to reality. They claim to acquire a new role strategy, namely, to become a means not only of documenting, but also of eradicating social problems and shortcomings... Today, Internet memes and political demotivators express new ethical attitudes and aesthetic trends that shape the "art of protest" and its socio-political trajectories. Internet memes allow the masses of users (united by common protest impulses) to stand up for the assertion of their own political truth on the basis of grassroots democracy and network interaction, as well as indulge in grassroots (and sometimes avant-garde) artistic practices for the sake of comprehensive social reform (Golynko-Wolfson, 2012: 92 -93, 97).

At the same time, despite all the "garbage" and "demotivational" problems, the Internet in the 21st century has already covered about five billion people on the planet and continues to increase its audience every year.

Meanwhile, V. Bokser reasonably noted that in the 21st century, the intensive development of the Internet, including social networks, gave rise to an unfounded conviction that in the omnipotence and invincibility of Facebook and Twitter, and network technologies themselves were presented as an irreversible and universal antidote against the control of social processes and socially significant information by authoritarian and semi-authoritarian regimes. There was a conviction that in the fight for minds such an outdated brainwashing tool as television is hopelessly inferior to the Internet and social networks. Let fake pictures "for grandmothers" be shown on the box, but genuine witnesses with smartphones will most likely be at the scene of any events. The true picture will immediately spread across Facebook, and the entire Internet audience will know how it really was. And having learned, he will draw appropriate, progressive conclusions. All that remains is to be patient (not long at all!) when the TV audience remains in the clear minority (Bokser, 2015: 74).

One of such premature and idealized approaches to the role of media (including the Internet) in society can be found in the article by A. Kachkaeva, who in 2013 argued that when tablet computers fall into the hands of billions of children on Earth, working with them will gradually completely change approach to understanding the world. Thus, digital technologies not only contribute to the development of self-learning, but also help to form the skill of multitasking, stimulate self-expression, and transform the very principles of human behavior in the modern world... ... It is already obvious to everyone that networks have a new power. They are able to connect two worlds, two traditional and new forms of communication, although this connection relies on the already established practice of interaction and complementarity of the two models of communication. But the main thing that is worth keeping in mind is that it is social media – new communication channels – that are gradually becoming the main drivers of change (Kachkaeva, 2013: 94-95).

However, V. Bokser made very convincing arguments that the above "optimistic" theses are nothing more than a collection of myths:

Myth one: the Internet and social networks contribute to the promotion of pro-modernization values and accelerate the processes of globalization. In fact, the entire history of mankind teaches that any achievement of progress is used for anti-modernization purposes as successfully as it is for modernization.

Myth two: The Internet as such, and especially social networks, are effective tools for consolidating public opinion. They contribute to the integration of views through the unimpeded and instant dissemination of truthful, uncensored information. [Although in fact] the purpose of networks is not so much to promote the integration/consolidation of the views of a significant part of the society, but to be able to differentiate on similar grounds with the subsequent "gluing" of relatively homogeneous virtual communities.

Myth three: The Internet and social networks provide unlimited freedom to choose sources of information, which means that citizens will be inclined to take advantage of this advantage and their choice will be more rational and unbiased. In fact, this corny contradicts the laws of marketing, psychophysiological patterns of perception and information theory (Bokser, 2015: 74-75).

Thus, television in the 21st century (especially in Russian conditions) as a whole retains its influence on the mass audience (and on the synchronization of public opinion), including through the broadcast of its programs on the Internet.

A theoretical article by film critic E. Maisel was devoted to one of the notable phenomena of the Internet of the 21st century – LiveJournal (LJ).

E. Maisel began his analysis of this phenomenon with the paradoxical thesis that LiveJournal in the era of its rise almost resembled communist space. Indeed, based on the definition of communism as a socio-economic formation based on public ownership of the means of production, without division into social classes, without money and implementing the principle "from each according to his ability to each according to his needs", it is hard not to notice that LiveJournal was just such a place. A place that its inhabitants jointly and voluntarily built, without receiving any other dividends for this, except for the pleasure of the results of their work and the opportunity to use them in the future. With one, we repeat, a tiny exception – all this wealth (texts, images,

archives, communication links, etc.) remained, nevertheless, in private ownership. This was noted in the User Agreement that each user signed when registering (Maisel, 2009: 137).

As in other social networks, in LiveJournal a completely new, unique type of Russian person was born and grew up – a "blogger"... Is a unit of the information (and "post-information") society, the recipient and transmitter (distributor) of "actual information", he the very receiver who is at the same time a transmitter... The mobilization component is also respected — since a popular blogger is in no way inferior to a public leader in terms of his ability to mobilize his audience (thereby brilliantly illustrating the deep crisis of the institution of representative democracy in the society of the spectacle) (Maisel, 2009: 141). But further, the more the ideal signs of an ideal media are realized in LiveJournal (bloggers are decentralized, uncontrolled, mobile, etc.), the more obvious is the dominance of affect over meaning in it, and with it the rightness of Baudrillard, long before any Internet, insisted that the media were destroying rather than developing communication (Maisel, 2009: 142).

Although in the end, LiveJournal soon gave way as a result of stiff competition to other social networks, similar trends can be noted in any of them, and the initial optimistic and idealistic interpretations of social networks proved illusory, and the social networks themselves have largely turned into spaces of harsh political confrontation, fakes and network garbage.

In 2021, E. Maisel turned to an even more vibrant and influential Internet phenomenon: YouTube. Here, E. Maisel, in our opinion, quite reasonably noted that over the past quarter century the Internet has changed too, and quite a lot. From a space of scientists, geeks and freelance artists, from an environment full of creativity, hope and enthusiasm to assert the independence of cyberspace from state control... The Internet has gradually transformed into a sphere managed by managers, into a global – regulated, commercialized and mostly translucent – extension of the offline... Like Facebook, YouTube, once a fashion startup for the university public, has become the actual embodiment of this new, police (legal) commercial model of the Internet, which has gone from primary anarchism to a society of control, and now from a society of control to an increasingly confident biopolitics, personalizing news, advertisements and films for each user. Having started out as a youth platform for publishing and promoting music videos and home videos, today YouTube is not just one of the most intense centers of global digitization, but also a media outlet that competes with television with confidence (Maisel, 2021: 27).

One cannot but agree with E. Maisel when he writes that on YouTube the famous passivity of the moviegoer, the scopophile and the voyeur, the pervert, immobilized in a darkened cinema hall, has also undergone corrections. In the YouTube cinema, we can stop watching at any moment, rewind the movie, play it any number of times at any minute, finally, we can download the video file and subject it to our own manipulations and use in order to produce our own movie. From a spectator, we turn almost into a co-author, into a VJ, the degree of our inevitable active involvement is much higher than in a traditional film screening (Meisel, 2021: 29).

At the same time, it seems premature to us to believe (as film critics S. Taroshchina, 2020: 13-21 and K. Tarakhanov, 2018: 313, for example, believe) that by the beginning of the 2020s, the Internet had finally defeated television, since there together a lot of money goes with advertising, and there Internet platforms produce the most talked about films, including "new documentaries". In fact, television in Russia has so far lost popularity only among a relatively small segment of the advanced (mainly youth) audience, and in general it still surpasses the Internet in its influence.

At the same time, with all the advantages and disadvantages of the Internet, one can agree with the opinion of film critic and culturologist K. Razlogov (1946–2021) that adherents of mass communications and information high-speed roads make the world space even more multifaceted, creating a technological basis for the formation of cultural communities of the most diverse types: from continental and national to regional, socio-demographic, sexual and translocal (Razlogov, 2006: 60).

Film critic and researcher A. Artyukh devoted one of her theoretical studies to the problem of cyberspace, emphasizing that the idea of cyberspace destroys the dichotomy of cybernetic technology and the human sphere, since each computer exists in consensus with the nervous system of its user. Cyberspace is both pictures on a screen and a nervous system directly connected to a computer network; this is a sign of the total triumph of technology: deeply intimate, thanks to biotechnological implants, existing not outside, but inside the body and brain... The transuniversal existence of cyberspace expands, liberates consciousness like drugs. It provides the possibility of

multivillage, hyper-dimensions, an enchanting look at things from different points of view (Artyukh, 2002: 53).

Further, A. Artyukh, in our opinion, quite reasonably wrote that limiting the fantastic idea of cyberspace with the concept of a "global information network", users are trying to master the newly discovered "unknown lands" using the most advanced principles of colonial policy. The computer screen turns into a kind of mirror reflection of the society of late capitalism with its new digital economy, net-politics... For users, cyberspace is not a world of dreams, but a place for creating fandoms and a mirror of the society that masters it... The user position is an alternative to the romantic myth of the information age, the myth of freedom of information, which owes much to the first hackers, who were called collective dreamers of a universal computer utopia... The shamanic position is based on fundamentally different laws. Shamanism is alien to the idea of the limits of knowledge; it was the belief in its infinity that contributed to the search for knowledge in divine revelations, ecstatic visions, and dreams. The idea of cyberspace as an electronic hallucination organically fit into the mysterious spheres, possibly hiding secret knowledge (Artyukh, 2003: 91-92).

In this context, A. Artyukh wrote that the cinematography of technomisticism responds precisely to digital esotericism. Here the directors work using motifs and matrices of various mythologies, constructing a certain universal mythical image of the modern high-tech world. This construction is accompanied by a search for ways to update the mythopoetic language, as well as a new edition of the concept of "mystical experience", which is now interpreted as a kind of technological experience. The 1960s and 1970s were also accompanied by an explosion of mystical cinema in Europe and the United States, but modern film technology focuses on other ways of visionary based on new technologies. Unlike the previous generation of cinematic mystics, who sought the possibility of reality through occult methods and rituals based on the triad soul-nature-cosmos, modern technomysts build their visionary experience on another triad: psycho-bio-techno, which fits into the posthumanist or cyborgian paradigm (Artyukh, 2003: 94).

4. Conclusion

The authors of sociological articles in *Cinema Art* journal have managed to identify the main trends characteristic of the 21st century through a thorough analysis of the film process:

- the system of state support for film production in Russia began to have a negative impact on the situation with film distribution: the Ministry of Culture's financing of only the end result – film production – was reduced to a control and regulatory process, to the implementation of an economic function in the interests of a narrow circle of film producers, who make money from (almost) gratuitous state financial support in the film production process; producers do not care at all about the artistic quality or the distribution fate of the films;

- the Russian media's reliance on sensationalism, scandals, crime, vulgarity, etc. (in the pursuit of audience ratings) is palpable;

- a content analysis of stories from highly-rated media formats allows us to identify the following system of content attitudes for the perception of media texts: the danger and aggressiveness of the surrounding world; the need to live for today; the sphere of a person's private life becomes a material that can arouse enormous interest in the mass audience, etc;

- at the same time, the demand of a significant part of the mass audience for the producers of media texts is different: show us society in such a way that we would like to live in it;

- Russia (almost) does not have an artistically trained audience, so entertainment media texts predominate;

- the media not only inform, educate, and entertain; the media are a powerful tool for shaping millions of people's tastes, social samples, patterns, feelings, attitudes, ideology, and so on, and ultimately, national consciousness;

- the majority of Russian television viewers today make up approximately two-thirds of the urban population and unite older, less educated groups (this is the most numerous and permanent audience, dependent on television in terms of information, values, ideology) and relatively younger contingents, peripheral in the volume and nature of resources, in the type of orientations. They are characterized by a relatively low level of education, a small amount of their own financial resources, because of the dependence on more accessible and cheaper television;

- against this background there is an increase in the volume and projects of television series production, including Russian online platforms; this production is largely subject to the following

stereotypes: characters' feelings are presented in close-up, without half-tones; key scenes contain suspense; the intrigue is tense and based on fairy-folklore stories; socio-cultural and historical, patriotic significance of the theme;

- Russian viewers' trust in these kinds of media texts is caused by their desire to return: from the disunity of recent years to unity, to the values of kindness and mutual assistance; from individual success to that "common" that continues the work of fathers and grandfathers; from the feeling of Russia's "second-rate" to its paramountcy, to the multiplication of its wealth;

- against this background, the Internet has significantly transformed the media: a substantial segment of the youth audience has formed, which (almost) has no contact with television, but is in the field of social networks and other products of modern information technology; the most active representatives of this audience become the authors of media texts, many of which, being very successful, attract advertisers.

5. Acknowledgments

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Children's Magazines in the Media Education System (Content Audit)

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Abstract

The article is devoted to the problem of involving children of preschool and primary school age in the sphere of media education. How does the consumption of media content affect the formation of a reading culture and the related interest of 7-12 year old children in knowledge? This aspect, in our opinion, requires careful study and reflection. In the existing studies of media preferences of the new audience, as a rule, the focus is on the age segment from 12 to 20 years and older. The peculiarities of content consumption by younger children remain practically unexplored, while practice shows that "immersion" in the media environment and contact with gadgets in a child begins much earlier – even at an unconscious age, that is, from one and a half years.

Particular attention in this article is paid to such a resource of media education as children's magazines that offer new, entertaining, popular science content and a special digital reading model. This article presents the results of a study whose purpose was to determine the key characteristics of the functioning of popular science magazines for children in the digital environment, taking into account the changed practices of media education and media consumption.

Keywords: media education, media consumption, children's magazine, new audience, popular science content.

1. Introduction

Psychologists say that the computer has a positive effect on children, captivating them with the novelty of the process of mastering technical skills, helps them learn, develops imagination, attention, and memory. "A new race is entering the scene – digital natives, whom hi-tech has surrounded since infancy," says E.I. Petrova, an American psychiatrist, professor at the University of Los Angeles, director of the Gary Small Research Center on Aging (Petrova, 2013). This statement does not contradict the point of view of the famous Soviet scientist L.S. Vygotsky on the problems of the cultural development of the child: "In the process of its development, the child learns not only the content of cultural experience, but the methods and forms of cultural behavior, cultural ways of thinking. In the development of the child's behavior, therefore, two main lines must be distinguished. One is the line of natural development of behavior, closely connected with the processes of general organic growth and maturation of the child. The other is the line of cultural improvement of psychological functions, the development of new ways of thinking, the mastery of cultural means of behavior" (Vygotsky, 2005). The resource for the formation of culture, including readership, is children's digital magazines that offer new, entertaining for the child, popular science content and a special reading model. Numerous studies prove a direct connection between the success of a child's personality development and the volume and

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topics of reading. There are two types of reading: reading as work and creativity (Asmus, 1968) and reading as recreation. Reading a digital popular science magazine is, of course, labor and creativity, since an electronic magazine includes content, video, and a variety of multimedia technologies that attract children. The game component of multimedia texts, according to culturologists, is one of the ways to draw attention to content. Today, many children's popular science magazines are published in Russia with essays on history, travel, nature, art, successfully combining playful and educational materials. Through reading essays, children perceive the matrices of the cultural code, folk traditions. An important aspect of the popular science discourse of children's magazines is educational content, the formation of interest in gaining knowledge.

The study of children's digital popular science magazines is closely related to the development of criteria for differentiating their media educational potential, which necessitates the acquisition and analysis of empirical data on the functioning of this segment of online journalism in the aspect of information preparation of the children's audience for life in modern society.

2. Materials and methods

The problems of media literacy education are reflected in the works of A. Fedorov, who is a forward among researchers of this topic. In connection with the emergence and penetration of effective digital technologies into all areas of communication, the semiotic basis of the media text has changed, an integral textual continuum has arisen, the complex perceptual nature of which requires detailed study using appropriate identification methods. This is exactly what was reflected in the approaches of Umberto Eco and Cary Bazalgette "based on such key concepts of media studies as *media agencies, media / media texts categories, media technologies, media languages, media representations* and *media audiences*, since all these concepts are directly related to ideological, market and structural-content analysis aspects of media works" (Fedorov, 2021).

When solving the problems of media education, it is necessary to consider aspects of analytical practice as a priority. A positive result can be achieved only by giving priority to the "analysis of language, expressive means of cinema, radio, press, photography and television" (Fedorov, 2009).

An important area of research is media consumption. Existing studies of the characteristics of media consumption of the younger generation focus mainly on youth and adolescent audiences. The general topical problem of media consumption as a routine social practice in Russia is presented in the study by A.A. Komarova (Komarova, 2018). One of the latest research is a scientific project led by D.V. Dunas. The main results are reflected in the collective monograph of young scientists (Dunas, 2021). The authors come to a very important conclusion that social networks today have become a medium for self-expression, self-identification, self-realization, self-development - everything that a person immersed in society could achieve in real life under conditions of group communication.

Popular science children's magazines do not use the potential of the digital environment to interact with the audience and are still focused more on the release of paper versions of publications. Long-term observations of the content of children's publications made it possible to formulate just such a hypothesis.

Two stages of the study have been developed. The first stage consisted in the formation of a sample of publications. We relied on several criteria in the selection of empirical material. The logic was as follows:

- the children's edition should contain mainly educational content;
- media in any years became the winner or laureate of the All-Russian Children's Press Festival *Magic Word* or has other awards, noted by professional organizations;
- we reviewed a selection of publications *For Children and Teenagers* as part of the Russian Post subscription campaign, in which the search area was then narrowed down by the tags *For Children and Science*. In parallel, during the monitoring, the top *Popular science publications* was used.

Thus, in general, 21 children's publications were selected for further analysis: *Young naturalist, Quantik, Class magazine, Chitayka, Young erudite, Luchik, Ponimashka, Think, Our Philippok, Copernicus Snail, Cherdobryak, Siberian, Schrödinger's Cat, Svirel, Azure, Flute, Children's Encyclopedia, Klepa, World of Technology for Children, Young Technician* and an appendix to the magazine *Why?*.

At the second stage, we audited the websites of children's publications, as well as their pages on social networks, according to a certain algorithm. Data coding made it possible to convert indicators into a matrix. The audit parameters are divided into three blocks: concept, audience, content. In the

concept section: the name of the journal, the address of the website and communities of the publication in social networks, site evaluation – landing/business card or full-fledged media, specialization, concept or mission of the publication (is it possible to distinguish a clear mission, difference from competitors, benefit for readers), heading, description of accounts in social networks in the profile – whether the mission and the main idea are the same on all sites. Block audience: identification of the target audience by the editors, age of the audience, data on the audience composition according to *Pepper. Ninja* (if the community on *VKontakte* has more than 1 thousand subscribers), the number of subscribers in social networks (*VKontakte*, *Odnoklassniki*, *Telegram*), traffic estimation using Similarweb tools and https://a.pr-cy.ru/. Section content: description and evaluation of content on the site and in social networks, achievements, educational projects.

At the third stage, we analyzed and interpreted the obtained data.

3. Discussion

Buck Meredith writes about the origin and development of children's media culture. The researcher attributes its appearance to the era when the Christmas editions of Boy's Own Paper began to include supplements in 1881 – pages with paper toys that boys could cut out and fold. These toys had various optical effects. Such kaleidoscopes, stereoscopes, the author calls the "new media" of that time. They caused the same anxiety in parents as they do about the addiction of modern children to the TV screen or tablet (Meredith, 2020; Steensen, 2021).

Today, concerns are raised not only by dependence on gadgets, but also by the Internet environment, which affects the development of children's media culture. Alexander Monea talks about children accessing obscene content and content deemed harmful to minors. Society is responding to this with the adoption of child protection laws, the requirement to install online filters in schools and libraries (Monea, Blue, 2022). But to what extent can the problem be considered solved? American children's TV researchers note that violence in prime-time children's television has not changed in any meaningful way in the last twenty years (Martins, Riddle, 2022). Another concern is associated with online games that cause negative consequences – aggressive behavior, depression and health complaints (Hjermitslev, 2019; Wright, Wachs, 2022;).

In recent years, foreign researchers are increasingly talking about the participation of the children's audience in the creation of digital media products, with the help of which the younger generation will improve their media literacy and develop media culture. For example, young children can and should even be involved in collaborative app development (Abbas et all, 2018). Scientists have begun to realize that adults can no longer make decisions about technology needs and the needs of children without the participation of children.

The authors of the article "Digital Design With Children in Mind" go further and continue to develop the thesis about the role of the joint creativity of a child and an adult at the design stage of any project. This also has an impact on the design of digital products, which will be clearly focused on the needs of children, as well as allow potential risks to be anticipated and reacted to them reflexively (Chelvachandran, Michael, 2022). All this scientists call the concept of responsible innovation. The need to introduce such a concept is indicated, for example, by a study by a group of experts who questioned that children's "educational" applications have educational value (Molek-Kozakowska, 2017; Meyer et.all, 2021).

The digital environment as an educational space is increasingly becoming the object of research. For example, Asimina Vasalou wrote about digital games that contribute to the primary education of children (Vasalou, 2022). Ioli Campos tested 50 children and explored the games that can be hosted on digital platforms to expand children's news literacy education (Campos, 2021). And digital social robots operating in a sensory environment can even provide therapy to autistic children (McBride, 2020). The social media landscape that is being used to distribute educational content has been explored by John A. Bateman. He studied the nature of "digital media" in terms of semiotics (Bateman, 2021). The influence of social networks on adolescents was considered by a group of researchers, who came to the conclusion that the digital environment with visual images and media are becoming an important source of adolescent socialization (Devos, 2021).

Concepts for children's magazines. The specialization of children's educational publications from the sample, based on how they identify themselves on websites, can be divided into:

- popular science magazines – 38 % of children's magazines (8 media). Of these, 3 journals are ecological and specialize in nature, 1 defines itself as historical, about science and technology – 2, popular science bookazine – 1;

– news digest – 1 magazine;

– literary magazine/almanac, including publications of a creative orientation – 5;

– universal journal – 1;

- the niche or specialization of the publication in 6 media is not indicated (28 %, magazines call themselves "entertaining", "informative", "for the curious").

Summarizing the results, we can conclude that educational publications for children are divided into universal and specialized, that is, thematic, among which, in turn, are popular science (environmental, historical, technical) and literary (creative). Only one media (*Think* magazine) has defined itself as bookazine, a symbiosis of book and magazine, but this term can also be applied to some other children's publications (for example, *Copernicus the Smail*, *Children's Encyclopedia*). They combine an interesting visual, photographic material, an easy-to-read layout and content that does not lose relevance for a long time – these are such peculiar illustrated books.

As a rule, websites of children's publications have a section "Our story" ("About us", "About the project", "About the magazine", "About the publications" and other variations), which contains the history of the development of the publication, indicates important milestones, tells about the conceptual features of the journal. Usually this block is in a prominent place and attracts the attention of those who want to get additional information about the media. Such sections were found in 14 journals, and none were found in 7. Approximately a third of the publications from the sample (6 media) publish on the front page, literally in one paragraph, up-to-date information about the everyday life of the journal - formulates conceptual features (type of journal, what it is about, what topics the content is devoted to), reader portrait (for whom), sometimes competitive advantages are listed.

