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## Conflictogenic Units in Modern Media Communication

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### Abstract

The article studies lingual lexical and grammatical units that can be qualified (sometimes – in strictly defined contextual conditions) as conflictogens. A conflict text, being the result of a verbally expressed communicative clash of different views, inevitably includes units with explicit pejorative meaning. The analysis of such units is very important, since taking into consideration their pragmatic co-meanings makes it possible to form a culture of conflict interaction and, therefore, to cultivate a public communicative space. Based on the material of media discourse (especially media discourse of 2022), using linguopragmatic, sociolinguistic and contextual analysis, pragmatic characteristics of units that can be characterized as conflictogens have been determined. With the obvious disharmony of the interests between a person using a nomination and the object of the nomination, they do not violate social and ethical-linguistic standards. It seems the presented examples – antonomasias, the plural pejorative, zoomorphisms, precedent names and substandard nominations – do not contradict the principles of cultural conflict communication and therefore are quite possible in media space.

**Keywords:** conflictogens, linguoconflictology, negative evaluation, pejorativeness, invectivity, media communication.

### 1. Introduction

The studies devoted to social conflict emphasize its universal and comprehensive essence, caused by opposing values, interests, aspirations and needs of the subjects of social actions (Boulianne, 2019).

The syncretic interdisciplinary field of knowledge, linguoconflictology, formed in recent decades, is specifically aimed at the study of verbal means in conflict interaction, and also raises the problems of the conflict communication culture (for example, the proceedings of the conferences such as “Speech and languages of communication in the conflictogenic world” (Speech..., 2021); “Conflictology of the XXI century. Ways and means of strengthening peace” (Conflictology..., 2019) as well as the works by researchers studied different aspects of conflict text and discourse (Kara-Murza, 2020; Makarenko, 2018; Saunders, 2019; Semenets, 2021; Veliev, 2021; Wartburg et al., 2019, etc.). It is conflictological competencies that can become a condition for successful ending a conflict or, in any case, help prevent the legalizing of this social conflict.

If we admit that conflict is an integral and universal feature of the social life, conflictogens are the inevitable verbal markers of the conflict potential of a discourse.

These are rather different multi-level language units, the detailed study of which (as conflictogens) are still at the beginning. Invectives and obscenisms are studied the best of all

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(Allen, Burridge, 2006; Hobbs, 2013; Vikulina, 2018, etc.), therefore, this article will investigate other groups of conflictogens potential of which in conflict communication is not always obvious.

Conflictogens include “any object, idea, opinion, element of behaviour that reveals the difference in evaluations of conflicting subjects” (Antsupov, Shipilov, 2020: 376), but we will focus only on verbal conflictogens, and those for which this feature is not occasional.

Thus, the object of the study is the language markers of media texts with conflict potential. “Modern media discourse is characterized with conflictogenicity, ... in connection with this, the issues of linguistic security, communicative ethics are acute...” (Kulikova, 2020: 5), that encourage to specially study the most acceptable ways of expressing criticism, disagreement, disapproval, pejorativeness, condemnation.

## 2. Materials and methods

Based on the material of media discourse (especially media discourse of 2022), using linguopragmatic, sociolinguistic and contextual analysis, pragmatic characteristics of units that can be characterized as conflictogens have been determined.

## 3. Discussion

The conflict text, as a rule, refers to its personalized addressee (Arceneaux, Soule, 2019; Fitzpatrick, 2018; Golan et al., 2019; Wartberg et al., 2019). Discrediting, it means, the intention to form a negative image (and sometimes to insult, ridicule) is carried out with the help of conflictogens: they are these language means that most clearly denote the conflict situation and “turn it into the stage of verbalized confrontation” (Semenets, 2021: 17). The most obvious conflictogens – markers of a conflict text – are substandard units. For example, headline ‘What else will you, *svolochi* (*bastards* – Russian jargonism, invective), be forbidden?’.

Lead: “Will the products disappear in Russian stores because of West’s sanctions?”

“Write carefully about it, – Alexey Yelaev laughs. – In Western countries somebody will read and say: what else can we forbid to you, bastards to feel our sanctions? Don’t show everything is fine. It is better to write: we sit and cry, sprinkle ashes on our heads” (Zotov, 2022: 16).

But there is the flip side. Without accurate information, our media are starting to go crazy. Then Kommersant (merchant; the title of the newspaper) broadcasts about the decline in oil, gas and coal producing, according to “its own sources”. What are such sources? The memo *styrili* (*is stolen*; Russian jargonism) from the Energy Minister's desk or something else?” (Martsinkevich, 2022: 1).

As we can see, the “offensive” discourse (*to go crazy*, etc.) is formed, among other things, with the use of substandard).

The next review by V. Kostikov in *Arguments and Facts* is titled with the use of roughly colloquial phraseological unit (in this context it sounds rather jokingly and ironically and it is a well-detected allusion): “Who should I show “*kuzkin's mother*” to” (Russian idiom with the meaning “*to threaten*”)? In the text: “In Soviet times, we boldly challenged America, threatened to “catch up and overtake”. And today? Who will we compete with? Who should I show “*kuzkin's mother*” to?” (Kostikov, 2022: 5).

Effective actualizers of conflict meanings are expanded metaphors:

“Let’s try to “understand Putin”, to see the world through his eyes. For many years, you have been watching how a *garrote* have being prepared for you: how it have beingmade from the best material in the world, how it have being equipped with the most modern technical gadgets (after all, we live in the XXI century!), how it have being tried on your neck... You see all it, but you don't do anything: your hands are tied. These are the feelings ... that Putin exactly felt before the special operation start. <...> After you finally break these bonds and enter into an open fight with the *owner of the garrote*, he “does not ask for mercy”, but puts up a good fight to you...” (Rostovskii, 2022: 1-2). As we can see, the modern political situation in Ukraine is presented with the metaphor: the *garrote* has been prepared for Russia (for Putin), the *owner of the garrote* is the United States (Biden), but Putin did not fall into a trap (where it would be possible to use the *garrote* for its intended purpose).

A zoomorphic metaphor is especially often used in the analysis of modern political events:

“What is left for Scholz? Once again, to wash up, sighing sadly, like an offended donkey *Eeyore*...” (Umerenkov, 2022)

“Scholz in a matter of days lowered the status of Germany as a European leader to the *poodle* of the White House” (Umerenkov, 2022)

“At once, a lightweight, evil-speaking species of laughers and singers, the caustic whistleblower, malicious haters, refined Russophobes, fled to Israel. They look like marmosets who have climbed to the top of a palm tree and from there spit, squeal, throw coconuts at a huge, majestic herd of *elephants* passing below” (Prokhanov, 2022: 1).

“Jake Sullivan, Biden's national security adviser, a brilliant *nestling of the nest Clinton*,... on April 14 declared that nobody was going to return the seized assets to Russian businessmen in principle...” (Zaitsev, 2022: 2).

It is known, the zoomorphic metaphor is a traditional way of axiology (Jang, Kim, 2018; Kang et al., 2022; Deligiaouri, 2018) (more often the pejorative one): “...if, having hardly finished a chapter or two, I understand that I am dealing with clinical graphomania (and this is clear to an experienced eye from the first lines), then I never take up the publications of this author again, no matter what praiseworthy trills are emitted by *hired canaries* like G. Yuzefovich’ (Interview..., 2021).

“Yevgeny Satanovsky: In general, I saw everyone in a coffin in white slippers (Allegorically: about something mortally bored, for example, about a mortally bored person) – diplomats, officials, *sheep* from international organizations, as well as other *sheep* who pay attention to them.

E. Golovan': As far as I understand, do you include journalists who ask questions on this topic to the sheep?

E. Satanovsky: Of course (smiles). Because it's stupid to ask questions that have a projection in the future” (Interview ..., 2022: 16).

In the paper: (Geng Yuanyuan, 2018) zoomorphisms are differentiated in accordance with the degree of invectivity (low and high ones). Varieties of zoomorphisms with different intensity of invectivity are determined: a low degree of invectivity is characteristic of units the meaning structure of which includes general negative semes or negative evaluation semes, and they also have a reduced stylistic connotation – they are marked as colloquial; a higher degree of invectivity characterizes units coloured emotively, expressive and stylistically marked as disapproving, dismissive, contemptuous, expletive, rude and so on, which is necessarily reflected in the dictionary definitions of such units (Geng Yuanyuan, 2018). It should be noted that the focus on dictionary marks does not always adequately reflects the pragmatics of a particular zoomorphism, which is formed by the context, including extralinguistic – social and political – circumstances (Lane, 2020; Langer, Gruber, 2021; Manca, 2020, Shin et al., 2022), although, of course, the differences between colloquial and expletive zoomorphisms are very significant.

Media authors use hidden invectives to express their attitude (Tomaselli, 2021; Wartberg et al., 2019; Wenzel, 2019), because an explicit invective contradicts the principles of tolerance and political correctness, from which high-quality media do not retreat, even telling about the actions of Ukrainian politicians.

In this connection the headline “*Posol by ty kuda podal'she*” is indicative (*Go to hell!*). The author create the pun: *posol* in Russian is the noun *ambassador*, but children or people with a diction defect pronounce *posol* instead of *poshol* – the verb in the form of the Past indefinite tense may be used as alleoteta in Imperative mood)

We read in the text: “The Ukrainian ambassador in Berlin, Andrei Melnik, *pereplyunul sebya* (*surpassed himself*, the author used Russian phraseologism with the word spit) – he called German Chancellor Olaf Scholz an “offended liver sausage” (Umerenkov, 2022).

“Since about this time, oil tankers leaving Russian ports have increasingly indicated fantastically precise coordinates as their destination: the port of Novorossiysk – the Atlantic Ocean, the port of St. Petersburg – the Indian Ocean. Well, then. That transponders do not work on board tankers – so, then hackers are angry, then they broke down, and it is not so easy to get spare parts for repair because of sanctions. In general, we are sorry, kind people, we are innocent, you yourself *obsanktsionirovalis*” (it means “you imposed sanctions on others, but as a result you suffered from them yourselves” is the word with phraseologic meaning, formed on a model with an allusion to a rough jargonism) (Martsinkevich, 2022: 1).

Telling about the events in Ukraine, the authors of mass media often appeal to the precedent names of the Great Patriotic War:

Headline: “On the first of May, Chancellor Scholz turned into the *fuhrer*”

Lead: “Scholz supported the supply of weapons to Ukraine and rapidly began to turn into... *Hitler*”

Text: “In brief, German Social Democratic Party, the leader of which is Scholz, seems to many people in Russia to rapidly turn into National Socialist German Workers' Party. And its chairman from July 29, 1921 to April 30, 1945 was *Hitler*” (On..., 2022: 24).

“Zelensky's entourage also knew nothing about their use. Commenting on the fire on board of the “Moscow”, zhovtblakitny (yellow-blue in the Russian literary language and in Galician and Carpatho-Russian dialects, it is used for irony) *Goebbels* Mr. Arestovich, at first mockingly declared that it was some sailor who lit a cigarette at the powder magazine” (Kondrashov, 2022: 20).

Analogies seem to be appropriate. It is not for nothing that the most famous person of Russian Orthodox Church, Archpriest Andrei Tkachev, called the situation connected with Ukraine now the *Great Patriotic Special Operation*, meaning that Nazism has not gone away, but has only been hiding for a while, and Russian soldiers today, like 80 years ago, are fighting against the rabid Nazis.

#### 4. Results

It is a well-known fact, euphemization is traditionally used to mitigate the conflict potential of the text and negative consequences of its perception. In addition, the mitigation strategy often bases on grammatical markers conveying pejorative meanings less explicitly than lexical units of reduced register, zoometaphors or precedent onyms. The indisputable marker of a conflict text is the forms of the so-called plural pejorative:

“But while they were dealing with the pop of the 90s, another catastrophe arrived – the masses again slipped away into their self-satisfaction, *having sneezed on* (*nachikhav na* is a jargonism meaning ‘to express indifference, neglect’) *all sorts of talents and professionalisms* (the meaning of the word professionalism in this context is ‘a high level of skill’, in this meaning the word is used only in singular) *into their instagrams* (instagram is used in Russian only in singular), *youtubes* (YouTube is used in Russian only in singular and with a capital letter) *and tick-tocks* (tick-tock is used in Russian only in singular)” (Moskvina, 2021: 7).

“And all of us are waiting, and suddenly different *ikei* (ikeas), *ehichendehmy* (H&Ms), and other very valuable foreign investors will return? So, what if our small and medium-sized businesses are standing in a squat and do not understand what to do – it is possible that now you will invest in development, and then Western brands will return and their lobbyists among our officials will trample the All-Russian again” (Popov, 2022: 6).

A kind of interlingual universal (Zimina, Muller, 2021) is represented by antonomasias, which in the most cases express a pejorative evaluation, which is enhanced by lexemes such as *different, all sorts, some*, as well as writing with a lowercase letter:

“And if you blurt out something superfluous, that you don't like some *medinskys*, your patriotic tongue will be stuffed into your patriotic... Well, you understand” (Tukhanina, 2022: 5).

“The TV channels were filled with the most vulgar kamediklaby (comedy clubs), calques of Western programs with *Urgants, Galkins and Dibrous*” (Bravitskaya, 2022: 27).

“... the pluralization of the anthropic onym, singular in its iconic essence, consistently leads to getting offensive sound and potential conflictogenicity by such a form” (Brusenskaya, 2021: 69a). However, it is clear that first of all the offensiveness depends on the evaluation of the nomination prototype in the mass consciousness, for example, the plurative from the name of the odious character of Bulgakov's *Dog's Heart*:

“As for Tuminas, not so long ago everyone sang hosanna to him. They called him the Master – exactly, with a capital letter. <...> And now only spitting is after Tuminas. *Shvonders* who ratted on the artistic director shout about how he “disfigured the Russian classics” (Khalansky, 2022: 5.).

Thus, for the critics of the “great Master” the author uses the nomination *Shvonders*, and this, of course, is a direct insult, especially since many theatre critics (for example, famous Tatiana Moskvina) have never considered Tuminas either a Master, or even more so a great one. For example, a longstanding publication by T. Moskvina in “St. Petersburg Theatre Magazine” (Moskvina, 2009): “It would be good for Tuminas to have his own theatre for a hundred seats, where he can show his charades about the decline of the world to loving theatre critics. His existence at the Vakhtangov Theater is fraught with torments – both his and his troupe”.

Another evaluation of the director's civic position long before the special operation in Ukraine: “It is impossible to say that director Rimmas Tuminas is stupid or cynical. This is not cynicism, here is direct hatred to everything Russian, to the fundamentals of our culture” (Bubnov, 2015).

It is extremely important for the author to adequately evaluate the conflictogenicity (and hence pejorativeness, negative evaluation) of a grammatical or word-forming means. If there are

usually no difficulties with lexical units, then a more subtle axiological nuance with the use of a morphological form or a word-forming suffix may be unnoticed.

It would seem that the pejorative essence of the suffix *-shchin* in collective nouns (for example in the infamous nominations such as *akhmatovshchina*, *chukovshchina*, used in Soviet media for expressing negative attitude to A.A. Akhmatova and K.I. Chukovsky as well as to their creativity) is well known from the history of the Russian literary language and Soviet publicism, but it turns out that sometimes this pejorativeness (and hence conflictogenicity) is poorly understood even by those who work professionally with the word, which leads to sad incidents: November 11, 2021, on the day of the 200<sup>th</sup> anniversary of the birth of F.M. Dostoevsky, the program on the *ORT Otrazheniya* (Reflections) was presented with such a title: “*Dostoevshchina today*”, which, of course, is insulting to the memory of Dostoevsky and to all his admirers.

In accordance with the point of view that service words are capable of transmitting not only grammatical, but also lexical (nominative) meaning, some particles and prepositions should be included into conflictogens. For example, the work by L.A. Brusenskaya about the offensive potential of discourses, such as *eshche* (more), *dazhe* (even), *kak ee/kak ego* (what her/what him) (Brusenskaya, 2021: 27-30b). It is a well-known fact about the primordial preposition as the source of the conflict in word combination *na Ukraine* (on Ukraine). Back in 1993, the Ukrainian government demanded to confirm its sovereignty not only at the legislative level, but also at the linguistic level, approving the normative version *v Ukraine* (in Ukraine) and thus breaking the etymological connection of the country name with *okraina* (outskirts) and, consequently, with hints about Ukraine as a region, but not an independent state. However, the new “standard” was being violated for a long time both in media and in interpersonal communication, that led to numerous conflict situations.

## 5. Conclusion

Conflict is a diverse and multidimensional phenomenon, it is the object of analysis in modern interdisciplinary science. In linguistics, both external factors relating to the situation and the text and internal factors are significant in the analysis of the conflict.

Different words according to their place in the language system, united by a single common feature – being not from a standard cliched language, they somehow attract special attention to themselves can be used (intentionally or unintentionally) as lexical conflictogens, that is, as explicators of a conflict situation.

Even with the obvious disharmony between the interests of the nominee and the object of the nomination, they do not violate social and ethical-linguistic norms. It seems that the presented examples – antonomasias, plural pejorative, zoomorphisms, precedent names and substandard nominations – do not contradict the principles of cultural conflict communication and therefore are quite acceptable in the media space.

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## The Implementation of Adult Digital Literacy: Analysis of the Adult Digital Literacy in South Korea and Turkey

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### Abstract

This study explores adult digital literacy practices in South Korea and Turkey according to their contents, perspectives and scopes. The main purpose of the study is to present a general portrait of adult digital literacy practices in both countries by revealing how these policies are constructed. Using a qualitative content analysis research approach, the study allowed us to take a comprehensive view of adult digital literacy contents and understand how this phenomenon is defined. Adult digital literacy implementations were divided into codes, then the obtained data were tabulated. The analysis enabled to view the differences and similarities on how adult digital literacy is being addressed in these two countries. Also, the findings allowed us to discuss the perspectives and scopes of adult digital literacy practices with digital literacy theories and critical literacy theories. We believe this study will benefit practitioners, educators and policymakers.

**Keywords:** digital literacy, adult digital literacy, adult literacy, adult literacy implementations, South Korea digital literacy implementations, Turkey digital literacy implementations.

### 1. Introduction

Our understanding of literacy is changing day by day because of the development of digital technologies, the spread of online environments, and the conceptual importance of digital literacy (Belshaw, 2011; Hobbs, 2010; Lankshear, Knobel, 2008; Manderino, Castek, 2016). What it means to be literate and therefore what it means to be “literate,” changes, evolves, and shifts during the emergence of new technologies (Kellner, Share 2007). Digital literacy also changes over time and may require different tools and new habits of mind. The individual’s technological environment can also change and transform.

Digital literacy education and implementation are mostly aimed at children and adolescents (Hagood, 2003; Jacobs et al., 2014; Livingstone et al., 2005; Pendell et al., 2013). However, these concepts are also extremely important for adults who do not have school-based literacy or sufficient digital abilities. For such reasons, we argue that literacy research and practices belong to all ages and should not be limited to children and adolescents. We do not accept the exclusion of adults from new information and communication technology environments.

Digital literacy belongs to people of all ages and affects all humanity. Scholars who examine adult digital literacy provide insight into technological environments and develop new ways of thinking about the nature of digital literacy. As stated by Guzzetti and Foley: “Digital technologies and online spaces offer new opportunities for adults to advance their own and others’ digital and print literacies” (Guzzetti and Foley, 2014: 461).

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Our primary aim in this paper was to reveal how researchers in South Korea and Turkey define adult digital literacy practices and how they approach the concept of digital literacy. Among digital literacy implementations, we focused only on adult-centered practices. We outlined and summarized these implementations and explored how adult digital literacy is positioned. The existing research on implementation gave us the opportunity to take a closer look at program content and current definitions of adult digital literacy. We coded and tabulated adult digital literacy practices in both countries according to their approaches. While examining adult digital literacy practices, we preferred a content analysis method because we needed to look at the texts to find the answers to our research questions (Krippendorff, 2003). Content analysis showed us the perspectives, scopes, and trends in these implementations. We asked the following questions to guide our qualitative research:

1. What does adult digital literacy implementation in South Korea and Turkey tell us?
2. When the implementation processes carried out in South Korea and Turkey are compared, what similarities or differences stand out?
3. How are adult digital literacy practices in South Korea and Turkey constructed?

We believe that, besides providing a clearer view of the implementation, analyzing adult digital literacy implementation in South Korea and Turkey reveals the scope of the field in these countries. We believe that our findings on implementation will benefit practitioners, educators, and policy makers.

## 2. Materials and methods

First, we examined in detail the adult digital literacy practices in South Korea and Turkey. We analyzed adult digital literacy practices, programs, projects, documents, reports, and web addresses by dividing them into appropriate units. We distributed adult digital literacy practices to analysts and ensured consistent application of analytical procedures and standards (Krippendorff, 2003). In this study, we compare South Korea and Turkey. This is because although the two countries have some similar socio-economic characteristics in the historical context, there is a visible distinction in their digital technology policies. Until the 1980s, South Korea and Turkey had similar social and economic determinants. (Ustabaş, Ersin, 2020). However, the differentiation of the relationship they have established with digital technologies from this date to the present has brought about deviations between the two countries in different fields. At this point, it is aimed to see that how differentiation in technology policy affects adult digital literacy practices. It has been tried to be revealed through the examples of South Korea and Turkey, which are similar in various aspects.

In the beginning, we carefully examined and synthesized applications, projects, presentations, training kits and teaching materials, and websites carried out by South Korea and Turkey government agencies in terms of how they addressed adult digital literacy. We used data from the practices of each government agency and resynthesized this information with other information we gathered from different sources. We took help from Contemporary East Asian Studies major Nijat Guluzade to understand forms that meet the syntactic requirements of data languages for content analysis. This showed us the definitions of terms related to the construction of languages as well as the basic features of data languages and allowed us to understand the variables (Krippendorff, 2003).

When starting our analysis, we preferred the strategy of separating the data by source (Schreier, 2012). We divided all the categorized implementations into the codes we had already chosen. This allowed us to understand more clearly how adult digital literacy implementations are built. Finally, we aimed to describe the results of qualitative analysis—the big picture—by quoting, drawing parallels, and elaborating on the analyzed texts of the practices and their contexts from the literature (White, Marsh, 2006). Our aim was to show the conceptual depth of digital literacy. In this qualitative analysis, we revealed different voices and alternative perspectives in adult digital literacy practices. We searched for multiple interpretations by accounting for the different uses of the analyzed texts (Krippendorff, 2003).

We limited our study to adult digital literacy implementations applied in South Korea and Turkey. The main reason for focusing on the policies implemented by governmental institutions is that we wanted to address the government-mediated digital literacy policies in these two countries. For this reason, personal perspectives and interpretations of academic approaches and academic writing series were outside the scope of our study. We did not summarize the findings chronologically; instead, we organized them according to their expression styles of digital literacy

practices. We focused only on adult literacy that is related to digital environments. Traditional (print) literacies were outside the scope of our study. While collecting the research data, we did not order the studies carried out by the institutions and the organizations affiliated to them chronologically. However, because the start dates for digitalization in South Korea and Turkey are in different years, we have designated the year 2022 (the year in which the research is concluded) as the end date without including the start year.

Throughout our study, we made systematic evaluations by examining adult digital literacy practices. We did not include topics that were not relevant to our study, such as basic literacy, traditional (print) literacy, or literacy of children and adolescents. We conducted research within the framework that suited our codings. However, during the research data collection process, we realized that adults were included in the implementations for children and adolescents as “family, parent, caregiver.” For this reason, we have included applications related to children and adolescents because they include adults. Nonetheless, without focusing on the differences between digital immigrants and digital natives (Prensky, 2001), we excluded discussion of the distinctions and connections between generations.

In our study, we focused on adult digital literacy practices in South Korea and Turkey. By carefully examining the existing texts on adult digital literacy, we found a comprehensive analysis framework by covering the literature comprehensively (Krippendorff, 2003). We found that the content analysis method accurately revealed both the content of the materials and the meaning of the qualitative material in a systematic way (Schreier, 2012).

We analyzed the patterns of meaning and the relationship networks in adult digital literacy practices in South Korea and Turkey. Then, we aimed to understand the literacy trends, messages, approaches, and essences of the large amounts of data found in these practices. We made sense of the data by identifying important patterns and establishing a logical chain of evidence for our research results (Patton, 2014). We paid attention to the contextual features of adult digital literacy practices in South Korea and Turkey (Hoffman et al., 2012). To compare how adult digital literacy is handled in these countries, we discussed the practices by their sources. To test research question, we defined, interpreted, and analyzed texts according to how their context are located (White, Marsh, 2006). These sources are stated in Data Collection section. We used combinations of analytical techniques to examine patterns in written texts (Hoffman et al., 2012). In these applications, we evaluated the way in which adult digital literacy is handled and how the trends are followed. These trends were handled by considering their topics, aims, training methods, collaborations, and online network maps. We made inferences from the texts, accounting for the goals and acquisition of adult digital literacy applications (Hoffman et al., 2012).

We focused on the outputs of adult digital literacy applications conducted by public enterprises in South Korea and Turkey, including digital literacy teaching and its elements, activities, projects, education kits, and information forms. We converted the content into text within the framework of predetermined classifications and divided the data into meaningful parts while preserving the integrity of meaning among these parts (Miles, Huberman, 1994). When conducting content analysis, we paid attention to the comparative approach and the equal distribution of terms, definitions, and categories. We found it necessary to reduce the variety of alternatives to be tabulated to deal with large blocks of written material in a statistical manner. Therefore, we made our analysis by categorizing the material for an in-depth description, with a strategy based on data from a wide variety of sources (Schreier, 2012). The columns and rows we prepared for the table make the analysis visible. The data, codes, comparisons, and contexts that emerged from the qualitative content analysis were matched each other. In presenting the research results, we provided a gradual collection of details on the textual plane, rather than resorting to numbers in tables to show relationships (White, Marsh, 2006). With the content analysis method, we created categories about adult digital literacy, and it became possible to make inferences according to the actors at the source of the studies.

#### Coding Steps

In our study, we created codes to systematically reveal adult digital literacy practices. We created our categories based on the contents of adult digital literacy applications and the theoretical materials that we used to evaluate these contents (Schreier, 2012). We each assigned codes to the applications and then met to discuss the coding. We looked at the answers from the codes we created within the applications, breaking down the converted data into meaningful parts and, while doing this, preserving the integrity of meaning between these parts and approving the

codes (Miles, Huberman, 1994). During the coding process, we kept analytical notes to record the contents of the applications. For each code, we created a data table to identify examples from the data set and generate findings related to the research questions. As we searched for more information on adult digital literacy practices, we sought ways to interpret digitality concepts in data sets. We then systematically coded practices on adult digital literacy by identifying digital literacy patterns and improved our understanding of concepts by deductively identifying and categorizing these practices (i.e., implementation title, content, purpose, collaborations, implementation goals, method of the implementation) “in a data-driven way, that is, by allowing the categories to emerge from the material” (Schreier, 2012: 84; see Table 1 and Table 2). We were interested in how each application focused on adult digital literacy. Therefore, we identified and highlighted the definitions of data in accordance with preconstructed descriptive or analytical and explanatory codes (Miles, Huberman, 1994).