In rare exceptions, edition data is placed in such a way that it is generally difficult to find it. For example, on the site of the magazine *Our Filippok* all the headings and sections of the site are in the basement – it is very inconvenient to search for them. We find information about media only in the section "For Parents". In addition, the concept of the publication has not been formulated anywhere.

The magazine *Young Erudite* does not have its own standalone platform or community in social networks, and scarce information about the publication can be found on the website of the publishing house Lev in the Journals section. On the same resource there is a link to a group on VKontakte, but the content in the community is generally devoted to the products of the publishing house, and is not focused on the materials of the Young Erudite.

We return to the description of the concept of children's media. Our audit showed that most of the information does not contain any specific characteristics of the journals and the site in terms of content, editorial principles, audience. For example, the relevance and entertaining, accessible form of publications are often mentioned, the goal is to cultivate love for the Motherland and nature, competitions, communication with the audience, crossword puzzles, a balance between cognitive and developmental information, answers to questions from readers, and so on. All this is not a competitive advantage today, neither in traditional media, nor especially on digital platforms. Let's illustrate the statements with random excerpts from the descriptions of the magazines:

- Before you is a monthly magazine for inquisitive schoolchildren *Quantik*. The journal is dedicated to entertaining questions and problems in mathematics, linguistics, physics and other natural sciences. You will learn a lot of interesting things about the world around you! (*Quantik*);

- The path to the fascinating world of books for your children (*Chitayka*);

- The materials and tasks of the magazine develop curiosity, intuition, imaginative thinking of the child, and most importantly, unite the family for reading and fascinating study of the world. *Luchik* is a meta-subject magazine that enables schoolchildren to learn in a new way! The magazine interestingly talks about literature and art, physics and mathematics, history and geography (*Luchik*);

- The magazine contains popular educational materials on various aspects of natural science and ecology, focused on the curricula of schools, as well as literary and artistic works - stories, novels (*Svirel*);

– Each issue of the *Class magazine* contains the most relevant information for children: from cartoons, computer games and children's films to scientific discoveries, sports, technology (*Class magazine*).

We found only one publication whose website specifically talks about the digital resource and its features, and not about the paper version of the media – this is *Ponimashka* magazine. We have retained the spelling and punctuation of the authors, but we emphasize that carelessness in the

design of thoughts as a whole reduces confidence in the publication and its promises to prepare the reader for school.

In 5 out of 21 magazines, there is still a detuning from competitors. The main page of the site of the magazine *Think* lists the benefits for users: benefits and pleasure, the best authors, great artists and designers. The editors especially highlight the concept of STEM, which it deciphers for readers as follows: Science, Technology, Engineering, Mathematics. But in fact, the features of the STEM approach are not disclosed in any way in the presentation part. Nevertheless, the Think magazine even presents a strategy for promoting its media product. The editorial publishes for parents (potential subscribers and people who influence the child's mediation) the key advantages of the publication: alternative (the magazine is supposedly able to "pull the child out of gadgets and empty meaningless vigil in social networks"), multi-subject (the editorial office promises to satisfy the request for "to make it interesting for a teenager to immerse himself in physics, chemistry, biology, mathematics, geography and other school disciplines"), search and cognition ("Do you want to show him that his knowledge is not limited to the school curriculum?"), reliability (the editors say that "scientists, teachers, journalists who popularize science write for the magazine, and experienced editors make the texts understandable and interesting"), the quality of design and graphics ("printing is many times greater than the possibilities of illustrations from the Internet"), recognition ("the magazine is read all over Russia and in 16 other countries of the world").

The *World of Technology for Children* magazine focused on the patriotic education of the younger generation and introducing children to the fascinating world of science and technology, formulates five reasons to subscribe.

The concept of the *Cherdobryak* magazine is clearly and in detail built. The editors explain their vision of why children's magazines are needed, why such a name, who drew the logo, how *Cherdobryak* differs from other magazines, what texts are included in the publication.

Finally, Schrödinger's Cat focuses on the man of science and science.

Further, our audit showed that for 76.2 % (16) of publications, the site is a landing page, a business card, and is a representation of paper media on the Internet. Almost everything on such business cards is designed to attract people to the subscription campaign of the Russian Post. Sometimes one gets the feeling that the main function of the sites is archival, because for the most part archives of individual issues (in pdf) and texts are placed there as demonstrative materials, there is little or no actual journalistic content. In 23.8 % (5) sites are "full-fledged" media, content is updated regularly, editorial offices try to build communications with readers, establish feedback, use UGC content.

Rubricating. The rubricating as a whole is subject to the general logic and themes of the journals, the headings on the websites partially coincide with the heading system in paper versions. The minimum number of headings in journals is 6-7, more often - more than 10.

They have simple names, are easy to remember, but at the same time, we can say that some recognizable sections that can attract the attention of a new audience are absent with rare exceptions. As an example, let's imagine the headings in the *Ponimashka* magazine: Logic, Counting, Speech, Reading, Motor skills, Master classes, Facts, Psychology, Health.

Social networks. The audit showed that a third of the analyzed publications (33 %) do not have communities in social networks, although today the development and strengthening of communication with the community, a loyal audience is an integral part of the work of any editorial office, both adult and children's media. With social networks, the rest of the magazines are also ambiguous – many publics are abandoned, the content is not updated. For example, the last entry in the VK community *Copernicus Snails* was made in 2019, since January 2022 the content in the social networks of the magazine *Young Technician* has not been updated, the last post with the announcement of the *World of Technology for Children* was released on March 12, 2022, rarely – 1-2 times a month – posts *Class magazine*. The *Klepa* magazine on VKontakte is not presented in the form of a community, but is registered as a personal account, which makes it somewhat difficult to interact with readers (there are no options that public registration gives). There are no posts with materials on the wall, some congratulations are posted and it is impossible to understand what the editors want to say. The magazine *Our Philippok* also operates in the same network. The regular content in the public edition consists of a post with an image of the magazine page, which is sometimes accompanied by text. Sometimes pdf versions of journal issues are posted. And most importantly, comments are disabled.

The most common platform for children's magazines is *VKontakte* (communities in this network are run by 15 media), 4 publications have further Telegram, 2 magazines are represented in *Odnoklassniki*.

In general, we can conclude that the description of magazines in social networks corresponds to what is indicated on the websites of magazines. However, there are no details about how the publication sees the reader in this social network, what communication format it prefers, whether it expects user-generated content and in what form.

Of all the children's publications we analyzed, we can distinguish 6 whose social networks are productive, there is a regular posting of materials, there is interaction with the audience, as of the end of July 2022.

Quantik is a very active public on *VKontakte*, the content is diverse – announcements, puzzles, contests, videos with experiments, audio recordings of a meeting of a radio club. Several threads in the "Discussions" section, the most active discussion with over 300 comments in the "Ask Us" thread. Community monetization occurs through the sale of related products. The magazine's Telegram channel is also active and has 1370 subscribers around it.

Ponimashka develops media pages in *VKontakte*, *Yandex.Zen*, *Telegram* and *YouTube*. 14 thousand subscribers have subscribed to the video blog, the editors have launched the series. The content on social networks is chosen mainly to be engaging - these are contests, puzzles, videos, "question-answer".

Think is most active on *VKontakte*. The community publishes engaging formats: tests and quizzes, contests, videos. There are links to the archive of the magazine on the site and posts-announcements of issues that have already become traditional for many children's magazines. Readers leave comments on posts, but the editors do not respond to messages, so subscribers communicate with each other. The content in Telegram duplicates the content of posts in VKontakte.

Cherdobryak – the editors concentrated their efforts on the public only in one network (*VKontakte*). There are 15 topics for discussion on the forum, 55 videos are posted in the community, there are reactions from the audience - likes, comments. The content for the most part consists of puzzles, contests, announcements.

Schrödinger's Cat develops the community on *VKontakte*. Today, more than 50 thousand people have subscribed to the publication. The frequency of posting is at least once a day. The content has a nice visual component, it is diverse – from photos with short texts to podcasts and forums. Lots of views and comments from readers.

Sibiryachok – VK-community is regularly updated due to announcements of releases and events. In addition, 41 photo albums have been collected, 8 videos have been uploaded. Quizzes are held – the winners are then invited to the editorial office. User-generated content is concise – mostly thanks from quiz winners.

In terms of the number of subscribers on *VKontakte,* the *Luchik* magazine is the leader – more than 60 thousand users are members of the community, as of the end of July 2022. The *Copernicus Snail media* has the smallest audience. The leader in *Telegram* – *Schrödinger's Cat* (more than 2 thousand subscribers), is taking the first steps towards a large community – *Ponimashka* (about 500 people are subscribed to the *Telegram* channel).

4. Results

In the course of the audit, we looked at how editorial boards represent their readers themselves. On the sites of publications, in the presentation part, as a rule, the age of the audience is indicated and some qualitative characteristics of the readers are given with an emphasis on the interests of the child (*Young Technician*: a children's and youth audience that is interested in inventions and which itself is engaged in inventions). The audience is formulated as widely as possible in the journal *Young Naturalist* (adults and children). Most often, the age segment of readers "6+" (6 media) appears in publications, but a wide range is also often indicated, for example, 7-14 years old, 5-12 years old, 6-12 years old, 6-14 years old. Probably, the interests of children at 6 and teenagers at 14 are fundamentally different, but the editors somehow manage to combine these groups within one publication.

Descriptions of the target audience are often publicistic, there is often a mention that the media will be of interest to both children and parents. For example, The *Young Naturalist* speaks of its reader in the following way: *Young naturalist* is not an age concept, it can be not only a child

or a young person. The young in the phrase *Young naturalist* is by no means a tribute to tender age, but a synonym for courage, freshness of feelings, the ability to be surprised, creative burning, inspiration, and these qualities can be in a person at any stage of his life. It is no coincidence that among my readers are people of all ages: from elementary school students to gray-haired pensioners. There are no words, the reader of the *Young Naturalist* is a special person.

The most professional audience is represented on the site of the magazine *Think*. Here you can find a media kit with a description of the "12+" audience. Media readers are modern families with children who are interested in science and technology, lead an active image life, travel, attend cultural events. Parents with an active life position are maximally involved in the education of their children – they are not limited to the school curriculum. According to the media kit, the main audience is people aged 35-44 (65 %), most of the readers live in St. Petersburg (62 %).

We analyzed the community metrics of magazines on *VKontakte* using the *Pepper Ninja* tool. It provides audience data for communities with over 1,000 subscribers. The results show that the main audience of publics is people aged 35-45, most likely, these are parents, the pedagogical community. Readers under 18 are a minority. *Schrödinger's Cat* stands out from the general picture – the youth audience is mainly concentrated here, although there are also few users under 18 (6 %): 17 % of readers are aged 21-24, 16 % are 18-21 years old.

Engagement Ratio (ER) for *Pepper Ninja*: the highest among those analyzed by *Luchik* media (5.21 % and 60,000 subscribers). The second place is taken by *Class Magazine* (1.44 % and 12696 people). Then *Quantik* (0.07 % and 15025 people) and *Schrödinger's Cat* (0.06 % and 51425 people).

ER generally shows effective reach and how good the content is in terms of the audience (from subscribers to casual page visitors). It will be individual for each account, however, if we summarize all available statistics, then 15-20 % ER is considered normal for pages with an audience of up to 1 thousand subscribers, but then as the follower base grows, the indicators will fall. 7 % is good for a group of up to 50 thousand people, 5 % for a group of up to 100 thousand, 3 % for an account of 100 thousand or more. Thus, we see that the engagement rates for children's publications are low. Editorial offices need to think about problem areas – either change something in the quality and format of content, or in the system for attracting users, cheating "live" subscribers. The main work in any case is focused on content: interesting topics, increasing engagement through infographics, interactive polls and other forms of stimulating the audience, presentation style, videos and photos, and so on.

With regard to traffic analysis, there were difficulties in assessing traffic. Counters on sites are closed. Analysis of websites using the convenient tools of Similarweb and https://a.pr-cy.ru/ could be fully done only in two media – the magazine *Quantik*, *Schrödinger's Cat*. Similarweb, for example, does not provide data for sites with less than 5,000 visits per month. The second tool shows that the site data is outdated – the system does not read resources with low attendance rates. Ultimately, we do not see the possibility of an adequate comparison of site traffic, the results will not be representative. However, the conclusion is that the number of visitors to the digital platforms of children's magazines is small.

Since about 80 % of sites are a magazine landing page, the content structure of these resources is approximately the same: there are editorial requests, subscription information, and general information about the magazine. User-generated content is presented in sections with competitions, for example, in the section of the competition *My Pet* (*Young Naturalist*), drawings and stories of readers are uploaded. And on the site of the magazine "Quantik" there is a section "They write to us" with letters from children. Sites are updated irregularly, materials in general cannot be called operational. The titles of the texts are often faceless and do not differ in originality. But the genres are diverse: note, portrait (for example, biographies of famous scientists of the past and present), interviews, comics, reviews, etc.

We paid special attention to the educational content of the magazines. In 11 media, special projects can be distinguished that perform an educational function. For example, the project *Reserved History* jointly with the Russian Geographical Society, the special project *Literary Odyssey* and the paid program *School of a Young Writer* from the magazine *Quantik*, the project *Culture for Schoolchildren* from the *Sibiryachka, Golden Brains* - a series of lectures , seminars and master classes from the editors of the magazine *Schrödinger's Cat*, as well as the *Laboratory. Schrodinger's Cat* is one of the workshops of the well-known project *Summer School*, the All-

Russian Conference Young *Technicians and Inventors*, competitions for young modelers from the magazine *World of Technology for Children* and so on.

Separately, it is worth noting examples of publications with a rich history and heritage, whose sites, visually and conceptually, unfortunately, remained in the early 2000s. *Young naturalist* – very inconvenient site navigation, outdated design. The situation is similar with the social networks of the magazine – low audience involvement, lack of dialogue with readers. Media *Our Filippok* is an inconvenient site, an ill-conceived structure, disabled comments in social networks, dull headings of texts. All this does not contribute to attracting a new audience and increasing coverage.

5. Conclusion

Thus, the audit made it possible to draw several important conclusions, which are key characteristics of the functioning of children's magazines in the digital environment. On the websites of children's publications, a little information is given (section "About us" and analogues, a paragraph with information about the magazine on the main page of the site) for new visitors, editorial principles of work are indicated, but as a rule there is no up-to-date information for possible partners – project indicators, basic statistics circulation and unique visits, the total reach of the digital audience. The problem lies in the lack of separation of paper and online editorial products, there are no specific characteristics of the magazine and the site in terms of content and audience. Most of the sites are business cards, landings intended only for a quick acquaintance, the content is not published regularly, the posted links to magazine applications in the App Store and Google do not work. Websites rarely describe the key competitive advantages of publications in the children's media landscape – what exactly is the strength of the editorial office, what exclusive projects does the publication offer for readers, what are the features of the editorial policy and what topics are given priority. In other words, for a new reader it is not clear how this or that media will be useful, how it differs from others. The content on the sites is not published very quickly and is often designed to stimulate the publication's subscription campaign. Moreover, editorial offices do not use the potential of social networks, a third of publications do not develop their community at all. The engagement rates of those magazines that do manage social networks are still low. It is likely that editorial offices are either taking the first steps towards mastering social networks or underestimating the importance of this distribution channel in our time.

The hypothesis put forward by us at the beginning of the study, alas, was confirmed. Popular science children's magazines have great potential for the formation of an edutainment environment (learning through entertainment technology). Many of the children's publications have a long history, have established traditions and once successfully acted as the main additional or alternative source of knowledge for children and adolescents in the traditional education system or as a counterbalance to this system. However, today, in our opinion, this potential is not fully realized. A significant factor is that despite the rapid development of the digital environment, the peculiarities of media consumption of the younger generation of readers and a wide range of social networking opportunities (establishing a dialogue with the audience, promoting materials, increasing coverage, attracting and engaging new readers, etc.), children's magazines are still concentrated on the release of paper versions of publications and do not develop digital counterparts. In addition, communities of magazines in social networks are poorly developed and there is no work with the community.

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"Enemy Number One" in the Soviet and American Movies Suring the Cold War

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Abstract

Aspect-Press publishing house published a collective monograph "Enemy number One" in the Symbolic Politics of the Cinematographies of the USSR and the USA during the Cold War". In this regard, the authors of the book thinks that Soviet and American cinematic images of "enemy number one" had many similarities, and the book noted parallelism in various aspects of creating these images. There were also significant differences: 1) in the United States, the opposition to the USSR was more rigid; 2) the policy of macropolitical identity pursued by the cinematographers of the USSR and the USA was based on different principles: class and national, respectively (this led to the production of images of "good Americans" as a necessary component of Soviet anti-Americanism); 3) Soviet cinema as a whole was characterized by a more balanced and cautious attitude towards representations of the main geopolitical rival; 4) American cinema created a more one-dimensional image of the enemy, while Soviet cinema created a more one-dimensional image of "Us"; 5) finally, the film images of "enemy number one" had different meanings for the American and Soviet audiences. For American viewers, the USSR, in all likelihood, was not only the main rival and the main threat, but also the embodiment of absolute evil; in this aspect, nothing could compete with the images of the "Reds". As for the Soviet film audience of the Cold War, Nazi Germany was still "enemy number one" for them; in terms of emotional intensity, films dedicated to America are incomparable with the best films about the Great Patriotic War, such as *The Fate of a Man, The Cranes Are Flying, The Ballad of a Soldier*.

Keywords: USSR, USA, cold war, cinema, movies, enemy number one, image of the ememy, films.

1. Introduction

Aspect-Press publishing house published a collective monograph "Enemy number One" in the Symbolic Politics of the Cinematographies of the USSR and the USA during the Cold War" (Riabov et al., 2023). In this regard, the authors of the book kindly agreed to answer questions from the editors of this journal.

2. Discussion

- How did the idea for this book come about? On what basis was its group of authors formed?

Oleg Riabov, Alexander Kubyshkin: I have been dealing with the problem of mutual perception of Russia and the West since the 1990s, studying it on various sources: from philosophical treatises to cartoons. The idea of this particular book arose more than twenty years

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ago, and this is the case when a researcher can name a specific event that influenced the emergence of the idea of a study. In 2001, I did an internship at one of the U.S. universities and witnessed the reaction of the American media to the September 11 attacks. This reaction, extremely harsh, surprised – neither in the USSR of the 1980s, nor even in Russia in the 1990s, We noticed such negativism towards any social group. Then the idea arose to compare the images of the enemy that functioned in the USSR and the USA during the Cold War, their role in the propaganda of that time and their influence on modern Russian-American relations.

In addition, in the course of scientific discussions about the Soviet or American culture of the Cold War, about how the propaganda of the USSR and the USA portrayed "Us" and "Them", questions of an evaluative nature inevitably arise: "good or bad?", "right or wrong? ", "fair or unfair?".

Over time, the understanding came that these value judgments cannot be correct without taking into account the context: without a comparative analysis it is difficult to see the manipulative technologies used, as well as to avoid simplified assessments that reproduce the Manichaean, black-and-white, picture of the past.

Cinema, on the other hand, provides Soviet and American material that is quite convenient for comparison. In other words, we came to the idea of this book more from the imagology of the Cold War and a comparative analysis of the images of the enemy in Soviet and American cultures than from cinema. Accordingly, we were interested not only in the artistic merit of films, but also in their role in propaganda, which we considered in the frame of symbolic politics.

With this in mind, researchers were selected to implement the RSF project, which formed the team of authors of the book; it includes specialists not only in the field of film studies, but also in history, cultural studies, political science, sociology, and social semiotics. At the same time, we all had, of course, to learn on the go; it was difficult, but interesting, and everyone worked with enthusiasm. Historical and ideological contexts of the cinematic images of the "enemy number one" were studied by Alexander Kubyshkin, the control system for the production of these images – by Kirill Yudin, cinematic techniques for creating the image of the enemy and non-fiction films – by Olga Davydova, semiotic means of constructing the image of the enemy – by Dmitry Smirnov, the role of images of the enemy in the politics of macropolitical identity – by Dmitriy Riabov, in the politics of memory – by Sergey Belov, in the politics of space – by Tatiana Riabova, animation and children's films – by Nina Sputnitskaia.

- At first glance, the Cold War is already a distant past; it has been replaced by hot wars. How do you see the relevance of your monograph?

Oleg Riabov, Alexander Kubyshkin: It is generally accepted that the Cold War developed in the chronological framework of the second half of the 40s and ended in the late 80s of the last century. The main field of tension and rivalry took place in the ideological, political, military and economic areas. But the mechanisms of mutual hostility and rivalry originated in the distant historical past and were transformed in accordance with the development of international relations as a whole.

During the Cold War, there was not only rivalry and outright hostility in the actions of its main participants, primarily the USSR and its allies on the one hand and the West led by the United States on the other, but a joint mechanism was developed to prevent a global nuclear catastrophe. Although the context of the Cold War included various methods of force (fierce political discussions, the arms race, economic sanctions and the so-called cultural wars), already from the beginning of the 60s it was possible to begin the process of establishing international control over the spread of nuclear weapons, as well as significantly expand humanitarian contacts, including cinematography. Thus, confrontation and rivalry shifted towards ideological discussion, which, however, did not exclude both various forms of pressure and productive dialogue. This was largely facilitated by the institutions of the post-war Yalta-Potsdam system of international relations.

This system, as is known, has undergone a serious deformation in recent decades, and many mechanisms for stabilizing Russia's relations with the countries of the West have been eliminated. In this sense, the current situation looks much more uncertain and unpredictable than it was even during the most intense times of the Cold War, for example, during the Korean and Vietnam Wars or the Caribbean crisis of 1962. Not to mention the collapse of the architecture of international security, one can point to the strengthening and purposeful spread of culture cancellation in relation to Russia and the actual destruction of the entire spectrum of scientific and cultural contacts. That is why it is absolutely necessary to study how the system of relations between the opposing sides in the field of sociocultural practices operated, since the scientific analysis of the problems of the influence of propaganda on the development of the friend-foe dichotomy is most

clearly traced precisely in culture (both elite and popular mass). Cinematography is a very representative source to study the socio-cultural and ideological aspects of the Cold War. Thus, an attempt to analyze the combination of the intellectual component and various forms of reflection of everyday consciousness in the process of artistic comprehension of the realities of the Cold War seems to us a very urgent task.

- A lot of scientific works have been written about the Cold War, including on the screens of the world over the past decades. What is the novelty of your book in this context?

Oleg Riabov, Alexander Kubyshkin: Indeed, a lot has been done in the study of the cinematic Cold War by Russian and foreign scientists. The works of A. Fedorov, T. Shaw and D. Youngblood devoted to a comparative analysis of Soviet and American film images were the most valuable for our study (Fedorov, 2017; Shaw, Youngblood, 2010).

As for our contribution to this research field, we see it in the fact that the historical problem is studied with the help of the categorical apparatus of political science – the concept of symbolic politics, which can be defined as public activity associated with the production of various ways of interpreting social reality and the struggle for dominance of them (Malinova, Miller, 2021). We analyzed the role of film images in such forms of symbolic politics as the legitimation of power, the politics of Soviet and American identity, the politics of memory, and the politics of space. The importance of cinema as an actor of symbolic politics is determined by cognitive and affective factors: it contributes, firstly, to the production of everyday political knowledge (that is, it translates political problems into a language accessible to the mass audience), and, secondly, to the formation of an emotional, personal attitude to questions of international politics (which promotes the political participation of individuals). The viewer felt his/her involvement in the events of the Cold War better when he / she saw them on the screen through the prism of romantic or detective stories, empathizing with movie heroes. The cinema of the USSR and the USA, therefore, not only reflected the Cold War, but in a certain sense created it, taking an active part in its legitimation.

In addition, we investigated the conditions and methods for creating cinematic images of the enemy. It was important to establish not only how the "enemy" is depicted on the screen, but also to determine the causes and conditions for the creation of these images. To do this, it was necessary to analyze the historical and ideological contexts, to study the system of control over the production, distribution and consumption of enemy film images (including formal and informal norms, positive and negative sanctions, state and non-state actors), to identify the role of such factors as the language of cinema and the patterns of film semiotics.

Further, we tried to reflect the history of the cinematic Cold War as fully as possible by analyzing documentaries, animation, children's films, as well as those feature films that are rarely in the field of view of researchers. As it is customary to say in such cases, to what extent we succeeded, it is up to the readers to judge.

Finally, our study aimed to explore how significant the cinematic legacy of the Cold War is today, what impact film images have on the social views of Russians and Americans and on contemporary Russian-American relations.

- What are the similarities and differences in the cinematic images of enemies in American and Soviet films?

Oleg Riabov, Alexander Kubyshkin: Soviet and American cinematic images of "enemy number one" had many similarities, and the book noted parallelism in various aspects of creating these images. There were also significant differences: 1) in the United States, the opposition to the USSR was more rigid; 2) the policy of macropolitical identity pursued by the cinematographers of the USSR and the USA was based on different principles: class and national, respectively (this led to the production of images of "good Americans" as a necessary component of Soviet anti-Americanism); 3) Soviet cinema as a whole was characterized by a more balanced and cautious attitude towards representations of the main geopolitical rival; 4) American cinema created a more one-dimensional image of the enemy, while Soviet cinema created a more one-dimensional image of "Us"; 5) finally, the film images of "enemy number one" had different meanings for the American and Soviet audiences. For American viewers, the USSR, in all likelihood, was not only the main rival and the main threat, but also the embodiment of absolute evil; in this aspect, nothing could compete with the images of the "Reds". As for the Soviet film audience of the Cold War, Nazi Germany was still "enemy number one" for them; in terms of emotional intensity, films dedicated

to America are incomparable with the best films about the Great Patriotic War, such as *The Fate of a Man, The Cranes Are Flying, The Ballad of a Soldier.*

- To what extent was the gender component reflected in the American and Soviet images of enemies?

Oleg Riabov, Alexander Kubyshkin: Cinematic images of "enemy number one" were created using various discourses - anthropological, historical, national, political, etc. All of them performed the same functions: they showed the opposite of "Us" and "Them" and rated the former higher than the latter. Among these discourses there was also a gender discourse, which in this context is interesting as an example of how appeals to the natural properties of a person were used when creating film images of the enemy. A person easily correlates stereotypical ideas about the qualities of men and women with his / her personal experience, perceives them as perhaps the most obvious and understandable, therefore it is convenient to manipulate these ideas to substantiate this or that idea, to oppose "us" and "them". It is easier to convince mass audience of the advantages of a certain socio-political system by referring not to the theory of surplus value or the concept of a post-industrial society, but to images of masculinity and femininity.

Let's say that the American audience would agree that the ideas of communism were contrary to human nature, you could show the film *Ninotchka* – that's how the Bolsheviks deformed femininity! Or, in turn, as evidence of the injustice and immorality of the capitalist system, in the USSR films were shown, from which it followed that in a bourgeois society a woman was forced to engage in prostitution.

- What were the main symbols and signs of the film images of enemies in the USSR and the USA?

Oleg Riabov, Alexander Kubyshkin: A wide variety of symbolic markers were involved – for example, language, anthropological features, clothing, national cuisine, music – which not only ensured the recognition of "Us" and "Them", but also contributed to the attribution of certain qualities, positive and negative, to them. Quite traditional markers were widely used – such as a capitalist with a cigar, the Ku Klux Klan, bears, vodka, caviar. In addition, new ones were invented – for example, jazz or skyscrapers. At the same time, it was important also to establish the meanings of these signifiers for the audience, to convince it that jazz was a symbol of the decay of capitalism, the music of spiritual poverty, and a skyscraper was a symbol of inequality, exploitation, militarism, and inhumanity.

- To what extent and how exactly did real political events influence the changes in the images of film enemies?

Oleg Riabov, Alexander Kubyshkin: In the context of the "struggle for hearts and minds", current political events had to receive appropriate interpretations in popular culture – one of the main theaters of the Cold War; Newspapers, TV news programs, cartoons, and popular music performed this task most quickly. But the cinematography tried to keep up. Let us give an example of the film *Forty-nine Days* (directed by G. Gabay, 1962), dedicated to the story that took place in the Pacific Fleet of the USSR in early 1960s. Four sailors were taken to the ocean on a barge; for seven weeks they bravely fought the elements until they were discovered and rescued by the crew of a US Navy aircraft carrier. History fully met the tasks of ideological work, showing the advantages, on the one hand, of communist morality, on the other, of peaceful coexistence with the United States. As follows from the archival data, already on March 19, 1960, almost immediately after the official announcement of TASS, even before the return of the four to the USSR, the Film Production Department turned to the Minister of Culture N. Mikhailov with a proposal to shoot a documentary film within 20 days, as well as promptly organize the shooting of a feature film together with filmmakers from the United States (RGALI. F. 2329. Op. 12. Item 1143. L. 7). The feature film was released, however, only in 1962.

Cinema promptly reacted to political events, releasing films with the required interpretations of the Korean War, the Hungarian events of 1956, the construction of the Berlin Wall, the flight of the first man into space. Current events even influenced cinematic interpretations of the past – for example, the transformation of the West Germany into the main ally of the United States in Europe led to the appearance of films that reconsidered the role of Nazi Germany in World War II.

Political events influenced both the mood in society (which had to be taken into account in order to achieve a box-office success) and the "party line", the position of the actors of control, from state security agencies to public organizations. Filmmakers could not ignore this, making

changes to the film images of "us" and "them". In the USA, the "leash" for them was longer than in the USSR, but nevertheless very tangible.

- Your research took several years. To what extent did the results of your work coincide with your initial ideas about the topic you have chosen? Were there any surprises here for you?

Oleg Riabov, Alexander Kubyshkin: The question is interesting. Probably, after all, we were surprised by the scale of the "cinematic Cold War" – leading directors, actors, screenwriters, composers of both countries were involved, several hundred films were shot, in which "enemy number one" directly appears.

Another surprise was the films of the Thaw; there was a rehumanization of "enemy number one", the images of the United States were changing; apparently, the feeling that the Cold War was drawing to a close was in the late 1950s not so uncommon. It is significant that in the last issue for 1959, *Krokodil* published a cartoon depicting Soviet and American men who, pointing to an ice bucket where a bottle of New Year's champagne lies, said: "Let only this ice remain between us!" (Efimov, 1959).

It was also surprising to find that the basic values of the two cultures were not so different (despite the fact that the USSR and the USA presented each other as antipodes). After all, the noted similarity in the content of the film images of "enemy number one" also speaks of the similarity in the images of "Us". Meanness and betrayal were condemned, and heroism and self-sacrifice were glorified. Violence against the weak was considered a vice and attributed to "Them", while the protection of women and children was interpreted as a virtue and attributed to "Us". Loyalty, honesty, nobility, love for children, patriotism, humanism - all this was part of the moral ideal of movie heroes on both sides of the Iron Curtain.

Soviet propaganda is often laughed at now, and was chuckled at in the USSR (let's recall how in the film *Three Poplars on Plyushchikha* the hero whose role was played by Oleg Efremov laughs, when the Tatiana Doronina's heroine, in response to his ironic question "Is it scary in America?" replies with conviction: "Yes, it is scary. Otherwise they (Soviet newspapers) wouldn't write"). Meanwhile, US propaganda used similar techniques in depicting "Us" and "Them".

In Hollywood films, it is easy to find analogues of such concepts of Soviet propaganda as the well-known "We're faithful to Lenin's precepts", "Friendship of peoples", "Two worlds – two childhoods", "The people and the army are one hand" ... The discovery of this parallelism and the realization that such slogans were conditioned by not some defects of propaganda in the cinema of the USSR or the USA, but the conditions of the Cold War and the general patterns of creating cinematic images of the enemy, was also a kind of surprise.

- How have the images of film enemies changed in American and Russian films after the collapse of the USSR?

Oleg Riabov, Alexander Kubyshkin: We have not investigated this problem; many works in Russia and abroad are devoted to it (for example, the monograph by E. and M.B. Goshchilo (Goscilo, Goscilo, 2014), the translation of which was also published in Russia). We would like only to note here that during this period in Russian cinema, these images have undergone a more noticeable evolution than in American cinema. Probably, the films not only reflected changes in the mood of Russian society, but also predicted these changes (and, perhaps, contributed to them – let's recall A. Balabanov's film *Brother 2*).

- Does your research team intend to continue the topic related to the images of enemies on the screen?

Oleg Riabov, Alexander Kubyshkin: Yes, we plan to publish a monograph in 2024 with the results of research into the next stage of the cinematic Cold War, from 1964 to 1991. In addition, now a group of authors with almost the same composition is working on a project (Russian Science Foundation grant No. 22-18-00305), the purpose of which is to check the extent to which it is possible to extrapolate the conclusions obtained in the course of work on cinematographic material to mass culture in general (including posters, cartoons, comics, photography, popular music, sports reports, video games, etc.). We also hope to establish what role these images play in today's life in Russia and the United States: to what extent they influence the mutual perception of Russians and Americans, and how they are used in contemporary politics.

3. Acknowledgments

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Media Competence in the Curriculum from Latin American Countries: A Systematic Review

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Abstract

The objective of this systematic review is to characterize scientific production on media competence (MC) in the curriculum of 33 countries in Latin America, starting with the analysis of four dimensions: geographical-temporal distribution, conceptual configuration, methodology, and the main curricular experiences and conclusions. After the identification and selection of the literature following the PRISMA protocol, 32 studies conducted between January, 2012, and December, 2021, were identified in the Web of Science (WoS), Scopus, ERIC (ProQuest), Dialnet (Plus) and Redalyc databases, after the application of the inclusion criteria. Among the findings, the following can be underlined: 1) there was a predominance of studies whose objective was to determine the presence of MC in the curriculum; 2) none of the countries had a course whose main objective was MC, nevertheless, the widespread presence of its dimensions suggests its inclusion as a cross-curricular component; 3) the region lacks studies centered on initial education, adult education, and the curricular basis of education for indigenous people. For this, opportunities must be offered to address future studies, projects, and curricular proposals that guarantee the development of critical, operational, and social competences, to face the socio-cultural demands and phenomena of the new media system.

Keywords: media competence, curriculum, media literacy, media education, educommunication, Latin America.

1. Introduction

The objective of media competence (MC), as a survival strategy, is to prepare future citizens, journalists, parents, politicians, and social leaders against the challenges and phenomena from media culture (De-Abreu, Mihailidis, 2014). From a political perspective, its inclusion in the curriculum does not intend to introduce concepts close to the notion of modernity among the curricular objectives, but to understand the purposes, roles, and effects of this type of education in the long term (Opertti, 2009). This task must not be simply understood as the introduction of simple teaching instruments or the design of an optional course, but as a project of transformation. For this, there is a need for cooperation between the nodes of actors –makers of public policies, teachers, managers, scholars, and parents– who are responsible for their entry into the education process, and a prioritized treatment, similar to that received by the competences developed during traditional literacy (Kellner, Share, 2007; Livingstone, 2011).

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The curricular inclusion of the MC must deal with the protectionist and defensive focus that resulted in the first curricular experiences (Fedorov, 2008), the ambiguity of the concept, and the social, political, and economic interests that loom over the integration of media in the classroom (Landry, Caneva, 2020). At the same time, according to A. Fedorov et al. (Fedorov et al., 2016), it confronts the resistance of the printed and administrative culture that rules over the school, the saturation of study plans, the little teacher training in this area, and the need to conduct studies, projects, and proposals, at the curricular level.

Previous studies have explained that its inclusion at the curricular level, on the one hand, caters to the cultural gap that exists between the impositions of the education system and what occurs outside of the classroom context; and on the other, allows education reform, making it more open to creative and critical processes through more democratic learning processes (Aufderheide, 1993). Also, its presence in teacher training programs provides an opportunity to re-think the purpose of teaching and performance in the classroom, encouraging teachers to become aware of their habits and assumptions with respect to the media, technology, and information (Meehan et al., 2015). Given the above, the objective of the present review is to characterize the scientific production of Latin American countries on MC in the curriculum.

2. Materials and methods

The systematic review of the literature is a rigorous methodology that allows finding, identifying, and synthesizing all the research literature in a given field (Togerson, 2006). The review protocol of the present study was performed according to the guidelines established in PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses), that allow us to state, from an exhaustive and transparent approach, the reason behind the review, the process, and the findings obtained (Page et al., 2021). To obtain a general description of research on MC in the curricula of Latin American countries, five phases were implemented: 1) Research questions; 2) search process; 3) inclusion and exclusion criteria; 4) process of selection and extraction of data; 5) data synthesis (Ramírez-Montoya, Lugo-Ocando, 2020: 12). The dataset with the research process, and the general overview of the main variables included in the analysis sheet is available in Mendeley Data.

Research questions. The main research questions (Table 1) that the present study seeks to answer are grouped into four dimensions: 1) geographical-temporal distribution, it identifies the location of the authorship and the year of publication; 2) conceptual configuration, recognizes the use of the MC concept; 3) methodological, determines the object of study, approaches, research technique, units of analysis, and education levels addressed in the empirical studies identified; and 4) the main curricular experiences and conclusions.

Table 1. Dimensions and research questions

Dimension	Research questions
Geographical-temporal distribution	What was the geographical and temporal distribution of the literature selected?
Conceptual configuration	How is the concept of media competence defined?
Methodological	What are the predominating objects of study? What research methodologies were utilized? What levels of education were studied? What units of analysis were worked on and under what notions or dimensions?
Curricular experiences-conclusions	What curricular experiences and proposals are extracted from the literature? What are the main conclusions and what recommendations are detected?

Search process and inclusion and exclusion criteria. A search string with Boolean operators was applied. This string combined the terms: Media literacy, Media Education, Educommunication OR Media Competence; AND Curriculum, in the international databases Web of Science (WoS), Scopus and ERIC (ProQuest), and their corresponding terms in Spanish in the catalogs Dialnet (Plus) and Redalyc. The inclusion criteria were: a) theoretical or empirical articles, books, book chapters, conference proceedings, and doctoral theses; b) published between January 2012, and December, 2021 in English, Spanish, or Portuguese; c) those that included the defined terms in the title, abstract, or keywords; d) those in which the author indicates affiliation in Latin America, or research is performed in the Latin American context. On the other hand, the exclusion criteria included studies with specific topics such as the evaluation or curricular integration of digital literacy, digital knowledge, or digital competences.

Process of data selection, extraction and synthesis. In agreement with the PRISMA guidelines, two evaluation stages were performed (Figure 1) by the authors: a) On the first stage, the titles of the documents were read; b) On the second stage, the remaining documents were analyzed through the systematic and complete reading of the articles. After the application of the *snowball* technique to the references included in the 30 documents, another 2 articles were added, for a final sample of 32 publications (Scopus = 3; WoS = 3; ERIC = 1; Dialnet Plus = 13; Redalyc = 10; SB = 2). The documents found were imported to EndNote to delete the duplicated manuscripts and to ease their export into a spreadsheet. Afterwards, an analysis sheet was created with 13 categories starting with the research questions, for the data collection process.
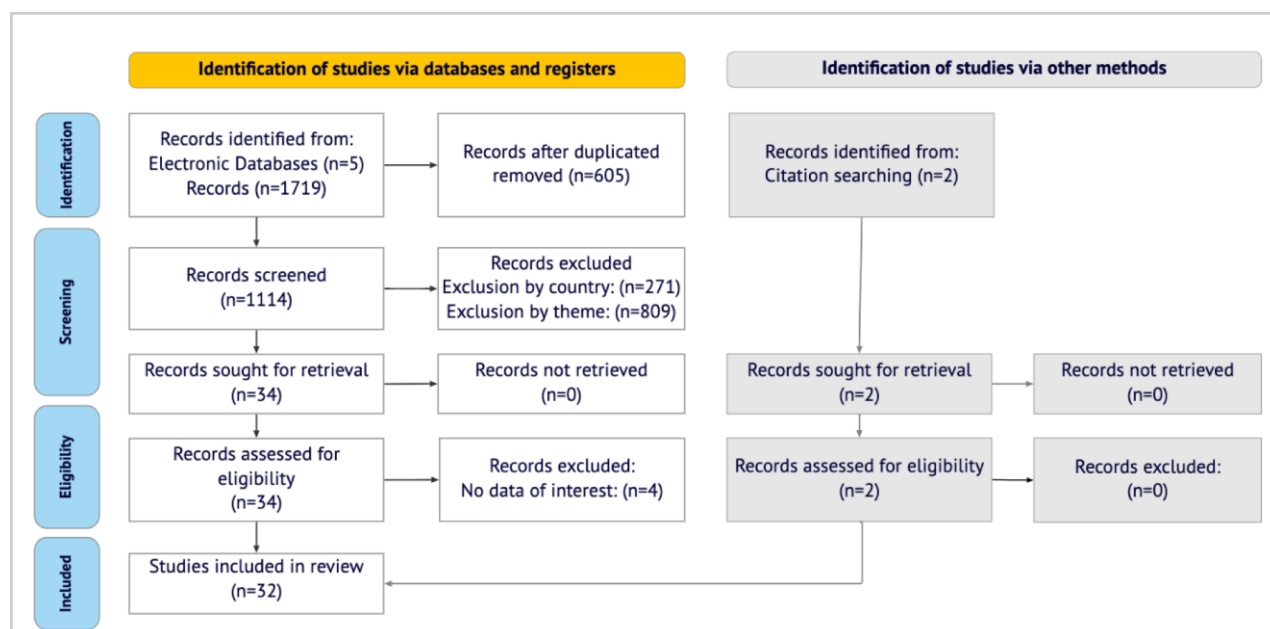

Fig. 1. Flow diagram of the search process with the PRISMA protocol

3. Discussion

The journey of the communication/education interface in Latin America began in the 1970s, with the popular education by the Brazilian Paulo Freire, rooted in the fusion of faith and the thinking of the so-called theology of liberation (Crovi, 2018). In this sense, the emancipating reflection born out of their mutual action, the understanding of the education process based on culture, and dialogue as the engine of social change, are elements from Freire's pedagogy that were directed towards communication, to forge a new field named educommunication; a field under constant tension given the interdisciplinary relationships, but always focused on the demands from the process of symbolic exchange in education and socio-community spaces (Huergo, 2010). From the viewpoint of I. Aguaded (Aguaded, 1995), the fusion between the experiences in both fields erected a field structured with political reasons, also prolific and centered on the critical and horizontal training of the receivers. This renegade movement led to the creation of theoretical approaches (e.g., see De-Oliveira-Soares, 2000; Kaplún, 2001; Martín-Barbero, 1998; Prieto-Castillo, 1998), methodologies, manuals, seminars, and situated experiences, such as the Plan de

Educación Cinematográfica para Niños [Plan DENI, Cinematographic Education for Children], which mobilized a great portion of the south.

However, despite Latin America having theoretical background that could be used to address and work on the introduction of media in the education context, it has not been able to translate into the formulation of public policies or specific practices that include their tenets, and that move away from the instrumentalist view given to the media (Trejo-Quintana, 2017). Also, this subcontinent shares social and digital divides that include deficient access with respect to information and communication technologies (Mateus et al., 2019). Thus, the present review seeks to enquire about the scientific production in this region, which is characterized by the construction of its own way of thinking. In this sense, the insertion of media education into the curriculum was one of the objectives that the Latin American countries, Spain, and Portugal, sought to consider in a systematic and collective manner with the project entitled *Hacia un Currículum Iberoamericano de Educación en Medios* [Towards an Ibero-American Curriculum in Media Education] (De-Fontcuberta, 2005). To create a framework of reference, P. Castillo-Cárdenas and L. Gastaldi (Castillo-Cárdenas, Gastaldi, 2005) reviewed the results from this project, and revealed the absence of specific courses on media education in the context of eleven Latin American countries: Argentina, Bolivia, Brazil, Chile, Colombia, Mexico, Peru, El Salvador, Venezuela, Ecuador, and Uruguay. Nevertheless, they found cross-cutting strategies for its inclusion in different courses (language, sciences, geography, history, and technology), mainly in Brazil and Argentina. More recently, the review by L. Garro-Rojas (Garro-Rojas, 2020), which included the analysis of the conditions in which media literacy is developed from an institutional perspective, showed the persistence of the lack of legislative plans to incorporate its principles in the curricula of Latin American countries.

At the international level, the review by L. Zhang et al. (Zhang et al., 2020) demonstrated the lack of a consensus on the manner in which to include media education in the curriculum, as different countries plan its integration from a cross-cutting approach (e.g., Austria, Finland), while others possess specific courses (e.g., Hungary, Turkey). At the same time, these authors have pointed to the scarcity of reviews on this subject, and the importance of conducting them to glimpse possible scenarios with respect to the implementation of media education in formal education. Considering this point of view, the present review seeks to bring up to date and offer researchers, teachers, and public policy makers, a general view that will help in future research, resources, materials, and curricular projects in Latin America.

4. Results

Geographical-temporal distribution. The distribution of the publications can be observed in Figure 2. The greatest number of contributions was found in Brazil, account for 21.4 % of them. It was followed by Argentina (14.3 %), and Mexico (11.9 %), and lastly, by Ecuador and Colombia (both with 9.5 %). After these, we found a number of countries with a production of less than three manuscripts: Bolivia, Venezuela, Chile, Dominican Republic, Peru, and Costa Rica.