Considering the important role practice materials play in teaching, we created a research volume for digital literacy materials that we used for content analysis (Hoffman et al., 2012). To ensure agreement between different analysts when all members of the research team defined the encoding and recording units, we defined these annotation units as the smallest units that carry all the information needed in the analysis (Krippendorff, 2003). In each examined application, we preferred the same method while coding. We identified 13 applications that were suitable for our coding. Because of these codes, we were able to illustrate the data by categorizing the applications in the field of adult digital literacy and to create small categories of information from the data (Creswell, 2008). Focusing on what was relevant to the research question, each member of the research group read and coded each application (Schreier, 2012). We used Saldana’s Cycle Coding Processes to highlight the parts of the data that were significant to the research question and topic (Saldana, 2013).

#### Data Collection

We examined in detail the digital literacy practices in South Korea and Turkey. Based on our research questions, we tried to understand how these implementations define adult digital literacy. At each meeting, we shared the codes, reviewed and improved the coding system, and formed a common perspective for reliability. Next, we combined the answers corresponding to the codes into a table. Three researchers categorizing adult digital literacy practices in South Korea and Turkey formed the data according to codes and divided them into thematic groups. However, we did not consider data that did not address the adult digital literacy phenomenon and did not fully fit into these two categories. The first step in data collection was to determine which applications would be selected for analysis.

We organized our data using existing sources on adult digital literacy practices in South Korea and Turkey. These data sources included literacy practices and content, network maps, published training kits, in short, all kinds of written and online materials. When we examined the applications related to the subject of our research, we reached certain definitions that are targeted in applications when adults are mentioned. This process has evolved from specific definitions in digital applications (e.g., adult) to broader representations (e.g., parents, family members, and caregivers).

Based on these discussions, we analyzed the practices independently and then met together. We tested the reliability of our findings by cross-matching the coding revision process and the data collection process (Patton, 2014; Stake, 1995). This phase involved searching the data line by line, categorizing the contents of adult digital literacy studies in applications, and then finding themes that emerged in the codes.

#### Data Analysis

To understand how digital literacy and adult education synergies emerge and their impact on adult critical literacy practices, we analyzed multiple qualitative data sources through pre-identified themes. We focused on each of the applications in the field of adult digital literacy separately. We consider them in the context of how they are implemented and conducted. In the content analysis part of the research, we focused on the kind of outlook that would emerge when the studies on adult digital literacy of institutions in Turkey and South Korea are compared.

We chose content analysis as a method in the study to reveal the similarities and differences in the applications that come to life in the preferred topic, and we wanted to deal with these relationships in depth. In our research, we analyzed the data not as quantitative data, but as descriptive (qualitative) data. We wanted to uncover how adult digital literacy was defined in each application. For that reason, we identified and emphasized these definitions in each article we

reviewed. We created a table containing information on adult digital literacy practices in South Korea and Turkey. While preparing the columns and rows in the table, we made the visual analysis visible, and thus clearly revealed the way the actors dealt with the issue and the analysis of their work. Using the descriptive content analysis method, we examined the contents of the data and revealed the trends of the studies. While applying content analysis, we paid attention to the “equal distribution of categories” in comparative studies (Lune, Berg, 2017: 177-178). In this way, we aimed to reveal the characteristic structure of the current situation in the field of adult new media literacy.

Such an analysis also presupposes to offer a better understanding of the cultural uses of digital literacy, how digital literacy is shaped in applications, and ultimately how those who use applications experience the world around them. Finally, we obtained our findings by evaluating and synthesizing the codes and themes that emerged from the data sources we gathered methodologically from all applications with conceptual frameworks.

### 3. Discussion

We looked at the context of the word *digital* in terms of literacy and wanted to show where digital literacy fits among literacies (Lankshear, Knobel, 2006). In fact, digital literacy is not a new concept. Its history as “computer literacy” dates to the 1980s (Buckingham, 2006: 23) and early conceptual definitions pointed to its functional side. The first definitions of digital literacy used a technology-centered approach and contained an equivalent meaning to technology literacy. This form of literacy usually refers to having the minimum skills necessary to work effectively with software tools and performing various basic tasks while using digital devices (Manderino, Castek 2016). If we extend definition of digital literacy, we can define digital literacy as numerous applications and concepts that are produced, received, distributed, or exchanged through digital coding to create meaning (Lankshear, Knobel, 2008). There have been changes in the definition of digital literacy as well as changes in the field of technology. Over time, adult digital literacy has encompassed much more than functional issues such as learning basic computer use and searching online.

Although reading and writing are widely accepted parts of literacy, the digital prefix adds much more to this concept. The first digital literacy studies were focused mainly on teaching topics such as *how* to do things but in subsequent studies, the defined boundaries and contexts of digital literacy expanded. Having a digital skill is only part of digital literacy. In the discussions of adult literacy, scholars argue that literacy should not be understood as a “state” that defines a personal success but must be understood as a “process” (Gee, 2015: 35-36). Today, literacy is often realized through digital technologies rather than traditional learning materials (paper, pen, or printed media). It is not possible to consider literacy independently from social, technological, and economic factors (Kress, 2010). In addition, while drawing attention to the transformation of traditional media literacy, Kress (2010) stated that there has been a transition from the dominance of text, which lasted for many years, to the dominance of the image. Kellner and Share (Kellner, Share, 2005) stated that in the age of technology, the literature on computer literacy needs to be studied more extensively. They claimed that there are multiple literacies. Livingstone stated that digital literacy is “different from traditional literacy because of skills, experiences, cultural values related to text, institutions, and the internet” (Livingstone, 2007: 106-112).

Those who approach the concept of digital literacy in an instrumentalist way state that digital devices provide access to an endless source of information, including the internet, simulations, animated 3D models, dynamic representations, embedded images linked into texts, audio, and video. However, we should note that the instrumentalist approach is not sufficient for digital literacy. We cannot see digital environments as places where information transfer takes place only in a functional or instrumental way (Buckingham, 2006). Some digital literacy theories argue that the idea of digital literacy is based on the need to raise awareness of consumer societies against harmful digital environments and to protect people from online risks. Likewise, these theories also discuss the necessity of taking advantage of what digital environments bring to contemporary societies (Livingstone, 2008). While internet literacy enables the individual to be equipped against online risks, it also shows the way to benefit from online opportunities. Similarly, digital and media literacy competencies are necessary not only to strengthen people’s capacity to acquire information but also to address the potential risks associated with mass and digital media (Hobbs, 2010).

Digital literacies represent multiple ways in which people collaborate, create, and communicate using digital texts and tools. Adults need applications to take advantage of these contexts and create information in digital environments. Digital literacies are not only tools to use

to become competent in something. They create opportunities to create, understand, discover, communicate, and critique knowledge (Goss et al., 2016). They are not just learning tasks to master, but rather tools that help individuals attempt to solve intellectual and real-world problems. Some definers of digital literacy see digital environments from an established, sociocultural perspective as individuals participate in digital discourse practices. As Jenkins (Jenkins, 2009) mentioned, in the participatory culture components, *affiliations expressions collaborative problem-solving* and *circulations* are also valid adult digital literacy phenomena. It is important for individuals to use digital media within these five competencies, not just as a structured place to consume. At this point in time, scholars use participatory culture as a term that covers educational practices, creative processes, community life, and democratic citizenship.

Chung et al. (Chung et al., 2022: 375) stated that “digital media climate, audiences can now join as storytellers through story submission and commenting features on news sites and various social media”. Adult digital literacy includes organizing educational programs to increase adult individuals’ interest, skills and confidence in digital participation. In this way, “motivates people to develop literacy and language skills, numeracy, scientific and cultural literacy” (Jimoyiannis, 2015: 216). Although many factors are responsible for these changes in adult digital literacy, digital literacy types offer opportunities to individuals such as accessing, evaluating, changing, and analyzing. Adult digital literacy finds its value only when critical literacy is the main theoretical frame. By this way, these critical digital literacy (CDL) practices share a specific focus on navigating, interrogating, critiquing, and shaping textual meaning across digital and face-to-face contexts (Aguilera, Pandya. 2021: 102). As Pangrozio (Pangrozio, 2016) suggested, adult digital literacy framework intertwine with the concepts *visualisation, critical self-reflection and transcendentalism*. Thus, instead of focusing specific technologies, adult digital literacy practices aim to discover the process while using digital environments.

In this article, we argue that adult digital literacy is not to reject implementations that help adults to acquire literacy, numeracy, digital skills and a broader skill set by progressing toward a high school qualification or the equivalent, but rather to put critical and participatory cultural practices in critical context with practices in a broader sense. Such rapid technological changes pave the way for parents and educators to equip young people for a digital future. The same is true for other literacy concepts.

**Table 1.** Analysis of the Adult Digital Literacy Implementations of Turkey

Implementation Title	Content	Collaborations	Implementation Goals	Method of Implementation
Secure Web	Advice to parents on how to use the internet safely and how to protect themselves and their children from its dangers	Information Technology and Communication Agency (ITCA), Secure Help Center, Internet Hotline	Keeping children’s internet and computer use under control of filtering software, developing content to protect parents and their children from harmful and illegal content on the internet, and to protect them from malicious software and sites	Publish online presentations, catalogs, brochures, and other materials
Digital Literacy Guide	Supporting teachers so that they have all the knowledge, skills, and understanding needed for digital literacy	Ministry of Education, Radio, and Television Supreme Council (RTSC)	Including digital literacy issues in daily practices, providing suggestions that can help students to create a common language with their classmates	Guidebook Publishing online-printed materials

Digital Turkey	Preparing a digital transformation road map and creating a digital ecosystem in the public sector (e-Government), creating cooperation among public institutions, local governments, and the private sector to provide more quality and integrated services	Turkey Presidency	Increasing the number of services within the application, expanding the scope of these services, and facilitating the use of e-government by all citizens by preparing user-friendly interfaces	Preparing interfaces, mobile applications, managing information networks of public institutions
Internet Hotline	Evaluating the notifications received within the scope of combating illegal content that may be encountered on the internet and taking necessary measures	(RTSC), Internet Help Center, Internet Hotline, Security Web	To protect children from sexual abuse, obscenity, use of substances dangerous to health, prostitution, gambling, suicide, and drug and stimulant use, and to fight crimes against Atatürk on the internet	To prevent access from crimes committed on the internet, to provide information about crimes
Internet Help Center	To provide answers, information, and advice regarding the problems experienced by users within the scope of conscious, safe, and effective use of the internet.	(RTSC), Secure Internet Center, Internet Hotline, Security Web	To offer solutions for problems of illegal content on the internet, privacy, information security and safe shopping, social networking platforms, safe internet service, digital games, cyberbullying, internet and health	Guidance and informing on legal processes
Radio and Television Supreme Council	To inform about the risks that can be encountered while using the internet, determining the rules to be followed while using the internet	Ministry of Education	To study how the media can be used in the education of children, to gain the ability to access, analyze, evaluate, and communicate messages in multiple modes	Organizing workshops, supporting projects, translating documents

**Table 2.** Analysis of the Adult Digital Literacy Implementations of South Korea

Implementation Title	Content	Collaborations	Implementation Goals	Method of Implementation
National Information Society Agency (NIA) (Former Korean Agency)	Produces strategies on digitalization and digital literacy on a	Korea Network Information Center (KRNIC), Electronics and Telecommunications	Adapting to the fourth industrial revolution. To carry out studies to realize digital	Generating data processing policies. Providing IT consulting services to

for Digital Opportunity & Promotion, KADO).	national scale. It works on behalf of the government on issues such as e-government, open data, and digital inclusion	Research Institute (ETRI), Korea Information Security Agency (KISA), Korea Education and Research Information Center (KERIS), Internet Protocol version (IPv6)	transformation at the social level. Generating datacentric policies. Developing strategies for the smart society. Developing ICT in the legal system for the realization of smart society	developing countries. Managing the information networks of public institutions
Center for Digital Literacy	To provide teachers with information on digital literacy. Supporting people who are talented on digital issues. Educating seniors in the use of digital photo management, mobile maps, subway use, high-speed trains, theaters, and health-related applications	Google Korea Korean Government	Increasing digital literacy level 20% by 2045. Creating “digital humanities.” Strengthening teachers’ digital skills. Establishing a separate education program for asylum seekers, children with disabilities, and other vulnerable groups	Providing appropriate training to people of all ages in government centers and schools. Organizing seminars and courses
ASEAN Women’s Economic Empowerment Through Digital Literacy and e-Business Education	To provide the necessary knowledge and skills to ASEAN women entrepreneurs who want to participate in the digital economy	Sookmyung Women’s University. Asia Pacific Women’s Information Network Center (APWINC)	Strengthening women’s digital literacy to achieve gender equality. Increasing women’s participation in the digital economy. To encourage women in ASEAN member countries to engage in ICT. Increasing ASEAN–Korea cooperation	Presentations, seminars, developing software
Digital Literacy Education Centers	To learn how to use a smartphone, chat over a mobile messaging application, and order from cafes or restaurants. To teach how to save contacts on a phone. To make a phone call. To send SMS. Learning to use a kiosk to buy bus or train tickets	The Seoul Metropolitan Government	Ensuring the correct use of digital tools by older individuals	Organizing courses to increase digital literacy. Giving practical training. Establishing digital literacy training centers

ParentsOn	To inform parents about primary and secondary education and education policies through digital platforms where they can be more involved in their children's education	Korean Ministry of Public Education	Giving curriculum lessons to adults, especially parents	Online education, seminars, improving the curriculum
Neulbaeum	Personalized lifelong learning services so users can manage their learning portfolios	Korean Ministry of Education, National Lifelong Education Promotion Agency (NLEPA)	Providing lifelong education by focusing on specific age and learning characteristics. Creating a holistic, inclusive culture of lifelong learning. Developing contents in sign languages for deaf people	Developing and publishing online content
K-MOOC (Korean Massive Open Online Course)	A free online learning system open to the public. Reaching anyone and everywhere with online courses	Korean Ministry of Education. (NLEPA), Hyundai Motor Group. Ministry of National Defense. Yeonggi Province Business Foundation, National Institute for International Education, Korea Foundation, Korea National Research Foundation, Korea Development Institute, and LG Innotek. Korean Civic Education Institute for Democracy	Enabling lifelong learning by providing comprehensive higher education content. Strengthening personal abilities for employment, discovering new working areas, and increasing professional competence. Learning about the latest trends based on individual talents and interests	Massive Open Online Courses. Developing mobile applications. Organizing interviews. Developing online materials. Online video lessons

#### 4. Results

In this section, we present a synthesis of 13 implementations reviewed by codes. In this part of the study, we sought answers to the questions about what adult digital literacy practices are, how they are structured, what is their content, and what should be done about adult digital literacy considering the emerging synergies (Knobel, Lankshear, 2014). Although adult digital literacy practices often allow for multiple codings, we organized the findings in this way to provide an overview of our research (see Tables 1, 2). By sharing our findings, we hope to draw attention to adult digital literacy practices. We present the results of our analysis in this section to reveal the how they approach the concept of adult digital literacy practices in the two countries under consideration. After analyzing the data, we reveal which directions adult digital literacy practices are taking.

##### *How Do Digital Literacy and Adult Define in Implementation in South Korea and Turkey?*

We begin by discussing how adult digital literacy is defined in South Korea and Turkey to clarify how the term is used and how the definition is suggested in the implementations. Then we will examine how adults are defined in implementations in both countries and the scope of the implementations developed for them. We will uncover perspectives on digital literacy practices

through the information we collected from them. Finally, we will focus on discussions on digital culture and digital citizenship that take place in these implementations.

In both countries, adult digital literacy practices are defined as tools to implement practices specific to this discipline. In these practices, scholars sometimes define digital literacy as avoidance of negative media-mediated effects via a protectionist approach, and sometimes with a critical perspective, acceptably define it as creation of an individual awareness against these negative effects. In some implementations, scholars state that the presence of digital media tools in many areas of life negatively affects development in early childhood. In some other implementations, digital tools are a way for students to develop their skills between home and school. In some implementations, scholars state that the rise of fake news is caused by insufficient examination of the reliability of various online sources. In other implementations, people consider blogs, videos, and other online information resources to be extremely important. Some implementations in South Korea state that social media, laptops, and mobile phones increase career skills and participation in social, civic, and political action in adults. Such practices focus on acquisition and the contexts of meaning and analysis, referring to the potential impact of digital environments on the social construction of knowledge. It satisfies the need for adults to have opportunities to examine, explore, criticize, and defend their preferences in digital environments.

Digital literacy implementations in South Korea started in the 1980s. Scholars have researched how the internet can be used for the benefit of society, and a way has been determined accordingly. Digital literacy studies in Turkey are newer than in South Korea. Studies in this area started in the mid-2000s in Turkey. Digital literacy approaches in Turkey mostly associated digital tools with a skill-oriented focus and shared the idea that those in need of protection are helpless, passive consumers. Therefore, a protective attitude prevailed against the harmful effects of digital environments. When we looked at the definition of adult in both countries, the difference was striking. The definition of *adult* in adult digital literacy practices in Turkey is generally those in families with children. Therefore, scholars have mainly carried out studies based on domestic use within the family. This practice stems from the thought that parents will protect children from the harmful effects of the internet. Practices in Turkey are mostly based on adult *supervision*, and the practices in South Korea are mostly based on adult *participation*.

The strategy of practices in Turkey to approach parents as a supervisory mechanism is a product of efforts to protect “potentially offensive or harmful content, including violent, sexual, sexist, racist, or hate material” (Hobbs, 2010: 29). We can state that the practices in Turkey are themed around children and safety. In the words of Shin, Lwin (Shin, Lwin, 2022), *parents’ digital literacy* adult mediate children's use of digital media in applications in Turkey. When we look at the definition of adult in South Korea, we come across citizens from all walks of life (including caregivers, teachers, and family coaches). In adult digital literacy practices in South Korea, adults are defined as individuals who must extend the knowledge they acquired in school. Implementations are not only aimed at young people but also at people from all segments of society. As seen in the Center for Digital Literacy application, neither parent coaches nor parents are ignored. In addition, studies are available for families or caregivers to continue digital literacy education in the domestic area.

In practices in South Korea, digital literacy is defined as the requirement to individuals of all ages within lifelong learning programs. Among the established purposes of providing digital literacy education to adults in South Korea, there is not only mention of protecting children and young people from the dangers of the digital environment. On the contrary, agencies encourage parents to have the codes of the new world that their children already have, and to enter the future world with their children in a more equipped way. In South Korea, the state knows the components of the future world, such as industry 4.0 and web 3.0, and intends to prepare its people for the world to come. It is doing this *en masse* so that there are no citizens left behind who do not know the language of the digital world. We can define the practices that come to life in South Korea as guiding programs. Coming from a future perspective, South Korea tries to bring the traditional into the future with its digital learning culture. In Turkey, the traditional structure is the state itself, and it tries to shape the future by speaking the language of the past.

#### *Adult Digital Literacy: Just About Skills and Competence?*

We advocate for a critical literacy that enables adults to think at deeper levels not only about how to read and write or produce content online, but also how to do so as productive, responsible, and digital citizens. In the digital age, critical literacy emerges as a big umbrella concept for the

quality of information produced by digital tools. Thanks to digital literacy practices fed by critical theory, individuals can question the codes presented to them. Digital literacy provides the groundwork for critically examining the messages conveyed in adult material and resources. This critical literacy lens asserts that no text is neutral and all texts are created from particular ideological positions or perspectives (Gee, 2008). Critical digital literacy involves understanding how digital media is constructed and how interactive communication is structured. A digitally literate person is an active and productive individual who produces and circulates his own language and discourse (Buchholz et al., 2020). Thus, critical digital literacy, which is at the beginning of questioning this techno-social system “might therefore provide opportunities to consider and critique the broader social, political and economic issues, alongside programmes that seek to develop technical mastery” (Pangrazio, 2016: 170). In this part of the study, by including critical digital literacy discussions, we looked at how critical digital literacy context take place in implementations in both countries.

In the practices in South Korea, critical digital literacy is focused not only on a protective effort but also on the effective use of digital media as both a source of information and a means by which citizens can express and represent themselves. In the practices in South Korea is emphasized that it should be an awareness-raising activity. Even if critical literacy is the main constituent of digital literacy, it can be said that critical theory is ignored in the implementations in Turkey. We can say that a *skills approach* is dominant in Turkish practices (Street, 2017).

When we looked at the content of the applications in South Korea, we saw that the emphasis is placed on individuals who not only consume but also construct, criticize, and question. They are conscious and responsible individuals. The content is aimed at benefitting the smart society, as we saw in the examples of producing data-centered policies, developing strategies for a smart society, and promoting financial efficiency to maximize performance in national informatics. In some practices in South Korea, there are expressions in the digital media structure—such as developing digital creativity and production skills, raising awareness about copyright, economic interests, and fictional discourses – that cannot be separated from certain ideologies and economic-political contexts.

To develop digital literacy skills in practices in South Korea, there is an active need for *participatory culture* for content created in digital environments (Jenkins, 2009). In these practices, scholars have also based studies on the step-by-step teaching of the educational processes to adults to increase their intellectual level and civic awareness. Adult digital literacy practices in Turkey are based on a perspective that focuses on protecting children from the harmful effects of technology. For example, in Turkey, digital literacy practices carried out by Radio and Television Supreme Council, Ministry of National Education, and Information and Communication Technologies Authority designed to protect children and young people from the negative effects of the digital media.

The Secure Web website, which are products of Information Technology and Communication Agency, emphasize the importance of online security and give advice to children, parents, especially parents of young children for handling the internet through a protective approach. In the *advice for families* section made for this purpose the issue of online safety is at the center. As a result, we found that the practices in Turkey exclude adult individuals (except for child supervisors) from the process, both in the planning and implementation stages.

#### *Reconceptualizing Adult Digital Literacy: From Digital Literacy to Citizens of a Digital Culture*

Becoming a digital citizen requires more than technical skill. Manderino and Castek argued that “One must be digitally literate to take advantage of the open and free Web and to solve problems and communicate solutions” (Manderino, Castek, 2016: 79). Digital literacy is not just about teaching with or through digital media or technology. Digital literacy requires a basic understanding of ethical and legal issues surrounding the use of information (Lankshear, Knobel, 2006). Also digital literacy is directly proportional to keeping up with information flows (Bykov, Medvedeva, 2022).

Digital citizenship and online rights mean that every citizen has and should equally enjoy digital rights. Some of the debates in the field of digital literacy are about the extent to which citizens have the necessary competence to take advantage of the possibilities offered by new technologies in different environments. “All adults, no matter their experience and backgrounds, must bridge the digital divide and acquire the knowledge, skills, and attitudes needed for personal, social, and economic success in the wired world of the 21st century” (Jacobs et al., 2014: 3). Gee

referred to an equality crisis in traditional print literacy, writing that “poor children do not learn to read and write as well as richer children” (cited in [Lankshear, Knobel, 2008: 10](#)). Improving the digital literacy levels of adults bridge the digital divide and contributes to strengthening human capital ([Jimoyiannis, 2015: 215](#)).

Although physical access to computers and the internet in Turkey is still an important variable in bridging the digital divide, expanding the concept and adding other elements such as literacy, technology literacy, content, language, network structure, and pricing for accessing the internet shows that “the digital divide is widening” ([Binark, 2015: 11](#)). However, as seen in [Table 2](#), the Center for Digital Literacy, one of the applications in South Korea, aims to improve people’s digital literacy levels and close the digital gap, regardless of their geographic circumstances.

In South Korea, we saw an educational approach that supports active citizen participation. In the implementations we argued that citizens should have access to open data, including publicly available data, and be able to participate in online activities. South Korean practices are based on securing benefits for everyone, including those living in less privileged areas, as well as people with limited resources or disadvantages of education, age, gender, ethnicity, or disabilities. Policies are produced to combat the digital divide in practice, provide more social equality, better public education, and reduce social inequality.

Practices in South Korea help people reflect on the ethical decisions they face when using digital tools and platforms to create a more equitable society. In Digital Literacy Education Centers, digital literacy trainings are produced by the municipality’s established teams for the whole public. These applications include the ability to use technology as a tool to research, organize, evaluate, and communicate information. These applications can close the digital divide by providing information technology consultancy services to developing countries. These apps offer adults the opportunity to learn and develop digital skills by connecting on social networks. Education technology experts and technology investors (e.g., Hyundai Motor Group and LG Innotek) participated in the development of K-MOOC courses in South Korea. These applications are supported by the proliferation of digital devices and laptop applications in school districts.

Although digital literacy practices in Turkey are limited to online websites and computer devices with an instrumentalist approach, the tools and environments used in applications in South Korea are broader. In the Digital Literacy Education Centers implementation, a person can learn how to use a kiosk to order food at a chain restaurant in South Korea or to buy bus or train tickets at a transportation station. People can be trained in digital photo management, mobile maps, use of the subway, high-speed trains, attending theaters, and the use of health-related applications. This app is committed to creating a better digital life for seniors as well.

We observed that in South Korea, official institutions and organizations cooperate with nongovernmental organizations (NGOs). We also found that NGOs are ignored in practices in Turkey. In implementations in South Korea, NGOs or small businesses are also trained to use new technologies correctly. The practices in South Korea aim to create a lifelong education culture that includes all members of society. For example, the Center for Digital Literacy application was created for the development of content in sign language for the hearing impaired, asylum seekers, children with disabilities, and other vulnerable groups.

In the South Korean practices, the emphasis is on empowering women’s digital literacy and making women more present in the digital world to ensure gender equality. In this regard, the ASEAN Women’s Economic Empowerment Through Digital Literacy and e-Business Education application aims to train qualified women entrepreneurs for the digitalized labor market, so that women entrepreneurs can benefit from digital devices along with software applications available on the internet according to their business purposes and conditions. In Turkey, on the other hand, there is no effort to prevent gender discrimination related to adult digital literacy.

As a result, when we considered the adult digital literacy practices in both countries, we saw that the practices are different and that digital literacy is fed from different disciplines and perspectives. We saw that the efforts of policy makers in Turkey in the field of digital literacy are not sufficient. Institutions in South Korea support each other on digital literacy practices. When we studied the practices in the studies conducted in Turkey, we saw that a commission consisting of academics from some universities had been established.

Conversely, in South Korea, collaborations are made with universities, not academics. Policy-making institutions strive to complete the theoretical and intellectual framework by providing university cooperation. These supports are provided by sponsorships, funding, or project manager

support. However, there is an important distinction here: Collaboration with the academy takes place at the university and faculty level in South Korea, whereas in Turkey there is an advisory board established by only a few academics. However, we believe that teachers' practical skills should be strengthened in both countries. The Center for Digital Literacy implementations in South Korea are similar to the Digital Literacy Guide application in Turkey in terms of purposes and content. Both applications must be properly supported by the Ministry of National Education so that teachers can have all the knowledge, skills, and understanding they require in the field of digital literacy.

## 5. Conclusion

In this paper, we explored the perspectives on adult digital literacy implementation, in South Korea and Turkey. First, we can say that the various contexts of the functioning of literacy in digital literacy practices in both countries diverge and converge. Our content analysis suggested the presence of adult digital literacy practices to create safe and accessible environments for children and teenagers at home, school, or public facilities for everyone in Turkey and South Korea (parents, teachers, caregivers, and family coaches), wherever they are. We hope these findings will contribute to knowledge about the practices in which adults choose why and how to develop their literacy skills and abilities through digital means as well as provide implications for adult digital literacy practices.

Our analysis of 13 implementations suggested that inclusion and production processes in digital technologies require all citizens to participate at the same level and with the same effectiveness to make learning outcomes and benefits of digital literacy implementation more visible. However, we agree with Martin that "digital literacy is a condition, not a threshold" (Martin, 2006: 20), on this issue, and Belshaw, who said that "digital literacy cannot be developed in a one-off, context-free half-day workshop" (Belshaw, 2011: 204). Policy makers must address practices by building opportunities and situations that facilitate learning that is flexible in time and space, thereby creating a learning society for all. Studies such as ours remind educators that collaboration can give us autonomy and that we need to be strategic about the purpose of collaborative efforts. Individuals who have received digital literacy education should not be limited to having digital skills. We argue that expanding adult digital literacy practices is crucial as adults face the growing problems of exclusion and marginalization in modern social life through digital means.

Creators should shape each stage of digital literacy implementation independent of current political and economic policies for each country. Practices designed in this context have shown that they are important to developing an understanding of human rights, equality, critical thinking, and self-awareness well as forms of digital citizenship. Examining digital literacy implementation helped us to see how adult literacy education has been relatively neglected, both in policy and practice, and provided an opportunity to address this imbalance through sustainable development goals (via local, regional, state, and national initiatives). Digital literacy implementations showed that they should be evaluated in different contexts for every individual of any age. For example, practices are necessary that help adults to develop critical thinking within a culture of participatory digital environments while combating the social exclusion of individuals who do not have the qualifications and skills necessary to meet the contemporary needs of the adult labor market. Participatory digital environments point out that the skills required to use a technology are not sufficient (using technology to benefit from a piece of information) and that it is necessary to think, be involved, and participate in digital environments to have better or more creative solutions with digital devices in daily life practices.

Finally, our analysis provides useful grounds for thinking about what new debates are emerging in current adult digital literacy practices, from what perspectives scholars are evaluating digital literacy, and what next steps need to be taken. Manderino and Castek stated that in "accessing and evaluating information, using and representing information, and producing and exchanging information" (Manderino, Castek, 2016: 336) and we also hope that adult digital literacy practices will be supported by different topics and perspectives.

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## **Prospects for Contemporary Media Education in Russia Based on Feature Films in the Focus of Family Education: A Theoretical Review of the Problem**

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### **Abstract**

The article examines family education as reflected in Russian cinema art in the context of using media education potential. As is known, media education has a very strong educational potential and is one of the key factors in understanding audiovisual media production.

In the current situation, it becomes increasingly obvious that media education for the younger generation should become not just a tool for comprehending the media space, but also a key that opens the doors of meanings and images hidden in the media reality. Over the years, the issues of family education have been reflected in films of various genres – comedies, dramas, adventure and detective films, etc. And the family image presented in different historic periods has also been ambiguous. It is known that cinema is an important factor in the socialization of the younger generation that is able to form a picture of the world, values, spiritual and moral orientations. That is why cinema art has a powerful educational impact on today's youth, the modern digital generation.

**Keywords:** media, media education, feature films, family education, the younger generation, parents, children.

### **1. Introduction**

Media education in family upbringing has not lost its relevance for many years. Although media education in learning institutions has been given more and more importance in recent years, the issues of media education in family education are still not given due attention: “Today we are witnessing large exposures of modern families to mass media, as well as families’ crisis. The crisis of the modern families is evident in professional stress and rhythm of life, alienation, lack of communication and responsibility, and the weakening of family and social ties. With a child’s genetic potential and the impact of environment on child development and formation of his personality, parenting it is extremely important” (Petani, Brcic, 2014). The challenge of educating parents on media education, also forms and methods of family media education, including those aimed at promoting creativity of the younger generation, still remain beyond the scope of scientific research.

Although in recent years there has been an increase in the number of various blogs, competitions, events, platforms with media content aimed at involving parents in media education (mainly applied media creation), these measures do not provide a systematic solution to the problem.

Feature films perform an essential social and educational function. They have become an important tool for understanding and accepting the phenomenon of family and family

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relationships, where the key factor is parenting and relationships between adults and children, which should be based on mutual understanding, trust, responsibility and goodwill.

That is why it is necessary for the audience to have a desire not just to watch and discuss certain issues raised in the film, but also to think about what ways can be found to get out of these difficult and, as it sometimes seems, hopeless situations. This process requires thoughtful and serious work on the audiovisual media text that is being analysed, makes it necessary to analyze not only the characters or individual episodes, but also the social and cultural contexts of a media text as a whole, which, in fact, is the key factor in the analysis of a piece of cinema art.

## 2. Materials and methods

The major material of this study is contemporary Russian media education based on feature films in the context of family upbringing. The research methods: search, generalization, analysis and synthesis; generalization and classification, content analysis, analogy, induction and deduction, abstraction and concretization.

## 3. Discussion

Various aspects of family education are reflected in numerous scientific studies of the Soviet and post-Soviet period. However, to date, insufficient attention has been paid by researchers to the evolution of this topic in Russian cinema in terms of highlighting the prospects for media education from the Soviet period to the present day. The exception is only a few studies ([Penzin, 1973, 1986](#); [Chelysheva, 2013, 2022](#)) devoted to certain aspects of family education in the media education context. It is obvious that the topic is interdisciplinary in nature and should be considered in the pedagogical, psychological, and social aspects.

If we turn to the historical aspect of the issue, we can state that the findings made by Russian researchers of the Soviet period on family education ([Paramonova, 1976](#)) were not free from the ideological dominants of the historical time when they were created. Respectively, film production was considered from the viewpoint of its compliance with the political views and ideology of the epoch. This position did not allow for a comprehensive analysis of media texts and significantly narrowed the scope of media education.

A number of foreign publications on media education and media culture ([Masterman, 1985](#); [Buckingham, 2014, 2015](#); [Silverblatt, 2001](#)) also practically do not study the issues under consideration. The main dominants in these researches relate to media literacy and media education in formal education, and the issues of media culture in family education are not actually discussed, especially on the basis of Russian media texts. For instance, Len Masterman defined the fundamental critical principles of analysing media texts and critical autonomy of the individual ([Masterman, 1985](#)).

Obviously, the representation of the family and family issues on the screen is rather ambiguous. Transformational changes in the family image and family education presented in Russian feature films are closely related to cultural, political, and social aspects that are characteristic of certain periods of historical development. G. Abikeeva, in particular, notes in her study that “cinema, like no other art, in practice reflects the specifics of the national identity, namely, it represents the artistic model of society in all its complexity – from its constituent elements – the individual and the family, to the reproduction by means of art of the very structure of the community and the nation as a whole in close connection with national iconography” ([Abikeeva, 2010](#)). V. Tyulyunova also emphasizes that cinema art, due to its “mass” nature, is able not only to respond sensitively to any changes in social development, emerging acute problems, but also to have a socio-psychological, educational impact on consciousness, worldview, value ideas of people ([Tyulyunova, 2019](#)).

As the analysis shows, though the issues of family education and family relationships are reflected in the entire genre diversity of Russian feature films.

## 4. Results

Various aspects of this problem were covered in several researches of the Soviet period ([Baranov, 1979](#); [Kabo, 1974](#); [Paramonova, 1976](#); [Penzin, 1973; 1986](#); [Stroeva, 1962](#)).

In the post-Soviet years, certain aspects of the family and family education in Soviet and Russian media texts of various types and genres are reflected in the researches by J. Cantor ([Cantor, 1998](#)).

Some researchers analysed the theme of violence reflected in Russian media texts and its impact on the younger generation (Fedorov et al., 2018; Chelysheva, 2013). O. Baranov and S. Penzin (Baranov, Penzin, 2005) considered the influence of media culture on the aesthetic ideas and values of the modern family. A. Fedorov presented a comprehensive description of school and university in the mirror of Soviet, Russian and Western audiovisual media texts (Fedorov et al., 2020). G. Mikhaleva studied the civic and patriotic media education of children and youth based on Russian feature films (Mikhaleva, 2021).

L. Gritsai (Gritsai, 2013) presented the family phenomena and family education in Russian media texts using animation as an example. O. Lebed and V. Mishchenko (Lebed, Mishchenko, 2015) examined the image of the family in Russian feature films from a sociological perspective. G. Abikeeva (Abikeeva, 2010) analysed the family image in the cinema of Central Asia in the context of cultural identity, etc.

Certain aspects of the presented topic were also considered in the researches by foreign authors of different years. D. Buckingham discussed the theory and methodology of media education (Buckingham, 2014, 2015). The studies conducted by B. Duncan, N. Andersen, J. Pangente, O'Malley (Andersen et al., 1999; Pangente, O'Malley, 1999) are devoted to the history of foreign media education and its present-day state. S. Livingstone emphasised fostering children's critical digital literacy (Livingstone, 2018).

J. Moore, analysed the influence of TV and cinema on children and youth audiences (Moore, 1969). J.D. Zurcher, S.M. Webb and T. Robinson made a study of Disney animated films as an influential form of media production that shapes children's development of beliefs about the world surrounding them, including the family construct (Zurcher et al., 2018).

E. Levi examined the family and family-related values as portrayed in American cinematography (Levy, 1991). M.L. Moore inquired into American family television series that represented family portrayals as conventional or nonconventional (Moore, 1992). W. Douglas and B.M. Olson devoted their inquiry to the family portrayal in domestic comedies (Douglas, Olson, 1995). N.C. Staricek provided a textual analysis of gender in domestic sitcoms (Staricek, 2011).

S. Stewart and J. Nuttall developed the aesthetic theory of screen education (Stewart, Nuttall, 1985). J. Pungente is the author of a number of scientific researches on promoting media education in Canadian secondary schools (Pungente, O'Malley, 1999). B. Duncan considers the aesthetic and developing potential of cinema art (Duncan, 1989). M. Callister, T. Robinson and B.R. Clark analysed television portrayals of families and the way they influence young children's conduct and emotional perception (Callister et al., 2007).

I. Chelysheva studied the issues of family education and its interaction with the media world. In particular, she considered mastering the media space by schoolchildren, the major mechanisms of media influence on a minor audience, as well as the educating and developing opportunities of the media (Chelysheva, 2013; 2022).

The issues of media education as a means of fostering interethnic tolerance, including family media education, were partially touched upon in the researches carried out by I. Chelysheva and G. Mikhaleva (Chelysheva, 2021; 2022; Chelysheva, Mikhaleva, 2021).

In a nutshell, the evolution of the family theme reflected in Russian feature films can be described as follows: as evidenced by the analysis of scientific researches on the topic under study that belong to the Soviet period, the idea of the family in media texts of various types and genres is united by a single ideology, consonant with the tasks of socialist construction. For example, in most Soviet feature films, the image of a complete family is presented, where we see parents who are passionate about their work and pay attention to raising their children. Moreover, the education models reflected the social situation of a particular period in accordance with the epoch. If we take, for example, films created in the 1930s and 1940s, children there were treated like grownups: the main emphasis was on developing their independence and responsibility. It is no coincidence that many feature films of that period presented children's images, who, along with adults, worked, learned new things, and explored the world. The so-called "mythology of a happy childhood" can be traced in Russian feature films quite often, since "children's cinema of the Stalin era is characterized by the image of a child who, as soon as possible, should become a conscious member of a communist society, fighting for the ideals of collectivism, social heroism. The meaning of happiness in the films of this period was expressed in such axiological categories as honesty, self-sacrifice, love for the motherland" (Zaitseva, 2016). Hence, we see the representation of family education models on the screen in the appropriate vein, including the values of future generations

which put service to the Motherland at the forefront, thus forming the appropriate ideas about family happiness and the picture of the world of a person in a socialist society.

In later periods, Soviet cinema increasingly raised acute social issues that concerned every person: loneliness in the family, unhappy family relationships. But, despite this, the theme of eternal values, such as trust, love, mutual understanding, remained dominant in Russian feature films about the family.

At the present stage, it seems to us that the issues of representing the family image and family education in the context of Russian feature films of various genres deserve special attention. Family relationships that we see on the modern movie screen are very different from the films of the Soviet era. As an example, we could mention such serious social dramas as *Bury me behind the plinth* (2008, film director S. Snezhkin), *Spinner* (2008, film director V. Sigarev), *Ain't No Love* (2017, film director S. Zvyagintsev), etc. We can see very absolutely different models of upbringing and family relationships, trying to answer the eternal questions of the relationship between "fathers and children" in these and other films. It goes without saying that every film about the family and family education raises urgent and not always solvable social problems that the viewer could and should think about. And the task of media education is precisely to encourage reflection, analysis and search for a way out of difficult life situations shown on the screen.

## 5. Conclusion

To conclude, the theme of family and family education has always been and continues to be one of the central in the cinema. The transformational processes taking place in society could not but influence the reflection of this topic in Russian media culture of different historical periods.

The urgent need for paying closer attention to this challenge is dictated by the ubiquitous distribution of media culture which has an increasingly significant impact on all spheres of life of a modern person, determines young people's value orientations and life guidelines.

Over the years, the family and family education have been covered in feature films in different periods from different points of view, and have been the subject of heated discussions in the press, on television, and on the Internet. Nevertheless, the analysis of these processes is becoming more and more relevant due to the fact that in modern society the attitude towards the family and family values is changing significantly. We are convinced that preservation of the best family traditions is one of the most important tasks of modern society.

The study and systematic analysis of these issues are not only vital for the theoretical research, but also have a practice-oriented meaning. Research in this area from the point of view of pedagogy, psychology, sociology, and cultural studies can find application in various activities by school and university teachers, students, and will also be of interest to a wide range of readers, including parents.

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## Behavior of Young People in the Media Environment

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### Abstract

Based on the materials of the conducted sociological research and analysis of the situation, the article examines the problems of youth media consumption and its influence on the formation of stereotypes of behavior from different angles. On the one hand, media consumption is considered as a factor influencing the successful socialization of the younger generation and the most effective in-depth career guidance, on the other hand, as a negative factor affecting the quality of processing and analysis of the information received in an avalanche, which undoubtedly negatively affects both the psychological and physical health of young people and the increasing vulnerability of young people to illegal and political manipulation. At the same time, the reverse side of media consumption, for example, computer games, is also the involvement of young people in gambling virtual games, as well as the formation of gambling addiction.

The authors of the article come to the conclusion that uncontrolled pastime on the net, neglect of the protection of personal information, associated with the virtual absence of the formation of a national policy of information security culture of the individual, associated with a clear lack of training and skills development in the education system, as well as in the family and in society in the region. media education, especially in the context of information wars, will lead both to a number of destructive consequences in the field of youth and information policy in general, and to the degradation of the individual in particular.

The materials obtained during the study and preparation of the article can be used by the Ministry of Digital Development, Communications and Mass Media of the Russian Federation, the Ministry of Education of the Russian Federation and the Federal Agency for Youth Affairs in order to determine areas of activity in the field of youth policy to prevent cyber threats, as well as to develop measures on working with youth in terms of informing them about working in an information-safe environment.

**Keywords:** information policy, information society, creativity, computer games, critical thinking, culture of personal information security, cultural code, youth policy, media and information literacy, media education, media consumption, media environment, media manipulations, meanings and values, secondary vocational education, digital transformation.

### 1. Introduction

The growing activity of young people in the Internet space every year, incl. associated with forced restrictions and the transition to distance learning, can be associated with such positive effects as the opportunity to get an education, communicate with friends, focus on quality

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employment with the possibility of professional trials on various training sites, such as "Ticket to the Future". However, there are negative aspects to consider as well. Social networks allow the possibility of unethical and negative behavior towards young people, there is also a risk of young people being separated from real communication and the possibility of their involvement in antisocial groups and various manipulations, incl. political.

The main goal of the study was to determine the behavior of young people in the media environment and identify possible threats through a sociological survey of college students in Moscow. The authors, based on the results of the work, formulated proposals and recommendations for reducing negative manifestations against young people in the Internet space.

It should be noted that the issues of youth behavior in the media environment, submitted for discussion by the expert community, began to be considered by specialists from the Center for the Economics of Lifelong Education of the Russian Academy of National Economy and Public Administration under the President of the Russian Federation in the course of preparation in 2013 by order of the Federal Agency for Youth Affairs (hereinafter: Rosmolodezh) of the report "Youth of Russia 2000-2025: development of human capital" (Youth..., 2013).

Taking into account the fact that the problems of personality development, its socialization, gaining knowledge and experience, practicalization of education and mastering the labor skills of young people in an increasingly complex information, multicultural, multilingual society, knowledge societies and in the context of digital transformation have reached a qualitatively new level, the authors decided to focus attention to the subject of the formation of information policy in relation to the cohort of young people receiving education in the system of secondary vocational education. As part of ongoing work in the journal *Media Education* in No. 4, 2021, the article "Students' media literacy concerning the development of meta-subject connections as a key sociological analysis of attitudes provided by future elementary school teachers in relation to implementation of film" was published Education in the Classroom Format" (Lomteva et al, 2021), and in No. 2 of the journal for 2022 an article was published "Media Center as a resource for the development of general competencies of college students" (Lomteva et al, 2022).

RANEPA's partner is the Public Movement "Information for All" (hereinafter referred to as the PM "Information for All") using the methodological and methodological tools contained in such elements of the formed specialized information platform as the journal "Media Education" and the portal "Information Literacy and Media Education for All" (https://www.mediagram.ru/), as well as the possibility of attracting the potential of the high-level specialized expert community of Russia and the CIS member states, as part of solving the task, has already begun to translate the developments on the topic under consideration into a practical channel, as within the framework of directly implemented by the PM "Information for All" and partner structures of the "Media Education" program, and within the framework of social design in such project areas as "Animation in your smartphone" and "Galaxy". It should be noted that the Animation in Your Smartphone project <https://absolutfilm.ru/anismart.pdf> opens up new creative possibilities. Project participants will be able to learn how to create animated films using three technologies on a smartphone (classical translation, hand-drawn and puppet animation), perform artistic production, voice characters, edit video and sound, create animatics, special effects, computer graphics and augmented reality, combine animation and video. And all this can be learned to do using ordinary smartphones and free software.

The preparation and holding of a number of specialized events also contributed to the clarification of the formulation of the problem of forming a national youth information policy using the means and methods of media education. In recent years, within the framework of the international conference "Secondary Vocational Education: Practice and Management", held annually in St. Petersburg with the participation of the Central Economic Educational Society, RANEPA, sections and round tables on media education are constantly held (Secondary..., 2022). In April of this year, RANEPA took part in the organization and holding of the All-Russian Media School "Media Education and Media Literacy for All" by presenting an overview study "Ideology, Politics and Law in Media Education, the Formation of an Information-Legal Culture and a Culture of Personal Information Security". On February 25, 2022, RANEPA together with the Analytical Center under the Government of the Russian Federation, the Association of Film Education and Media Pedagogy of the Russian Federation and a number of partner organizations as part of the series of events "Management. Financing. Education" held an expert seminar "Media Education in the System of Educational Coordinates". On June 3, 2022, within the framework of the expert

seminar "Volunteer Movement of Youth", the issues of developing media volunteering, including and primarily in the vocational education system, were considered.

## 2. Materials and methods

The design of the study included the analysis of regulatory documents in the field of digital technology development; research of domestic and foreign sources on the destructive behavior of young people on the Internet; quantitative methods of data collection and their statistical processing. The survey involved a survey of students of professional educational organizations in Moscow at the age of 16-20 years. The questionnaire included 24 questions, divided into the following blocks: socio-demographic data, activity of young people on the Internet, safety behavior of young people on the Internet, destructive behavior. The survey was conducted using digital platforms.

## 3. Discussion

The development of information technologies has determined a new way of life for young people. Young people, being active users of various means of communication, use multifunctional mobile devices to solve a wide range of tasks: learning, communication, searching for the necessary information, navigation, shopping, work and employment, self-presentation, other participation in information exchange.

The media environment today is not just a source of information, knowledge and entertainment. This is an environment in which a young person is both a subject and an object of social relations, an environment in which the processes of formation and development of a young person as a person take place. In this regard, social networks have become the main communication platform that forms the knowledge and experience of young people, as well as their attitude to certain phenomena occurring in the life of society. The media environment in this case can have not only individual significance for a single young person, but also social consequences throughout the country.

Foreign authors, considering destructive communications within the network interaction of young people, formulated the disinhibition effect ("the phenomenon of social disinhibition" – online disinhibition effect), which means the weakening of psychological barriers, allowing people to demonstrate unusual (toxic) behavior on the Internet (Smith et al., 2008). This phenomenon is called cyber-aggression as a synonym for behavior aimed at causing harm with the help of computer technology (Carter, 2019; Chibbaro, 2007; Gálik, 2020; Gálik, Oprala, 2021; Wright and Wachs, 2020; Wu et al., 2017).

The intensive development of digital transformation across the entire range of socio-economic and interpersonal relations, the formation of global network communities leads to the fact that a young Russian is immersed in a qualitatively new, unstable in terms of meanings, values and traditional cultural code, a heterogeneous information environment, which often becomes his main living space in which he learns, communicates, conflicts, empathizes, forms behavioral stereotypes, creates his own virtual reality, adjusts both his own personality and the requirements for his environment – relatives, friends, participants in the educational process, the system labor and employment.

It should be noted separately that with the advent of the Internet, new ways of disseminating both information and disinformation have emerged. If earlier the layman could only be a consumer of information or disinformation, then in the 21st century, almost anyone has the opportunity to create and distribute any information on the Internet and at the same time have an audience of many millions.

Both professional media agencies and individual bloggers today can throw into the network information of any thematic and political orientation, of any degree of veracity. At the same time, leading news agencies in many cases act by selecting information (i.e., selecting information that is beneficial for certain interested groups), while bloggers, as a rule, use a wider range of manipulation techniques (Nechaev, Durneva, 2016; Vihman, 2020).

Media manipulation flourishes today not only in interpersonal communications, in cultural, communication and political spheres, but also in commercial and educational activities. Business structures actively work with the audience, drawing their attention to the "necessary" goods and services (Soldatova, 2018). The Internet provides them with the possibility of a targeted impact on consumer behavior through the "profiling" of Internet users through web analytics systems. Today it is advisable to logically connect this vector with the emerging financial literacy policy, along with

information-legal and media-information literacy. Including methodologically and methodologically weak educational organizations of the vocational education system begin to manipulate media information in order to attract applicants to receive specialized education at their sites, which is not always provided with the proper quality, conditions for its practice, skills acquisition and further employment.

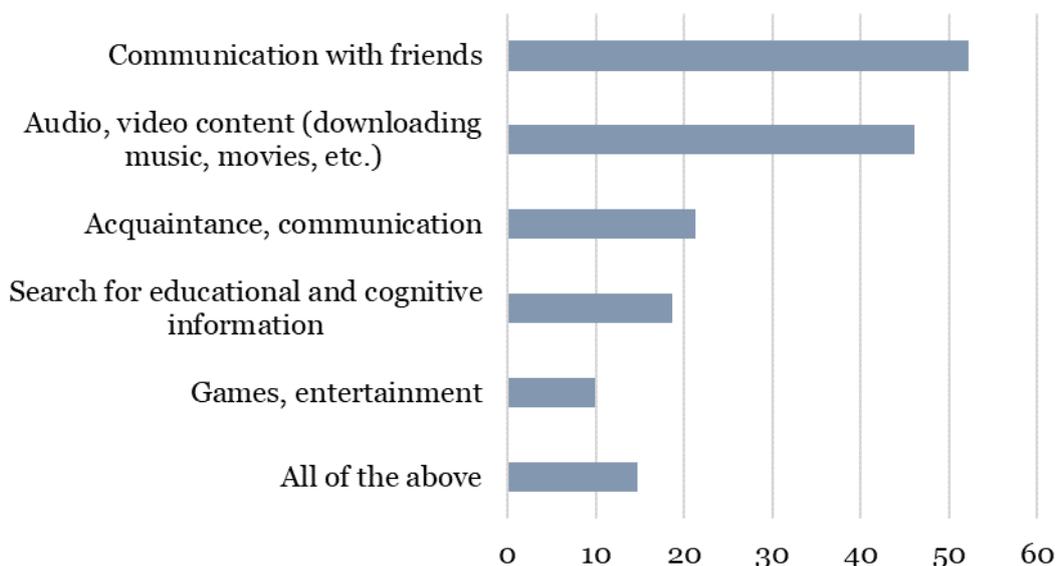
A situation has arisen where in the world of modern media it is not so important for what purposes information is thrown into the media field, whether information is deliberately or spontaneously thrown in that harms the society, misleads it. It is important that people can analyze the information they receive, think critically about it, and understand who benefits from it and why. Media education can provide significant assistance to the audience in this, the efforts of which are aimed at developing media literacy and media competence of the individual; the formation of a culture of information security of the individual, including primarily among young people studying in the vocational education system, whose cohort has been steadily growing over the past years in a significant progression.

#### 4. Results

The object of the qualitative and quantitative research conducted in 2022 was young people studying in the system of secondary vocational education in the city of Moscow (2,318 respondents), the subject of the research in our case was the study of the features of media communication of young people in the digital environment.

The media consumption of young people can be viewed from several angles. Most researchers consider the influence of "media on the development of communicative, cognitive and social activities and activity of the generation", believing that communication in the digital space is a factor in the successful socialization of the younger generation (Deineka et al., 2020).

As a result of a sociological survey, the majority of young people answered that the main time they spend on the Internet is devoted to communicating with friends, while obtaining the necessary knowledge is not a priority for them – 52.3 % versus 9.8 % (see Figure 1).



**Fig. 1.** What type of activity in the Internet space is most preferable for you? (multiple answer options), %

However, the time spent on social networks for communication with friends, dating, etc., leads to the fact that young people do not have time to process and analyze the information received. According to *Mediascope*, young people aged 12-24 spend an average of 5 hours and 50 minutes daily on the Internet (Mediascope, 2022).

The constant increase in the amount of information consumed by young people, both educational and everyday, can negatively affect the psychological and physical health of young people, but primarily on cognitive development and its elements such as perception, memory, the formation of concepts and meanings, problem solving, imagination and logic. All this, in the context of the formation of an order for the development of creative industries, can negatively

affect the participation of an individual in the formation of technological independence within the framework of “island Russia”.