In this study, 11.9 % of the authorships were found to be from Spain, and seven publications had co-authorships affiliated to Spain as well, corresponding to 71 % of the total collaborations with individuals outside the region. This is an indication of the existing synergy between latitudes. Another interesting finding was that in the decade analyzed, we did not find any empirical study conducted by researchers from Central American countries.

As for the temporal distribution of the publications (Figure 3), an irregular behavior was observed. The data indicated that the interest for this subject increased starting in 2016, nevertheless, the last three years analyzed concentrated 59.5 % of the literature reviewed, with 2019 having the highest production (31.3 %).
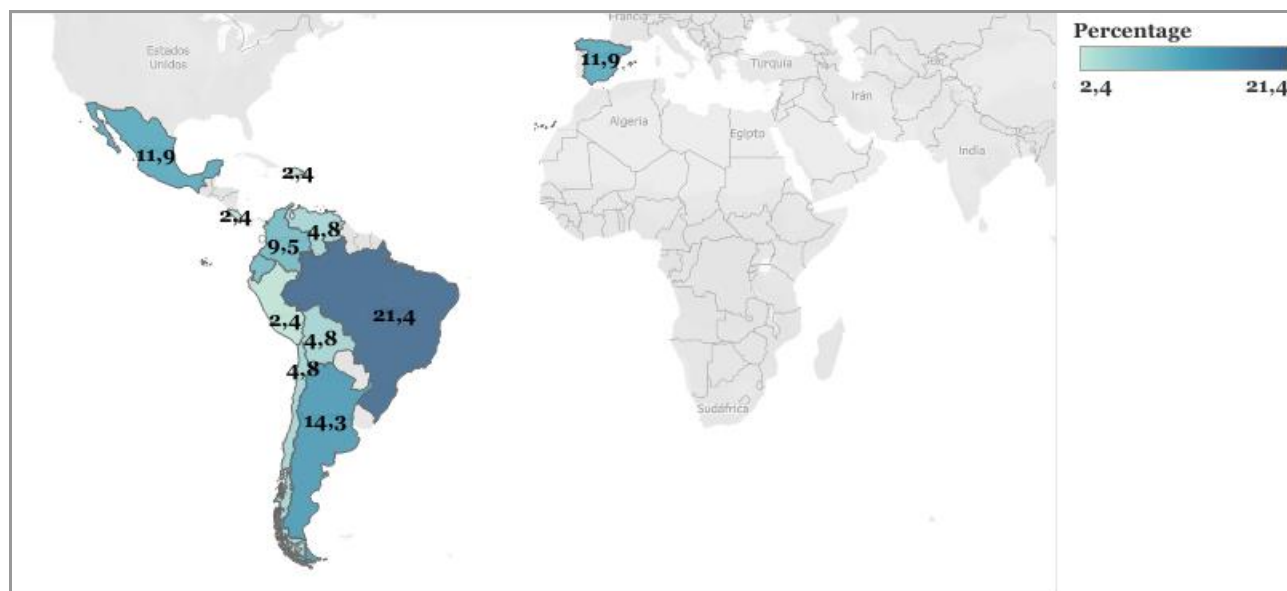
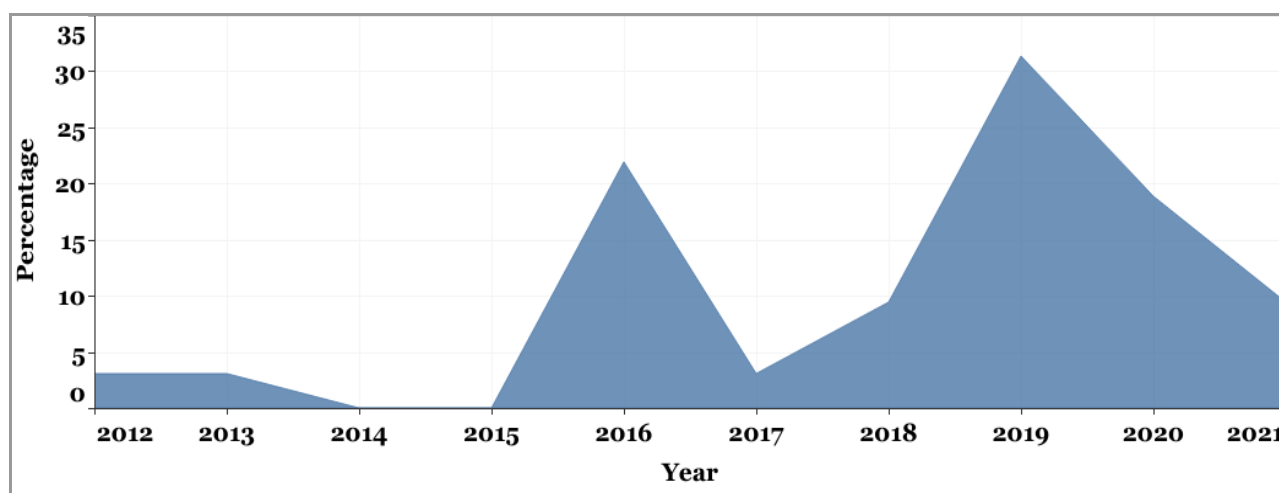**Fig. 2.** Geographical distribution of the authorships

Fig. 3. Temporal distribution of the publications

Conceptual Configuration. Figure 4 shows information on the use of the MC concept according to the classification proposed by M. Spante et al. (Spante et al., 2018). Of the 32 publications analyzed, 50 % did not include its meaning, as in these studies, the theoretical frameworks were configure with the conceptualization of educommunication (e.g., see Da-Cunha-Santos, Steffenello-Ghisleni, 2019; De-Souza-Santana, Borges-Neto, 2020), media education (e.g., see De-Oliveira-Soares, 2018; Llaver, Martino, 2019), and media literacy (e.g., see Zárate-Moedano, 2018). On the other hand, it was observed that the notion of MC was often defined with references to studies (37.5 % of the publications), while the less frequent categories referred to political documents (6.3 %), the definitions discussed or developed (3.1 %), and the definitions that combined references to studies and policy documents (3.1 %).

Most of the publications defined MC by referencing the research by J. Ferrés and A. Piscitelli (Ferrés, Piscitelli, 2012), highlighting three aspects:

1. MC utilizes a series of knowledge, skills, and abilities, to act in a specific context.

2. MC involves six dimensions: languages; technology; interaction processes, production and diffusion processes; ideology and values; aesthetics.

3. MC contributes towards the "development of the personal autonomy of citizens, as well as their social and cultural commitment" (Ferrés, Piscitelli, 2012: 76).

B. Toro-Castillo (Toro-Castillo, 2016) combined this view with the definition proposed by C. Wilson et al. (Wilson et al., 2011) for the UNESCO, to specify that MC "allow citizens to engage

with media and other information providers effectively and develop critical thinking and life-long learning skills" (Wilson et al., 2011: 185). This suggests that the conception of MC is based on a scaffold of perceptual, cognitive, and attitudinal structures that go beyond mere procedure. Also, it points to the education of individuals that are able to act –to have the know-how–, when facing specific situations of the new media ecosystem, such as S. De-Angelis (De-Angelis, 2019) argues in her research study. On their part, the definition developed by I. Aguaded et al. (Aguaded et al., 2021) adds an integrating character to the notion of MC, which utilizes aspects from audiovisual, digital, and informational competence.
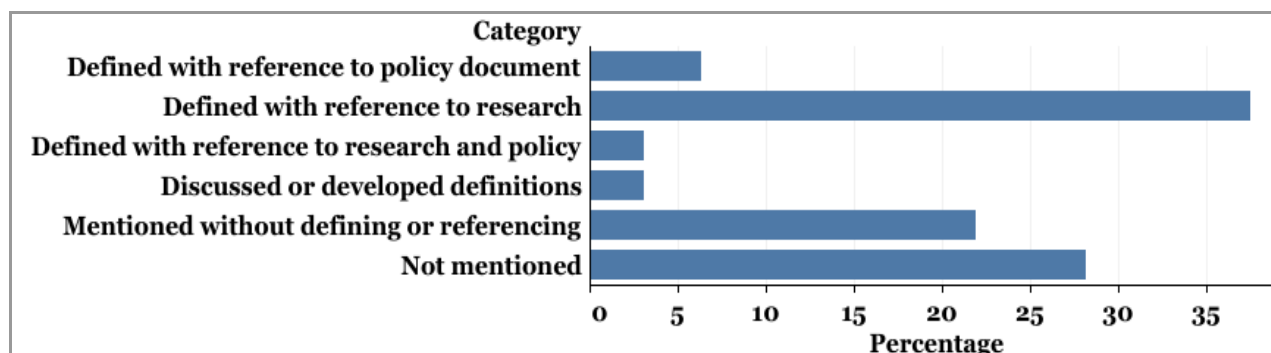

Fig. 4. Distribution of the use of the concept

Objects of study. According to our findings, the research developed in this area addresses a wide variety of objects of study:

1. In first place, we found studies that sought to determine the presence of MC in the curriculum (25 % of the publications), conducted in Bolivia, Ecuador, Peru, Colombia and Mexico (Andrade-Vargas et al., 2019; Arenas-Fernández et al., 2019; Grijalva-Verdugo, Moreno-Candil, 2016; Mateus, Suárez-Guerrero, 2017; Pérez-Ortega, 2016; Pérez-Rodríguez, Sandoval-Romero, 2013; Portugal, Aguaded, 2019; Rodríguez-Hidalgo et al., 2020).

With the same percentage, we found publications whose objective was to determine the presence of media education in the curriculum, conducted in Brazil, Argentina, Chile and Venezuela (Carvalho-De-Araújo et al., 2020; Da-Cunha-Santos, Steffenello-Ghisleni, 2019; De-Oliveira-Soares, 2018; Duarte et al., 2019; Saez, 2019a; Saez, 2019b; Seoane, 2012; Toro-Castillo, 2016).

2. In second place, the find the curricular proposals and experiences on media education centered on teacher's education (12.5 % of the publications), designed in Argentina, Brazil with the cooperation between Europe and Latin America (Aguaded et al., 2021; De-Angelis, 2019; De-Souza-Santana, Borges-Neto, 2020; Saez et al., 2019).

3. In third place, we find studies on the presence of media and information literacy in the curriculum (9.4 % of the publications), from Mexico, Chile, and at the region level (Arévalo-Martínez et al., 2016; Catrilef-Lerchundi, Carias-Pérez, 2020; Durán-Becerra, 2016).

And from this point on, we found categories that were less than 7 % of the total: the pertinence of curricular inclusion of media education (De-Oliveira-Soares, 2016; García-Leguizamón, 2012); the curricular proposals and experiences on media education oriented towards the education of students (Cuervo-Sánchez, Foronda-Rojo, 2020; Regis, Timponi, 2016); the perception of teachers with respect to the media competences present in the curriculum (Llaver, Martino, 2019; Mateus, Quiroz, 2021); the experiences of media education that are parallel to curricular activities (Badillo-Mendoza et al., 2021; Zárate-Moedano, 2018); and the relationship between the official curriculum and the conceptual advances in the area of media education (Silva, Borges, 2020).

Level of education. The distribution of the levels of education (Figure 5) showed that research in this area was mainly focused on basic education (24.3 %), and that at this level, specific studies were found about primary education (10.8 %) and secondary education (21.6 %). These were followed behind by studies that addressed higher education (18.9 %), high school (13.5 %), postgraduate studies (2.7 %), and teacher training (8.1 %). It is interesting to note that lack of interest for initial education and education for older adults.
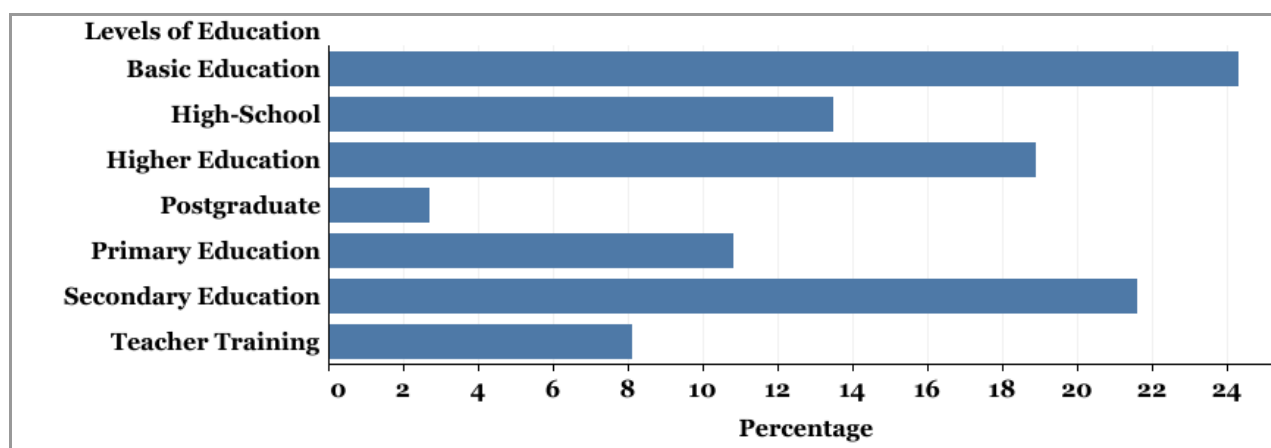
Fig. 5. Levels of education addressed

Next, Table 2 shows the levels of education studied according to object of study and country referred to in the study. The studies on the presence of MC and media literacy in the curriculum, mainly focused on high school and higher education, while most of the studies on the presence of media education on the curriculum dealt with the levels of education found within basic education.

Table 2. Levels of education addressed according to object of study and country

Object of study	Country studied	Levels of education studied	Short citation
To determine the presence of MC in the curriculum	Bolivia	Primary Education	(Portugal, Aguaded, 2019)
		Higher Education	(Rodríguez-Hidalgo et al., 2020)
	Colombia	Basic Education	(Pérez-Rodríguez, Sandoval-Romero, 2013)
		Primary Education; High School	(Arenas-Fernández et al., 2019)
		Higher Education	(Rodríguez-Hidalgo et al., 2020)
	Ecuador	High School	(Andrade-Vargas et al., 2019)
		Higher Education	(Rodríguez-Hidalgo et al., 2020)
	Peru	Basic Education	(Mateus, Suárez-Guerrero, 2017)
		Higher Education	(Rodríguez-Hidalgo et al., 2020)
	Mexico	Basic Education	(Pérez-Ortega, 2016)
		Higher Education	(Grijalva-Verdugo, Moreno-Candil, 2016)
To determine the presence of media education in	Venezuela	Basic Education	(Seoane, 2012)
	Chile	High School; Teacher Education	(Toro-Castillo, 2016)

the curriculum	Argentina	Secondary Education	(Saez, 2019a; Saez, 2019b)
	Brazil	Basic Education	(Da-Cunha-Santos, Steffenello-Ghisleni, 2019; De-Oliveira-Soares, 2018; Carvalho-De-Araújo et al., 2020)
		Primary Education	(Duarte et al., 2019)
Curricular experiences and proposals on media education centered on teacher education	Argentina	Teacher Education	(De-Angelis, 2019; Saez et al., 2019)
	Brazil	Teacher Education	(De-Souza-Santana, Borges-Neto, 2020)
	Europe and Latin America	Teacher Education	(Aguaded et al., 2021)
To determine the presence of media and information literacy in the curriculum	Argentina; Chile; Colombia; Costa Rica; Ecuador; Mexico; Panama; Peru; Dominican Republic; Uruguay; Venezuela	Primary Education; Secondary Education	(Durán-Becerra, 2016)
	Mexico	Postgraduate	(Arévalo-Martínez et al., 2016)
	Chile	Higher Education	(Catrilef-Lerchundi, Carias-Pérez, 2020)
Pertinence of curricular inclusion of media education	Dominican Republic	Basic Education	(García-Leguizamón, 2012)
	Brazil	Basic Education	(De-Oliveira-Soares, 2016)
Relationship between the official curricular proposals and the conceptual advances in the area of media education	Brazil	High School	(Silva, Borges, 2020)
Curricular proposals	Brazil;	Secondary Education	(Regis, Timponi, 2016)

on media education oriented towards student education	Ecuador; Colombia	Secondary Education	(Cuervo-Sánchez, Foronda-Rojo, 2020)
Study of experiences about media education that are parallel to curricular activities	Mexico	Higher Education	(Zárate-Moedano, 2018)
	Colombia	Secondary Education; High School	(Badillo-Mendoza et al., 2021)
The perception of the teachers on competences in media present in the curriculum	Argentina	Secondary Education	(Llaver, Martino, 2019)
	Peru	Secondary Education	(Mateus, Quiroz, 2021)

Methodological approach and research technique. More than half of the studies reviewed utilized a qualitative methodology (61.3 %), followed by articles that utilized a mixed approach (12.9 %), and lastly by articles that did not have a rigorous methodological design, but that instead argued their point of view under the category of theoretical reflection (9.7 %). Along the same line, it is important to note that 14.3 % of the techniques found in the empirical studies corresponded to tools and strategies that did not fit into the previously-established categories, and that were also different amongst themselves. Some examples of these techniques were: media biography, research action, hermeneutical analysis, socio-educational diagnosis, among others. Thus, the influence of other disciplines such as psychology, sociology, and linguistics, were observed. Figure 6 shows that within 66.7 % of the research techniques, we can identify the predominance of the documentary analysis (16.6 %), interviews (14.3 %), and content analysis (11.9 %). Nevertheless, it was interesting to observe the existence of studies that did not specify the methodological approach (16.1 %), or the research technique utilized (16.7 %).
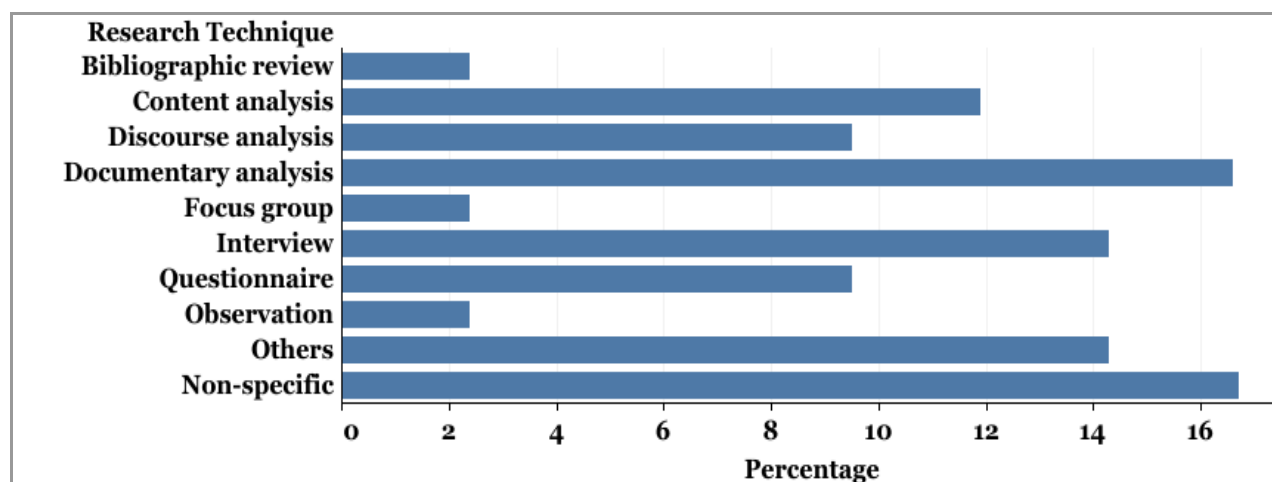

Fig. 6. Research techniques

Level of curricular analysis and units of analysis. There was a great number of studies what addressed the curriculum at the macro level (65.4 %), studying all the courses or areas present. The other publications analyzed specific courses (micro level): language (Arenas-Fernández et al., 2019; De-Oliveira-Soares, 2016; Pérez-Rodríguez, Sandoval-Romero, 2013; Portugal, Aguaded, 2019; Toro-Castillo, 2016) and physical education (Carvalho-De-Araújo et al., 2020). The study of the curriculum was complemented with the analysis of other units such as: textbooks (e.g., see Seoane, 2012), standardized international tests, documents published by international organizations about media literacy (e.g., see Toro-Castillo, 2016) and national education policies (e.g., see Durán-Becerra, 2016). As well as interviews and questionnaires given to different profiles: students (e.g., see Grijalva-Verdugo, Moreno-Candil, 2016), managers (e.g., see Duarte et al., 2019), government workers (e.g., see Seoane, 2012), journalists (e.g., see Andrade-Vargas et al., 2019), communication researchers (e.g., see Arévalo-Martínez et al., 2016) and experts in media education (e.g., see Durán-Becerra, 2016).

Notion-dimensions of analysis. If the notions and dimensions are analyzed as a function of the object of study, the data showed that in order to determine the presence of the dimensions of the MC in the curriculum, the researchers opted for using the following:

1. Languages; technology; interaction processes; production and dissemination processes; ideology and values; and aesthetics (Ferrés, Piscitelli, 2012).

2. Media policy and industry; production processes; technology; language; access and acquisition of information; reception and comprehension; ideology and values; communication; creation and citizen participation (Pérez-Rodríguez, Delgado-Ponce, 2012).

3. Access and use; critical and communicative comprehension; and creative production (Pérez-Tornero, Varis, 2012).

As for the presence of media education in the curriculum, the studies resorted to the distinction between teaching *through* the media (as an educational medium), and *about* the media (as expression and communication tools), under the conceptualizations by M. De-Fontcuberta and C. Guerrero (De-Fontcuberta, Guerrero, 2007), M. Fantin (Fantin, 2006), and P.C. Rivoltella (Rivoltella, 2002). On other hand, a smaller number of researchers decided to discuss the concept of media education following the tenets from different authors, among them, Len Masterman, David Buckingham and Alexander Fedorov. In the case of media and information literacy, the authors utilized the framework of skills offered by the UNESCO: "read, analyze, evaluate, and produce" (Wilson et al., 2011: 188).

Experiences and curricular proposals. Knowing about the experiences in media education provides us with an interesting view on the possible scenarios that could occur if it is included in the formal curriculum. In the publications analyzed, eight specific experiences were found, which were categorized under three objectives:

1. The development of content from the official curricula through the creation of media objects: along this line, we underline the projects that conceived MC as a cross-sectional component, and whose teaching in courses such as history (Badillo-Mendoza et al., 2021) and production of texts (Regis, Timponi, 2016) was promoted through the creation of videos and radio programs.

2. Performing critical reflection processes around the use of media and its effects, with practical sessions parallel to the curriculum: in this category, we find workshops on cybernetic dangers in social networks in Colombia (Badillo-Mendoza et al., 2021), and the identification of media narratives that manifest racism in Mexico (Zárate-Moedano, 2018).