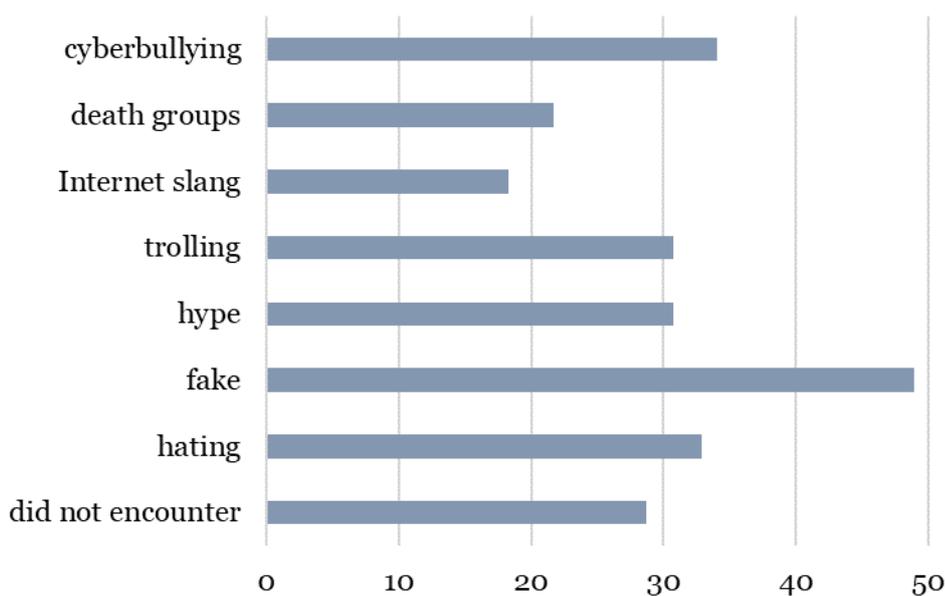
We should also dwell on a number of negative points, which include computer games, uncontrolled pastime on the network and neglect of the protection of personal information, which results in the download of viruses and malware. Let's consider them in more detail.

Computer games are mainly a hobby of teenagers and can carry educational functions – the development of logical and abstract thinking, reaction speed, or just to communicate with friends and relax. However, the reverse side of computer games is the involvement of young people in gambling virtual games, as well as the formation of gambling addiction.

Leading gaming analyst Newzoo conducted a study on the consumer demand of Gen Z gamers (young people born after 2000). The findings suggest that nearly 81.0 % of Gen Z youths have played video games in the past six months. Thus, the proportion of young people aged 10 to 24 years old makes up the highest proportion of all age generations of gamers who play computer games (Newzoo, 2022). Generation Z spends more free time playing computer games than any other pastime, including watching movies and listening to music, according to research. The average amount of time Gen Z gamers spend playing games per week is 7 hours and 20 minutes. Most of them are ready to spend money; 69.0 % spent money on games on any platform in the last 6 months. For Generation Z, games today mean much more than just a game. Chatting, browsing and community involvement are also huge parts of the pastime. In fact, 71.1 % of Gen Z gamers watch gaming-related videos and streams. The gaming content they watch the most is gameplay, comedy gaming videos, and their favorite streamers. Gaming is a big part of Gen Z's daily social life and identity. A third talk about gaming with their friends and family, and half of Gen Z gamers visit websites or blogs to keep up with gaming news and visit online gaming community sites or social groups. networks.

The positive development of e-sports in Russia, as well as the development of computer games as a real segment of the market not only for leisure and entertainment, but also for education and self-development – an active and growing vector of the creative industry in terms of monetization, today put forward a number of new tasks in the formation of a national policy for the development of behavioral stereotypes of modern youth in the context of digital transformation, information and sanctions wars. But at the same time, this policy should also take into account the risks of the negative impact of the previously discussed phenomena.

The use of search engines by young people cannot be considered unambiguously either. On the one hand, the purpose of visiting various sites may be to search for educational, professional or educational information. On the other hand, wandering from one site to another without a specific goal – surfing the Internet, can lead to a decrease in critical thinking.



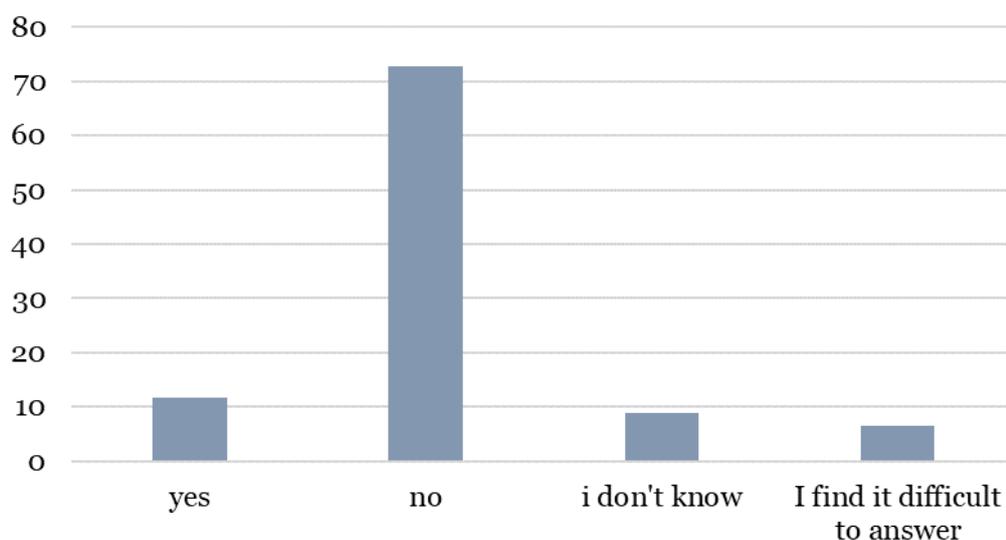
**Fig. 2.** Types of unethical online behavior experienced by youth (multiple answer options), %

In the process of developing a passion for computer games, the risk of malware penetration increases, and sometimes the players themselves infect their computers with viruses when they try to download games for free from suspicious sites.

Quite often, young people take the recommendations for setting strong passwords on their personal pages on social networks lightly or simply repeat the same password for various portals. And given the ever-growing popularity of online gambling and commercial computer games, solvent young people can use their payment cards, which undoubtedly increases payment risks.

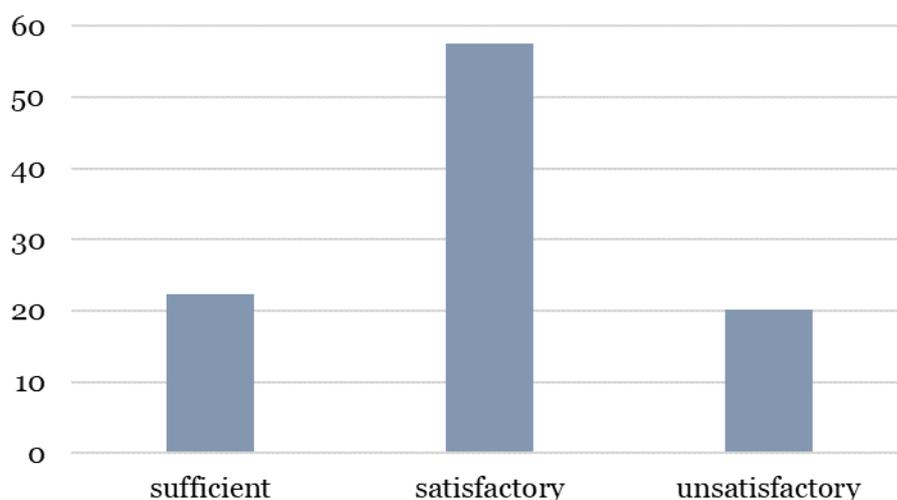
The increased information need of young people is associated with such negative phenomena as the involvement of young people in various groups, falling under the influence of both scammers and deformers of the traditional cultural code, spiritual and moral values, sexual and other deviants, etc. (see [Figure 2](#)).

Among the main methods of protection in this case is the control and implementation of preventive explanatory measures in the family, in an educational organization, in institutions of civil society, the state, business and traditional confessions. However, the survey showed that only about 11.8 % of the parents of the respondents followed the activity of students in social networks (see [Figure 3](#)).



**Fig. 3.** Do your parents monitor your activity on the Internet (% of all respondents)?

It is also necessary to promote recommendations on the protection of personal information and to inform young people about possible risks. To date, only 22.4 % of young people assess the level of information security as sufficient (see [Figure 4](#)).



**Fig. 4.** How do you assess the state of information security in the Internet space (% of the number of all respondents)?

The authors of the article came to the conclusion that uncontrolled pastime on the net, neglect of the protection of personal information, associated with the virtual absence of the formation of a national policy of information security culture of the individual, associated with a clear lack of training and skills development in the education system, as well as in the family and in society, in the field of media education, especially in the context of information wars, will lead both to a number of destructive consequences in the field of youth and information policy in general, and to the degradation of the individual in particular.

Based on the foregoing, there is an understanding that the behavior of young people trained in the system of secondary vocational education using the means and methods of media education should at least be provided with functional knowledge and skills in obtaining, working, analyzing and interpreting media texts.

It should be noted that the head of the Media Education program A. Fedorov in collaboration with Professor A. Levitskaya published in 2022 the monograph "Media education of students of pedagogical universities and faculties as a tool to resist media manipulation" (Levitskaya, Fedorov, 2022). The monograph is based on the results of a study of modern media manipulations, ways to counter them and the development of media competence of citizens, conducted with the support of the Russian Foundation for Basic Research. This monograph is quite applied and aims to "teach teachers" – students not only of pedagogical universities, but also of pedagogical colleges, who tomorrow will become teachers themselves and will pass on their knowledge to the younger generation.

In more detail, numerous types of media manipulation, as well as criteria and methods for assessing the effectiveness of measures against them, are considered in another monograph by the same authors (Fedorov et al., 2022) are available for free access and may well be used to solve the problems under consideration. Of particular interest to a wide range of teachers and students of the vocational education system is the encyclopedic reference book, which includes creative biographies of media educators from the CIS countries with a list of their most interesting works (Fedorov et al., 2020).

We believe that the results of the sociological survey of young people can be used by the Ministry of Digital Development, Telecommunications and Mass Media of the Russian Federation, the Ministry of Education of the Russian Federation and the Federal Agency for Youth Affairs in order to determine areas of activity in the field of youth policy to prevent cyber threats, and also developing activities for working with young people in terms of informing them about working in an information-safe environment.

## 5. Conclusion

For the youth environment, the most significant and widespread risks in the Internet environment are communication and content risks associated with destructive behavior. This was stated by the majority of the surveyed young people aged 16-18 studying in professional educational organizations in Moscow.

Particular attention on the part of educational organizations of vocational education should be paid to older adolescents who are at risk for the intensity of the encounter with cyber aggression. The study found that one in three young people have experienced kibkrbullying in the past 12 months. 28.7 % of respondents encountered unethical behavior on the Internet, 49.0 % – fakes, 34.0 % – bullying, 30.7 % – trolling, 21.7 % – death groups.

The possible consequences for young people of such aggressive manifestations in the network make us think about the need for educational and educational activities aimed at preventing unethical behavior.

Assessing the state of information security in the media environment, 57.8 % of the young people surveyed considered it sufficient, 20.1 % – unsatisfactory. The study showed that only 18.6 % of young people use the Internet to search for educational information. The priority interests of young people as users of Internet resources are: communication with friends (52.3 % of respondents); downloading audio and video content (46.1 %); dating (21.3 %). Parental control over the activity of young people on the Internet, both now and in the past, when they were still children, was noted only by 8.9 % of the respondents. This leads to the need to restore the authority of educational organizations in matters of education and holding outreach activities for parents (legal representatives) about the need to improve the information literacy of parents in the field of information security on the Internet.

The results of this study allow the authors to formulate Recommendations for legislative and executive authorities that manage education:

1. Apply to the deputies and senators of the chambers of the Federal Assembly of the Russian Federation, to the representative bodies and state authorities of the constituent entities of the Russian Federation with a proposal to start work on legislative support for the process of forming a national policy of media education and a culture of information security of the individual in the Russian legal space.

2. Consider the possibility of improving legislative initiatives to ensure safe media consumption by the state by monitoring the activity of young people in the Internet space.

3. Apply to the Ministry of Education of the Russian Federation with a proposal to start work on:

3.1. Organization and implementation of purposeful and systematic activities to prevent and overcome the destructive influence of the mass media through the development of media and information literacy, visual literacy, media and information-legal culture and the culture of information security of the personality of young Russians, the formation of skills and abilities of conscious consumption of media products by children and youth, representatives of parent communities, participants in the educational process, other interested parties;

3.2. Effective use of the educational, upbringing and developmental potential of film education and media pedagogy in educational institutions of the secondary vocational education system, the inclusion of media education in the study of academic disciplines and extracurricular activities, including in the format of the development of film education in the secondary vocational education system, in the development of the list of instructions of the President of the Russian Federation (PP No. 77 /5 dated January 23, 2021);

3.3. Promotion of ideas, policies, means and methods of media education in the pedagogical community of the vocational education system;

3.4. Strengthening the interaction of educational structures of the vocational education system and specialized scientific and educational centers working in the field of media education and information security with various structures in the field of culture, youth policy, representing incl. creative industries, film production and access to film content sectors, leisure and entertainment industries, relevant civil society institutions, parliamentary parties and traditional faiths;

3.5. Implementation of systematic work with the personnel of the secondary vocational education system, carrying out educational, upbringing and practice-oriented activities to realize the media educational potential in professional pedagogical activities;

3.6. Recommendations to profile structures on organizing the development of additional professional education in the field of education and enlightenment to start developing a program of course training and advanced training on the subject of media education and the culture of information security of the individual for media educators, including the organization and conduct of zonal schools for professional retraining of teachers in named areas;

3.7. Creation of a unified educational platform with a bank of methodological materials on the topics of media education and personal information security culture for the secondary vocational education system.

4. Apply to the Ministry of Science and Higher Education of the Russian Federation with a proposal to start work on: making full use of the educational, upbringing and developing potential of media education in Russian educational organizations, including media education in the study of academic disciplines in specialized universities in Russia, primarily pedagogical ones;

4.1. Using the best practical experience of mass media education and film education in integrated, optional, special media education;

4.2. Creation of practitioners, methodologists, scientists, the Expert Council of the Ministry of Education and Science of Russia for the development of curricula for educational organizations of various types;

5. Apply to the Ministry of Culture of the Russian Federation with a proposal to start work on:

5.1. Development of a state program for the training of specialists in the field of film education and media education for children and youth;

5.2. Implementation of state control over the quality of film production created for children and adolescents;

5.3. Stimulation at the state level of distribution of films for children and youth;

5.4. Opportunities to replicate the experience of the Republic of Crimea, the Republic of Sakha (Yakutia) and the city of Moscow in using the potential of public libraries and smart libraries as information resource centers, holders and distributors of specialized film content for schools and other organizations in the field of culture, education and youth policy to conduct classes on the subject of media education and culture of information security of the individual, incl. film education and media pedagogy.

6. Apply to the Ministry of Labor and Social Protection of the Russian Federation with a proposal to begin work on the development of a professional standard for a media teacher of the SVĖ system.

7. To propose to the RANEPА and E-Publishing Joint Stock Company, within the framework of the concluded cooperation agreement with the participation of the specialized structures of the Russian Academy of Education and the Russian Academy of Natural Sciences, as well as the Association of Film Education and Media Pedagogy of the Russian Federation, with other partners, to develop for all participants in the educational process in the SPO system, a training a distance education course on teaching the basics of media education, film education and media pedagogy, developing critical thinking skills and a culture of information security of an individual in order to form the skills and abilities to recognize and counteract negative information.

Present the results of approbation of this course to the Ministry of Education of Russia, Rosobrnadzor and Roskomnadzor in order to introduce classes on media and information literacy, the development of critical thinking, information and legal education by means of media educational technologies, film education and media pedagogy into the educational and educational process of educational organizations.

8. It is expedient for regional education authorities and youth affairs authorities to inform parents, the administration of educational organizations in matters of information security.

9. Regional educational authorities need to carry out educational activities in terms of educating young people about the use of various information resources, the principles of searching for information on the Internet and awareness of young people about competent behavior in the media environment.

## 6. Acknowledgments

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## Historical Formation of the Concepts of Media Literacy Education, Fact-Checking among the Peoples of the Ancient East (on the Example of Uzbekistan)

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### Abstract

The ancient East was the cradle of many sciences, scientists, thinkers, statesmen and rulers founded many sciences. If we study them scientifically, we will witness historical manifestations of information literacy, media literacy, fact-checking and information evaluation, which today are considered as neologisms. By the methods and principles used to determine truth and falsehood, originality and fake in the verbal science taught in the madrasah, it can be a historical overview of information literacy and fact-checking tools. The article analyzes ancient sources and works in the context of media education, and the results obtained can be used as a didactic basis for the introduction of media education in such subjects as history and literature.

The study of advanced foreign experience in media education, the identification of acceptable theories and models, the improvement of media literacy of the function of the educational system based on determining the level of media consumption and media literacy of Uzbek youth, the form and mechanisms for the implementation of national models of media education, the requirements for the degree, stages of implementation, training along with the development of recommendations by definition of content, the study of national, spiritual and historical foundations of media education.

**Keywords:** news map of the world, information pollution, media literacy, news literacy, word science, hadith studies, fact checking, media education, representation, historical views on media literacy.

### 1. Introduction

The theoretical foundations of the concepts of media education, media literacy, and fact checking are reflected in many theoretical literatures (Grizzle et al., 2013; Leaning, 2017; Oberg, Ingvaldsen, 2016; Silverblatt et al., 1999; Singh et al., 2016; Stevenson, 2002). It is known that globalization, digitalization trends, conflicts of political, economic and ideological interests in the world media city have increased the information and psychological impact of the media, have intensified the process of struggle for people's consciousness. Features of understanding and perception of the media, issues of the psychological impact of information are widely studied in the scientific community (Liu et al., 2022). The rapid flow of information along the information superhighway, the digital divide, the actualization of the problem of information and cyber security, the strengthening of the commercial functions of information as a commodity, the pollution of the information environment, the emergence of various inadequate forms of information in it, the language of hostility and hatred in the process of mass communication, emotional resonance, information blockade, media dependence, the spread of fake information and

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manipulative influence, in order to ensure the priority of national interests and state security, into an in-depth study of the media consumption of the population, the regulation of the information world in the public mind using the media education tool, the preservation of information and digital health, the development of new methods for handling information of the population, in particular, it requires the formation of an information culture of the population, in particular young people.

In the developed countries of the world, efforts in this direction began in the last century, and today in many countries media education has become a mandatory, permanent component of general education. The agenda in Uzbekistan is the development of media education, the formation of information literacy of children, adolescents and young people, ensuring safety on the network. From this point of view, there is a need to study the real situation in the modern media space, the history of the emergence of media education and the stages of its formation, scientific, theoretical, practical, methodological foundations and concepts, advanced foreign experience in the context of information and psychological struggle. At the same time, it seems relevant to create a national model of media education based on the idea of national independence through scientific research, taking into account the national education system, mentality, Eastern historical and spiritual foundations, without directly copying the experience of foreign countries.

## 2. Materials and methods

Creating a national model is impossible by copying the experience of other countries. Therefore, it is necessary to find and study the domestic historical foundations of media education. The conceptual and theoretical basis of the study is the works of Eastern scientists, subjects taught in the madrasah.

The study used the following set of theoretical and empirical methods aimed at ensuring an adequate study of the topic: theoretical (analytical-synthetic, historical-comparative, structural-typological), analysis (synthesis, induction, deduction, concretization, analogy); sociological (study of documents, observation, content analysis), diagnostic (design), prognostic (thought experiment, generalization of independent assessments, etc.) methods were used.

## 3. Discussion

Analyzes and studies of the international experience of media education are carried out in general and at the same time in relation to each country separately. For example, the experience of the USA, Great Britain, France, Finland and Russia in media education was studied separately, their features were investigated. And there are also studies assessing media literacy in China (Cheung, Wu, 2018), the possibility of harming the human body with images of an idealized appearance on social networks (Paxton et al., 2022), new methods for analyzing media literacy (Luo et al., 2022), relationship of new media literacy with beliefs (Celik et al., 2021), social media literacy (Manca et al., 2021), media literacy in higher education librarianship (Gross et al., 2021), relationships between media literacy and critical thinking (Silverblatt, 2018). Media education studies show that the history of media education mainly began in the 20th century. There are studies that reflect media education and media literacy in the context of one country (Alzain et al., 2021; Austin et al., 2018; Cebollero-Salinas et al., 2022; Irfan et al., 2022; Manu et al., 2021; Pedersen et al., 2022; Stašová, 2015; Tomczyk, Lizde, 2022), one period (Muryukina, 2019; Purtilo-Nieminen et al., 2021), one person (Kazakov, 2021), one problem (Chen et al., 2014; Filipan-Zignic et al., 2015; Garofalo, 2013; Perkins, Tenaglia, 2022). A study on Uzbekistan could be included (Chelysheva, 2019).

However, on the example of the peoples of Central Asia, the issue of media education has not been investigated. In particular, there is no research on the fact that they have historical manifestations of media education, ancient concepts that represent the content of media literacy.

## 4. Results

In the *Avesto*, one of the ancient sources, lies are condemned as a sin, considered as a betrayal of the true faith. It says: "The truth is the best blessing...", "The truth is the best excellent gift...". These phrases, repeated ten times, ended the last prayers of Yasht. "Let misfortune come to him, –... If he neglects the truth (*Avesto*, 2001:69)", "He does not succumb to deception, does not follow lies (*Avesto*, 2001: 72)", "He who does not do as he says cannot receive help from him. Phrases such as "A liar is devoid of happiness, devoid of virtues" (*Avesto*, 2001: 54) and "Wanders

through false pastures (Avesto, 2001: 60)" show the value and importance of truth, express an acute intolerance of deceit and lies.

"A lie cannot kill the seed of believers anyway. Where one day he comes from Will Go Here, the bad ones will disappear" (Avesto, 2001: 112), or "Let the truth be the winner when the truth with the lie is disputed. Such lines reflect the eternal struggle between good and evil, truth and lies, light and darkness" (Avesto, 2001: 99).

Avesto mentions slander and the importance of verifying information. It is said that Frangracion did not investigate the slander and ordered the murder of his son-in-law Siyovush (Syavarshan). The principle of good thoughts, good words and good deeds is important because it calls for limiting negative information and not using hostile language.

The great scientist and thinker Abu Rayhan Beruni (973-1048) in his work *India* shows the difference between reality seen by the eye and a message transmitted by someone else, that is, reality and representation. "The word of the man who says that the message will not happen as the eyes see it is very true. Because seeing consists in seeing a visible thing when it exists and stands in its place. If the message had not been riddled with lies, it would have been more visible than it was noticed. Because the moment of seeing and looking is limited by a period of time. And the message indicates the past and future state of the thing (to the caretaker); that's why the news reports about things that exist and things that don't exist. Writing is one of the forms of communication that can be considered more honorable than other types; If there were no eternal traces of the pen, would we properly know the messages of the nations? Then in general the report of what could be is equally (indifferently) true and false; whistleblowers take on the color of truth and lies. Because people have different goals, there is a lot of contention between peoples (Beruni, 1965: 25). A conflict of interest, the human factor in the dissemination of information determine the interpretation of discrepancies, the appearance of unreliable information. The great thinker warns against lying.

This is the principle that representation in media education cannot replace reality, it can correspond to reality or deny it.

Abu Rayhan Beruni also mentions the types of people spreading false news according to their reasons: glorification of one's tribe, blame the opposite tribe to show off, wants to thank the class he loves, achieve something good because of your low character, avoid evil because of their heartlessness and cowardice.

In the first two different cases, the lie is caused by ill will and anger, and in the remaining cases, the informant is close to the previous reporter. In addition, "there are people whose nature is rooted in false news, as if this task is entrusted to them, and they cannot rest without spreading false news. It arises from evil desires and the habitation of thoughts that are vicious in nature (Beruni, 1965: 26). Later envy arose, and after it came greed. Also envy and greed lead to deceit and lies.

Abu Rayhan Beruni blames the first source who spread false news: "Some people spread false news without knowing it, imitating (the spreader of false news). Even if there are many of them, or even if they move from one group to another (in this example), these messengers act as intermediaries between the one who first deliberately spreads the false message and the one who hears this false message later; if imitators are removed from their midst, only one of the liars we have mentioned will remain (Beruni, 1965: 26)

The works of Abu Rayhan Beruni are important in the context of media education and media literacy due to such aspects as avoiding lies, the right word, argumentation, proof, refusal to imitate in expressions, comparison of sources, respect for truthfulness and impartiality in interpretation. In his works *India* and *Relics of the Ancient Peoples*, he delicately expresses the differences in beliefs and customs between peoples and religions, without causing controversy and with extreme tolerance. This is proved by reference to Greek sources in the work *India*, as well as in Indian commentaries on religious books such as "Faith", "Purana". The scientist himself mentioned this: "This is not a book of reasoning and disputes, therefore in this book I will not give evidence to enemies and will not speak out against those who deviate from the truth. It's just a story book" (Beruni, 1965: 28) Therefore, he gives the ratio of what he heard to what he heard, explains his thoughts as "in my opinion". Tolerance reflects tolerance for other people's beliefs and views.

The scientific approach, common sense, justification, cause-and-effect analysis are priorities in the works of Abu Rayhan Beruni. For example, when describing the severity of drugs, the words used separately are distorted by copying, and also caused by the deliberate confusion of a jealous diary. He clearly states this in cases where he was not an eyewitness and no clear evidence was

found: "Since I have not come across a single book of shamans about Mount Meru, nor anyone who would express his thoughts about this mountain when I recited their words, I recited them through Iranshahri. But I suspect that this is a story based on a man who speaks indistinctly (Beruni, 1965: 197) It is also shown that exaggerations uttered by the public are the cause of false words.

In the seventeenth chapter of the work *India*, Beruni sharply criticized witchcraft and spectacle. In the definition of magic, its falsity is clearly visible, therefore he firmly concludes that magic is definitely not among the sciences. He cites several stories to prove this. In general, the work *India* is a high example of deep science, common sense, interethnic, interreligious, intercultural tolerance.

In the book *Kitab al-Jamahir fi-Ma'rifat al-Jawahir (Mineralogy)*, in the chapter "Stories about emeralds", Beruni mentioned various stories and legends about emeralds. Here, Beruni speaks about the absurdity of what is and what is not. In particular, there is a legend about the land of darkness (as if emeralds and zabarjads are in the land of darkness). Beruni claims that there is no land on the whole earth where there would be complete darkness, the only exceptions to this are four sides and a closed place, but it is said that there are places where it is dark for six months of the year, and the remaining six months are continuous bright days. "I swear on my life that, speaking of an emerald (zulmani) coming from darkness, one can only imagine mines in which one cannot work without light" (Beruni, 2017: 151)

Beruni dismisses as fiction the claims that the eyes of venomous snakes ooze when they look at an emerald. Even this is reflected in sources such as "Kitab al-Hawwas" and the writings of Abu Nasr al-Utbi. He says that he came to this conclusion as a result of many experiments. Beruni wraps an emerald bead around the snake, scatters emerald grains under the snake's basket, ties the emerald to a thread and shakes it in front of the snake, and does this for nine months, without calling hot to hot and cold to cold. There will be no result.

There are also many examples of fact-checking in the chapter "Stone that calls for rain" – "Hajar jolib li-l matar". Beruni speaks of stones believed to have such properties, and proves that the legends are fictitious by deductions from experience and theory.

Ar-Razi says in the book *On Peculiarities* that there is a passage between the Karluks, Badjanaks and Kipchaks in the country of the Turks. When an army or a herd passed there, the hooves of the oxen were tied with felt, otherwise the hooves of the oxen touched the stones on the road, raising black dust, and it began to rain. They also say that if a person takes this stone in his hand and enters the water, or takes this stone in his mouth and makes various movements with his hand, it will rain. *The Kitab al-Nuhab* also mentions a stone that causes rain.

Beruni narrates that a Turk came to him and brought him such a stone that he would happily accept it without asking. "Invoke rain with it when it is not the rainy season. It rains when I ask during the rainy season. Then I will take this stone from your hand and give you what you want, even more" (Beruni, 2017: 189), says Beruniy. The man put a stone in the water and began to splash water into the sky, which he did with various cries and prayers. The water sprinkled by the man fell to the ground again, but there was no rain. Nevertheless, people believe in the power of this stone, those present say that this can only happen in the land of the Turks. These are the traits typical of the public, the typical public. It's the same with modern audiences.

Thus, Beruni rejects any fabrications, explains every situation on a scientific basis. While talking about the hailstones, he mentioned that there was no one in India who could verify the word of the Brahmins and explain the natural phenomenon. A true scientist never shied away from the truth in both his practical work and scientific research. The fact that he always acted honestly and expressed his true thoughts is important in terms of information literacy and culture.

According to Yusuf Khos Khadjib (1020(21)-?), written in 1069 AD, almost a thousand years ago, Kutadgu Bilig is quoted: "The word is like a camel's nose – you can put a bridle on it." Or like a camel's neck – it goes to feed. (Khos Khajib, 2007: 14). This shows that the word (information) can be expressed in different ways. Or, "When someone is being bitten, hear his words and determine if his words are true or false. One more good tip: when you hear the words, take the true word, lose unnecessary words. A deceitful person spoils the world. Make the truthful man your friend" (Khos Khajib, 2007: 125)

In the unique masterpiece of the culture of the Turkic peoples, do not believe all the words that are said, do not resort to slander, lies, deception, trickery, conspiracy, ushoq (small talk, slander, backbiting); It is called to strive for truth (right, upright, fair, true), truth. In such lines, truth is glorified as a quality of truth as, "Words are not toys", (Khos Khajib, 2007: 137) "Hear

every word, but do not believe it" (Khos Khajib, 1990: 50), "A liar can't have loyalty" (Khos Khajib, 1990: 72). For example, "Four things are necessary to always maintain a good reputation among people: one is to speak correctly, speak truthfully, and be whole..." (Khos Khajib, 1990: 126). Lying is condemned: "The worst thing for a person is a lie, and an evil person speaks evil" (Khos Khajib, 1990: 150).

Yusuf Khos Hajib says, – "True words are harsh, they weigh heavily on the heart. But if such a truth settles in the heart, it benefits a person. Don't be angry at a bold word, that is, at a right thought" (Khos Khajib, 1990: 164). Also important is Kuntugdi's answer to Aitoldi's question "Kutadgu bilig" about what is truth and correctness: *The inside is the same as the outside, the outside is the same as the inside, This will be news from a true, honest person* (Khos Khajib, 1990: 34).

According to the work of Jalaluddin Rumi (1207-1273) *Internal is internal*, "The Word is a shadow and a fragment of truth". That is, not by himself. This means that the information conveys reality in part and not in full, or the interpretation changes (Rumi, 1997: 49). This, in turn, requires caution and awareness from the recipient of the information. "One truth is better than a hundred doubts" (Rumi, 1997: 49), and when this is said, the price and value of truth is given. The infinity of information is also expressed: "... there is no end to the word... How can infinity, infinity fit on paper?" (Rumi, 1997: 33) This can be interpreted as a sign of the end of the era of I. Gutenberg, focused on the exchange of information on paper, and the beginning of the digital world. The science of this philosophical view lies in the ability to think about the infinity of information.

*Information policy of Amir Temur.* According to the Arab historian Shihabuddin Ibn Arabshah (1388-1450), Amir Timur (1336-1405) stamped on his seal the saying of Abu Bakr Tayibadi, that is, "if you are truthful, you will be saved" (Ibn Arabshah, 1992: 65). Assessing the personality of Amir Timur, Ibn Arabshah notes that he does not like sarcasm and falsehood, that he immediately notices the essence of the matter, and with his insight he immediately distinguishes the truth from a liar. This was reflected in his information policy in the state.

The value of social justice and truth is a priority in Amir Temur's public administration. Amir Temur, who took into account the benefits of the right word, true news and the destruction of a false state, ordered to check the identity of informers and the truth or falsity of the statements. Mahaktoshi is a black stone, which can be identified by the friction of gold, and here it is used in a figurative sense. This is an ancient form of fact checking. "Because in many cases envious people and gossips, blindly or greedily, fabricate lies and make them up and achieve their evil goals. There are many weak and bad people in the state who do good as enemies of the state and ruin its victims with various tricks. (Timur's rules, 2018: 120).

Even when Amir Hussein deceived one of Amir Temur's ministers and tried to turn Amir Iki Temur and Amir Joku, who formed the backbone of the state, against him, Amir Temur was well aware of the attacks and misinformation in the media. "I felt his betrayal with my intuition, so I didn't hear everything that was said about them." (Timur's rules, 2018: 120). When Amir Temur was jealous and hostile towards Amir Abbas, who was one of the great and respected amirs, and said bad things about him, he deeply regretted that he believed the lie and ordered to kill Amir Abbas, without checking his words, out of anger.

Amir Temur creates an information system in his country. Only this form was aimed at bringing information to Amir Temur himself, and not at the mass exchange of information. However, truthfulness is important in accordance with the principles of zero tolerance for lies. Amir Temur appointed messengers (khabarnavi) to each border, province, city and army, who were supposed to inform Amir Temur about the actions of his own and foreign troops. In *Timur's rules* it is said: "Let me write down truthfully the news about the property that entered and left the area, foreigners who entered and left the border, caravans from every country and the ruler, the neighboring kings, their sayings, deeds, and detailed reports about the scribes who came from faraway lands to my gallows. If they act contrary to this, if they do not write about the events that have taken place, then the writer who wrote the message should cut off his fingers. If the writer of the message hides his deeds and masks his message (that is, lies), then let him cut off his hand. If he wrote a false denunciation with slander or any evil intent, let him be executed. And I again ordered that these messages be delivered to me day after day, week after week, month after month (Timur's rules, 2018: 159-160).

Domestic information policy as well as international information efforts and coverage have been extensive. "I ordered to appoint a thousand fast camel runners and a thousand horse choppers, as well as a thousand fast footmen (chopars) to come to me and report the news of

different countries and borders, goals and intentions to neighboring rulers so that something happens. Let's do our best to make sure this doesn't happen" (Timur's rules, 2018: 160). It is similar to the activities of today's news agencies in terms of scope and direction, the difference is that they work for the state and the ruler, not for the public, and they express information mainly in oral form. In the 14th century, information exchange was mainly carried out through choppers.

Amir Temur pays great attention to awareness of the state of the people and the realities of other countries. This is true even today. German scientists made an important discovery based on this law. "To have important information is to have power; to separate the necessary from the unnecessary – to have more power; To spread or conceal the necessary information, based on one's direction, means to have a double power". These are the possibilities of psychological influence on people through information.

Wars are accompanied by information-psychological battles. In the last war of Amir Temur with Turkish Sultan Bayazid Yildirim (1389–1402), the information struggle in its origin was expressed in the form of various correspondences. From the very beginning, the reason for this seven-year campaign (1389–1402) was a conspiracy and a conspiracy.

Amir Temur, who understood the power of words, paid attention to being consistent and aware of all reality, asked many people for advice on every issue, acted without haste until the truth became clear when he heard a good or bad word, Amir Temur appreciates people with the right words, selects journalists and story writers from people with the right pen, and also assigns his own to reporters. depending on the situation, he determined the role, duties and salary.

Mirzo Ulug'bek's (1394–1449) History of Four Nations is also a study of the truth by comparing the sources with each other and carefully checking the information provided by them, identifying a lie through evidence, investigation, observation, doubt is significant from the point of view of its reflection.

Alisher Navoi's (1441–1501) royal work Hamsa, the first epic Hayrat ul-Abror comes in the tenth article in the definition of truth. Straightness consists of truth and crookedness consists of lies, whoever has the right view is right, Solomon's ring has the inscription " Power is in reality" and the need to acquire the rightness. For example,

A person from head to toe, a word of salt, Or the word "painting" is evil (Navoi, 2017),

That is, one person's words can be true from beginning to end. On the contrary, painted, evil. The biggest slogan is a lie. It cannot be said that the husband is a Muslim (Navoi, 2017).

One who has a habit of lying cannot be called a true Muslim. Impressive examples are given, for example, that travelers are not called ummats.

No matter how hard a liar tries to get his message across, he can only get his message across once or twice, no matter how secret this feature is, the lie will still eventually be revealed, and people who identify themselves as liars, even if he tells the truth, the people will consider all his words a lie. such topics as the fact that the name of truth will never return to him, as to the one who became famous as a liar, both his own and others to call him by this name. The conclusion is given:

*When it takes so much If you don't tell the truth, don't lie* (Navoi, 2017).

The story Sher and Durroj is about how the pheasant lied instead of telling the truth and got caught in a trap of disaster, the lion mistook the truth for a lie, heard his voice and did not come and did not free him from the trap of trouble. In a word, Navoi, whatever you say is not true, True speech is not a compliment (Navoi, 2017).

Such examples will help students in the Uzbek audience to learn truth as a value, according to our national mentality, will bear fruit.

Examples of fact-checking in Boburnoma. Zakhiriddin Muhammad Babur was a multifaceted shah, poet, jurist, ethnographer, livestock specialist and plant breeder in his work and creativity. At the same time, truthful language, correct words, clear, fluent expression of thought, short and complete sentences, dense content, avoidance of colorism and silence in honor of contemporary artists are aspects that should be investigated according to the principle of reliability in journalism. In *Boburnoma* says: "The purpose of these articles is not to complain, I am writing about true events. The purpose of these writings is not my interpretation, I have edited the real story. Because at this time it was decided that the truth of every word should be known and the real factual statement of every case should be edited. I have already written all the good and bad things I have seen from my parents. If there were any faults or virtues in a relative or a stranger, I edited. Let the reader forgive and let the listener not object" (Babur, 2017: 153).

Zahiriddin Muhammad Babur, who expressed his intolerant views on lies, conspiracy, and populism, also paid special attention to checking information. The methods he used are very similar in content to today's fact check. "People told me there was a tomb, in a village of Ghaznī, which moved when a benediction on the Prophet was pronounced over it. We went to see it. In the end I discovered that the movement was a trick, presumably of the servants at the tomb, who had put a sort of platform above it which moved when pushed, so that, to those on it, the tomb seemed to move, just as the shore does to those passing in a boat. I ordered the scaffold destroyed and a dome built over the tomb; also I forbade the servants, with threats, ever to bring about the movement again" (Babur, 1989: 126). The bottom line is that when Babur hears of the existence of a moving tomb, he goes and explores it himself. Feels like the grave is shaking. As it turned out, the servants pulled a rope over the grave and threw a fabric on it in the form of a wall, with each movement of the rope the fabric vibrated, so it seemed that the grave was moving under it. Thus, an end will be put to the lies of the servants who deceive the common people with their tricks.

Another example. "In books it is written that there is in Ghaznī a spring such that, if dirt and foul matter be thrown into it, a tempest gets up instantly, with a blizzard of rain and wind. It has been seen said also in one of the histories that Sabuk-tigin, when besieged by the Rāī (Jāī-pāl) of Hind, ordered dirt and foulness to be thrown into the spring, by this aroused, in an instant, a tempest with blizzard of rain and snow, and, by this device; drove off his foe. Though we made many enquiries, no intimation of the spring's existence was given us" (Babur, 1989: 127). In this example, an attempt is made to confirm the truth or falsity of dubious information. And if various impurities are introduced, then the presence of a source that produces riots and floods, rain and hail, will not find its confirmation in life.

Media education in the madrasah. Particular attention was paid to the construction of madrasas in Central Asia in the 9<sup>th</sup>-12<sup>th</sup> centuries. Madrasas, which are secondary and higher educational institutions, train scholars, teachers, imams, doctors, and civil servants. The scope of the sciences taught in the madrasah is wide, and if we break them down by subject, book and manual, they show the roots of the modern scientific network and concepts such as media education, information literacy, information health, fact checking, information evaluation, which are used today as neologisms. For example, in a more honorable than other sciences, the science of the word, aimed at proof, substantiation and deep understanding according to Sharia sources, the issues of determining reliable information in order to form healthy beliefs, distinguish between truth and falsehood, reject delusions and avoid heretical superstitions.

This science has different names: "Al-Fiqhul Akbar"; "Ilmul Kalam"; "Ilmi Usulid-din"; "Ilmul Aqeed"; "Ilmut-Tawhid was-sifat", "Ilmut-Tawhid", "Ilmun-nazar wal-istidlal" ("Nazar" – thinking about things, "istidlal" – looking for evidence to prove or disprove something). It is known that "Aqeed" is derived from the Arabic word "aqada" which means to fasten one thing to another. This includes knowing Islam well enough to leave no doubt in the matter of faith, being firm on evidence, strengthening faith, and relying on knowledge. According to the encyclopedia of Islam, "Kalam science is a religious science that studies issues related to Islamic faith and worldview based on arguments and conclusions based on intellectual reasoning" (Islam, Encyclopedia, 2017: 253).

This is once again confirmed in the definitions given by scientists. Ahmad ibn Muhammad al-Wali, author of *The Philosophy of Tawheed av Ashraful Maqasid*, says: "This is evidence that infers religious beliefs from very reliable evidence." Abdurrahman Ahmad Abdug'affar al-Iji says: "It is a science capable of proving religious beliefs by providing documents and casting aside doubts." (Muhammad Yusuf, 2011: 11). The purpose of the science of dogma was to prove religious beliefs with solid evidence and to reject doubts about them, to provide evidence and be reliable, to guide those who seek the right path by telling the truth, to prove it to the detractors with evidence, and to protect the foundations of religion from doubts and delusions.

Therefore, the science of the word is seen in obtaining correct information about religious beliefs on the basis of reliable, reliable narrative and intellectual-logical arguments. The purpose of this is to strengthen the faith of people, protect them from various heresies and superstitions, fanaticism and guluvā (deep indulgence).

The supporters of this science are called mutakallims. The science of kalam arose and developed in the course of disputes related to the emergence of various religious and political groups (Khorijites, Qadarites, Jabarites, Murjiites, etc.). The set of methods and themes characteristic of the science of theology is first encountered in the writings of al-Jaad ibn Dirham (executed in 742). His student Jahm ibn Safwan continued the idea of his teacher.

It is known that "Kalam" means "word", "fluent speech", "sentence", "speech". Scholars have expressed several different opinions while defining the science of kalam. The oldest definition belongs to the great thinker Abu Nasr Farabi (873-950), who received the proud title of "Muallimi Sani" i.e. "Second Teacher" in the East. "All the words will be wasted".

Another noteworthy aspect is that Abu Nasr Farabi pays enough attention to the issue of words and words in his work *The City of Virtuous People*, to the fact that words may or may not convey meaning, the strict corporeal and incorporeal nature of those who represent reasoning, strict of them are either true or false, some of his lies, to settle in the minds of the listeners along with the meaning that represents them, others to settle in his mind with the likeness and opposite of things, opinions are either completely true or completely false, or vice versa, or truth and falsehood are equal in proportion, truth is greater, speaks of the degrees to which truth can be completely reduced (Farabi, 1993: 116). According to the context, it can be seen that "word" is synonymous with "information".

Abu Mansur al-Moturidi (870-944) made a great contribution to the development of the science of the word. The teaching created by Allama is designed to promote a healthy Islamic way of thinking, free from any mistakes. The word "zalalat" comes from Arabic and means "to go astray", "to err", "to lie", "to turn away from the true faith" (An explanatory..., 2006: 126). In the 9th and 10th centuries it arose out of misinterpretations and confusion in religious matters under the influence of fanatics and subversive groups. There were narrow, one-sided, misleading views, various misinterpretations, disagreements, and confusion about matters of faith. In such a difficult situation, Abu Mansur Moturidi, the great representative of the science of the word, came out and took up the problems of correcting the unstable situation that had arisen. Scholar confronted destructive and vicious ideas with common sense and guidance, relying on indisputable mental and narrative evidence in a difficult and tense situation, when various conflicts and disagreements arise in groups. Doctor of Historical Sciences, Professor Ubaydulla Uvatov "...for outstanding achievements in ideological matters, our great compatriot was awarded the title of "Corrector of the Muslim Faith" ("Musahih Akyd al-Muslimiyn"), which, probably, was not awarded to any scientist in the world – says Allomadiz, worthy of the honorary title of "demolition man" ("Koli' azoliin al-fitna va-l-bid'at").

Abu Mansoor Moturidi analyzes various doctrinal topics, combining them with original Islamic foundations and intellectual and logical arguments, and, where necessary, with the help of sharp and well-founded rebuttals, puts an end to conflicting opinions and misinterpretations caused by ignorance.

Abu Hafs Umar Nasafi (1027–1114) – one of the representatives of the Moturidiya school. He wrote *Al-Umda fi usulil-fiqh (The basis of the methods of fiqh)*, *Tabsiratul-adilla fi ilmil-kalam (Mirror of evidence in the science of the word)*, *At-Tamhid li qavoidit-tavhid fiy ilmil-kalom (On various questions of the word (The only book of monotheistic rules in the science of the word))*, *Olim wa mutaallim (Scientist and knower of knowledge)*, *Izah wa mahajja li kavnil-aql hujjatan (Establishing proofs of rationality with the help of explanations and documents)*, wrote such works as *Manohijul-aimma fil-furu' (Ways of Imams in jurisprudence)*, *Mu'taqidat (Beliefs)*, *Bakhrul-kalam fiy ilmil-kalam (Sea of words)*. It is noteworthy that these works of Nasafi present sharp arguments and disputes with representatives of the currents that existed at that time, as well as refutation of their erroneous views proven by facts. In particular, sharp answers are given to the various factions and categories that were prevalent on the basis of Islam at the time, bringing evidence from reason and speech.

Abu Hamid al-Ghazali (1058–1111), known in the East as Hujat ul-Islam and Hujat ul-Haq, says about the science of the word: "This is a science whose purpose is to protect the beliefs of the people of the Sunnah from the concerns of the people of bid'a" . "Therefore, Allah created a group of mutakallims and encouraged their efforts towards the creation of a Sunnah with an ordered word. In this way, the deceptions of the Bid'a people, which are contrary to the Sunnah, will be exposed. This is where the word science comes from (Muhammad Yusuf, 2014: 112). Among his advice: "When expressing an opinion, say: "This is my opinion", "When you praise something or someone, do not exaggerate", "Be patient even with those who violate the norms of behavior towards you", "Speak only and only the truth", "Speak an acceptable word every time, try to speak beautifully", "Do not repeat a single word", "Do not deceive or ridicule anyone", "Do not experiment and do not get used to lying" are also important in terms of news literacy and news culture. Imam Ghazali writes about the results he achieved after studying the knowledge of the

word in his book *Al-Mungiz Minaz Zolali*: "His goal was to protect the beliefs of the people of the Sunnah for the people of the Sunnah and the community and protect them from the delusion of the people of bid'ah".

Abu Hamid al-Ghazali wrote in his book *Ihyou Ulum ad-Din*: "...to protect the religious beliefs of ordinary Muslims who do not have deep knowledge from various heresies and wrong theories, learning the knowledge of the word has become one of the obligatory sciences" ([Islam, Encyclopedia, 2017: 253](#)).

Representatives of the scientific world responded to superstitious thoughts, intellectual attacks and criticism of the beliefs of Islam based on intellectual evidence, and held debates and discussions to defend the pure faith and eliminate errors and misinterpretations.

The work of Saaddin Taftazani (1322–1390) *Tahzib al-mantiq wa al-kalam* was considered very popular in the Middle Ages in the East and was widely used in the science of logic and logic. Tahzib means "correction". Another book by Allamah, Aqid al-Nasafi, is a commentary on Nasafi.

In new eras, the science of the word has played a fundamental role in the works of Jamaluddin Afghani, Muhammad Abdu, Ahmed Amin, Hassan Hanafi. Over time, only the teachings of people about the Sunnah and knowledge of the word of the community became dominant in the Islamic world. After the emergence of philosophy and other schools of thought, the term *ilmi kalam* itself fell into disuse.

## 5. Conclusion

In our opinion, the science of the word can be a historical view of media literacy, relevant in the modern information society, according to the methods and principles used, analysis, justification, search for evidence, rejection of incorrect, erroneous, false, false information, nature encourages people to think. Today, in world education, media education is engaged in the formation of skills for the purity of the information environment, enjoyment of the media, the correct use of information, the ability to distinguish right from wrong. Media education in the form of continuous education of young people as a whole ensures the adaptation of all information consumers to the media world, educates information consumers who do not deviate in any conditions, despite any news events in the media space, forms information etiquette, culture, spirituality, passes media products through the prism of thinking, selects them and socially appreciates. Immunity, acting as armor, is an education that forms the practical skills of creating media products. It relies on critical and logical thinking. It includes the "religious-enlightenment" theory, as well as injection (mitigating the negative impact of the media), aesthetic-artistic, ideological theories.

We explain the similarity of word science and media education by the fact that the result of activity in both of them is aimed at distinguishing between right and wrong. The difference is that the science of the word enters into a discussion on issues related to religious topics, and media education deals with mass information.

Another aspect that shows the importance of our topic is that in the modern information society, in the digital world, there is a lot of incorrect information about Islam, the circulation of unreliable hadiths, fatwas in social networks, the presence of misinterpretations from the page of bloggers who lack religious knowledge. For example, due to ignorance of the true meaning of the word "jihad", insufficient understanding of women's rights in Islam, education in Islam, inability to distinguish between fake videos and photos on religious topics, there are disputes on religious topics, and social media users enter into debates on the topic of faith. through their statuses and posts. Sometimes such situations take on a very aggressive tone, the use of language of enmity and hatred, causing emotional resonances.

In conclusion, we can say that in order to move correctly in the digital world, in the information trap, everyone needs the ability to use the tools of religious and pedagogical science, media literacy, fact-checking (meaning checking the facts used in media products - video, photo, text). The existence of a science of the Word shows that the need for such a skill was in history. In the era of globalization, when the flow of information is rapidly increasing, there is a twofold need for it.

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## Theoretical Concepts of Film Studies in the *Cinema Art Journal* During the Perestroika Era: 1986–1991

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### Abstract

The analysis of film studies concepts (in the context of the sociocultural and political situation, etc.) of the existence of the *Cinema Art* journal during the period of "perestroika" (1986–1991) showed that theoretical works on cinematic subjects during this period can be divided into the following types:

- scientific-publicistic articles written under the influence of perestroika trends of change in Soviet society, including the sphere of cinema (V. Fomin, E. Gromov, S. Dobrotvorsky, S. Lavrentiev, etc.).

- theoretical articles and discussions dedicated primarily to professional issues: analysis of the theoretical heritage of the classics of Soviet cinema, directing, the problem of "Cinema and the Spectator," etc. (Y. Bogomolov, E. Levin, I. Levshina, N. Klimontovich, L. Mamatova, M. Turovskaya, M. Yampolsky, M. Zak, etc.);

- theoretical articles on foreign cinematography (S. Lavrentiev, V. Matizen, O. Reisen, and others).

Overall, between 1986 and 1991 the *Cinema Art* journal significantly shifted away from the former ideological stereotypes of Soviet film studies, and took a radical re-examination of the history of Soviet and world cinema, as well as an objective evaluation of contemporary film production.

**Keywords:** theoretical concepts, film studies, *Cinema Art Journal*.

### 1. Introduction

In studies by scholars (Andrew, 1976; 1984; Aristarco, 1951; Aronson, 2003; 2007; Balázs, 1935; Bazin, 1971; Bergan, 2006; Branigan, Buckland, 2015; Casetti, 1999; Demin, 1966; Eisenstein, 1939; 1940; 1964; Freilich, 2009; Gibson et al, 2000; Gledhill, Williams, 2000; Hill, Gibson, 1998; Humm, 1997; Khrenov, 2006; 2011; Kuleshov, 1987; Lebedev, 1974; Lipkov, 1990; Lotman, 1973; 1992; 1994; Mast, Cohen, 1985; Metz, 1974; Razlogov, 1984; Sokolov, 2010; Stam, 2000; Villarejo, 2007; Weisfeld, 1983; Weizman, 1978; Zhdan, 1982 and others) have discussed film studies concepts many times. We should also note A. Korochensky's fundamental work on the problems of media criticism in general (Korochensky, 2003).

However, until now there has been no interdisciplinary comparative analysis of the evolution of theoretical aspects of film studies in the entire time interval of the existence of the *Cinema Art* journal (from 1931 to the present) in world science.

It is well known that theoretical concepts in film studies are fluid and often subject to fluctuating courses of political regimes.

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Hence it is understandable that the Soviet film studies literature (Lebedev, 1974; Weisfeld, 1983; Weizman, 1978; Zhdan, 1982, etc.) tended to exhibit communist-oriented ideological approaches. As for foreign scholars (Kenez, 1992; Lawton, 2004; Shaw, Youngblood, 2010; Shlapentokh, 1993; Strada, Troper, 1997; and others), their works on Soviet and Russian cinema focused primarily on the political and artistic aspects of cinema and rarely touched on theoretical film studies in the USSR and Russia (one of the few exceptions: Hill, 1960).

In our previous articles on theoretical concepts of film studies in the *Cinema Art* journal (Fedorov, Levitskaya, 2022), we investigated the period of the 1930s and early 1940s and 1945–1955. In this article we analyze the theoretical concepts of film studies in the *Cinema Art* journal during the "stagnation" period – from 1969 to 1985.