3. The promotion of teacher training in media education involving three experiences: cycles of curricular complementation, and spaces for obtaining advice at the University of Buenos Aires, which led to the design of a virtual platform for the dissemination of media education content (Saez et al., 2019); the CRID project, which presents an educational experience under an educommunicative context, which involves the production of videos and images (De-Souza-Santana, Borges-Neto, 2020); and the EDI III Workshop, which seeks to recognize the pedagogic potential of the media from a critical perspective (De-Angelis, 2019).

Likewise, two curricular proposals were identified: the objective of the first is the acquisition of MC, centered on the student, through nine sessions that encompass subjects ranging from technological appropriation to critical awareness, developed by L. Cuervo-Sánchez and A. Foronda-Rojo (Cuervo-Sánchez, Foronda-Rojo, 2020). The second proposal is the *Alfamed curriculum for the training of teachers on media education*, a curricular project shaped by ten progressive

modules that offer teachers, at any level or course, didactic units with resources and enhancement activities to freely move in the new media system (Aguaded et al., 2021).

Main conclusions and recommendations. The studies underline that the official curricula analyzed recognized: a) the influence of the media and technology in society; b) the need to grant new meanings to media objects and narratives; and c) the potential possessed by the collective interaction and participation through them. This, according to I. De-Oliveira-Soares (De-Oliveira-Soares, 2018), reflects the political interest and public relevance of the subject. For R. Duarte et al. (Duarte et al., 2019) it provides an answer to the evident influence of the principles and initiatives promoted by organisms such as the UNESCO. This has also been addressed by T. Durán-Becerra (Durán-Becerra, 2016), who believes that thanks to this supranational character, the reflections on MIL are coming closer to other fundamental rights. Along this line, the link between the initiatives of international organizations, and the association between the different local actors is recommended: parents, civil society, scholars, communication media, and governments (Grijalva-Verdugo, Moreno-Candil, 2016; Llaver, Martino, 2019).

Despite the increasing number of narratives centered on the possibilities offered by media and technology in the curriculum, it is not common to see them as objects of analysis (Da-Cunha-Santos, Steffenello-Ghisleni, 2019; Mateus, Quiroz, 2021; Portugal, Aguaded, 2019). Also, this technological dimension is mainly found oriented towards the radio, press, and television (Duarte et al., 2019; Saez, 2019b), an aspect that leaves vacant the work on critical competences and the challenges that are found in digital environment and social networks. For B. Toro-Castillo (Toro-Castillo, 2016), this scenario explains that the presence of media education in the curriculum points towards teaching *through* media and *with* media, that is, towards their addition as didactic or auxiliary materials. The recommendations urge monitoring to ensure that education policies include programs that strengthen the critical skills for their use, especially of teachers (Durán-Becerra, 2016; Mateus, Quiroz, 2021; Portugal, Aguaded, 2019).

The results revealed that there was no single course that focused on MC as the central object in the different curricula analyzed. Nevertheless, the results showed that its presence was widely spread in the curriculum, with a greater intensity in some specific courses: language, civic education, arts, and physical education. Thus, its inclusion in a cross-curricular manner has been proposed (see Grijalva-Verdugo, Moreno-Candil, 2016; Pérez-Rodríguez, Sandoval-Romero, 2013; Saez, 2019a; Saez et al., 2019). However, the courses, skills, and curricular objectives that include MC have a low mean with respect to the competences and areas that comprise the curriculum (e.g., see Andrade-Vargas et al., 2019; Arenas-Fernández et al., 2019; Durán-Becerra, 2016). In light of this, the recommendation is to broaden the notion of literacy –beyond reading and writing–, and the media –beyond the functionalist view– in the curriculum. This implies explicitly and clearly incorporating the purpose, principles, and dimensions of MC (García-Leguizamón, 2018; Silva, Borges, 2020; Toro-Castillo, 2016).

On the other hand, the studies reviewed also coincided in that the experiences in this area allow contextualizing the content of the curriculum and making it more attractive. R. Arévalo-Martínez et al. (Arévalo-Martínez et al., 2016) mentions that its implementation in the classroom promotes research skills and an effective approach towards the socio-cultural phenomena that emanate from media convergence, such as digital threats (e.g., see Badillo-Mendoza et al., 2021) and the narratives of hate (e.g., see Zárate-Moedano, 2018). For L. Cuervo-Sánchez and A. Foronda-Rojo (Cuervo-Sánchez, Foronda-Rojo, 2020) their contribution is that the transformation of dynamics of participation and communication in contexts closest to schools. Nevertheless, there is still a need for greater systematization of experiences, which have been developed from the commitment of the teachers and social organizations (Duarte et al., 2021). Likewise, V. Catrilef-Lerchundi and F. Carias-Pérez (Catrilef-Lerchundi, Carias-Pérez, 2020) consider it necessary to take advantage of the attitudes and learning acquired during the virtualization of education, within the frame of the Covid-19 pandemic, with respect to the need to introduce media literacy in the classrooms.

5. Conclusion

The present systematic review selected and analyzed publications on MC in the curricula from Latin American countries. One of the main contributions of this work was to characterize the scientific production reviewed around four dimensions: geographical-temporal distribution,

conceptual configuration, methodology, and curricular experiences-conclusions detected. After the analysis, some of the results that must be underlined are:

- *At the geographical-temporal level.* Despite the literature recognizing the importance of including critical, social, and operational competences associated with media and information in the curriculum, the studies that addressed their analysis were scarce in the region, and have decreased in the last two years. This is an inconvenience, when considering that this research line is part of other objectives, such as the measurement of the degree of MC in the population (e.g., see Bobrowicz-Campos et al., 2021; Ramírez-García et al., 2016).

Another subject was the comparative studies between countries. At the regional level, it is necessary for curricular projects and proposals to be based on strategies that begin from systematic studies, and to understand different realities; these strategies must contemplate the collaboration between institutions from different countries as an essential component. In this sense, it is necessary to maintain and strengthen the existing cooperation networks that seek to consolidate a common project at the level of Iberoamerica.

- *At the conceptual level*: It is recommended that future studies pay more attention to their use of the concept of MC, with respect to: (1) the origin of the reference; (2) the description of its principles, purposes, dimensions, and levels of action; and (3) its relationship with media literacy, media education, and educommunication.

- *At the methodological level:* A key aspect, after the analysis of the levels of education and the units of analysis addressed, is that research in this area must consider the lack of studies centered on initial education, education for adults, and the curricular basis of education of indigenous populations in countries such as Mexico and Chile. Also, when reviewing the table of the methodological dimension, another recommendation is to ensure that the research designs and techniques, are specific, to guarantee the validity of the studies, and to facilitate the analysis of scientific production.

Likewise, the present study revealed the existence of multiple objects of study on this subject. It is now evident that the evaluation of the presence of MC and the curricular proposals to promote its development in teachers, are two predominant research lines. Also, this systematic review showed differences with respect to the dimensions utilized to evaluate the presence of MC, media education, and media literacy in the curriculum.

- *At the level of curricular experiences and conclusions detected:* One of the aspects that could be highlighted is that after more than fifteen years since the study by P. Castillo-Cárdenas and L. Gastaldi (Castillo-Cárdenas, Gastaldi, 2005), the Latin American curricula neither included any specific course in this area, nor explicitly mentioned it. Nevertheless, the widespread presence of its dimensions in the curriculum must be understood as an opportunity to address its inclusion as a cross-sectional component, to make the teachers aware about the possibilities offered by this new way of teaching. The analysis of the existing bibliography also showed the functionalist view that persists about the media, as well as the need to overcome it to guarantee education experiences that can deal with the new demands from the media system, starting with the curriculum.

With respect to the limitations of the systematic review, we can underline that the search was limited to five databases, excluding Google Scholar, Scielo, Latindex, and the institutional repositories from the Latin American universities, which could be used to detect more postgraduate theses on the subject. Another of the limitations was that an analysis of the historical dimension was not included, to record the year of publication of the different curricula examined, as well as the education policies and initiatives about media and information described by authors as the background. Lastly, a recommendation is made to conduct more research, experiences, and projects along this line, to discover the factors that could affect the inclusion of MC in the curriculum, and specific tasks that each of the social actors must perform (e.g., teachers, managers, school supervisors, local governments, parents), as part of the media literacy ecosystem. On the other hand, it is important for education institutions and government organizations to evaluate the importance of this type of studies, to provide more support.

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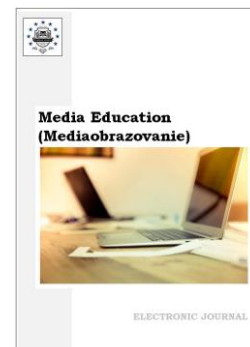
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The Construction of Feminist Movement Culture for Tackling Casual Sexism on Twitter

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Abstract

This study investigates the phenomena of casual sexism that goes undetected in several tweets, comments, and other forms on Twitter and its relation to feminist movement culture. The study aims to analyze the tweet, comments, or texts that contain casual sexism and examine the data by looking at the feminist movement culture to prevent the existence of casual sexism on social media. The theory of feminism, which is formed from several feminist movements connected to attempts to eradicate gender-based discrimination and prejudice that mostly affects women daily, is used in this study. The result shows that, the feminist movement culture has a big role in realizing gender equality not only in society but also in social media. From several tweets containing casual sexism, it was found that each of these accounts voiced their opinion regarding the casual sexism phenomenon they encountered. In conclusion, Twitter has become a platform for many people to express themselves and voice opinions through writing and images. The data was collected in the form of texts, comments, and tweets on Twitter. Furthermore, whether intentionally or unintentionally, the feminist movement exists and keeps expanding in order to achieve gender equality and take steps to prevent casual sexism.

Keywords: casual sexism, feminism culture, feminist movement, gender equality, social media.

1. Introduction

Casual sexism has become a phenomenon that usually occurs in society which has now spread to social media. Feminist culture provides a movement that gives a new perspective to society on preventing casual sexism. The common perception of feminism is a movement that argues for greater options for women in their daily lives, such as more opportunity, freedom, and less controlled positions. Women can freely choose to work or stay at home, get married or not, and have children as the world becomes an equal place. This form of feminism seems empowering, warm, and enthusiastic (Thwaites, 2017). There are diverse kinds of "feminism" in use, and depending on their political stance, academics may conceptualize "feminist" differently. However, it may be argued that two commonalities can be recognized in academic feminism as a whole, taken in its broadest meaning. In the beginning, it is a political movement that focuses on examining gender, or how men and women come to build themselves, their identities, and their perceptions of others. Second, it is a movement that seeks to eliminate gender inequality as its fundamental emancipatory goal (Mills, Louise, 2011).

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Today's social media presence influences communication in public spaces, especially in how users form opinions. Simple, inexpensive, and rapid interaction methods have led many communities, authorities, institutions, and individuals to use social media as a medium of expression and information. Classified as a new medium, social media attracts many people's attention and provides an opportunity for those who want to start a social movement (Ariani, 2021) Because of the pervasiveness of these platforms, such as Twitter, Facebook, YouTube, and numerous others, many social and cultural activities have moved online. Social media is often linked with innovation and social development, yet it also replicates the same gendered power relations that determine "offline" spaces (Sills et al., 2016). Gendered media issues have taken various forms, particularly since the Internet and social networking sites.

Nearly 60 % of the world's population is connected to the internet and participates in various online activities. Therefore, the internet provides an extended virtual environment for sexual cognitions to survive offline and into the online world, potentially increasing gender inequality and discrimination. Because of the desensitization of internet content, feminist scholars are concerned about the emergence of a new form of sexism incorporated into the internet (Ze, Panneerselvam, 2021). Feminists battle sexism in various ways, the most important of which is when they confront exploitation, harassment, and objectification in various settings, such as the workplace, the home, the family, and public places. In particular, women and their allies may organize large-scale feminist movements that jointly attack the underlying basis of male supremacy. These movements can be found from time to time. Participation is vital for the development and continued existence of social movements. During the ups and downs of protest cycles, movement commanders are continuously challenged with finding and retaining new supporters. For potential activists' development, acquisition, and engagement, feminist social movements rely on well-established networks and organizations. Many different institutional and contextual social ties can encourage people to participate in feminist activism (Swank, Fahs, 2017)

Women are thought to be less literate than men. She stated that language looks at it from an essentialist perspective. That is, looking at differences in male and female language due to gender and gender differences (Mulyani, 2014). Discussions of sexism, equality, and women's rights become more fraught as women all over the country - and the world - find new ways to use the internet to advance the unfinished revolution of feminism. Since many theorists argue that we are now in a post-feminist era where gender equality has been achieved, people who complain about sexism put themselves in the line of fire for persistent and sometimes cruel attacks (Melville et al., 2019). Feminist research must require the ability to generalize about language and gender. However, the generalizations we make need to be adjusted to acknowledge that not all women and men behave in the same way. Any shift toward "global" generalization and away from "local" study has substantial methodological significance.

In the 1960s and 1970s, feminist activists and academics questioned some of the more blatantly sexist elements of the English language. Feminists argued that these phrases reaffirm the notion that men are the human norm by rendering women invisible. In addition, feminists have claimed that sexist language promotes gender inequality by reinforcing harmful preconceptions and giving legitimacy to discriminatory practices. Thus, the movement to eradicate sexism in language was seen as a microcosm of the greater feminist struggle for gender equity. Critics of sexist language, particularly women, have been ridiculed and informed or lectured that they should know that terms like "policeman" and "fireman" apply to both sexes and that "mankind" is a catch-all term for humanity (Kleinman et al., 2021). Alternatively, even if English had a hint of sexism in its concentration on men, this was not enough to support alterations that would detract from the beauty of the language. In other words, linguistically stated concerns for gender equity were less relevant than anything else.

Gender and feminist discourses were used to trivialize the campaign, demonize feminist campaigners, and depoliticize the concerns. Ironically, the remarks deny and practice misogyny online. This intertwining of sexism denial and practice makes public feminist voices unwelcome, potentially limiting mediated culture's ability to combat it (Benton-Greig et al., 2017).). "Friendly" sexist teases (FSTs) are playful intergroup teases based on negative gender stereotypes that lower the value of one's gender group and assume that those teased by someone less close will focus on the literal content of the sexist tease, which lowers gender self-esteem (Hack T et al., 2020). These findings explained FSTs. The viability of employing machine learning methods (both conventional and trimming deep learning models) for automatically identified various sexist behaviors, and it is

proven that sexism can be easily identified using deep learning techniques and that it can be present in a variety of forms and behaviors in social networks (Rodríguez-Sánchez et al., 2020).

2. Materials and methods

This research explores how feminist movement culture tackles casual sexism on Twitter. This research used descriptive qualitative by finding and understanding comments, statements, and texts on several Twitter accounts that indicate casual sexism. This research data is collected by observing the text with a critical understanding of feminism theory and focusing on the phenomena of casual sexism that occur in everyday life. The researchers applied a feminist theory approach to further explore, examine, and explain this issue. Feminism is a women's movement that speaks about gender equality and rejects the difference in degrees between men and women (Wallstonecraff, 1972). The feminist movement wants to change the social construction of how women should be treated equally without discrimination and have the same opportunities as men, especially in developing themselves. One of the uses of the feminist movement is to tackle casual sexism, which is usually found in daily life or on social media. It can be challenging to call out subtle sexism because of its potential for obscurity and because once it is embedded in daily life, it becomes internalized and is seen as "normal" behavior.

3. Discussion

The domination of patriarchy is experienced by many people, especially in their lack of access to decision-making. This puts the condition of women under men's control, which makes them powerless to the point of being discriminated against because of the power of men who dominate them. Due to gender, duties, obligations, and the division of labor between men and women are differentiated and regarded as suitable by customs, norms, beliefs, or habits (Molony, 2020). This condition makes gender equality highly sought after by women. The realization of gender equality cannot be separated from the feminist movement, which is committed to rejecting gender inequality towards women to achieve gender equality. Women fight for their rights to be equal to men, such as the right to be free from discrimination, freedom from torture, the right to life, the right to privacy, and others.

Since gender is a social construct, the media can make changes to improve gender equality. With the help of social media, chances for sharing information and freedom of speech are now more widely available than before. Because social media is viewed as a simple and quick medium, it is particularly successful at delivering information widely and is growing in popularity. Women's use of social media is a place where they can raise their voices and feel heard. Social media is a crucial forum for promoting democratic feminism for users, especially women (Syamili, Rekha, 2021).

Fig. 1. "Last night, I proudly joined @RepMGS & @SenTimKearney at the Delaware County Fireman's Association Banquet. I am so grateful to our firefighters for showing up for our community day in & day out. Thank you for all you do!" Tweet from @RepOMara

The tweet reflects the use of the word tackling casual sexism. Tweets are usually used to express a user's opinion on a topic or problem (Syamili, Rekha, 2021). For instance, the tweet's use of the phrase "firefighters" denotes the construction of the feminist movement. Instead of "fireman" or "firewoman," the term "firefighters" is far more appropriate to express the acts of bravery it indicates. This also makes people's perception of work that requires courage not only be done by men. Furthermore, this breaks the stereotype that, in contrast to boys, girls should not engage in certain behaviors since they are looked upon by society (Kayal, Seena, 2019).

Casual sexism is a serious matter and must be stopped because it reflects discrimination against gender. In this case, using the word "firefighters" in the tweet above ensures that women are equally represented in a role since they were enrolled with the same tests, underwent the same training, and had the same standards to evaluate them. We must increase awareness of gender

stereotypes that occur in this era, especially on social media, because it strongly impacts people's mental processes as individuals and as members of a global community (Kayal, Seena, 2019).
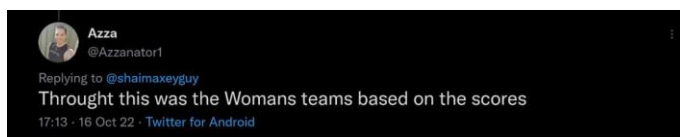

Fig. 2. "Throught this was the womans teams based on the scores," Tweet from @Azzanator1

This tweet is a reply to the @shaimaxeyguy account, which tweeted, "happy 2 years anniversary to an absolute classic," and attached a photo of the result of the match from Port Adelaide vs. Richmond with a score of 40:46. The @Azzanator1 account argued that from the score, the match was played by the women's team because the scores were way too high compared to the men's team matches which usually do not produce that many scores.

Gender equality in various sectors, especially sports, is very unfortunate. Labeling and social construction that considers women weaker than men mentally and physically cause discrimination against women. The general stereotype is that women's sports are less valuable than men's. Women athletes are constantly placed to lower standards and do not earn as much respect as male athletes. Due to the stereotype that males are more athletically gifted, women's athletes frequently receive lower pay. Even on social media that often featured both male and women athletes, men were more often associated with the image of athletes and active. In contrast, women athletes are more often represented in non-sporting images (Litchfield, Kavanagh, 2018). There are not so many sports news and images that highlight the representation of women. Many misleading and dangerous articles about women athletes are published (McLachlan, 2019). The feminist movement makes it possible to realize that women are equal to men. Like men, women can play well and should be provided with proper facilities in sports.

Fig. 3. "I just finished picking up the kids, making dinner, cleaning the house and taking the kids to get their halloween costumes after working… @nilik_lets call out these ladies casual sexism for what it is," tweet from @DoubleD_1983

Based on the tweet above indicates that there is a form of a feminist cultural movement to tackle casual sexism carried out by a Twitter account user named @DoubleD_1983. That the work of cooking, taking care of the house, picking up children, and cleaning the house proves that the Twitter user denied that women only carried out these activities, but men could also do these jobs. This is a form of gender equality carried out by Twitter account users to tackle casual sexism. In feminist culture, this has provided a language for deconstructing gender ideologies that have limited how men and women are positioned in the social structure. These ideologies have played a role in determining how men and women have been able to contribute to society. (Kelley, 2022) Because in everyday life, it is often encountered and takes the form of natural but unnatural things. It is becoming more widely recognized and understood that everyday sexism has become so ingrained in many of our daily lives and routines that it frequently goes unnoticed. As a result, it has normalized in society (Nichols, 2018).

Based on a tweet in the data shows the casual sexism experienced by a woman named Audrey Woosman. This shows the actions of bank employees who prioritize men over women as the owners of bank accounts. Because the stereotype depicted is that men can lead, be competitive, have self-confidence, be objective, be aggressive, be forceful, have ambition, and want to take responsibility. On the other hand, women are typically associated with characteristics that relate to a concern for the compassionate treatment of others. These qualities include being affectionate, helpful, friendly, kind, and empathetic, having a sensitive demeanor toward others, speaking softly, and being gentle (Tabassum, Nayak, 2021).
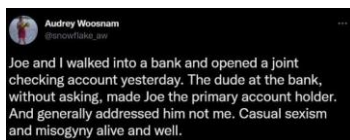
Fig. 4. "Joe and I walked into a bank and opened a joint checking account yesterday. The dude at the bank, without asking, made Joe the primary account holder. And generally addressed him not me. Casual sexism and misogyny alive and well," tweet from @snowflake_aw.

Bank employees should put women in equal positions to build gender equality. This needs to be realized in each individual, that the importance of gender equality in the role of feminist culture to equalize the role of women. Because women and men, as well as girls and boys, have the same rights, responsibilities, and opportunities in all areas of life (Barreiro-Gen et al., 2021).
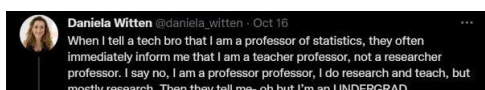

Fig. 5. "When I tell a tech bro that I am a professor of statistics, they often immediately inform me that I am a teacher professor, not a researcher professor. I say no, I am a professor. I do research and teach, but mostly research. Then they tell me- oh but I'm an Undergrad," tweet from @daniela_witten.

The tweet above is a form of casual sexism in education experienced by Daniela's Twitter account. In her tweet, she mentioned that she is a research professor. Still, they refer to her as a teacher professor, which shows that Daniela, a woman, cannot have a research professor degree, so they often call her a teacher professor. This shows the existence of casual sexism based on gender inequality that women do not deserve a higher education than men. Men have historically held the majority of positions in academic careers. Recent studies show that women academics are less competitive, less confident, and more likely to give up after rejection than men. According to this literature, women are less likely to apply for faculty posts, promotions, professorship, or habilitation. Women academics are less internationally mobile than males. They are significantly disadvantaged in dual-career families and subject to severe conflicts between work and family life that put their relationships in danger (Moratti, 2021). Despite progress in the twenty-first century, women continue to face more significant obstacles than males while trying to obtain research funding and advance to the full professor position (Roos et al., 2020).