In this article, we focus on the analysis of the theoretical concepts of film studies in *Cinema Art* journal during the Perestroika period (1986–1991), when its editors were Yury Cherepanov (1986) and Konstantin Scherbakov (1987–1991).

In Table 1 we present some statistical data that reflect the changes in the organizations that published the journal from 1986 to 1991; we also note the names of the editors, and the number of articles on film theory in each year of the journal's publication.

**Table 1.** Journal *Cinema Art* (1986–1991): statistical data

Year of issue of the journal	The organization whose organ was the journal	Circulation (in thousand copies)	Periodicity of the journal (numbers per year)	Editor-in-chief	Number of articles on film theory
1986	USSR State Committee on Cinematography, Union of Cinematographers of the USSR	50	12	Y. Cherepanov (№ 1–11) Editorial Board (№ 12)	11
1987	USSR State Committee on Cinematography, Union of Cinematographers of the USSR	50	12	Editorial Board (№ 1–2) K. Scherbakov (№ 3–12)	3
1988	USSR State Committee on Cinematography, Union of Cinematographers of the USSR	53–54	12	K. Scherbakov	11
1989	USSR State Committee on Cinematography, Union of Cinematographers of the USSR (№ 1); Union of Cinematographers of the USSR (№ 2–12)	53	12	K. Scherbakov	12
1990	Union of Cinematographers of the USSR	48–68	12	K. Scherbakov	19
1991	Union of Cinematographers of the USSR (№ 1–9); Union of				

	Cinematographers of the USSR and the staff of <i>Cinema Art</i> (№ 10); Confederation of the Unions of Cinematographers of the USSR and the staff of <i>Cinema Art</i> (№ 11); Confederation of the Unions of Cinematographers, the staff of <i>Cinema Art</i> (№ 12).	50–66	12	K. Scherbakov	11
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The circulation of the *Cinema Art* journal (it was still published monthly) from 1986 to 1991 ranged from 48,000 to 68,000 copies. This journal reached its peak circulation of 68,000 copies in its entire history in 1990, but then it began to decline again and fell sharply by the mid-1990s.

The frequency of theoretical articles published in the *Cinema Art* during the “perestroika” period ranged from three to nineteen per year.

Thus, in the first decade of the journal's existence (1931-1941) 143 theoretical articles were published, in the second (1945-1955) – 194, in 1956-1968 – 220, in 1969-1985 – 264, in 1986–1991 – 66.

In 1986, immediately after the "perestroika" Fifth Congress of Cinematographers of the USSR, the Chief Editor of *Cinema Art* set out to change the content of the journal, but he was not destined to make any real changes: as a representative of the deposed "old guard" of cinema, he was dismissed at the end of the year, and from 1987 the chief editor was K. Shcherbakov.

Since 1989, the journal *Cinema Art* was released from the wardship of the USSR State Committee for Cinematography, and became the organ of the USSR Union of Cinematographers (since 1991 the Confederation of the Unions of Cinematographers). The circulation of the last, twelfth, Soviet issue of *Art of Cinema* in 1991 still amounted to 50,000 copies, indicating that the main audience of this periodical persisted.

On the whole, we can agree that starting around the second half of 1986, the “worldview of the *Cinema Art* changed radically. Occupying a place among the "perestroika" press, it openly demonstrated ideals of "new thinking" in ideological terms, opposed the revanchism of totalitarian forces, and in art history it actively invaded territories previously tabooed by Soviet censorship” (Shishkin, 2017: 22).

## 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; Balázs, 1935; Bazin, 1971; Bessonov, 2012; Bibler, 1990; Buldakov, 2014; Casetti, 1999; Demin, 1966; Eco, 1975; 1976; Eisenstein, 1939; 1940; 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 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

*Theoretical concepts of film studies in "Cinema Art": 1986–1991*

*Politics and ideology in film studies during the 'perestroika' era (1986–1991)*

It is well known that the main "perestroika" event of 1986 was the Fifth Congress of Soviet Cinematographers, which took place in May 1986. The sensation of this congress was the alternative election of delegates to this congress, due to which many "cinematographic generals" were not elected. At the congress there were a lot of very sharp speeches for those times, which contrasted with the former order of any congresses in the era of "stagnation". In this connection the *Cinema Art* journal took an unprecedented step: almost the entire 1986 issue 10<sup>th</sup> was devoted to the Fifth Congress of Cinematographers of the USSR, and a verbatim report was published there (V..., 1986: 4-133). It is true that the film critic P. Shepotinnik wrote that this publication was made contrary to the initial opinion of the editor-in-chief Y. Cherepanov and was "forced" through the district committee of the Communist Party (Shepotinnik, 2001: 22).

Thus, if up to the summer of 1986, the political trend of the *Cinema Art* was largely unchanged from 1985, the second half of 1986 was characterized in this journal by the beginning of perestroika motifs.

For example, although the philosopher V. Tolstykh (1929–2019) began his article "Reflections on and Without Reason" (Tolstykh, 1986: 77-86) with traditional references to "the atmosphere of the country's public life by the decisions of the XXVII Congress of our Communist Party" (Tolstykh, 1986: 83), then, positively mentioning the *Road Check* and *Agony* removed from the "shelf," he moved to analyze the phenomenon of "quasi-true and sham-citizen films": "They are often called 'gray', 'mediocre', and one gets the impression that there is 'nothing wrong' with truth and modernity (content) in them, the only problem is their lack of expressiveness, spectacle, brightness (form). But the phenomenon of cinematic drabness should be assessed from the broad social point of view and the essence of drabness itself should be explained more distinctly (what is the coloring of the film out of). After all, the so-called gray and its apex name – "no movie" does not accidentally find its way onto the screen, pushing aside and overshadowing the talented works. ... Greyiness in art begins with the escape from reality, from the truth of life, from the absence of position, with what, in fact, mediocrity and impersonality are seduced by" (Tolstykh, 1986: 79-80).

Fifteen years later, journalist T. Moskvina wrote that in the era of perestroika it turned out that the time "spent by the authors of the journal in a stagnant ivory tower over elegiac reflections about "what is happening to us after all" had not softened their strategic and tactical skills at all, and the fighters, hardened in the 1950–1960s, were again ready to fight. Moreover, the new generations have recruited new fighters" (Moskvina, 2001: 37).

It is clear that as the state "perestroika" developed, the political orientation of the articles in the *Cinema Art* became more and more acute. And very quickly a certain kind of disappointment in the ideals and, most importantly, in the results of the perestroika tendencies began to set in.

Thus, in 1989 film historian V. Fomin argued that "we still do not have a clear understanding of the degree of decline of our cinema, comforting, reassuring ourselves that we made great films in the years of stagnation. It was and still is affected by the inertia of the wonderful 5<sup>th</sup> Congress of Cinematographers which became a congress of merciless criticism of *Goskino* and the former leadership of the Creative Union, but, alas, did not become a congress of self-criticism and repentance of filmmakers themselves. In the sense that most of the energy was spent on fair denunciations of the Feldfelb barracks management of cinema and practically did not extend to the state of affairs in the realm of creativity itself. But was it really all right here? An endless stream of serials, stillborn masterpieces of the untouchables and the like conspicuous phenomena have somehow for a long time overshadowed other, less obvious, but perhaps even more serious manifestations of a profound crisis. Meanwhile, it is naive to think that the suffocation of the stagnant era had an effect only on the most mundane strata of our cinematography and the work of former cinematic generals. Our avant-garde cinema, which we always deeply revered as the most advanced, the most serious, the most searching, turned out to be in a bad zone, however bitter it may be to admit it" (Fomin, 1989: 78).

Further, V. Fomin rightly wrote that "in the midst of stagnation, not only any genuine artistic movement, but even the slightest movement in this sense was perceived with grateful awe and reverence. One wanted to support every modest innovation immediately and enthusiastically – the general background was so bleak and joyless. Where other searches and innovations could lead

to in the end, since they (according to the laws of dialectics) must have a downside – who had a headache then? One of the greatest and most bitter losses for which we are now paying is the psychological cinema of human studies, which has practically sunk into oblivion. Where has it all gone? In today's films—even in the best, most significant and interesting ones... We are no longer faced with the man himself, shown with the completeness and complexity possible for the screen, but with the notorious human factor” (Fomin 1989: 79).

Evaluating Soviet "perestroika cinematography" V. Fomin regretfully noted that in the second half of the 1980s, "things were becoming more and more complicated and pretentious. A kind of stylistic bodybuilding began to develop and become fashionable when the director, assuming spectacular poses and effusively playing with pumped-up muscles, flaunted his mastery of all manner of stylistic manners, bombarded the viewer with all his thoroughness and observation, without having in mind any serious analytical task. The infinity of stylizing tricks has confused not only masters such as V. Naumov, S. Solovyov and A. Khamrayev. It is indicative that R. Balayan who started with works of rather strict and quite "loaded" style eventually sailed to the camp of "bodybuilders" as well. ... Good plans of perestroika will remain on paper if they proceed only from the notorious "human factor" and do not rely on a sober and complete knowledge of a real man” (Fomin, 1989: 85, 87).

In fact, film critic A. Plakhov agreed with many of Fomin's conclusions, arguing that “along with perestroika the debate about postmodernism reached our cinematic brethren as well. ... The stigma of eclecticism, heavy-handedness, and inner aesthetic unfreedom lies, as a rule, even with the best of [Soviet films]. The only lightness that is available to us is the lightness of self-deception. All of us, not having suffered a new faith, were instantly christened and became postmodernists” (Plakhov 1990: 43).

Film scholar E. Gromov (1931–2005) opined that during the perestroika era, even the best Soviet films “are often uncompetitive compared to Western films, especially American ones. We console ourselves with the notion that, while losing out in spectacular fascination, the leading Soviet films are rich in ideas. Isn't it time to abandon these rosy illusions, recognizing that sometimes we yield to the West in terms of the philosophical and moral richness of our screen pictures? ... Certainly, the social and critical direction in our cinema will develop and strengthen. Our cinema is destined to debunk those rosy-conformist myths that it has assiduously implanted. In military terms, this is both a tactical and a strategic task. However, one should not forget that next to it, within it, another goal flickers: artistic synthesis, the imaginative assertion of a positive beginning, which also meets deep social needs” (Gromov, 1989: 25, 27).

At the turn of the 1990s, literary critic and film critic S. Rassadin (1935–2012) decided to defend the cinema (and not only) "sixties", which, in fact, initially led the perestroika. He argued that “the greatest sin of the 1960s was that they placed the 'mission of truth in art'. That they believed in the impossible (and unnecessary!): ...poking poor Mariya Ivanovna in E.M. Remarque and torturing a policeman with Hemingway, believing that "they would become more moral". ... While "in a normal democratic society" everyone must do strictly his own thing. ... Scathing is contagious, one always wants to match it sweepingly, but I will restrain myself. I will limit myself to the timid assumption that the decisive scheme of "normal democratic society" reminds me in some way of the crystallized states of Orwell and Zamyatin's "We". In what way? Perhaps because art, jealously guarded (and in fact excommunicated) from the aforementioned most important qualities, here appears as if it were a special ration given to a very select few, or "a game of beads" (Rassadin, 1990: 29-30).

S. Rassadin wrote with insightful bitterness that “with such a disposition of the cards, art is assigned a seemingly independent role, but in essence a most pitiful one. ... And the cult of self-sufficiency, like any cult, like any limitation, is anti-democratic... Self-sufficiency within oneself is really self-satisfaction. The most hopeless of dead ends, because it is the coziest of them all” (Rassadin, 1990: 30).

Concern for the disturbing tendencies in Soviet cinema at the turn of the 1990s was also expressed in the article by the film critic S. Dobrotvorsky (1959–1997) (Dobrotvorsky, 1991: 25-29).

S. Dobrotvorsky wrote justifiably and provably that “looking back at the path traversed since the fateful Fifth Congress of the USSR Filmmakers, it is easy to see that cinema rushed into the Perestroika scorcher "ahead of the Fatherland". Many processes peculiar to the society as a whole surfaced there before in other fields of economy or culture, although the routes and stages were the same: repentance, rehabilitation of the shelf fund, western interest backed by prestigious festival

awards, de-ideologization and privatization, free market. The early consequences of these long-awaited changes were also reaped by cinema with the rest of the country: the dominance of "black movies" and cheap cooperative products, non-convertibility on the real foreign market and noncompetitiveness on the domestic market, the collapse of production and financial deficit" (Dobrotvorsky, 1991: 25).

S. Dobrotvorsky further noted so rightly that in Soviet cinema of the perestroika era "the new mythology is introduced ... no longer episodically, but by the very structure of a 're-personalized' existence. A radical change takes place in the model itself: the infantile-collectivist archetype is replaced by an individualist one: the "mass hero" in life and on the screen gives way to the solitary hero, the principle "all for one" is replaced by the principle "one against all. ... The genre, which had previously been an expensive and rare toy for us, puts forward its own canons – pictorial, narrative, moral and ethical – at every step. Departure from any of them leads to a dilution of the whole system, while Soviet directors, brought up in an ideological incubator, consider deviating from the canon by any means as the highest valor. Replicating repetitive, well-fashioned examples of grassroots mythological cinema seems to them either too easy or too embarrassing. Although, as it turns out, it is not shameful and, more importantly, not simple, because it requires, first, means, and, second, a normal, unambitious craft" (Dobrotvorsky, 1991: 27).

Separately, S. Dobrotvorsky dwells on the problems of Soviet "auteur cinema," arguing that it had essentially lost its authentic auteurism, as it had been reduced to two pronounced "pseudo-auteur" tendencies: "the first is 'blackness,' a dystopian statement of the hopelessness of general life, a voluptuous cowering in the physiological stratum. ... The second, no less common, motif is the Apocalypse, the end of the world, the universal exodus. Ecological, moral, social, but again, inevitable for everyone... At the same time, "blackness" is eschatological, while the end of the world is black to the point of no return, because both camouflage the confusion and helplessness of the prophets in their land which has gone crazy with freedom. All told, what emerges is a rather monstrous picture. Mutations of imperial cinema produce bastard genre hybrids. The authors preach the end of the world over nothing. Somewhere to the side the "parallelists" frolic, stipulating their right to life after death and not missing a chance at looting" (Dobrotvorsky, 1991: 27).

Film critic S. Lavrentiev agrees with the negative evaluation of the situation in Soviet cinema of the turn of the 1990s: "Why did Soviet cinema, which had existed more or less comfortably, pass away so prematurely? Why did not it wait at least until the Union of the Unbreakable formally disappeared? Why did it not breathe in the "fresh wind of change" that every filmmaker could have sung the classic "I've been wanting it for a long time"? After all, up until the Fifth Congress of Filmmakers – it seemed to us in the heat of the moment – Soviet cinema had not lived at all. Everything talented was stifled and silenced, Bondarchuk with Matveyev and Ozerov with Levchuk reigned supreme on the screen, and the viewer's masses felt deprived of Buñuel and Cocteau almost every second. ... And only now I hear from the most knowledgeable people a strange, paradoxical and, in my opinion, utterly true statement: "The closed cinematography of a closed country is the only possible situation for the existence of Soviet cinema". How could this be? Dramas of artists, misunderstanding of the audience, idiocy of bosses... Is this ideal?! Yes, it is" (Lavrentiev, 1991: 106).

S. Lavrentiev further recalled that during the first stage of cinema perestroika, "the new cinema authorities acted as if ... there was a certain abstract 'Soviet spectator' languishing in anticipation of *Short Sightings* and *Long Goodbyes*, *Seven Samurai* and *Eight and a Half*. These complex and thoughtful films were screened in cinemas of thousands of people and were offered to the attention of the outskirts of the country. But the hooligans didn't suffer for long. Right at that moment, the hometown Komsomol decided to become the country's main video pirate. A network of stuffy salons spread all over the country with unusual speed" (Lavrentiev, 1991: 111-112), and, of course, shows of stolen Western entertainment films were a great success.

C. Lavrentiev also drew attention to another important trend of the second half of cinema perestroika: "There was an event that turned the confrontation of ideas into a confrontation of actions. Worked all-Union film markets. ... The idea of educating the masses vanished at once. What, right, education, when the distributors pay money and want them to return a hundredfold! ... A mass of independent companies arose. Russian Bombay" (Lavrentiev, 1991: 113) of low-brow entertainment productions began to play, sparkle, sing, run...

*Theory and history of cinematography*  
*History of Soviet film classics*

The perestroika period was characterized by a radical rethinking of Soviet film classics.

Thus V. Kiselev wrote in the *Cinema Art* that “the creative drama of Eisenstein, as well as many prominent minds of his generation, was due to ... utopian ideas about the Temple of social harmony, which would ensure the happiness of mankind, the 'kingdom of freedom. In attempting to realize utopia and often without considering the real moral price that had to be paid for this or that victory, we deified the state... [and] the ability of the concrete individual to perceive rationally, to determine what was happening in reality, was effectively blocked by the "collective unconscious," when it became possible to manipulate man, his thoughts, his feelings, his freedom unhindered. As a result, socialism, which in its idea is thought of as a stage in the humanization of reality, in the Stalinist interpretation was distorted and took on an entirely different shape, giving us examples of the ruthless suppression of the human person. Such questions as good and evil, the search for the meaning of life, freedom, human rights, ensuring dignity and honor, etc., were discarded by official ideology as alien to the proletarian consciousness, and humanism, under the pretext of its abstractness, was relegated to bourgeois values” (Kiselev, 1988: 5-7).

Reflections on S. Eisenstein's role in the film process and in society were continued by film scholar E. Levin (1935–1991): “The fate of the fathers of Soviet art is tragic. One of them – exactly Eisenstein – was given courage at the critical moment to refuse the role of an obedient victim obediently going to the slaughter, and in the role of a tragic hero, played perfectly and worthily, to bring tragedy to the surface... Of course, we have no right to judge, because, as you know, you cannot demand heroism from others. But one rereads the transcripts and one is filled with longing and bitterness again” (Levin, 1991: 92).

The film critic L. Mamatova (1935–1996), who was formerly completely dependent on Marxist-Leninist ideology and the canons of socialist realism, quickly "readjusted" and began to analyze Soviet cinematography from the opposite angle. She pointed to a film trend that intensified by the late 1930s: “Symmetry symbolizing order is on the rise in frame composition. Increasingly hard and glossy becomes the texture that dominates the interiors. The mise-en-scenes become increasingly static, the figures of the actors, especially the party leaders, immobilized and shot from a low position, become more statuarial. The architecture of the buildings, preferred in their urban exterior, becomes more and more pompous and heavy. More and more organized is the behavior of the masses, the ideal of which is thought to be a string, a column, a parade, filmed from above. White shirts and blouses of workers and peasants, white uniforms of aviators, white clothes of those marching on Red Square become more and more predominant. White begins to dominate in interiors (drapes, tablecloths), in landscapes (curly clouds, blooming gardens). Visual series increasingly expresses the idea of the beauty of life, regulated in everything, and the unshakable power of the existing order of things. ... The visuals duplicate the meaning of the dialogues and, conversely, the film chews up and chews up its unpretentious ideas so that the viewer has no choice but to swallow them. Associative editing – the pride of Soviet cinema in the 1920s – created complex, vaguely stirring images whose content did not lend itself to full verbal interpretation and censorship. In the 1930s, he was pushed aside by primitive logical montage, merely meshing fragments into a linear and sequential plot. Its rhythm increasingly loses its complexity, merely alternating long chunks depicting verbal debates at meetings or individual conversations with repeatedly short chunks of marching-parades or feverishly rapid labor” (Mamatova, 1990: 111). She further noted that in a number of Soviet films of the late 1930s a kind of religious images of deified leaders appear, but at the same time embodying ideals opposed to Christianity (Mamatova, 1991: 93).

Film scholar Y. Bogomolov, also referring to his analysis of Soviet cinematography of the 1930s, wrote that the "great terror" “demanded not just big lies, but new mythology and new folklore. This was the task that the left-wing revolutionary art began to address in the 1930s. Art had not only to embellish reality, to conceal something, but also to invent something; it had to fall into ecstasy over all kinds of significant and insignificant occasions of the mythological past, the mythological present and the mythological future: the accomplished revolution, the victorious outcome of the Civil War, the sweep of collectivization, the scale of industrialization, and finally, the coming triumph of communism. The situation looks as follows: the left revolutionary artist (by another definition, the innovator), having struggled with tradition and the collective-mythological subconscious, is then strung up by socialist realism and thrown into a new social mythology. Creating a new legendary reality in which the revolution's prophets, apostles, knights-in-arms, their squires, enemies, demons, new people, new morals, new enemies, new demons, etc. coexisted, the artist was doomed to self-denial, to transform his "I" into a mythological "we". This

was not without inner resistance. Its traces can be seen in almost all of the most significant films of the time. ... The Soviet cinema of the 1930s–1940s and partly of the 1950s was a mysterious structure, majestic and pitiful at the same time; it was made of papier-mache, but something alive was hiding in its recesses” (Bogomolov, 1989: 59-60).

One can agree with Y. Bogomolov that in the Soviet cinema of those years, “the world is overturned – what was considered a superstructure takes on the significance of the base, and what was called the base turns out to be a completely ghostly superstructure. In a word, ideological aims look more like a material reality than the means of production combined with commodities. This is why the resounding declaration of the growth of the working people's prosperity did not need concrete examples of this prosperity: it did not need material proof. It was self-sufficient evidence. Here is also the reason why films like *The Pig and the Shepherd*, *The Tractor Drivers*, and *The Rich Bride* did not seem like a mockery of their own real-life experience to the peasants who had lived through the nightmare of collectivization. One's own poverty was not considered a reality. The material reality was the screen image of abundance” (Bogomolov, 1989: 61).

Y. Bogomolov also argued that “the history of Soviet cinema of the 1920s and 1930s is a direct reflection of the confrontation not so much of the avant-garde artist and the command-administrative system as of the artistic and mythological consciousness. The confrontation was unequal, but real. Partly for this reason, the plot of the history of Soviet cinema of these largely contrasting decades was confusing and dramatic. The 1920's are considered the golden age of our cinema, and that cannot be taken away, no matter what we have to think and read today about the controversial effects of October and the Civil War. There is no getting away from the fact that *Battleship Potemkin* is a great film” (Bogomolov, 1990: 85).

M. Yampolsky, a film scholar and culture expert, writes that in the 1930s Soviet film mythology “was quite effective and ensured the success of films because it corresponded to viewer expectations and social myths in the broad sense of the word. ... Like almost any contemporary mythological scheme that grew out of biblical tradition, the myth of the 1930s necessarily postulated a certain bright, conflict-free future, a golden age, the elimination of all contradictions in the long term. Obtaining this “magical gift of the future” required the sacrifice of the hero and his initiation into the rank of the worthy. The hero was brought to the forefront and underwent tests - battles with the enemy (White Guards or pests, who personified all the evil in the world), struggle with the elements (a typical initiation motif), fire (in industrial films), earth (in collective farm films), water (motif of flood, deluge, polar voyage, etc.) and air (aviation films). This ensured the final idyll (the apotheosis of many films) and the affirmation of the hero as savior, liberator, demigod, man of the future”.

“Such mythology, – M. Yampolsky continued, – was of course used to assert the ideology of the cult with its characteristic myth of the superhero, the sacrifice, the eternal personal feat ensuring universal prosperity in the future. But it also fully reflected the pathos of popular belief in the rapid and miraculous advent of a golden age. It also justified exorbitant human sacrifices: only a “magic sacrifice” in the mythological context could bring the earthly paradise closer. It is extremely important that this mythology was rooted in the most archaic layers of people's consciousness, in archetypes. It would not be an exaggeration to say that this mythology in a modified form is preserved in our current films in the categories of the hero-victim, the deliverer from the boss's office, in the categories of fighting the elements even where modern production and agriculture are concerned. We will not dwell on how harmful or useful this mythology is (for me personally, it does much more harm than good). Let us only note its diminishing correspondence to the social “mythology” of today. Fewer and fewer people believe in magical possibilities for achieving a bright future, especially at the cost of permanent sacrifice. Thank God, the belief in a heroic messiah has evaporated. Less and less popular is the belief in the effectiveness of the struggle against nature, understood today in a completely different way within the framework of a new ecological consciousness” (Yampolsky, 1988: 92-93).

In addition, M. Yampolsky rather paradoxically thinks that in the 1930s the following scheme predominated in Soviet cinematography: the artist, undertaking the reflection of life in art, at the first stage encounters certain norms that restrain him – the form, the language; he heroically battles with norms and overcomes them through an almost mystical merger with the vital element of life in all its diversity. Censorship thus acts as a carrier of this vital element, a heroic fighter against the drying pressure of the norm. Censorship takes on amazingly vital functions – hence the thundering of the censorship carnivals and all this sophisticated therapy for the artist, as if

intended to bring him back to life. Formalism penetrates the artist's pores as soon as he shuts himself up within the walls of his study, within the walls of the film studio, where the artistic tradition and the continuity of the artistic language reign. A withdrawal "in a shell" is unequivocally understood as formalism. Formalism can be overcome by a fierce love for life. Censorship becomes a fierce preacher of this love of life, which partly explains its noisy and collective ritual. The artist is thus extracted from formalistic solitude, publicly engaged with reality. Public torture begins to claim the status of an invigorating therapy, and in the ultimate case, a movement from death to life. ... The many years of activity of our life-affirming censorship has also left a deep imprint on contemporary cinematic consciousness with its tendency toward the epic, its discourse on 'images' and 'synthesis', its fear of formalism, its search for 'living' and 'full-blooded' characters, its contempt for professionalism and the undying idea of a mandatory balance of good and evil" (Yampolsky, 1990: 98-99, 104).

Talking about the history of Soviet cinema of the second half of the 1940s and the early 1950s, film critic E. Levin (1935–1991) reasonably noted that “poor picture-making was 'theoretically' justified by people who sternly instilled that the root cause of all failures and mishaps – it is chaos, the elements, unpredictability, variety and multiplicity of life (in this case – the cinematic), it is the possibility of choice and independent decision (the screenwriter, director, studio). Once you streamline the chaos, tame and discipline the elements, introduce a precise conveyerized thematic plan, introduce uniformity and, above all, make the film economy easily observable... – the problem will simplify to the point where it simply disappears: the few uncontrollably talented and tireless screenwriters will begin to reliably deliver only full-fledged scripts year after year (how could they not, for levity and irresponsibility are now ruled out), the provenly gifted directors from the irreversibly large will conscientiously, blessing the perfect conveyor belt, put in solidly outstanding films..., and all that remains is to extol the wisdom of the leader who has firmly traced the path from victory to victory with a steady hand. As we know, none of this hard-won idea worked, the plans were not fulfilled, the writers did not save, the assembly line was in turmoil, things in our cinema in the late 1940s and early 1950s were getting worse and worse, the film production was coming to naught. But the ones to blame for the collapse of this barbaric, anti-cultural utopia were, of course, the filmmakers, who were maliciously and ungratefully unworthy of the attention and care shown to them. And when fiction was still being imposed and one managed to declare something (the number of films allowed) as world masterpieces, the "enemies" (those capable of evaluating works professionally) were already discovered: they had long been engaged in sabotage and were subject to immediate neutralization as detractors, slanderers and organized criminals” (Levin, 1990: 98).