Fig. 6. "Believe it or not there are some female #CEOs in the world @thetimes 'How to get a CEO body – 16 foods all men should be eating!!'." tweet from @Edelharris

Regarding Figure 6, the tweet reflects the sexism that occurs in the news headlines column. Based on the news, it was written that a CEO who is mostly male, is advised to eat selected food in order to achieve a proportional body. The tweet also explains that the headline news is categorized as casual sexism or everyday sexism because the use of the word 'men' which is juxtaposed with CEO makes the public think that CEOs are only men. In fact, a CEO can of course be a woman, so it can be seen from the tweet that there is a protest over the casual sexism that is happening. It is widely believed that the establishment of "Fourth Wave" feminism resulted from the understanding in the twenty-first century that the "sexism" that Second Wave Feminists campaigned against will be continued (Smith, 2018)

The casual sexism phenomenon that occurs on Twitter is closely related to the feminist movement which aims to achieve gender equality. When men and women accept traditional gender norms as fair, normal, and unavoidable, gender hierarchies are sustained. Therefore, sexism in society must be prevented by loudly advocating for gender equality in the workplace.
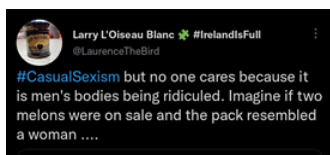
Fig. 7 "#CasualSexism but no one cares because it is men's bodies being ridiculed. Imagine if two melons were on sale and the pack resembled a woman" tweet from @LaurenceTheBird

Body parts are frequently the focus of misogyny in our culture. We are made the targets of sexism as well as the environment. There is a loaf of bread that resembles a male body part. If this were to occur to a woman, a different reaction would arise. This is supported by a tweet from the user @LaurenceTheBird, who expressed his thoughts on the bread's packaging. Because it uses a visual representation of the male body that is already frequently seen in the public, no one feels insulted and believes it to be a normal thing.

Organizations associated with the women's movement have remained supportive of a wide range of cultural endeavors, including those undertaken by next era of feminists. Because they reach not only political but cultural institutions and try to rally around issues like sexual harassment, violence, sexual abuse, self-esteem, eating disorders, gender identity, the environment, globalization, and sexism in art, music, film, and mass culture, third wave feminists' actions are not always targeted at or recognizable to the state. (Staggenborg, Suzanne, 2005) Therefore, this feminist movement has become a culture that will eliminate the generalization of actions based on gender as happened in the packaging of the bread.

Fig. 8 "The casual sexism of reacting to a baby crying with "where's the mum" instead of "where are the parents" because dads exist and they are also responsible for raising their kids but I guess gender neutral language isn't required for validating men's femininity fetish." Tweet from @HermioneG_GCF

The background of casual sexism in this case involves parents, where activities throughout the name of gender still occur, especially when it comes to parenthood. The raising of children is the duty of the parents. However, as stated in the tweet, it demonstrates how casual sexism takes place in an emergency case when a child cries and the mother is the first-person others search for, even while the child's father is nearby. The question of why the mother should be chosen above the father, who also plays an essential part in the development of the kid, arises. For this equality, feminism campaigns. The feminist movement has made a contribution to preventing casual sexism like this from occurring once more. By focusing on both parents in the tweet's situation rather than just one, the public — which had previously accepted these behaviors as normal — can become aware of their surroundings and comprehend that raising children is a responsibility shared by both parents, ending the practice of gender-based behaviors and employment.

4. Results
In this digital era, Twitter is one of the most widely used social media to express opinions and thoughts, share sessions, use storytelling media, etc. Whether consciously or not, the problem of casual sexism is very close to life and is often found on social media; it is Twitter. Using a feminist approach to see casual forms of sexism on Twitter and to see tweets written either intentionally or unintentionally, consciously or consciously. The result shows that the tweets, comments, and statements contain casual sexism, which is the feminist cultural movement's role in tackling casual sexism as a form of gender neutralization for both men and women. The attitude taken from the feminist movement is to construct gender equality in the tweets that have been found. The construction carried out by the feminist cultural movement to counteract the tendency towards

only one gender, or one gender that is considered superior and considers other genders inferior, therefore what needs to be emphasized here is gender neutralization. That both men and women have the same opportunity to obtain anything.

5. Conclusion

The existence of Twitter as a social media platform certainly has various purposes and benefits. The public can provide opinions and aspirations on various events that occur on Twitter which will certainly bring up pros and cons. There are many discussions that arise from the most general to specific terms such as those related to gender. If it is more specific, it can be in the form of gender equality, gender inequality, gender stereotypes and many more. Talking about gender equality and its problems such as casual sexism is a phenomenon that exists in society but seems to have been normalized. Casual sexism can happen anywhere, even on social media. On Twitter, casual sexism occurs in the form of a tweet where the account speaks about the existence of this casual sexism. This phenomenon mostly occurs in women so that a feminist movement is formed that will prevent this casual sexism. This feminist movement has a role in realizing gender equality and to prevent acts of casual sexism that see behavior based on gender. Moreover, sexism that occurs on social media is a natural thing to happen and is normalized by society. The feminism movement will help close the gap between the prevention of sexism that happens in everyday life or "casual sexism," which is an act that must be prevented because it affects people's perceptions of a stereotype that arises against gender. Furthermore, whether intentionally or unintentionally, the feminist movement exists and keeps expanding in order to achieve gender equality and take steps to prevent casual sexism.

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Means of Emotional Impact on the Audience in User Media Content

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Abstract

The purpose of the study is to try to specify the means of emotional impact that modern publishers use in user-generated content. Based on the material of the analysis, the key means of emotional impact on the audience were identified: the principle of exoticism, tempo-rhythm failure, archetypization of images, infotainment, text metaphorization, assimilated symbols and nostalgic images. The results of the study prove the fact that video bloggers use almost all means of emotional impact that are typical for television programs, but submodalities are the most effective means of attracting and retaining attention in video blogging.

The conclusion is made that video bloggers use both the means of emotional impact on the audience already known to traditional media and specific ways of keeping the audience's attention: aggressive announcement, a special approach to creating their own image, shocking the audience, active work with the sound range, the use of graphic elements that are not motivated by the content, non-existent sounds, playing with time. In the analyzed video content, the significant role of interactivity elements is noted, which have a strong emotional impact on the audience and form a stable community, turning casual viewers into the category of regular subscribers.

Keywords: user-generated content, blogosphere, submodalities, means of emotional impact.

1. Introduction

As numerous researchers maintain (Aldwairi, Alwahedi, 2018; Anderson et al., 2003, Anderson et al., 2017, Anderson, Bushman, 2002; Bakir, McStay, 2018; Berghel, 2017; Bharali, Goswami, 2018; Bradshaw, Howard, 2018; Fletcher, Nielsen, 2017; Kačinová, 2019; Marwick, Levis, 2017; Silverman, 2020; Vargo et al., 2018; Vrabec, Bôtošová, 2020 and others), the active transformation of the latest media sector has led to significant changes in the communication strategies used by authors to attract and retain the audience's attention. There are several reasons for this process. First, with the increase in the volume of information circulation, the question of how an author can stand out in the media stream and compete with similar authors is becoming more acute. Secondly, the competition between publications today goes beyond the media sphere – authors compete not only with other publishers, but also with all forms of organizing free time, which makes the process of competition itself more aggressive. Thirdly, almost every user today becomes a publisher, introducing new, non-canonical models of interaction with the audience into the elements of their works (Salter, 2022). All these processes are especially noticeable in user content, the variatization of which is provided by both technical and technological transformations

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and socio-cultural shifts taking place in the media sphere. Different platforms and applications offer an incredible variety of easy-to-learn content creation and manipulation technologies to authors. As a result, a new complex of expressive means is formed in the network environment, aimed at attracting the audience to specific media content.

2. Materials and methods

The aim of the study is to try to concretize the means of emotional impact used by modern publishers in user-generated content. To achieve this aim, we consistently solve the following tasks: to determine the means of emotional impact used in traditional and newest media; to analyze their representation in user content; to identify the means that are not typical for traditional media but are present in user content; to make conclusions about the means of emotional impact on the audience, which are most often used by modern bloggers.

The empirical base of the study was audiovisual blogs published by the authors in 2020–2021. In the video blogging sector, we focused mainly on the channels represented in the Russian-speaking sector of the YouTube platform. Based on their Google ratings, we have selected 10 channels that are among the top interests of the audience – *Lapenko, VDud, Chicken Curry, Editorial office, Dima Gordey, Beware. Sobchak, Dima Maslennikov, Wylsacom, Labelcom, AcademeG.* On each channel, we selected 10 videos published in 2020-2021 that had received the highest number of views by the time to start the analysis.

In our research, we applied the comparative typological method and the method of content analysis. The latter was used based on the concepts of means of emotional impact and means of attracting and retaining the attention of an audience developed by such authors as Alexander G. Asmolov and Grigory A. Asmolov (Asmolov, 2011), Arthur A. Berger (Berger, 2005), Nina N. Bogomolova (Bogomolova, 2008), Jennings Bryant, Susan Thompson (Bryant, Thompson, 2004), Richard Bandler, Will MacDonald (Bandler, McDonald, 2004), Alexander Fedorov (Fedorov et al., 2016; Fedorov, 2015; Fedorov, 2019; Fedorov, Levitskaya, 2020; Levitskaya, Fedorov, 2020), Kamile Grusauskaite (Grusauskaite, 2022), Alexander E. Vayskunsky (Vayskunsky, 2011), Vladimir F. Oleshko (Oleshko, 2018), Vyacheslav N. Pankratov (Pankratov, 2004), Elena E. Pronina (Pronina, 2006).

3. Discussion

Jennings Bryant and Susan Thompson, in their work "Fundamentals of Media Impact", note that "the psychological impact of the media has been talked about since the advent of the first printing press in 1450."[1] According to the researchers, initially the understanding of media influence belonged to the ruling class and was expressed, in particular, in measures to restrict the freedom of the press, primarily in areas related to the broadcasting of violence and pornography. Only with the spread of literacy in the 19th century did the problem begin to cause public concern, and today it is a matter of concern for everyone - "from the president to parents, from intellectuals to the first-year students". [2]. Unfortunately, the problem is often perceived too flatly. At the present stage, it would be useful, for example, to extinguish a little the discussion about manipulation in the context of media influence.

Often, when it comes to media exposure, the conversation immediately transforms into a discussion about manipulation, about mastering the hearts and minds of people. For example, M.I. Davletshina (Davletshina, 2022) writes about the negative impact of media on children of primary school age, E.V. Kablukov (Kablukov, 2022) reflects on the consequences of constructing new social norms with the help of the media. Along with this, a number of researchers prove the existence of a constructive potential of media consumption. Thus, A. Fedorov (Fedorov, 2017) offers a comprehensive analysis of the possibilities of media education. Buckingham (Buckingham, 2003) and Carlsson (Carlsson, 2019) reflect on the importance of developing media literacy. I. Chelysheva conducts a rigorous analysis of the process of formation of schoolchildren's family values in the works of Russian cinema and, together with G. Mikhaleva, analyzes the work of the Media School "Media Education and Media Literacy for All", emphasizing the creative possibilities of media education practices (Chelysheva, Mikhaleva, 2022). And here it is appropriate to repeat the words spoken by E.I. Pronin several decades ago, that have hardly lost their relevance to the present day: "The problem of printing efficiency, at least at the first stage of solution, acts as a problem of mastering the reader's interest, or rather, as a problem of creating a reader's sustainable interest in certain phenomena of public life"(Pronin: 10). Therefore, the basis of influence is much broader than arguments about manipulation.

To describe various types and levels of media impact, from purely individual to group or even global on the scale of the whole society, researchers use models of both micro- and macro-analytical types.

"Lasswell's formula", which is still relevant to this day, can be considered as a universal model: "who says what to whom in which channel with what effect?" However, this model appears to be too simplistic. The concept of strong media influence, the primitive behavioral model of "stimulus-response", when any message is accepted with a sufficient number of repetitions, should at least be supplemented with such parameters as attention, understanding, attitude. In this sense, P.Lazarsfeld singled out two groups of variables – interpersonal relations of the audience and defensive selectivity. And this differentiation has become of particular importance. The latter consists in the fact that convinced adherents of an idea perceive mainly the content with which they agree in advance. That is why it is important to study more the selective spheres of influence than the general principles of influence.

Comstock's psychological model can be considered as one of the most effective models for describing the direct impact of mass communication on individual consumers. An employee of the Syracuse University G. Comstock and his research team used this model to explain the mental processes that occur when watching television. The model shows that the behavior of TV characters can influence the behavior of the viewer. A person learns the behavior that he or she sees on the screen, and can adopt it. The use of a new behavior is determined by its significance (or psychological importance) for the individual, as well as the degree of excitement or motivation of the individual (this characteristic is called excitement within the model) achieved as a result of imitation. An important variable that determines the intensity of media exposure is the perceived reality of the depicted behavior, however, adhering to such a model, one should not ignore the role of chance.

We can cite the model of media dependence developed by M.JI. de Fleur and S. Ball-Rokesh as an example of media influence at the social level. The subject of this model is the relationship between mass media (information system) and society (social system). The model assumes that in modern society the dependence of individuals on the media as a source of news and information is continuously increasing.

The "magic bullet" theory does not contradict this concept. It is built on the absurd for a thinking person boundless faith in the possibilities of the media and on the belief that the messages of the mass media are equally perceived by all members of the audience and cause an inevitable and immediate reaction. Such, for example, is the model of Lasswell and Shannon. According to this model, communication is like a magic bullet that, when fired from the brain of one person into the brain of another one, almost automatically transforms ideas, feelings, knowledge, or motivations. The viewer, reader, listener is defenseless, information lights him or her up like a light bulb.

The cognitive paradigm, by various methods, studies, first of all, the interest that a message causes. In this model, an important division of the impact of the media into targeted and non-targeted is carried out. The latter, as a rule, is completely built on interaction with a person's personal experience.

Representatives of the cognitive paradigm created another model, which is based on the concept of preferred reading: the text makes you want to get acquainted with it due to the fact that it contains a negative, alternative or oppositional reading. The fact is that most people constantly change and reject any dominant ideology reflected in the message, and therefore any denial or offer of alternatives is considered desirable.

These ideas are developed in theories of the social reality construction. The first bright adept and creator of one of these theories was Noel-Newman – the author of the so-called "spiral of silence": it is enough to spread an opinion and say that, according to statistics, it is generally accepted, and it will immediately become generally accepted. The less stable the society is, the more this law works. However, this model is more valid for Western Europe, Russia and America. And in Japan, for example, the "dominant opinion" model works instead: people tend to trust politicians who, in their opinion, understand what they are talking about more than ordinary people.

Both of these models are united by the idea that the audience in both cases perceives not someone's assessment, but, according to Lipman, their own fantasy on this topic. We internally understand that these estimates are not the structure of the real world, but the structure of our imagination. Related to this is the problem of "narcotization" through the media, discussed by Lazarsfeld and Merton: most of us, thanks to media reports, have a clear understanding of the problems of society, understand that many of these problems are already on the verge of being

acceptable, but at the same time we are absolutely passive. After all, these problems are part of our imagination.

That is, an artificial world is being formed, and it is rather difficult to get a person out of it. However, plunging into this world, this person is easy to manipulate by "pulling the strings".

4. Results

The analysis of the empirical basis made it possible to identify those forms of emotional impact on the audience that bloggers used most often.

Dima Maslennikov channel. To Survive, Project:

- the principle of exoticism. The video content is completely based on the principle of exoticism: an exotic island with its entourage, an emphasis on an exotic spider on Dima's clothes, an exotic mise-en-scene and situation;

- tempo-rhythm failure. It manifests itself both at the video level and at the audio level. The latter option is expressed mainly in intonation and pausation ("And three incredibly cool challenges" – emphasis in the voice. "He will go home with half a million rubles" – an accent pause). We observe a tempo-rhythm failure at the level of the video sequence in the excessively accelerated alternation of cuts and the use of a reporting camera.

- nostalgic images. In the analyzed video content, we find references to the "Last Hero" program (the entourage and the plot are similar to this program, but much more primitive).

Who will survive? Answer or suffer, Project:

- the principle of exoticism. Exotic cages in which heroes are hidden (Danya Milokhin, Eldar Dzharakhov);

- tempo-rhythm failure. "Three choices for the answer" - accentuation of speech;

- pauses. Excessively accelerated alternation of cuts, reporting camera.

Extreme hide and seek in an abandoned city, Project:

- the principle of exoticism. Exotic location. The painted face of the presenter. Che's Beret. The strange attire of the participants who create their own exotic rooms;

- tempo-rhythm failure. Accentuation of speech (the participants are supposed to report their impressions as loudly as possible), pauses, excessively accelerating alternation of cuts;

- archetypization of images. One archetype – Maslennikov – a superhero (therefore – in Che's beret) is imposed. He is "the coolest". Self-admiration beyond measure;

- assimilated stimuli. Cards with assimilated symbols – flashlight, headphones, keys – are shown.

Inside Lapenko channel. Season 3:

- the principle of exoticism. Exotic images are - half-crazy people, hippies, and a woman. All of these roles are played by the same person. Each of these characters should be considered as a parody of someone. Imitation of Soviet television caption cards. Characters from old movies;

- tempo-rhythm failure. Accentuation of speech. Constant change of video sequence;

- archetypization of images. Archetyping at the level of kitsch primitive. A weird poor scientist. A long-haired musician, out of control, wearing a leather jacket and speaking slang. An official from the commission in a hat and suit;

- infotainment at the level of the video sequence using the technique of analogies, when precedent video quotes are included in the video content, creating the image of the "Soviet era";

- metaphorization within the framework of stereotypes and patterns. Emphasized non-originality and outdatedness;

- nostalgic images. Nostalgia is the main message. Costumes and entourage – are from the Soviet past. Shooting imitates the style of Soviet cinema.

What happened next? Bogdan Titomir and Vasily Utkin:

- the principle of exoticism. Very local. They sit in armchairs among exotic plants. They communicate in a very focused way. Intentional gestures, excessive emotions;

- tempo-rhythm failure: accentuation of speech, broken pausation, expressive intoning;

- archetypization. The hosts are heroes, all the guests are secondary characters.

Chicken Curry x Vivienne Sabo-Cabaret:

- the principle of exoticism. The style of "Cabaret" itself and the presentation of Vogue are the embodiment of exotic beauty in a gray life. The plot of the video is based on this collision;

- tempo-rhythm failure. Constant change of cuts to the rhythm of the music. There is almost no speech. The camera is moved depending on choreography;

- archetypization. The family is traditional - the groom is non-traditional. But the traditional "father" shakes his hand, appreciating his work and talent, even though in feathers. "Mom" is the embodiment of understanding and support for the daughter's choice. The son is suspended from action. He is always on the phone as a typical representative of the younger generation;

- infotainment. Role playing. You don't know what the father's reaction to the groom-voger will be. The theatrical pause is maximized;

- metaphorization of the text. Cabaret breaks into everyday life. Brightness, glitter, dancing, exoticism. But can our everyday life become a cabaret? Where is the real life? In this situation, the dancer in feathers and sequins turns out to be the real one;

- nostalgic images. The family at the table has no details tied to modernity. It is just a family at the table. There is nostalgia for a large family with several generations.

Chicken Curry. Comment Out #11/Olga Buzova x Fedor Smolov:

- the principle of exoticism. It is expressed in challenges for the participants: change into a cockroach costume and run away on all fours from a man trying to hit you with a slipper; pay 400,000 rubles for the repair of the roof of the Cultural Center in the village and the Cultural Center will be named after you, etc.;

- tempo-rhythm failure. The host and the participants constantly change the tempo-rhythm. There is a change of cuts, but everything happens in one local place and the video sequence does not change dramatically;

- archetypization. The host knows everything and controls the situation. Participants are in a subordinate situation;

- infotainment. Everything is based on acting out the situation. Members either do unusual things or write obscene comments on social media to certain individuals. The video is built on surprise and momentary reaction of the participants and third parties (victims of the actions of the plot);

- metaphors in the text of Sasha Gudkov: "Queen of home entertainment", "world of dreams". There are no metaphors in the texts of the host and players.

Wylsacom:

- the principle of exoticism. Exoticism is in waiting for the result of unpacking. We observe the exaggeration of actions, we hear emotionally colored vocabulary, interjectional commenting and deliberately colloquial vocabulary (cool, goodie (nyshtyak), way to go, vidosiki (videos), alishka (aliexpress));

- tempo-rhythm failure. Intonating. Emotional shouting. Abundant gestures;

- archetypization. The host creates the image of "a good guy". He is for you. He will never deceive you.

- infotainment. Acting out the process of unwrapping a parcel. Involving the audience in the game;

AcademeG:

- the principle of exoticism. Taking some old ZIL that is impossible to drive and fixing it;

- tempo-rhythm failure. It is manifested in the slowing down of speech and affirmative gestures. At the level of the video sequence, we observe a frequent change of cuts. The car is admired from different angles;

- archetypization. Master's image. I will figure everything out, do it and show you how I did it;

- infotainment. Involving the audience in a competition between an old but fixed car and a cool new foreign car. ZIL overtook Porsche. It was unexpected, but pleasant;

- Metaphorization is used quite often. ZIL "kicks the asses of German cars." The car "popped out of your memories". The car now has a "plastic front". "Tear to shreds."

Dima Gordey:

- the principle of exoticism. Exotically poor heroes with an old car;

- tempo-rhythm failure. Moderate intonating. Affirmative gestures. Change of cuts while working;

- infotainment. The gaming moment is what will happen in the end after upgrading?

Editorial office:

- the principle of exoticism. The exotic thing is that YouTube has a high-quality journalistic product. It is extremely subjective and highly professional;

- tempo-rhythm failure. The words are confirmed by the video sequence. It is done in an active and professional way. Persuasive gestures (up, down, one hand, folded both hands).

Gestures are supported by a picture. Skillful playing with the face – eyes, turning the head – everything works on the meaning of words;

- archetypization is diverse, depending on the characters: father, children-parents, king-people;

- infotainment. Game of meanings in speech. Irony and humor. Symbolic hoodies on the host (each issue) personify one of the main ideas of the issue;

- Metaphorization is the most diverse. The meaning is built on metaphors. "Like in a good circus. Lukashenko's fantasy is running smoothly." "Reprises of Lukashenko". "A lawyer is a bizarre problem solver." "The big actor turned out to be a small person." "A wave of hatred splattered everyone." "Hatred is a substance that cannot be kept in a vessel." "We understand the official Russian language better than the Italian translator does." "Listen to the voice of your conscience";

- assimilated stimuli are common: candles, likes, ticks and crosses, a thermometer (hatred degree), a judge's gavel.