One of the most interesting articles on the history of Soviet cinema in the *Cinema Art* journal in the perestroika period is N. Klimontovich's (1951–2015) article "They are like spies" (Klimontovich, 1990: 113-122).

Here N. Klimontovich convincingly proved that in the Soviet era “the forces of evil were divided into internal and external enemies. The latter, understandably, dwelt directly in hell, in the capitalist West, whose last circle was America. Inner enemies, on the other hand, appeared on the scene as carriers of "remnants" of the past, being some relics from "before the creation of the world," incorporeal spirits of an extra-historical past, living dead, They take on the guise of a white officer, who has miraculously not been unmasked, that is, not been driven to his place of permanent residence in the other world, or an undead bourgeois (and here, as usual, the language is not mistaken – the bourgeois is undermined, that is, undead, like a vampire). The whole system, therefore, did not accentuate the differences between place and time, geography and history: both the pre-revolutionary past and the space lying beyond the Western border were hell. The Soviet paradise, on the other hand, was situated in a relatively narrow space-time platform: the present in the USSR. But while the hell of the past and the West was associated with primordial chaos, the Soviet paradise was open to the future and the cosmos. Since the mythologem reached a particular tension when the borderline of this and that world was the Ocean of the World, the epithet "beyond the Ocean" in the Soviet lexicon unambiguously denoted belonging to the center of world evil, and films about America and Americans took their necessary place in the stream of propaganda films” (Klimontovich, 1990: 115).

N. Klimontovich rightly stressed that in the 1930s “with a few exceptions (say, in Dovzhenko's film *The Disguised Samurai*) it was a question of unmasking the enemy 'inside' – the outsider from beyond history, the living dead of the past. And if at the show trials such an

enemy was also accused of cooperation with foreign intelligence services, it meant only that the authorities fabricating the accusation stated the indispensable connection between the hell of the past and the hell of abroad, that is, the unity of the myth in the end” (Klimontovich, 1990: 117).

In the post-war period, the emphasis in Soviet cinema is more “on the external enemy, to whom the unknown Enemy people within the country’ were only fastened ... nevertheless the external enemy retained some of the mythological traits of Stalinist socialist realism. And above all his otherworldly essence, that is, werewolfism. The spy could be mistaken for a humble Soviet employee, an accountant, ... for a heroic front-line soldier... Moreover, the vigilant hero sooner or later discerned the smell of sulfur emanating from the enemy – certain vibes of bourgeois ideology, which were the most dangerous, since as a rule the spy had no other goals than “to influence” and to corrupt. Or had rather absurd ones. ... Thus the spy films of the 1950s were merely propaganda pacifiers that had lost their mythological attributes” (Klimontovich, 1990: 118).

Turning to the period of “film stagnation”, N. Klimontovich wrote that during this period “there is, of course, no “Brezhnev mythology” to speak of. Just as there is no longer any “people” in Brezhnev’s “counter-propaganda” movies. The people had lost any cohesion, disintegrated into separate individuals... The movie that emerges on Brezhnev’s “political” screen is striking precisely because of its brutal realism: no one ever emigrates from America to the USSR, save for two misguided agents recruited not through the force of Soviet ideology but through the charms of Russian women... On the contrary, every now and then someone tries to flee from the Brezhnev USSR; another thing is that the tempted defectors will inevitably be disappointed abroad, the Americans will deceive them... This is the whole myth. And if one were to look for causes [in the 1990s] of mass emigration and the high prestige among schoolchildren of such gainful professions as a peddler or a foreign currency prostitute, in comparison, say, with a cosmonaut or a ballerina, one would do well not to forget to mention the Brezhnevite ‘counterpropaganda’ cinema production” (Klimontovich, 1990: 120).

N. Klimontovich is also the author of a historical review of the love theme in Soviet cinema (Klimontovich, 1988: 87).

Among the notable publications on the history of Soviet cinema one may refer, perhaps, to the article by the film critic M. Chernenko (1931–2004) on the typology, ideology, and mythology of the concert film (Chernenko, 1990: 94-102).

#### *Theoretical Concepts*

The theoretical articles in the *Cinema Art* were already largely cleared of the stamps of the ideological rhetoric of past years.

Of course, at the beginning of Perestroika it was still possible to publish cautious articles about the fact that “many proponents of a superficial, truncated conception of the screenplay often invoked their own meaningless formula of ‘auteur cinema’ to justify their position. True ‘auteur cinema’ is a long and noble cinematic tradition of a complex unity of creative individualities which permits the merging of different film professions in one person only when this is due to the master’s versatile talents” (Weisfeld, 1986: 128).

Or, in the spirit of the early 1980s, to argue that “the artist has the right to choose one aspect or another, and to base his or her concept upon it. But it is not right to do so by distorting the correlation of things and, ultimately, historical truth. It is peculiar to our ideological opponents to represent “Russians” as opera villains or fools in their cheap propaganda “shows”. Why should we stoop to such a level... Separation of propaganda from art, exaggeration of one and belittling of another ends in failure. Even if it is not noticed for a long time, it is not registered” (Kuchkina, 1987: 10).

However, at the end of the 1980s the tone and freedom of expression in theoretical articles was already different.

For example, the film scholar V. Demin (1937–1993) was convinced that “the lessons of our recent history prove beyond any doubt that the greatest successes fall to the artist when he meets a social need, when his work has a real novelty – the novelty of the theme or hero, the novelty of the author’s thought or world outlook” (Demin, 1988: 4). And here “the so-called ‘poetic cinema’ deserves a special talk. ... this stream of our cinema was ruined by persecutions and obstacles, which for some reason were erected with special care in its path. The bureaucrat was afraid that connecting the artist to the world of distant poetic associations gave him the freedom not controlled by paragraphs. By showing this or that, what did he want to say? A montage by meaning, a montage by chronology of events keeps the director in check. Montage by association makes his

criminal intentions elusive, and that every creative person has such intentions, the bureaucrat never doubted” (Demin, 1988: 18).

In our opinion, V. Demin was overly optimistic and somewhat naïve in his hopes for a certain triumph of the new cinematic way of thinking: “This thinking is social, all-planetary and historical. It is a thinking that is not afraid of contradictions. Instead of the principle of the mentor's monologue, it offers the principle of an equal dialogue. It is pluralistic thinking, which resolutely fights against the notion of hierarchy in art. It is a way of thinking that is open to both gaiety and the saddest colors, to farce and profound tragedy. This way of thinking sees a person as a human being, a person as a personality. This thinking does not scare sensuality and eroticism, as you can not scare the metaphorical, allegorical forms of storytelling. This thinking is democratic” (Demin, 1988: 21). As we know, this theoretical approach was further completely refuted by the entire practice of cinema development...

In contrast to V. Demin, also in 1988, M. Yampolsky, a culturologist and film critic, did not countenance this kind of cinematic thinking, but rather convincingly pointed out that “in Soviet cinema a pole of high artistic cinematography exists, but entertainment, mass cinema, cultivated primarily by professionals of a lower class, is extremely underrepresented. This situation can be easily explained by the national tradition, which has a stronger disdain for grassroots culture than anywhere else. The bulk of film production is unattractive to either a connoisseur of art or a lover of entertainment. In terms of viewer preference, the majority of Soviet films are films for no one. This paradoxical situation is also reflected in the genre structure of the Soviet cinema, which became habitual for us, but essentially surprising. The absence of commercial cinema also reflected in the absence of “normal” film genres in our repertoire. Our cinema education is ‘genreless’ in the strict sense of the word, and this is its fundamental difference from world cinema” (Yampolsky, 1988: 88).

Continuing his reflections, M. Yampolsky wrote that “it seems to filmmakers that the unattractiveness of our cinema is linked to the absence of a hero they need, or to the weakness of the film's intrigue, or to the insufficient urgency of the problems raised. And even if there is some truth in this (there's no denying that our scripts are really not up to par), the very statement of the problem is very eloquent. It is the word but not the image that is responsible for the flaws in our cinema. I personally have never had to hear anyone complain about a lack of cinematic language. ... The influence of the domestic cultural tradition, which is primarily oriented toward the word, is reflected in all this. ... This attitude is certainly reflected in the problems of mass cinematography. It seems to me that the audience's success of a film is primarily predetermined by the film's ability to have a hypnotic, sensual impact on the audience. But the literary components of a film are the least capable of creating this hypnotic effect” (Yampolsky, 1988: 89).

In this connection, M. Yampolsky came to the conclusion that “the predominance of the mythological in mass cinematography challenges the opinion, which is characteristic of us, that one can attract a wide audience only by deepening the psychological complexity of the characters and by increasing the social gravity of films. ... And although cinema around the world partly relies on the discovery of new material, the key to viewer success still lies elsewhere. Strong film genres – westerns, thrillers, sci-fi – always rely on ‘strong’ myths” (Yampolsky, 1988: 92-93).

Analyzing the cinematic situation in the USSR in the late 1980s, M. Yampolsky rightly stressed that “the old mythology of national cinema came into sharp conflict with the new youth culture that cultivated (whether we like it or not) completely different myths... about which, unfortunately, we know very little. It follows that to keep the old mythological grid of coordinates unchanged inevitably leads our cinema to isolation from the most active part of the young audience. In the context of our observations, it is also significant that myth is also connected to irrational elements in our psyche, those structures that we still do not want to know about, relying entirely on the power of our rationality. ... It is important to understand that cinema is not only the hero, the plot and the conflict transferred to film, but that it is the movement of light, space, the acoustic environment, the face and the body on the screen. Only by assimilating these simple truths and understanding the underlying mechanisms of cinematography can our filmmaking finally create films that are interesting to the audience” (Yampolsky, 1988: 92-93).

Reflecting on the social status of the cinematographer and cinematographic consciousness, M. Yampolsky ruthlessly pointed out that in the USSR of the late 1990s “a person who claims to be an artist... has to fight for this title with a kind of special fierceness. As a result, it is in our cinematography that such an ugly phenomenon emerges: the opposition between authorly artistic

and "elitist" cinema and mass productions. ... A master who is trying to regain his freedom is inclined to strongly emphasize his opposition to standardized production, to declare his disregard for the box office, and sometimes even for the audience. Our "elitist" filmmakers belong to that unique category of filmmakers who completely ignore their audience. ... To establish himself as an artist, a cinematographer has to turn to more pathetic justifications: to tell people the truth, to teach them about life, to uncover the essence of being, etc. Of course, in this there is a domestic tradition, but not only. This exaltation in assessing one's own mission is a direct consequence of the undervalued social status of the profession as a whole. As a result, we have a group of craftsmen at one pole and a group of prophets, "geniuses" and thought leaders at the other. The crisis of our cinematography is largely connected with the fact that there is a void between these two poles" (Yampolsky, 1990: 33-34).

Film critic A. Shemyakin discusses transformations of the "Russian idea" in Soviet cinema and in society at large, recalling that "over the past twenty years cinema has not succumbed to the temptation to create a mythology of the "Russian idea", but has simply analyzed its manifestations. ... It so happened that for those who were making national history the most typical principle was: first to do and then, decades later, to ponder in horror and melancholy the consequences of their deeds, discarding the past experience as something completely alien to the "pure soul of the people". And now they talk about the need for a spiritual revolution. Although, in my opinion, it is necessary to have the courage to take a sober look at our own history and to abandon the concept of social messianism – we have long been not the first" and is hardly "the best. That is when national messianism will slowly but surely be eradicated. However, this is also an illusion" (Shemyakin 1989: 51).

Film historian E. Levin (1935–1991) stressed that the artist's consciousness is not one-dimensional or linear: it cannot be broken down into separate components, or undesirable ones – "titanic-magical," irrational, subconscious, elemental, mythological - in order to leave only reliable, rational, well-ordered, loyal, and in advance agreed with universal moral norms. Is creativity a pedantic illustration of these norms? No, it is their constant questioning, testing, confirmation and affirmation, each time anew, not by a quotation from a moral code or a reference to eternal precepts, but by means of a conflictual comparison with the historical existence of humanity, in a passionate dialogue of morality and life in which the artist is involved... Here the life and creative experience of the founders of Soviet cinema is also irreplaceable and cannot be discarded: Without thinking it through in a new way and experiencing it, without gathering the ashes and preserving the fire, we might think of ourselves as possessors of complete truth, free of illusion and delusion, imagining ourselves as sterilely pure in thought and action" (Levin, 1989: 79).

Film scholar Y. Bogomolov also reflected on the literary-centrism of Soviet cinema to the detriment of entertainment: "The idea that a relationship between literature and entertainment forms is possible on the basis of bilateral reciprocity and aesthetic equality does not easily make its way into theory. There is a cornerstone stumbling block on the way: literary-centrism" (Bogomolov, 1987: 93). In particular, Y. Bogomolov accused of this kind of literary centrism the theoretical concept of the book "What is Hecuba to Us" by the former editor-in-chief of the *Cinema Art* E. Surkov (Surkov, 1987).

Soon E. Surkov (1915–1988) published a response article in which he, sharply objecting to Y. Bogomolov, wrote that "with such a lack of feeling for the word and, consequently, of literary illiteracy, it is somehow awkward to attempt to judge interpretations of the classics on the screen. Awkward. You cannot judge what you do not know, do not understand, and do not hear" (Surkov 1988: 62).

And in 1991, perhaps for the first time, a collection of theoretical articles based on gender material, in this case on "Woman and Cinema", appeared in the *Cinema Art* journal.

Film scholar and culture expert M. Turovskaya (1924–2019) pointed out to readers that "the male, paternalistic – aka sacral – beginning remains dominant in Soviet films where the Woman – the most emancipated in the world, recognized as a 'work unit' and defeating her male rivals – nevertheless acts as a passive, executor in relation to the supreme will of God the Father. Such are the main features of one of the fundamental Soviet female myths, where there is no place for ambiguous seductions of femme fatale and eroticism, and the patriarchal family, if it is destroyed with the emancipation of women, is collectivistically restored at higher levels of unity in the state-religion" (Turovskaya, 1991: 137).

However, film historian L. Mamatova (1935–1996) wrote in this context: “Did cinema art in the totalitarian era only propagandize the robotization of man? Could it be that all that was predestined for women on the screen was hard work, trapping vermin, and ersatz love? There had to be another kind of cinema. Yes, there was. It would be naive, of course, to suppose that a work which was crudely censored – from the score to the finished film – could express any kind of coherent resistance to Stalinism, at a time when the authorities controlled the print run, the form of distribution and the press response to the film. Open criticism of Stalin and his order was ruled out. But the dissent with the ideology and psychology of the regime came in another form. Whether it was clearly conscious or intuitive is difficult to say now, for this still have to look carefully into the spiritual and moral evolution of each artist. For now it is important to establish that against all odds it existed. And it affected first of all... in films about love! In pictures that did not claim a central place in the ideological and thematic repertoire approved by the leadership. They were modestly placed on the sidelines, often in the category of everyday life” (Mamatova, 1991: 117).

#### *Cinema and the spectator*

Referring to the rather traditional topic of "Cinema and Spectator" for the *Cinema Art* journal, film scholar M. Zak (1929–2011) opined that “if previously most often resorted to incantations like 'the spectator wants' or 'the spectator does not want', now the analytical stage has obviously arrived. Meanwhile, there are examples of other solutions. They create special "spectacle" associations at studios (as if the rest of the films could be exempted from this quality). ... Let us repeat: the cinematic cycle does not end in the auditorium, but it begins there. Mass consciousness, in one form or another, rightfully claims authorship. However, the "screening of consciousness" is an extremely complex creative act that is far from a mirror image. This does not diminish the need for its close study on the basis of the search for new art historical methods” (Zak, 1988: 81).

Film historian V. Fomin once again reminded that cinema spectator's "folklore taste" is brought up not only by folklore itself, but it is as if it is primordial in our consciousness itself. For "folklore taste" is primary, natural taste incorporated in us by culture itself. And that is why practically any person, even without being in any way or only indirectly attached to the language of traditional folklore, responds so easily and naturally to the folklore impulse sent to him by the work of modern professional art. That is why an artist, who does not even think about any conscious orientation towards folklore, can suddenly "produce" a work in a completely folkloric spirit (Fomin, 1988: 97).

Film critic and sociologist I. Levshina (1932–2009), based on the results of her research, noted that “by the mid-1980s many subtle trends had taken shape in the way cinema was perceived that fundamentally and dramatically changed its life. The seemingly eternal position of cinema in public consciousness was under threat. It ceased to be "the most popular". It is no longer "the most beloved"; it has ceased to be "the master of minds"; it is losing its leadership position among young viewers, its most devoted supporter of late. The habitual ways of organizing the creative process, the ways of bringing films to the audience, the ways of promoting films – all this, formed under completely different conditions of life in cinema yesterday, became the "outstretched heel" with which we have long tried to stop the negative phenomena or, rather, to shield ourselves from the objective processes of artistic life in society. ... Cinematographers, first and foremost creative workers, preferred to attribute the facts of non-contact with the public that came to the surface, as a rule, only to the bad work of cinematography” (Levshina, 1986: 73).

I. Levshina based on statistical data points out that young spectators of the mid-1980s, fond of rock and pop music and the first fruits of the "video age," were far from frequenting cinemas (Levshina, 1986: 74).

In his discussions within the framework of "Cinema and the Spectator" the culturologist and film scholar M. Yampolsky believed that “film theory proceeds from the fact that the commercial success of a film is conditioned by its ability to bring a particular 'pleasure' to the spectator. Behind this far from theoretical notion is the work of complex cinematic mechanisms. For example, the mechanism of identification. ... We often proceed from the outdated notion that the viewer identifies himself with the hero of the film and that is all. But today we can consider it proven that identification has a two-stage character. Science distinguishes between "primary identification," which establishes the viewer's psychological connection to the screen spectacle as a whole, and "secondary identification" with the character. At the same time, secondary identification is effectively carried out only on the basis of primary identification. In order to project one's "I" onto the character, the viewer must first be absorbed into the world of the film. ... The conditions for the

realization [of primary identification] include the darkness of the auditorium, the flickering source of light overhead – that is, the components of any movie session that create the preconditions for the viewer's immersion into that half-sleep state that characterizes the normal perception of a film. But these components are not the only ones. We are talking about sensual, "phenomenal" contact with the world on the screen, created by the special functioning of light, the richness of the noise phonogram, rhythmic structures, etc. The lack of attention to these elements is often explained by the technological backwardness of Soviet cinema. ... [Secondary identification is associated] with an actor who possesses not only outstanding personal qualities, but also a particular sensual, erotic appeal. I understand eroticism here in its broadest sense, in the sense in which Béla Balázs used the word with quite positive overtones back in the early 1920s. I am not talking here about unbridled sex or pornography, but about the normal sensual attraction of faces and bodies, largely created on the screen with the help, for example, of special lighting, the special 'presentation' of the actor's body" (Yampolsky, 1988: 89-92).

M. Yampolsky was convinced that in the Soviet cinema of the 1980s primary identification was "extremely weakened, even though it is the foundation of cinematic enjoyment. This has to do with the fact that the world of our films possesses no hypnotic magic in relation to the viewer's consciousness. The creation of this magic is entirely within the competence of cinematic language. Another essential mechanism of spectator's pleasure can be considered "tension", the so-called "suspense", a mechanism which Soviet directors almost without exception do not master. ... Fundamental to its creation are the dialectic of the in-frame and out-of-frame space (in which the source of the threat often lurks), the mechanisms of the relationship between the camera and the character, etc." (Yampolsky, 1988: 89-90).

Finally, Yampolsky wrote, "the audience success of a film is directly linked to the mythology it reflects. The mythological layer is almost always present in mass cinematography. And this is only logical. The viewer is only fully engaged in a film when his consciousness (or rather, subconsciousness) has been touched at the level of deep psychological structures, of what is called an archetype. The stunning mass success of Lucas' or Spielberg's action films is a good confirmation of this" (Yampolsky, 1988: 92-93).

#### *Discussions*

The tradition of discussions continued in the period of Perestroika, although the clash of views became much more acute.

#### *Discussions on the status and prospects of Soviet Cinema*

In a discussion about the state and prospects of Soviet cinematography in 1989 (No..., 1989: 31-53), film critic M. Shaternikova (1934–2018) was probably the most conservative participant, partly still in the first half of the 1980s in her reflections: "Cinema has taken the road to self-development. Of course, there are costs and dangers along the way – the danger of new stamps, the danger of commercialization, the threat to the existence of national cinemas. But if all this is perceived as a danger, it is to be hoped that with good will and intelligence it will be possible to cope with them. If we do not lose sight of the higher goal – the creation of genuine socialist cinema, and not just mass culture for the most unassuming viewer, then we can think that we are at the very beginning of a unique and very exciting path. Another indisputable change is that our cinema has ceased to be "blind," mastering new material that was hitherto unthinkable. New "spaces of life" also mean a new level of artistic comprehension. Let this also have its share of costs-speculation on heretofore "forbidden" topics, excesses-but these are all diseases of growth, they will pass, and the present will remain and get stronger. One more thing: in our cinematography today we can see clearly the polarization of two trends – the cinema of "complicated" or "highbrow" type, which demands a certain level of intellectual and aesthetic development from the audience, and the cinema of mass audience, which is meant for a tired and poorly educated spectator, who demands emotional relaxation first of all. This has been and will always be the case" (Shaternikova, 1989: 48).

Film sociologist D. Dondurei (1947–2017) was more objective and realistic, emphasizing that "no one, apparently, expected that the bursting of the life-giving floodgates providing a more or less civilized state of society would undermine, in particular, its interest in Soviet feature films. It was worth introducing various kinds of relaxation: abolishing all forms of censorship, releasing dozens of works from police custody, abolishing national film committees, and so on, and the attendance of domestic films began to fall with unimaginable acceleration. From 1980, when 1,950 million tickets were sold for Soviet films, by 1988 it had fallen to 982 million" (Dondurei, 1989: 4).

A. Dubrovin (1930-1995) expressed concern about the emergence of conjunctural films like the worst of the former 'production' films, only in a new way: whether in defense of commodity-money relations, the cooperative movement, leasing contracts, etc. (Dubrovin, 1989: 34-35).

Only a year later, a new discussion about the state of Soviet cinema became much more problematic.

Film critic E. Stishova noted that “a year ago, the circle of films and phenomena of the film process was more representative. At least, it seemed that way. There was *Little Vera* as a leader of perestroika cinematography, there was a galaxy of films connected with the processes of perestroika in society and with the youth subculture that came out of the underground. *The Cold Summer of the Fifty-third* was released: it was the first sign of genre films. The auteur cinema, represented by such films as *The Black Monk*, *Mister Designer*, *The Mirror for the Hero*, *Days of Eclipse* and *The Spectator*, also gave rise to serious discussions. His documentaries were really sensational – let's at least recall *Confessions. A Chronicle of Alienation*, the first anti-cult films. Finally, movies that were taken off the "shelf" occupied an important place in the film process. The degree of social euphoria was so high that this euphoria itself created the illusion of a new structure in cinema. At any rate, there was a sense of vector, the direction of development, and some of the critics on this basis rejected the existence in our film crisis. In that conversation we used the term "crisis" as a constructive term. Like, the film process is developing normally, according to a classical scheme: decline – overcoming – development – rise, etc. Today the situation has clearly become more complicated. There is no point in arguing about whether there is a crisis or not. One might as well speak of a catastrophe... Against the background of an escalation of genre films – and we are condemned to this by the entire course of the cultural process – Soviet cinema has no alternative, if it wants to survive.

Against the background of aggressive attacks on auteur cinema as elitist and anti-people, the tangible decrease in the proportion of auteur films in the repertoire should be evaluated by us with all the objectivity available to today's film criticism. Yesterday we were an extra-economic state and lived in a non-genre cinema situation, neglecting the interests and needs of a wide audience... Today we have plunged into another extreme and are ready to make our entire cinema production exclusively entertaining, shocking and shocking. It has long been known, though, that a parallel presence of high and low genres in the film repertoire is the only advantageous economic policy in cinema” (Stishova, 1990: 29-30).

Film critic L. Karakhan dwelled more on a convincing analysis of the film/video influence of Western cinema on the Soviet audience, stressing that “the place of the film stream today is taken by the video stream – predominantly of American production. And the role of this video stream is not at all limited to the fact that it satisfies the need for vivid, impressive spectacle and entertainment. At the moment, it is the biggest importer of social stability, which is as scarce in our country as soap, powder, meat, etc. The need of the mass audience for symbols of social stability is just as great, if not greater, than for soap. In this sense, the American video stream today is almost like air for our mass audience. It should be taken into account that if the Iron Curtain finally opens completely and our counter-flow of cheap labor pours into the West, into America, the social and psychological basis for perceiving imported, borrowed stability as one's own will expand considerably” (Karakhan 1990: 33).

#### *The discussion of totalitarian cinema*

The discussion about cinema of the totalitarian era held by the *Cinema Art* journal in 1990 was no less acute.

Here film scholar K. Razlogov (1946–2021) identified four groups of films in the film repertoire of the totalitarian era: “The first group are official expressions of the dominant ideology, 'totalitarian cinema' in the proper sense of the word. Examples of this kind are *The Great Citizen* or *Triumph of the Will*. The second group consists of films that are not canonized but nevertheless contain, in their structure, the imprint of the type of artistic thinking characteristic of this or that totalitarian system. This can be seen in plot collisions and modes of conflict resolution, certain visual configurations, principles of the relationship between image and sound, and, finally, musical motifs. In principle, the list is endless and concrete variants are always individually unique... The third group consists of works which might be called "escapist" in the proper sense of the term: their authors seek "escape" from the all-powerful system into imaginary or exotic countries, into a world of "purely personal" feelings, into a more or less remote past. This escape is often illusory, because not only the dominant ideology but also the dominant poetics permeate many of these

films from within, even against the will of the authors. Adventure and musical films are striking examples here. The fourth group includes works directed against the totalitarian regime. While the first three groups can be found to a greater or lesser extent in any sociopolitical system, including the most democratic one, in its unchanged form, the last group undergoes the most tangible transformations under external pressure: totalitarianism – by definition – does not tolerate open dissent, and any protest here will inevitably be allegorical, veiled, Aesopian in nature. Hence the great artistic power of the few works that nevertheless accumulate the potential for rejection, in contrast to the faint unambiguity of "protest films" in pluralist societies" (Razlogov 1990: 115).