Beware, Sobchak:

- the principle of exoticism. We try to introduce an exotic note with allusions to sex;

- tempo-rhythm failure. Intonating. Change of cuts of the host and the guest;

- archetypization may appear in a conversation. ("Who is the sexiest politician");

- infotainment. The gaming moment is manifested in attempts to "tease" the hero.

The analysis of the audiovisual sector of user media has shown that among the most frequent means of emotional impact on the audience, the following are used:

1. The principle of exoticism. This tool is used by video bloggers at both the form and content levels. Talking about form, we can find it already in the approach to content wrapping – in the titles of the issues, in their description and in the concept of the issue cover. Also, this principle can be implemented in the choice of location or the blogger's image. For example, Dima Maslennikov chooses an exotic island for the filming of the project "To survive", and an unusual spider appears on his clothes, attracting attention. In the project *Who Will Survive? Answer or Suffer* Dania Milokhin and Eldar Dzharakhov find themselves hidden in cages, and in the "Extreme Hide and Seek in an Abandoned City" issue we see exotic locations, the host's unexpected make-up, and the strange clothes of the heroes who create their own original rooms, according to the principle "the more unexpected, the cooler".

In general, bloggers are quite active working with image-forming parameters to emphasize their uniqueness. Thus, Ksenia Sobchak often introduces elements of sexuality into her image, and in the issue *Inside Lapenko. Season 3* we can observe exotic images into which the blogger transforms (a strange woman, hippie, half-mad people).

At the level of content, the principle manifests itself in semantic accents that are placed by the author in his/her own text or in the content of questions addressed to the guest. This technique is often used by Yuri Dud, whose interviews are often built on the principle of contrast. He usually starts by being polite and tactful, then suddenly he asks unexpected provocative questions. Quite often, semantic accents are placed by him at the titration stage – when the titles contradict what his character says. This technique is also manifested in the use of the retardation principle - a kind of slowing down before an unexpected ending. So, the *Wylsacom* channel presenter almost always deliberately slows down, exaggerates his actions to make the viewer expect the result of unpacking. This process is accompanied by interjection commenting, the use of colloquialisms ("nishtyak" – a goodie, cool, vidosiki (diminutive for a video), alishka (diminutive for Ali Express)).

At the composition level of the work, we can also find a manifestation of the exoticism principle, when the most unusual, unexpected and even paradoxical fragments are concentrated in the release announcement. This beginning is typical for almost all issues of bloggers working in the interview genre.

Also, bloggers quite often break the norm boundaries at the task setting level. We note this way of showing the exoticism principle in the genre of challenge. In the content we analyzed, it manifested itself, for example, on channel *AcademeG*, where the blogger was tasked with restoring an old ZIL car, which had long been broken almost irreparably.

Of course, these examples do not exhaust the whole variety of manifestations of the exotic principle in video blogs. The frequency of its use by bloggers is great. We found the exotic principle at work in 94 % of analyzed video blogs.

2. Tempo-rhythm failure. This means of emotional impact has a rich history and is based on the fact that the rhythmic pattern of a musical work can change the emotional state of the audience.

It is no coincidence that many musical works have a verse-chorus structure, it is no coincidence that long texts are split into paragraphs, it is no coincidence that the variety of the pause system makes a favorable impression on the listener. Video bloggers use this means of impact in two forms – synchronous and asynchronous. The latter manifests itself at the level of one of the series – auditory or visual.

So, the tempo-rhythm failure at the level of the visual series can be realized in the case of an excessively accelerating or decelerating alternation of shots, changing frames with different color palettes. We meet such "clip cuts", for example, in the *VDud* channel commercials. At the level of the auditory series, the tempo-rhythm failure is manifested in the alternation of rhythmic music and arrhythmic speech, which is often used by bloggers. It can also manifest itself in intensive intonating (for example, in *Wylsacom* releases) and unusual pausing (*Dima Maslennikov*).

The synchronous form is present in the case of coincidence of the tempo-rhythm failure at the level of both visual and auditory series. For example, in the *Chicken Curry* releases, the presenter and the participants constantly change the rhythm of communication, which is reflected both in the tempo of speech and in gesticulation, as well as changing shots during editing.

This technique also manifests itself in playing with time (time lapse, hyper lapse, slow motion). Video bloggers are actively experimenting with the possibilities of speeding up and slowing down actions, given that the audience often watches videos in accelerated mode.

3. Archetypization of images. This technique is used by bloggers both in forming their own images (in 100 % of cases) and stereotyping of informing about certain phenomena and events, which are often reduced to a widespread canon. This technique is most clearly manifested, of course, in Vines on the TikTok platform. However, since the technique originated many years ago on video hosting, it is still prevalent in the blogosphere. So, Dmitry Maslennikov tries to form the image of a hero, identifying himself with iconic characters (for example, in one of the issues he puts on Che's beret). Sometimes his attempts to create such an image demonstrate an element of narcissism. We can see archetypization in the image of the *Wylsacom* presenter – "like everyone else", a regular lad. Lapenko archetypes his images, albeit at the level of a kitsch primitive: a beggar, strange scientist, uncontrollable long-haired musician in a leather jacket, an official from the commission wearing a hat and a suit, etc. And in *Chicken Curry Dungeon* the heroes are allotted specific archetypal images, with which they must coincide as accurately as possible.

Sometimes not individual categories of persons but entire social institutions are archetyped. So, in one of the *Chicken Curry* commercials the family is archetyped through the use of the contrast principle. All the characters of the family are typical and traditional. Only the daughter's groom is unconventional. But the traditional "father" shakes his hand, realizing that this is work and talent, albeit in feathers. "Mom" is the embodiment of understanding and support for the daughter's choice. The son is suspended from action, he is always on the phone, like a typical representative of the younger generation.

4. Infotainment (acting out news). We can find this technique both at the level of the video sequence and at the level of the audio sequence. For example, the choice of clothing may not be random. So, symbolic hoodies by Alexey Pivovarov (*Editorial office*) are usually associated with the idea of the release.

Often, "acting out" a particular situation is realized using the technique of analogies, when, for example, video content includes precedent video quotes or well-known audio fragments (*Inside Lapenko. Season 3*). Also, the technique is manifested in the active use of graphics, in the costume of the video blogger. For example, Bad Comedian in the "T 34" episode begins by acting out a scene that unites the hero of the film and the heroes of the Marvel universe.

Infotainment can manifest itself in elements of interactive interaction with the audience. For example, in the *AcademeG* issue, the viewer is involved in a competition between an old, restored car and a new foreign car. But the most noticeable manifestation of infotainment elements is in the genre of sketch shows, where the action is completely staged (a number of issues of *Chicken Curry, Lapenko*).

5. Metaphorization of the text. This means of emotional impact clearly manifests itself on channel *Chicken Curry*, where the aesthetics of cabaret bursts into everyday life. The viewer may not always differentiate between the truth and the fiction, between life and play. The so-called upside-down images appear, when a feeling of deception is initially formed, and then it turns out that it is in this deception that the truth of life is hidden.

Talking about metaphorization at the level of the text, we have to admit that its presence depends on the literary talent of the author. This technique is found in less than 50 % of issues.

6. Assimilated symbols (for example, the sound of a siren, fire, scream) are used by bloggers more often in the formation of their own image (for example, the chain on Ksenia Sobchak evokes an association with a dog, and the blogger consistently conducts this association on her channel) or in stimulating the audience's reaction through symbolism (family symbols in the *Chicken Curry* episode, a lantern, headphones, keys on *Lapenko* channel).

7. Nostalgic images. Many bloggers turn to this means of emotional impact, using musical fragments that evoke nostalgic associations. But, perhaps, in the analyzed content this tool manifested itself most clearly in the episodes of *Lapenko*, where almost all the elements of the video are aimed at evoking associations with the recent past.

Thus, video bloggers use almost all means of emotional impact that are typical for television programs. But, perhaps, the most effective means of attracting and retaining attention in video blogging are submodalities – such parameters of the text, with a rare change in which the viewer's attention is involuntarily attracted. Of course, these submodalities are also used by traditional media, but bloggers use them much more often.

Among the most frequent visual submodalities are the following:

1. Associated – disassociated. We see this technique in the work of almost all bloggers. Correctly aligned frames alternate with frames taken in violation of the classical shooting principles. Sometimes this is associated with a change of location (as, for example, in an interview with Yuri Dud), and sometimes it is used as a tool, only to attract the viewer's attention (*Beware. Sobchak*).

2. Color – monochrome. Changing the palette is a common practice. So, on *Lapenko* channel, it is used to create the feeling of an "old film", and on *Labelcom* channel, it is used only to keep the viewer's attention.

3. Flat – three-dimensional. This submodality manifests itself in the design elements when graphics suddenly appear in the frame - and in the most unexpected places (for example, Yuri Dud's "floating" titles). But fragments of motivated animation look more interesting (as, for example, in the issue *Inside Lapenko 3. Episode 8. Final* or in the issues of *Chicken Curry*).

4. Change of distance. Bloggers in general change the size of the shot more often than it is done on television. Often, a change in size occurs without changing the angle and at a time when the action has not yet been completed.

5. Change of location. The blogger can drop out of the frame and return to the frame (issues of *Editorial office*, *Lapenko*). If this does not interfere with the perception of the video, this approach to filming is considered appropriate. For example, if a person in the frame is gesturing actively and in an attractive way, the camera can accompany the hero's hands and at the same time "lose" the speaker's face. Thus, the effect of the viewer's involvement is formed – the camera becomes, as it were, his/her eyes and follows the object like an ordinary person would do.

Frequent auditory submodalities include:

1. Change of the volume. Sometimes a sense of defective sound is formed. But most often this is an illusion. Video bloggers love to experiment with loudness. These experiments can be carried out both at the speech level (for example, whispering in episodes of *Lapenko*), and at the sound processing level (for example, increasing and decreasing the volume in *Chicken Curry* episodes). There are also jumps in sound between the main content and advertising spots (moreover, even those filmed by the blogger himself, as, for example, in an interview with Yuri Dud).

2. The use of additional sounds, the source of which is clear (*Beware, Sobchak*).

3. Using additional sounds, the source of which is not clear (*Dima Maslennikov*).

In addition, it is important to note the significant role of interactivity elements in the analyzed video content. These elements have a strong emotional impact on the audience and form a stable community, turning casual viewers into the category of regular subscribers.

As the main models of interactive communication, video bloggers most often use the following:

- infection (transmission of a certain emotional state). We observe this model on channels *Lapenko, Chicken Curry, Labelcom, AcademeG*;

- suggestion (targeted, unreasoned impact by verbal means in the absence of critical perception). This kind of model is found on channels *VDud, Editorial office, Beware. Sobchak*;

- imitation (reproduction of behavior traits and patterns of another person). A similar strategy is used on channels *Dima Gordey, Dima Maslennikov, Wylsacom.*

Bloggers also use various forms of interactivity:

- intrusion (active influence on the viewer, reader, listener without taking into account his/her preparedness). Most often we meet this model on channels *Dima Gordey, Beware. Sobchak*;

- self-disclosure (active self-expression of the communicator, intimization of communication). This strategy is best demonstrated on *Wylsacom* channel;

- involvement (appeal to the viewer as a co-author), for example, on *Lapenko* channel.

Among the most common forms of stimulating interactivity, video bloggers use well-known ones: likes (100 % of video content), comments (100 % of video content), tagging people (92 % of video content). Questions to the audience or questions from the audience (48 % of video content), discussion of feedback from users (18 % of video content), gratitude to users (6 % of video content) are used much less often. Despite the slight variety of these techniques, the degree of involvement (including emotional one) of the audience in channel work is great.

5. Conclusion

Thus, in the course of our research, we come to the conclusion that video bloggers use the means of emotional impact on the audience, already known to traditional media, but much more often and more aggressively. Thus, they more often turn to submodalities, more often turn to the principle of exoticism, and include elements of different gamification types in their works. At the same time, there are also specific ways to keep the audience's attention. This is, first of all, aggressive announcement at the beginning of the release, a special approach to creating your own image, frequent shocking the audience, active work with the sound range of the work, the use of graphic elements that are not motivated by the content, non-existent sounds, playing with time. All these things are shaping a new web aesthetic that is already beginning to influence the work of traditional media.

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Media Educational Potential of the Television Industry: Towards the Conceptualization of the Media Communication Category

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Abstract

The article presents the conceptual model of media education of the television industry in the context of media communication. A set of methods such as interpretive analysis, comparative analysis, case-study are used in this research. The authors go by such basic categories as act, potency and potential. Due to its multy-paradigmal origin, the category of media educational potential of the television industry is considered from the view of interdisciplinarity. The authors refer to the achievements in social and humanitarian sciences and also in physical and engineering ones. The category of media educational potential of the television industry is put into the scientific discourse according to conducted study. This category is the complex of technical means of the company and the proficiency of television workers that are applied to train the staff members and to form media culture of the audience with developed communicative skills and high-leveled media competence. It is defined that the actors of the television industry are especially interested in improving media literacy of their audience to deal with the problem of fakes and post-truth, thus creating the environmental media. The actors of the television industry will be able to form media culture of modern society by improving the audience's media literacy.

Keywords: media, media education, media educational potential, television, television industry, media communications, media institute, media literacy, media competence, media culture.

1. Introduction

Television has to modify its architectonics, integrating with "new media", in terms of increasing media convergence as different types of media are penetrated (Gálik, 2020; McQuail, 2004) under the influence of the Internet. This process can be considered as intensive on the one hand and extensive on the other, the competition with the Internet resource, which is getting stronger, can lead to the loss of positions (the patterns alteration of media consumption is used to fixing sociological and statistical monitoring researches of the Russian Centre of Public Opinion Study, the Fund "Public Opinion", Mediascope and etc.). Thus there are new forms and formats of the television content distribution, showing that television is still able to affect the public opinion (Kolomiets, 2021; Nazarov, 2021; Ushkin, 2021). It should be taken into account that television has caused the constitution of professional practices and audiovisual solutions (Yefanov, Tomin, 2020),

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that were adopted from the Internet by the actors (mostly by bloggers). There is the notion in media industry, confirming that television can "exist" on the Internet (however, this terminology is not correct from an academic position and it needs to be clarified from the media communication point of view).

However, the modification, made under the influence of media convergence of the television structure, makes us reconsider the meaning of media education in modern social space, where media space is being expanded by the influence of deep mediatization as the social metaprocess (Yefanov, 2021). In terms of dynamically updated information agenda, that causes the information noise and thus pseudo news phenomenon (such as fakes, post-truth), the television actors are interested in improving media literacy of the audience and they are able to develop media education. Thus, we can speak about media educational potential of the television industry as discrete media communication category. This thesis will be the basis of this research as a working hypothesis.

2. Materials and methods

The aim of this study is to conceptualize the media educational potential of the television industry as the media communication category. The complex of different methods such as: interpretative analysis, comparative analysis, case-study are used in this work. The comparative analysis is based on interdisciplinary categories, which are developed in social and humanitarian sciences as well as in natural and technical one, mostly appealing to polyparadigmatic approach by using the comparison of explication of the main features in media education of the television industry. The case-study supposes the usage of media educational potential of the television industry at the application level that needs to be theoretically proved by considering certain cases in media industry. The interpretative analysis lets us give some reasons to consider media educational potential of the television industry from theoretical point of view, thus having proposed the definition of this media communication category.

3. Discussion

There are five leading science schools in Russian academic environment nowadays, they are: A. Fedorov's Media Literacy Education and Media Competence Research School (Fedorov, 2019; Fedorov, Levitskaya, 2017; Fedorov, Mikhaleva, 2020; Chelysheva, Mikhaleva, 2020); Ekaterinburg School (Kirillova, 2020; Oleshko et al., 2021; Simons et al., 2021); Chelyabinsk School (Blokhin et al., 2016; Kiuru et al., 2020; Shesterkina et al., 2021); MPSU School (Brodovskaya et al., 2021; Fateeva, 2019; Zhilavskaya et al., 2020); HSE School (Davydov et al., 2020; Kachkaeva et al., 2020; Logunova, 2017; Sharikov, 2016; Shomova, 2020; Yefanov et al., 2020). Particularly noteworthy are foreign scientists and research groups that have contributed to the study of audiovisual communications in the context of media education and media literacy: M. Frostenson, M. Grafstrom (Frostenson, Grafstrom, 2021); S. Gálik, B. Oprala (Gálik, 2020; Gálik, Oprala, 2021); S. Gáliková Tolnaiová (Gáliková Tolnaiová, 2021); H.-K. Lee (Lee, 2022); M. Paskevicius (Paskevicius, 2021); C. Schwarzenegger (Schwarzenegger, 2020); L. Bôtošová, N. Vrabec (Vrabec, Bôtošová, 2020); R. Ronquillo, J.A. Young (Young et al., 2022); F. Chen, J. MacLeod, D. Wu, S. Xu, H.H. Yang, S. Zhu (Zhu et al., 2020; Zhu et al., 2021). The usage of audiovisual communications (including television) in terms of media education occurred in the above-mentioned science schools. However, the conceptual review through the industrial prism of television and its media educational potential were not realized. The present study is to fill in theoretical and practical gaps by bringing the category of media educational potential of the television industry and by incorporating it into scientific discourse.

4. Results

To conceptualize the notion of *media educational potential of the television industry* objectively, one should refer to its generic category – *potential* – thus having explicated the genesis.

The concept *potential* is defined in scientific literature in different ways, according to the point it is considered from. The terminology was firstly entered into the scientific discourse by Aristotle, when he used such words as *act* and *potency* to resolve the contradiction in the notion of being. By that time there were two mutually exclusive conceptions in philosophy, two opposite views on the being mutability. This conflict is connected with Greek philosophers Heraclitus and Parmenides. "Everything flows, everything changes and you can not step twice into the same river," – said Heraclitus. The original work with this statement was not kept, but everybody knows this

quote thanks to the Platon's dialogue (Platon, 1990). Parmenides assured that modification contradicts the notion of being: "One can say and think only about things that really exist: as there is Being and there is not nothing. I beg you to think over it… It "was not" and it "will not be" as it "is", unique and the only one" (Parmenides, 1989: 2). It meant that being can appear from existing or from something that does not exist. However, both options are impossible as there is the existing in the first case and it can be absent in the second one, as something can not come from nothing.

Aristotle wrote: "It seems that Parmenides teaches more carefully, he considers it to be impossible when there is unexisting over existing, he supposes that existing is unique" (Aristotle, 2006: 52). Aristotle introduced the principle of development into ontology by the notion of potency and semantic division of being into potential and relevant one. With this approach the formation of being is possible as the transition of potential into relevant that is the transition of possibility into reality. The formation is the transition of existing into relevant.

The categories *act* and *potency*, introduced by Aristotle to explain the being, helped him to solve logical paradoxes not only in philosophy, but also in physics, metaphysics, anthropology and ethics. For instance, there were some difficulties in the antique dialectics on the question of infinity. Zenon, whose ideas were based on by Aristotle and Platon, introduced the concept of relevant infinity in philosophy and was the author of aporias that fast Achilles can not catch a tortoise as when he overcomes the distance to a turtle, it has already moved ahead a little. It happens every time. However, Aristotle started dividing the infinity into relevant and potential like he did it with being: "It is clear that the infinite can not exist in the form of relevant being, the entity or the beginning, as it is indivisible, any part taken will be infinite. To be more precise, if the infinite is the entity and it is not referred to any substance, it means that to be infinite and the infinity is the same, therefore it is either indivisible or divided into the infinite parts, but to be completely infinite is impossible" (Aristotle, 1999: 64). He denied the relevant infinity and accepted only the potential one, taking the infinity for process. There can not be infinite number, but there always can be the number which is bigger than the given one.

Aristotle is Platon's student, his concept of act and potency was later accepted by Neo-Platonist, that formed a new direction in philosophy which is the synthesis of ideas of Platon, Aristotle, Hindu philosophy and some religious ideas. Aristotle's works were studied in Neo-Platonists' Schools in particular, his description of God as thinking that thinks itself, and also his work about active mind. Like any other popular idea, the Aristotle position about potentiality was also developed. Neo-Platonists' concept of act and potency penetrated in early Christianity, thus the terminology spread to religion. Aristotle took potency as the possibility that can not be always real. It is not possible to ascribe potency to God in the religious meaning. However, Neo-Platonists considered potency as the power and the capacity to do something in terms of metaphysics. In this case, potency can be imputed to God.

In the work *Summa Against the Gentiles* T. Aquinas says that God is an active potency: "God is powerful, active potency should be imputed to him. The active potency is the beginning of the impact on another thing just because it is the other. However, God is used to being the beginning of life for the others. Therefore, God should be powerful (Thomas Aquinas, 2004: 52). T. Aquinas tries to explain why self-sufficient God created the world, using the active potency. Potency is considered to be dynamic power, flowing outside. Thus, potency has the second meaning, but it is not the possibility, but power. This meaning is fixed by the potency concept and we will see it in the description in different sciences.

G. Nisskiy, who was a theologian of IV century, uses a logical model, reflecting about God, this model is similar to the one that was used by Aristotle in terms of potential infinity: "Everything is created by God, but names are created by our mind, however, this capacity, like the sensible nature, is also created by God. Names mean natural potencies of things. As for God, He exceeds all names as the only name for Him is to be higher than any other names, God surpasses any mind and He can not be called by name and this fact proves his unexplained greatness" (Krivoshein, 2011: 179). It is known that Aristotle also described the infinity as a process. According to his idea, there is not an infinite number, as there is always the number that is bigger than the given one. The Greek translation of the Bible influenced the Christianity as well, where "the God's power" δύναμις is translated as *potency*. In this work it is important to make emphasis on ideas meant by the concept "potential". This term is indispensable in the theory of many sciences, but its meanings sometimes differ from those in philosophy and religion.

So, Aristotle differs act and potency, energy and potency. In his opinion, the energy is the first action, while potency goes after it. It is obvious that such approach is always applied to potential as the philosophical category. We can see the opposite opinion of stoics, who considered potency to be more important than energy. Due to their approach, energy goes after potency as evolution. Overall, the potency is the creative beginning of the most things. We can find such a statement as "the potency of the matter is God" in one historical fragment (Shichalina, 2007: 73). From Aristotle's point of view, everything is realized in God, therefore there is not potency in God when we consider the potential as the possibility of being while there is not being at all. Aristotle divided the being into potential and relevant, the first category could transform into the second one by the formation. However, Megarsky Philosophical school identified act and potency: "It is possible to have potency only by having act. <…> The one who is not really building the house, can not build it" (Philosophical Encyclopedic Dictionary, 1983: 17). However, the analysis of philosophical discussions is not the aim of this work. It is enough just to separate concepts of *potency* and *act* and to highlight to the meanings of the potential: *possibility* and *power*.

If we refer to *Philosophical Encyclopedic Dictionary*, we will see that potential is connected with act like it was considered by Aristotle: "The concepts of Act and Potential can not be defined, but they can be explained by three-monomorphic and biomorphic analogies: the seed is the human in potency, the block of marble is the sculpture of Hermes and so on" (Philosophical Encyclopedic Dictionary, 1983: 17). As it has already been mentioned above, the word potential, formed from Latin *potentia*, which means power and which was introduced by Aristotle into scientific discourse, was used not only in philosophy and religion.

Let us look at the definition of *potential* in different sciences before starting the next part of this work that is theoretical explanation of media educational potential of the television industry.

According to encyclopedic literature, the potential is defined as capacities, possibilities or resources to do something. In the *Explanatory Dictionary of the Russian language: 72500 Words and 7500 Phraseological Expressions* by S.I. Ozhegov the potential is defined as "the level of power, the combination of some means, possibilities" (Ozhegov, 1994: 392). The example of this definition can be the potential of electric field. It is the work that should be done against the electric field power to shift the charge. The term "potential" is used in some other sciences in the similar way.

There is a section "The Theory of Potential" in mathematics and mathematical physics, where the features of gravity are examined, they work by the law gravitation. I. Newton formulated the law. It is about the gravity power that directly proportionally affects small material particles to their weight and in inverse proportion to the square of the distance between particles. Many scientists worked in this way afterwards, such as J. Lagrange, A. Legendre, P. Laplas. It was mentioned in different scientific articles of XIX century about powers that have potential or potential function. P. Laplas was the first who pointed out this function of the gravity power, while the term *potential function* occurs in *The Essay of the Application of the Mathematical Analysis to the Theories of Electricity and Magnetism* by D. Grin, it was published in 1828. However, we do not have enough proofs to claim that it was D. Grin who used the term *potential function* first (Brockhaus, Efron, 2002: 153). Without deepening into mathematical theory, let us fix the attention on things that can be referred to the topic of our research about the concept of *potential* in different sciences. Scientists proved that the gravity field is potential, while the potential energy on the Earth's surface is zero. The word combination *potential energy* defines the potency as the power.

We have already mentioned that potential is considered as possibility in the philosophy. Potential energy in physics is the energy that the body has the position in space. For example, in relation to holding stone in hands, a person realizes that the stone will fall down if he unclenches his fist. A person has this feeling just because of potential energy. The stone that is held and that is in fixed position has its potential. In the case with the electron's potential energy this law works as well. This energy can also be zero when the electron interacts with proton at a big distance.

Speaking about the potential in physics, one should mention about the negative potential. The potential will be positive if the moving charge from one point to the infinity happens by the energy power, and it will be negative, if the field's power stops the charge's moving. While scientific experiences they choose positive or negative sign of potential according to the weight that can be either pushed or gravitated. If the charging of the source is negative, the potential state is the same. When the source is positive, the potential is also the same. Thus, the potential in physics is considered as the power, that is why it can positive, negative or equal to zero, so the direction of the power, energy is significant.

The term *potential* was used in chemistry a bit later than in physics. Terms *inner potential* or just *potential* were first applied by the American scientists G.W. Gibbs (Gibbs, 1982: 71). Later, his companion W. Bankroft used the term *chemical potential* in his letter to G.W. Gibbs in 1899 to differ the electrical potential and the variable that was named *inner potential* by G.W. Gibbs. The term *chemical potential* made this difference obvious (Kokotov, 2011: 7). It can be easily explained why G.W. Gibbs applied this term into chemistry, as he was a great theoretical physicist. The usage of potential in chemistry in the same meaning as it is used in physics is reasonable. The method of thermodynamics potentials is the basis of modern thermo dynamics and physical chemistry. In his work *Thermodynamics. Statistical Mechanics*, G.W. Gibbs gives the following description of *the potential*: "If we suppose that a little part of some substance is added to some homogeneous mass and the mass stays finally homogeneous and its entropy and volume do not change, the increase of the mass energy, that is divided into the amount of added substance, is called the potential of this substance in this considered mass" (Gibbs, 1982: 78). G.W. Gibbs considers the potential as not just energy, but "mechanical work", that is more specific than just the energy: "Potential of any substance in any homogeneous mass is equal to the amount of mechanic work which is necessary to join the single quantity by the reversible process, the substance has zero quantity of energy and entropy to this homogeneous mass that should have its initial volume by the end of the process and it is so big that is does not remarkably change in any of its parts" (Gibbs, 1982: 98). Thus, via potential they describe the state of systems in chemistry, where the substance turns from one aggregate state into the other. More than that, the chemical potential is essential in analyzing the systems where the amount of substance changes during chemical reactions. The chemical potential is necessary in description of systems' state with a variable number of particles.

One can affirm that the term *chemical potential* was first used by W. Bankroft, however, by that time another American scientist G.W. Gibbs had already been using this term in his works about the state of substance and their transition from one aggregate state into the other (Kharitonov, 2013: 30). G.W. Gibbs is famous for his fundamental works in the sphere of physical chemistry. He used thermodynamics to explain physic and chemical phenomenon, he structured and connected things that had been just separate facts before. Let us remind, the term *potential* had already been using in physics before it appeared in chemistry.

Before coming to potential in biology, to be more precise, to *biopotential,* let us point out some achievements in physics and chemistry that are interpenetrating sciences. The difference of potentials is the physical quantity, its measuring unit is volt (V). However, the physicist A. Volta came to his scientific conclusions thanks to professors of medicine L. Galvani's experiences. A multiannual work of L. Galvani encouraged him to discover shortoterm impulses of electric current in a tissue of a dissected frog that could make its muscles contract. Despite the fact that L. Galvani claimed that he discovered the alive electricity, A. Volta declared that this phenomenon was purely physical but not physiological and alive electricity did not exist. According to A. Volta, the reasons of frog's foot contracting were physical. It caused a long and effective scientific discussion of two researchers and the result was the invention of the source of constant current (voltaic pile).

The results of L. Galvani's researches were being gradually comprehended. Having started considering the problem not just from biological view but from physical one, the scientists could explain the animal electricity, discovered by L. Galvani. This bio current is called bioelectrical potential. Biopotential is membranous. A scientist physiologist V.U. Chagovets put forward a hypothesis in XIX century that explained the origin of membranous potential. Scientists managed to discover the potential of inward and outward surface of cell membrane, using highly sensitive device at the end of XIX century. It turned out that the outward membrane was charged positively to the inward one, the difference of potentials change when muscles were contracted.

Let us appeal to the definition *biopotential*. The *Encyclopedic Dictionary: Modern Version* by F.A. Brockhaus and I.A. Efron interprets the definition *biopotential* (biocurrent) as "energetic feature of charges' interaction that are in researching tissue, for example in different brain areas, in cells and another structures. Otherwise, biopotential is the electrical current in tissue. There is the potential of rest – the difference of electrical potentials between inward and outward sides of membrane, while the cell is in the state of physiological rest. There is also the potential of action – the wave of excitation, going through the cell membrane in the form of short time change of the membranous potential in a small part of aroused cell. The potential of action is the basis of the nerve impulse" (Brockhaus, Efron, 2002: 154). Thus, the potential is used in the meaning of power,

energy in physiology as well as in physics and chemistry. The potential is used in the meaning of capacity in philosophy.

Let us appeal to the achievements in social sciences. In economics the potential is called "total power of the country's economy, its branches, enterprises to carry out production and economic activity, produce things and cater for people needs, to guarantee the development of manufacture and consumption" (Raizberg et al., 1999: 271). There is just one meaning of the potential in this definition. The potential is considered as the capacity. However, this definition is not the only one in the economical theory, where the term *potential* is rather unclear. B.M. Mochalov considers this term as the capacity of productive forces to achieve the result. The author interprets the economical potential as the complex capacity of national economy's branches to produce industrial and agricultural products, to carry out the capital construction, to transfer cargoes and render service for people (The Economic Potential of Developed Socialism, 1982: 7). A similar definition is given in the "Popular Economical and Mathematical Dictionary" edited by L.I. Lopatnikov (Lopatnikov, 1990), and also in *Economic Encyclopedia. Political Economy* edited by A.M. Rumyancev (Economic Encyclopedia. Political Economy, 1975).

Another economists consider the potential as resources that is close in its meaning to the capacity, but is not the same. The economic potential as resources was firstly described by the economist A.I. Anchishkin in Russian scientific literature. According to his definition, the economic potential is described with "production resources, their volume, structure, technical level and quality…" (Anchishkin, 1973: 151). The production potential is considered as "quantity and quality of resources, that are in disposed by economic system" (Lukinov, 1988: 18), the by the economist I.I. Lukinov. However, S.M. Kulish in his scientific article *Study of the Development of Modern Ideas about the Category "Economic Potential" and the Main Directions of the Formation of its Concept* comes to conclusion that a theoretical research of economic potential is necessary "independently on components of this definition" (Kulish, 2015: 33). Thus, we see that modern scientists, who are researching the concept of "potential" in economy, make their emphasis on its meaningful uncertainty. Accepting an enormous contribution made by theorists in studying *economic potential*, one can state the lack of system analysis of this category. This fact caused different senses, that scientist contribute in this concept. The potential can be a resource for someone and the result of economic and industrial relations between subjects of economic activity for the others. From the philosophical point of view it is about the possibility and the power. A.I. Samoukin considers the interaction of economic potential and industrial relations between employees, work team, managers in terms of the usage of all facilities for material wealth and services (Samoukin, 1991: 64). The research team of A.I. Samoukin also supposes that the economic potential describes not the facilities but the "level of development in social production system" (Proskuryakov, Samoukin, 1991: 39). However, the potential is often used as the synonym for the word *resource*, for example, in such word combinations as *staff potential*, *industrial potential*, *scientific potential*, *human potential* and so on. The definition of economic potential as the *facility*, *resources* and *result* comes from the Aristotle time, as he divided the being into potential and relevant, describing the potency as the facility that is not always real and that does not always have the result.

In this work, which is devoted to media educational potential of the television industry, we should pay special attention to the potential as the pedagogical category. The potential in pedagogy can be the facility and the result. The present power might not be realized here. V.A. Mitrahovich in his work *Potential as a Pedagogical Category* writes the following: "The facility does not describe the concept of "potential". Not all facilities that are in some system (science, social institute of education, personality and so on) can be featured as the potential" (Mitrahovich, 2008: 16). The author explains it by many external factors that influence on the potential's realization. For instance, in socium where personal interests are infringed for sake of social, there are some obstacles to develop a personal potential even when this potential is significant. Thus, it is not right to equalize the potential with the facilities. It is also wrong to think that the facility fulfills the concept of *potential*. Not everyone can realize all capacities that he has. The ability to express individual talents, do some actions, that show his natural gift, is an acquired capacity and this skill is developed in the circumstances that are made in terms of probability. Not every person can actualize the capacity that is on the gene level, because it is not right to make potential and capacities equal. We can say that the potential can be either actualized or not, but the capacity can be realized due to its formation.

The educational environment deals with potential capacities of every single student. A plenty of scientific works are devoted to the development of skills to realize the intelligent potential of students. In the dissertation *Development of a Teacher Professional Competence of Additional Education*, E.V. Karachaeva, listing the controversies of scientific and methodological approach in professional additional education, points out that modern additional education is aimed at social mobility and development of personal potential of teachers, however, programs that are made in a certain way of pedagogical work, dominate (Karachaeva, 2008: 6). The author writes about the necessity to prepare high-qualified staff to raise the level of extracurricular education. This idea is well developed by theorists of pedagogical science, it is very close to Aristotle's reasoning about formation, transition of potential to relevant, facility into reality. Modern pedagogy is aimed at making the subject of the society from the younger generation, they should be prepared to live in the conditions of integration, that is to be able not just develop in one form the culture mastering, but also to be able to change one form into the other. However, the realization of the potential of educational institute helps to develop the potential of students. V.S. Nabiev in his work *Educational Potential: Definitions of the Concept, Structure and Purpose in the Competence-based Approach* suggests to take the pedagogical process as the activity, activating personal resources that are necessary to realize some process (Nabiev, 2015). According to the author's approach, the potential is considered as capacities of the students, something that will have to activate soon, but the educational potential in the pedagogy is relevant itself.

The potential is often spoken about as the result in the context of the school's opportunities. A.A. Simonova in her scientific article, devoted to the development of pedagogical potential of the municipal educational system, writes about the potential as the combination of valuable, scientific and methodical as well as informative impact on people: "Successful professional work of the teacher is impossible without constant getting new knowledge, without improving professional skills" (Simonova, 2011: 231). The potential is used in the same meaning as in the economic potential of the enterprise when we speak about the staff. T.B. Zagorulya, studying the pedagogical potential of the university, compares the university's potential to the one of the enterprise: "If we speak about the similarities, they are the components of the potential in general, such as industrial and technical, scientific and technical, financial and economic and human resource" (Zagorulya, 2015: 58). The more opportunities there are in the institute the easier it is to realize the potential as the capacity.

Summing up everything that has been mentioned above about the potential in pedagogy, we can make a conclusion that the potential is considered as the capacity and the result in the scientific context. In the first case it is the capacities of the student that are activated in the process of education, in the second case it is the resource of the teacher and the educational institution.

In this work, devoted to media educational potential of the television industry, it is important to pay attention not just to the potential of the educational institute, but also to the one of enterprise. In the scientific article *Analysis of the Educational Potential and its Impact on the Competitiveness of the Enterprise* by I.I. Tsvetkova and A.V. Sivolap, the educational potential of enterprise is defined as "the combination of present resources and the ones that will be in the future, that mean the opportunity to develop and use knowledge, skills and capacities of the staff, that are necessary to achieve aims of the enterprise" (Tsvetkova, Sivolap, 2017: 45). According to the authors' opinion, the educational potential of the enterprise is defined by staff potential, financial and technical base, scientific and informative component where the staff potential is the most important. Its special significance can be explained with the fact that the staff defines the final result in achieving the aims for enterprise's development. Financial and technical base is necessary for training, retraining, improving the staff's skills at the enterprise. Scientific and informative component means resources that the enterprise has, such as software, documentary maintenance, access to database, scientific information. According to all mentioned above components that form the educational potential, the enterprise can make it, pointing out the incongruity between the employees' skills and the ones that they must have to achieve the goals of the enterprise.

E.A. Nezhivenko and S.A. Drokin connect the quality of the educational potential of the machine-building enterprise with its opportunity to be competitive. The raise of scientific and technical level, higher quality of production, optimal resources distribution, saving working time and improving the qualification are related good results. The main result is "competitive output and positive image of an enterprise" (Nezhivenko, Drokin, 2003: 21). However, in the economic science, enterprises with different industry affiliation have not just specific features, but also some common things. The enterprise is considered to be "independent economic subject with the right of

a legal entity, that manufactures products, items, does service, does work and is engaged in economic activity" (Raizberg et al., 1999: 272). Therefore, a higher quality of products, items, services or works is a positive effect from the realization of the educational potential.

Before coming to television industry from educational potential of machine building enterprises, let us point out specific features of media industry that are important in our work. Media companies make content that must be relevant to consumers' needs. Television in Russia exist thanks to advertisement, the main source of income even in RSTRC is advertisement but not state financing. The earning from making and placing advertisement on television channels is 70 % of RSTRC income, the company declares it in its financial and economic report for 2020 (Report of the Russian State Television and Radio Broadcasting Company on Financial and Economic Activities for 2020, 2020). In terms of market economy the main aim of production is making profit. That is the reason why the content must attract attention of the audience to monetize this attention and sell the airtime to advertisers. Studying very carefully the preferences, habits and needs of the audience, television channels make the audience get interested via their non-commercial products, they keep the audience's attention and the content by placing the advertisement. The more demanded the channel is the more interesting it is for advertisers and the more expensive the advertising time is. This is the main distinctive feature of television company from an enterprise, making, for instance, cookies or T-shirts. The company of food or light industry tries to produce demanded item to sell it to the most customers and make a profit. The television company makes a good qualitative media product to attract attention of the most audience and earn by selling this attention to the advertiser of, for example, cookies or T-shirts. Such system supposes the balance between commercial and not commercial content, making serious requirements to media planning and producing.

Television channels more use social media more often, involving the audience into creating its projects, making programs in the user content and also develop its social nets and study the competitors' platforms. In modern media field even a conservative television industry looks not only at passive media consumption by the audience but also at their actions. The part that the audience take in creating media texts has increased, now one side impact of mass media has disappeared. The are some projects on television that are made only on the users' content. For instance, *Have You Seen the Video?* (*First Channel*), *Drive in the Russian Way* (*RenTV*). However, Russian federal TV channels are still rather conservative in the meaning of active audience involving, but the necessity to develop in this way is not denied. The comment of the *First Channel* CEO K.L. Ernst is the argument: "New time is coming to form a new model of trust and interest of the audience... Even programs and genres, that have been effective for many years and that have been very successful with many people, are losing their popularity now. We are faced to the new challenge. If we do not correspond it, the television will turn out to be an old-fashioned, fading way of communication and the new mass media will displace it" (Dugin, 2015: 85). The regional television tends to this new model, its technical opportunities now can be compared to the ones of federal giants due to development of modern technologies.

A consumer affects the agenda and formation of television content in media that is why consumers' media literacy is very important for media itself. The main criterion to form the information content is validity. Media spends its resources on verification of the content, recheck every fact with a view of its truth. Social media in its turn often suffers from fakes. Traditional mass media have to reveal fakes, mass media not only refutes, but also explains its audience why this news is doubtful. During the coronavirus pandemic the *Russian Newspaper* published the interview with one of the authors of the *Encyclopedia of Fakes and Rumors* – A.S. Arkhipova (Pochemu fejki..., 2020). The reasons of fast spread of fakes about COVID-19 are analyzed in the article. This analysis might make the reader think of the necessity to look for references to definite experts, but not anonymous sources, when they face shocking news. The newspaper *Arguments and Facts* in the article *Do not Panic. Who Benefits from Fake News and Why?* does not just reveal popular myths, but also persuades the readers into paying their attention to the original sources of every news that causes panic (Do not Panic. Who Benefits from Fake News and Why?, 2019). After 22 February 2022 some media published the information about Russian and Ukrainian conflict with remark, saying that any messages of both sides about their losses, success and defeats should be taken skeptically. The Russian *BBC* Service remarked all publications about military actions in Ukraine with the following: "In conditions of war, BBC can not quickly get confirmation of officials' declarations from warring parties" (The General Staff of the Armed Forces of Ukraine Published a

Summary of the Situation on the Fronts as of the Morning of May 27. Here is its Content in Brief, 2022). Too many fakes appear especially during military actions, as this is the part of military propaganda. Exposing myths and fakes is very useful information that attracts the audience attraction. Television and radio programs analyzed fakes at that time. It helps to reduce the speed of fakes' spread in social nets, thus shortening the number of reposts. Professional journalists check every fact, reducing the number of facts saves time that mass media spends on verification.

We have already mentioned that television has got more active audience by having intensified the interactivity. Modern television industry needs people with developed skills of making photos, videos, posts, blogs and another media text. There are more and more television projects, where social nets are used. For example, a popular program *Musical Intuition* is considered to be detective and musical format by the administration of *TNT* television channel. The audience can take part in this television game in this television game. Star guests try to guess who of 10 participants of the program can really sing and who tells lie. In the final the team captains sing in a duet with participants, having not any ideas about his vocal skills. The audience are to guess whether the participant can sing or not, they can do it by following QR-code on the screen. The promotion of this project is on air, in social nets and also on *Instagram* (remark: this social net is prohibited in the Russian Federation by the order of Tverskoy Court in Moscow) account *tnt_online*.

So, the companies of media industry, including the ones of the television industry, are interested in realizing their educational potential. However, speaking about not media enterprises, it can be enough to single out and minimize the misbalance between the employees' competence and skills, that are necessary to achieve the aims. In other words, it is enough to prepare the staff. It is reasonable, if the demand of the item does not depend on consumers. There are many examples in modern economy, when it is profitable for companies to train customers. Financial institutes are interested in increasing the financial literacy of people that is why banks offer free training courses. *Sber* launched informative and educational website *Sberclever*, aimed at increasing the financial literacy in 2021. Many commercial banks are used to taking part in the marathon "Financial Literacy Week", that is arranged by the Ministry of Finance of Russia and Central Bank. The companies, making business by doing electronic tax reports of entrepreneurs, post free videos about taxes, reports and fines for starting businessmen, while investment companies offer master classes about investing money. Free training for customers is an effective marketing tool of companies that are interested in improving clients' skills. If we consider the television company, it is interested in not just improving its employees' qualification, but also in developing the skill of its audience in contacting with media, increasing communicative capacities, training to self express via media technologies. This is the main demand of modern television company that is especially interested in developing its own media educational potential.

Media have formed a culture of transmitting the information, but the culture of its perception is also important. All these components form media culture, its part in the society is getting bigger and bigger. Media culture is a significant communication system between society and authority, person and socium. According to the definition given by N.B. Kirillova, media culture is "combination of informative and communicative means, material and intellectual values that the humanity gained in the process of cultural and historical development, which took part in forming social opinion and person's socialization" (Kirillova, 2005: 19). Media culture plays an important role in the process of the world cognition as well as its social and art variety. N.B. Kirillova makes a conclusion that growing significance of media culture increases people's need to get media education that combines pedagogy, psychology, culturology, sociology, political science and media communications.

It seems significant to offer author's definition of the concept *media educational potential of the television industry,* which is considered as the combination of technical means of television company, knowledge, skills of television workers, aimed at training the staff and forming media culture of the audience with developed communicative capacities and high level of media competence.

Let us single out the meaning of the word *potential* in this context. According to well-known pedagogical approach, the potential is defined as *capacities* of television industry such as technical and intellectual ones as well as the experience of television workers. However, to our mind, the second meaning of potential as *power, energy* can also be considered in terms of media educational potential of the television industry. Improving the audience media literacy is interesting for television channels, they try to make their broadcasting more interactive, as the audience are getting more active too. It is impossible without getting necessary skills by the audience. Thus, media education integration is

implicit, it happens with interaction between channels and audience. This process is similar to the interpretation of chemical potential of G.W. Gibbs in theoretical view, he considered the potential to be not just energy, but also "mechanic work". The potential is realized in television industry also due to "mechanic work", if we speak about getting necessary skills not deliberately, but by means of involving the audience in content creation.

5. Conclusion

To sum up, we come to the following conclusion: "traditional" mass media, especially television, are interested in using the ways of improving media literacy of the audience by involving them in social media. One of the reasons is that the users' content is taken in broadcasting more often now; however it must not worsen the quality and compromise television as media institute. Using fakes and spreading false information in social nets is often cause by the lack of users' competence. Thus, the actors of the television field can form media culture of modern society by improving media literacy of the audience in terms of systematic development of media education.

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