Film scholar and culturologist M. Turovskaya (1924–2019) believed that "the cinema of the totalitarian era was aimed at winning over the audience in favor of a particular ideology. This was done by various means-sometimes by means of trivial genres, sometimes by means of direct ideological influence. But nevertheless, the basis was always the indoctrination of this way of thinking. This does not mean at all that the image of thought was directly internalized and that the message of the film was adequate to its perception. But cinema as a whole, not just as a corpus of films, was aimed not at service, but at suggestion. From its organization (administrative apparatus, censorship, recommendation lists, the system of "state" evaluation, and so on) to the typological structure of films, it was oriented toward this function. ... a stable system of values. The totalitarian system is Manichean; it is always based on the opposition "hero – enemy"; on the hierarchy "hero – leader" (as the truth in the last instance); on the primacy of the super-valued idea over the individual" (Turovskaya, 1990: 111-112).

Film historian N. Zorkaya (1924–2006), arguing with her colleagues, stated categorically that "totalitarian cinema and its specific aesthetic existed, and even more so, exist to this day. The totalitarian film appears wherever film consciously fulfills the ideological order of the totalitarian regime, subordinating itself to the dominant clichés, myths, tastes and habits of its regime. The totalitarian film is the highest, utmost, extreme expression of engaged art – art that fulfills the state-totalitarian order" (Zorkaya, 1990: 100).

N. Zorkaya further singled out the features and signs of a totalitarian film:

- "since this art, engaged by the anti-human regime, is the expression of the "idea of enmity", it always realizes itself in the conflict, in the sharp confrontation of the two camps. One camp is "our" camp. Here is the sphere of narcissistic enthusiasm. Convinced of its ideality, the consciousness of their own superiority over the rest of the state systems, any countries, nations, societies, because we have realized complete well-being, and if it were not for the vile enemy, there would be a golden age. This enemy may be different. In Soviet cinema, it is the capitalist environment, a military adversary, a political adversary, new at each given stage. It can change from an adversary to a close friend, and vice versa, depending on the political situation. ... So: the narcissistic glorification of "its own" and the vilification of the "alien" hostile at every level of the film, from the basic plot structure to the physiognomy of the characters, to the landscape, to the lighting, these are the first two signs of a totalitarian film.

Third. This art is demagogic, false, and therefore anti-realistic in its original essence. The more poverty, the more dirt, the more poverty in society, the more pomp, varnish and beauty on the screen. ...The emblematics of affluence, of adornment in everything. Right down to the choice of nature, the weather. Only the enemy can have rain, bad weather. With us it's always dawn, always sunshine, we always have beauty. The totalitarian regime loves beauty. This is the aesthetics of the postcard, also taken to its logical limit.

Fourth. The plot, the modes of narrative, are consciously primitivized. The clear arrangement of characters, the conflicts are pushed to the limit. Excitement is always associated with the villainous actions of the enemy and the suffering of the noble hero" (Zorkaya, 1990: 101).

N. Zorkaya further uncovered the essence of the emergence of the cinematic myth of the "pest", recalling that the "pest" in the origins is a fairy tale, folkloric character. And in his remarkable work "Morphology of the Fairy Tale," V.Y. Propp reveals the essence of this fairy tale character, his functions, and his role in dramaturgy. But it is one thing to have a fairy tale. It is another thing when this myth of the pest becomes the basis of state policy and art, which leads to monstrous consequences" (Zorkaya, 1990: 102).

N. Zorkaya disagreed that there were only two hypostases of the enemy: the racial enemy (in Nazism) and the class enemy (in Stalinism), insisting that the circle of "pests" and "enemies" was much wider: "the factory worker, the undercut bourgeois, the monarchist, then the fist who stashed away the bread, the whiteguard who came from his Paris to rob us. Then it's the son of the

White Guard who planted the bomb. Then it's a saboteur, it's a foreign "special agent" invited to build a factory, it's a spy, of course. And then, in later times, it is a dissident, a dissident, an intellectual. This is how the folklore structure is transformed and through the *lubok*, the "mass culture" comes to the totalitarian cinema" (Zorkaya, 1990: 102).

*On the problems of film criticism and film studies*

During the Perestroika period, articles about the problems of film criticism and film studies were, in contrast to the stagnation period, quite rare guests on the pages of the *Cinema Art* journal.

Nonetheless, L. Donets (1935–2016), a film critic, wrote with regret (and with good reason) that "a clan of young critics appeared in the second half of the 1980s that developed a certain lumpen style. They are rude, that's all. 'He who was nothing will become everything'. ... But even serious critics sometimes appear in order to show themselves off, and abandon the need to look at the people. It is clear that without subjectivity, there is simply no criticism. ... It makes me want to cry. The critic sets his own problems and says that the director does not solve them" (Donets, 1990: 47, 49).

Film scholar M. Zak (1929–2011) was convinced that in the USSR in the late 1980s, "film journalism was simply developing remarkably well. And not only quantitatively, but also qualitatively. Publicism is beautiful on the screen. But when we begin to deal with it in film studies, it seems to me that this is a bad thing. Film studies is a completely different field. Publicism in film studies tends to turn into a declaration, preventing a truly scientific reconstruction of the history of film as part of film history. Of course, it is easier to declare than to do exhausting research" (Zak, 1989: 36).

In this regard, film scholar E. Levin (1935–1991) welcomed the appearance of a new theoretical journal, *Film Studies Notes*, in which "sociocultural analysis is combined with artistic analysis... Both society, and culture, and art, and the artistic form, and the inner biography of the filmmaker are seen by researchers as a process that cannot be described only in ontological, or only in political-ideological, or only in mythological, or only in axiological, or only in art history, or only in psychological categories. In many respects new methodological principles of historical-typological and structural-genetic study of the object as a complex dynamic system, the contradictions within which are not discarded or simplified, but are understood exactly as contradictions, explained within the system and as its property, so the authors' concepts reproduce in a consistent theoretical form multidimensionality and multivalence of the object, its typology, structure, genesis" (Levin, 1991: 109).

*On documentary and popular science films*

In contrast to previous decades, during the perestroika era, the *Cinema Art* journal wrote infrequently about documentary, scholarly, and popular-scientific cinema.

Practically the only theoretical article on this subject was an article by the screenwriter and film critic A. Zagdansky (1919–1997) (Zagdansky, 1990: 96-100).

At the beginning of his article A. Zagdansky stated that "the outcome of the main battle has already been predetermined – the Marxist-Leninist worldview (together with the consequent "only true doctrine," under the hard radiation of which we all grew up) ... goes into the irrecoverable past, taking with it not only millions of human lives, but also our once so sweet feeling that we live in the 'best-best' country" (Zagdansky 1990: 96).

And then the article expressed serious concern about the future of documentary and scientific cinema in the USSR: "The energy that provided the breakthrough of non-fiction cinema in these recent years is the energy of hatred. Hatred of the inhuman, Kafkaesque system in which some, suffocating with suffocation, have lived their entire creative lives while others have only just begun to take their first steps. ... This energetic release of aggression on its own will is comparable to the energetic outburst of a revolution. Until yesterday, this energy resonated with the viewer. Today... today he is already tired, and most importantly, everything he could - understood! The scene of farewell dragged on. What now? ... I don't think there will be any happy times for non-fiction cinema. We are all in a painful situation of self-determination, and probably few will find a solution. In the scientific cinema even more so. ... We are doomed to play such an unenviable role in the future if we do not solve the two problems facing us: one is television distribution, the other is programmatic thinking" (Zagdansky, 1990: 97-99).

*The Video phenomenon*

Instead of the usual earlier articles about television, the *Cinema Art* turned to the topic of the then novelty, video.

Film scholar S. Muratov (1931–2015) wrote that “videotape erases the line between broadcast and television film, and tomorrow it will erase the line between on-screen work and published periodicals. Some countries are already issuing magazines with programs-discs for owners of personal computers... It is not difficult to imagine by analogy a videocassette magazine for music lovers or, say, for those who wish to specialize in an academic course in some narrow field of knowledge. The increasing redistribution of our time in favor of audiovisual media cannot but affect the reader-literature relationship as well” (Muratov, 1987: 109).

#### *Theoretical articles on foreign cinema*

For understandable ideological reasons, the publications on foreign cinema in the perestroika-era USSR were the most inertial in their approach.

That is why the article by the film critic V. Matizen (Matizen 1989: 101-106), which reviewed the collection *Myths and Reality*, Issue 10, published in 1988 (Myths..., 1988), whose authors were film critics and film scholars V. Baskakov, G. Bohemsky, E. Kartseva, L. Mamatova, L. Melville, A. Plakhov, K. Razlogov, N. Savitsky, etc.

V. Matizen reasonably reminded that “Western cinema has always been a special zone of Soviet film studies, where its own rules were in force, no less strict than the rules of conduct of a Soviet man abroad. At this 'leading edge of the ideological struggle' there has always been a kind of martial law in which, as you know, a certain amount of disinformation is also allowed” (Matizen, 1989: 101).

V. Matizen emphasized that here the main rule of presentation was the following: “everything bad comes from the bourgeois system, everything good comes in spite of it. The implication of insolubility: their problems cannot be solved under their system. The implication of darkness and limitation: whoever does not accept the previous thesis is a representative of evil forces or a bourgeois, limited subject (and, in cinema, a myth-maker). Naturally, armed with a theory as advanced as it was scientific, Russian foreign film scholars could not help but feel a profound sense of superiority over Western filmmakers, who had no such scientific basis, but were at best "subjective beliefs" which, voluntarily or involuntarily, reflected the "point of view of the bourgeoisie". Gradually, a pattern emerged by which the article was constructed” (Matizen, 1989: 102).

In the late 1980s, the situation in *Cinema Art* began to change, “the number of materials about foreign cinema increased sharply in the journal, and they began to be evaluated on their own merits. The widespread condemnation of everything Western was gone. And this may well be called one of the most crucial progresses that the perestroika program led to” (Dmitrieva, 2020).

Thus, “the publications on Western cinematography in the pages of the *Cinema Art* during the Perestroika period admitted that the earlier "class" principles of evaluating feature films and the policy of purchasing and distributing foreign films were deeply flawed. The commercially oriented foreign cinema presented an example to be emulated: the journal recommended that Russian filmmakers adopt the technical and financial techniques of its production, and that the audience should consider its characters as moral ideals. Postmodernism, wrapped in the bright wrapper of American mass culture, was asserted as a replacement for outdated socialist realism and immediate ‘blackness’” (Shishkin, 2018: 48).

An example of new theoretical trends in relation to foreign cinema is, for example, the article by film historian O. Reisen "We are like spies. The Image of the KGB Agent in Foreign Cinema" (Reisen, 1990: 123-129).

A new approach to the cinema of the "countries of socialist democracy" is contained in film critic S. Lavrentiev's article (Lavrentyev 1988: 143-152), which argues that “Eastern European socialist cinema acquired its true integrity precisely when national cinemas were given the opportunity to shed their dogmatic constraints and finally become different” (Lavrentiev 1988: 143).

## 5. Conclusion

Our analysis of film studies concepts (in the context of the sociocultural and political situation, etc.) of the existence of the *Cinema Art* journal during the period of "perestroika" (1986-1991) showed that theoretical works on cinematic subjects during this period can be divided into the following types:

- scientific-publicistic articles written under the influence of perestroika trends of change in Soviet society, including the sphere of cinema (V. Fomin, E. Gromov, S. Dobrotvorsky, S. Lavrentiev, etc.).

- theoretical articles and discussions dedicated primarily to professional issues: analysis of the theoretical heritage of the classics of Soviet cinema, directing, the problem of "Cinema and the Spectator," etc. (Y. Bogomolov, E. Levin, I. Levshina, N. Klimontovich, L. Mamatova, M. Turovskaya, M. Yampolsky, M. Zak, etc.);

- theoretical articles on foreign cinematography (S. Lavrentiev, V. Matizen, O. Reisen, and others).

Overall, between 1986 and 1991 the *Cinema Art* journal significantly shifted away from the former ideological stereotypes of Soviet film studies, and took a radical re-examination of the history of Soviet and world cinema, as well as an objective evaluation of contemporary film production.

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**Appendix.** Key dates and events relevant to the historical, political, economic, ideological, sociocultural, and cinematic context in which the *Cinema Art* journal was published in 1986–1991.

### 1986

- February 25 – March 6, 1986: the XXVII Congress of the Soviet Communist Party.
- April 21–28: All-Union Film Festival (Alma-Ata).
- April: the accident at the Chernobyl Nuclear Power Plant.
- May 13–15, 1986: Fifth USSR Congress of Cinematographers.
- June 24–28: The Eighth Congress of Soviet Writers.
- June: M. Gorbachev announces the beginning of "perestroika".
- June: the threefold drop in world oil prices (from \$ 29 per barrel in the previous year to \$10), which sharply increased the economic crisis in the USSR.
- July 7–10: French President François Mitterrand visits the USSR.
- October 11–12: M. Gorbachev and R. Reagan meet in Reykjavik.
- November 4: opening of the Conference on Security and Cooperation in Europe in Vienna.
- November 19: The law "On Individual Labor Activity" is adopted in the USSR.
- December: return of Academician Sakharov from exile to Moscow.

**1987**

January 13: The USSR Council of Ministers passes a Resolution "On the Order of Establishing and Operating Joint Ventures with the Participation of Soviet Organizations and Firms from Capitalist and Developing Countries".

January 27–28: The "perestroika" Plenum of the Soviet Communist Party Central Committee, which resolved to develop cooperatives and alternative elections.

February 5: the Resolution of the Council of Ministers of the USSR "On the creation of cooperatives for the production of consumer goods".

March 28 – April 1: British Prime Minister M. Thatcher's visit to the USSR.

May 1: The "Law on Individual Labor Activity" came into force in the USSR.

May: All-Union Film Festival (Tbilisi).

May 23: The USSR cancels the jamming of most Western radio stations on its territory.

May 28: An 18-year-old amateur pilot M. Rust flies an illegal flight from Hamburg (via Helsinki) to Moscow (he lands on Red Square).

July 6–17: Moscow International Film Festival. Gold prize: *The Interview* (Italy, directed by F. Fellini).

October 22: J. Brodsky is awarded the Nobel Prize for literature.

November 7: The USSR solemnly celebrated the 70th anniversary of the establishment of Soviet power.

December 1–10: M. Gorbachev's visit to Washington. The signing of the treaty on the elimination of intermediate-range nuclear missiles.

M. Gorbachev is declared Man of the Year in the West.

World oil prices in general remain low, which leads to a further decline in the USSR economy and the standard of living of its population.

**1988**

March 8: The Ovechkin family makes an unsuccessful attempt to seize and hijack a passenger plane from the USSR to the West.

March 13: the newspaper *Soviet Russia* publishes a letter by N. Andreeva "I cannot compromise my principles", in which she actually spoke out against "perestroika".

May 15: the beginning of withdrawal of Soviet troops from Afghanistan.

All-Union Film Festival (Baku).

May 29 – June 2: M. Gorbachev and R. Reagan meet in Moscow.

May: B. Pasternak's novel *Doctor Zhivago* is published in the USSR for the first time.

October 24–27: a visit to the USSR by Chancellor of the Federal Republic of Germany Kohl.

November 25–26: French President François Mitterrand visits the USSR.

November 30: the USSR cancels the jamming of *Radio Free Europe* on its territory.

December 6–8: M. Gorbachev's visit to New York (UN). His statement about the reduction of Soviet armed forces and the beginning of the withdrawal of Soviet troops from Eastern Europe.

World oil prices in general remain low, leading to a further decline in the USSR economy and the standard of living of its population, the desire of its most active part to emigrate to the West, now permitted.

**1989**

January 20: J. Bush Sr. becomes president of the United States.

February 15: Completion of the withdrawal of Soviet troops from Afghanistan.

March 26: the first in the history of the USSR alternative elections of delegates to the Congress of People's Deputies of the USSR.

April 9: Soviet troops in Tbilisi use force to disperse a rally, at which people demanded independence of Georgia.

April 18: The Supreme Soviet of the Lithuanian SSR proclaims the state sovereignty of the republic.

May 23: Decree on the restoration of Soviet citizenship for director Y. Lyubimov.

May 25 – June 9: I Congress of People's Deputies of the USSR. M. Gorbachev is elected President of the Supreme Soviet of the USSR.

June 4: In Beijing dispersed a student demonstration in Tiananmen Square.

June 4: In parliamentary elections in Poland *Solidarity* won.

July 7-18: Moscow International Film Festival. Golden George: *The Soap Thieves* (Italy, directed by M. Nichetti).

July 28: The Supreme Soviet of the Latvian Soviet Socialist Republic proclaimed the state sovereignty of this republic.

July: *New World/Novyi Mir* magazine publishes A. Solzhenitsyn's book "Gulag Archipelago" for the first time in the USSR.

November 9: The beginning of destroying the Berlin Wall.

November 10: The overthrow of T. Zhivkov in Bulgaria.

November 24: Victory of the Velvet Revolution in Czechoslovakia.

November 26: Victory of the anticommunist opposition in the Hungarian elections.

December 12-24: II Congress of People's Deputies of the USSR. The congress condemned the Molotov-Ribbentrop Pact (1939), as well as Soviet troops in Afghanistan and the use of military force in Tbilisi on 9.04.1989.

December 14: death of Academician A. Sakharov.

December: the victory of anti-communist forces in Romania.

Numerous meetings of M. Gorbachev with Western leaders (including US President Bush) and his statements about further disarmament.

Mass unrest in a number of Union republics.

World oil prices generally remain low, leading to a further decline in the USSR economy and the standard of living of its population.

### 1990

January 30: The USSR agrees to the unification of Germany.

February 27-28: The founding congress of the Union of Cinematographers of Russia.

March 25: In order to stop Lithuania's secession from the USSR, the Soviets send troops to Vilnius.

May 29: B. Yeltsin is elected Chairman of the Supreme Soviet of the Russian Soviet Socialist Federative Republic.

June 12: The Declaration of State Sovereignty of the Russian Soviet Socialist Federative Republic is adopted. The priority of the Russian laws over the all-Union legislation was introduced.

July 2-13, 1990: The last XXVIII Congress of the Soviet communist Party. During the Congress B. Yeltsin demonstratively announces his withdrawal from the Soviet communist Party.

July 14-16: The USSR gives its consent for a united Germany to join NATO.

September 12: The signing of the treaty to unite Germany.

September 18: The newspaper *Komsomolskaya Pravda* published an article by A. Solzhenitsyn, "How Should We Improve Russia?"

M. Gorbachev's numerous meetings with Western leaders.

M. Gorbachev is awarded the Nobel Peace Prize.

Mass unrest in a number of republics.

Union republics one by one declared their sovereignty.

World oil prices in general remain low, which leads to a further decline in the economy of the USSR and the living standards of its population.

Resolution of the USSR Council of Ministers "On the Restructuring of Creative, Organizational and Economic Activities in the Soviet Cinematography".

### 1991

January 16-19: the war in Kuwait between the U.S. and Iraq.

May 20: The Supreme Soviet of the USSR adopted the Law "On the order of exit from the Union of Soviet Socialist Republics and entry into the Union of Soviet Socialist Republics of the USSR citizens", which allowed the free departure of the USSR citizens abroad.

June 12: B. Yeltsin is elected President of the Russian Soviet Socialist Federative Republic. A. Rutskoy is elected vice president.

July 1: Liquidation of the military bloc of the Warsaw Pact countries.

July, 8-19: Moscow International Film Festival. Golden George: *The Ferry Dog, Running by the Sea* (USSR-Germany, directed by K. Gevorkian).

August 19-22: failed coup attempt in the USSR.

August 24: M. Gorbachev resigned as General Secretary of the Soviet communist Party Central Committee and called on the Soviet communist Party Central Committee to announce the self-dissolution of the party.

Mass riots in a number of Soviet republics. A number of republics of the USSR declared their independence.

December 8: The actual dissolution of the USSR as a result of the "Belovezh Agreements" between the Republic of Belarus, the Russian Federation and Ukraine as the founder states of the USSR, the signatories of the Treaty of the USSR (1922).

December 25: voluntary resignation of M. Gorbachev as President of the USSR, the transition of power to B. Yeltsin.

December 26: the official dissolution of the USSR.

World oil prices remain low, which leads to a further decline in the USSR economy and the living standards of its population.

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## The Language of Tolerance and the Problem of Non-Ecological Elements in Mass Media

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### Abstract

Tolerance and political correctness as social regulatives also extend to the field of lingual standards in mass media. The application of the concept of tolerance to linguistic normativity (The application of the concept of tolerance to linguistic normativity seem to be undertaken for the first time by L.P. Krysin) has received wide resonance and it has been reflected in grammatical descriptions and lexicography. The article attempts to analyze the phenomenon of tolerance in relation to the lexical, grammatical and ethical-linguistic standards of the modern Russian language, as well as to investigate the correlation of the concepts of “tolerance” and “linguocology”. The analysis of media discourse with the identification of the linguoecological essence of its fragments is carried out; the possibility of interpreting the role of linguistic substandard units in mass media based on the ideas of tolerance and political correctness is discussed. Media discourse is rightly considered to be a generalized model of the national language used by the majority of people. Using the methods of sociolinguistic and linguopragmatic analysis, the authors have studied the correlation of the concepts of language tolerance, linguoecology, substandard and normativity.

**Keywords:** tolerance, political correctness, linguoecology, linguopragmatics, language standard and substandard, normativity, media discourse.

### 1. Introduction

The category of tolerance, extremely urgent for modern interdisciplinary science, is still contradictory, “tolerance has not become a social and cultural value for Russian society. First of all, it seems to us, because of the manipulative essence of this regulatory” (Romanova, 2018: 205). Our research experience, on the contrary, presents that tolerance is much more often in the focus of attention of researchers and publicists first of all as a basic value. Another thing is that a perverse, expansive understanding of tolerance in relation to, for example, areas such as deviant behaviour or didactics, causes a natural protest. Another thing is that a perverse, expansive understanding of tolerance in relation to, for example, areas such as deviant behaviour or didactics, causes a natural protest.

To talk about the “manipulative essence” of this regulative, in our opinion, is also wrong: if we proceed from the understanding of manipulation as a destructive phenomenon, as covert influence on the speech (text/discourse) recipient in the interests of the speech (text/discourse) sender, tolerance is not connected with such an impact. The extremely broad semantics (characteristic of most terms of the socio-political sphere) is not a sign of the “manipulative essence” of tolerance.

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The confirmation of the importance of tolerance ideas in Russia is the constant expansion of the field of their application.

Textbooks for universities with such a title as “Linguistic and cultural aspects of tolerance” have appeared (Mikhailova, 2015). The concept of tolerance has begun to extend to the area of lingual standards, and this area will be in the focus of our attention.

## 2. Materials and methods

The study was carried out on the media discourse material. Media discourse is rightly understood to be a generalized model of the national language used by the majority of people. Using the methods of sociolinguistic and linguopragmatic analysis, the authors have studied the correlation of the concepts of language tolerance, linguoecology, substandard and normativity.

## 3. Discussion

Features of the modern language standard such as variability and pluralism are widely reflected in general and aspect lexicography (for example the spread of the dictionary litter “*dop.*” (permissible), as well as numerous litters marking stylistic, genre, pragmatic differences of the words). It is possible now to apply the concept of tolerance to the standard. As far as we know, L.P. Krysin was the first who used this idea relating to the language standard (Krysin, 2006).

However, a year before there were articles about tolerance of Russian word formation (Popova, 2005) and tolerance of spelling in intentional advertising texts (Dunev, 2005), but it was L.P. Krysin (Krysin, 2006) who wrote about tolerance of the language standard as a systemic phenomenon affecting all the language levels.

The concept of linguistic tolerance correlates with the ideas of linguistic ecology, focused on the including such language means of expressing into the usus that contribute to the formation of a “language of tolerance” (Boulianne, 2019; Deligiaouri, 2018; Jang, Kim, 2018; Langer, Gruber, 2021), since first of all linguistic tolerance is connected with “tolerant” attitude to variable changes, to variability in language.

Nowadays linguistic ecology, or ecolinguistics, is undergoing a stage of conceptual and methodological formation (Bang, Trampe, 2014; Bastardas-Boada, 2018; Chen, 2016; Fill, 2018; Shin et al., 2022; Stibbe, 2015; Tomaselli, 2021, etc.), but its unshakable postulates are: the language “health” is connected with the diversity and richness of expression forms, the compliance systemic and ethical-linguistic standards. The linguoecological approach to research in language is focused on the analysis of the situational use of language forms, since linguistic semantics and pragmatics are formed in actual situations (Kolmogorova, 2021: 182-201).

The following the standard may seem to be a demand of linguoecology and contradict the ideas of tolerance (Golan et al., 2019; Fitzpatrick, 2018; Kang et al., 2022; Lane, 2020), according to which diverse variation and pluralism of the standard are permissible. Indeed, some examples give reasons to think so:

“The disease rate of *COVID* has been growing for more than a month, the number of detected new *kovid* (*covid*) cases per day is approaching 35 thousand” (Latukhina, 2021: 2).

In Russian this is an example of extreme variability: in one sentence at the same time there are two variants of a new term – transliterated (*COVID*) and non-transliterated (*COVID*), declinable (*kovida*) and non-declinable (*COVID*) one. And there is no question (what variant is right?) either from the author-journalist or from readers. Both variants are accepted as equally possible. We think that this is an example of a new tolerant standard, tolerant to variants, in spite of pragmatic identity between them. Of course, also we can say that this is an example of an unformed standard (due to the novelty of the nomination), however, according to the Explanatory Dictionary of the Modern Russian Language edited by G.N. Sklyarevskaya (Explanatory Dictionary..., 2001), the coexistence of such variants is characteristic of words that have been appearing in the media for decades. That is, most likely, this is a manifestation of a new normativity.

Tolerance can be studied as an “alternative to the “forceful” solution of the conflict arising at the general language level, where the linguistic norms is considered to be the only correct. The normalization of language and the studying errors as its variable changes can be understood as tolerance in the science of language” (Belyakova, 2017: 221).

Linguistic ecology defends variation determined by pragmatic differences. Linguopragmatic and linguoecological studies are closely connected, that was emphasized by many authors, for example: (Steffensen, Fill, 2014: 6-25). In ecolinguistics, a “pragmatic turn” has been carried

out, in which, in turn, a synthesis of methodological, theoretical and terminological approaches has been carried out (Kolmogorova, 2021).

A pragmatically determined deviation from the spelling standard: Title (about the President of Ukraine V. Zelensky): “*Prozeval* (Zelensky missed, slang meaning) *everything*” (Everything was missed, 2022: 4).

The word *prozeval* is written in Cyrillic, but inside of the word the letter Z is written in Latin. In the advertising discourse, this method of playing with letters has become extremely popular.

The intention to emphasize the idea of plurality leads to a deviation from the standard in grammar restricting the pluralization of names with non-specific semantics: *Tourists massively cancel bronі* (bookings, the word *bron'* is used only in singular in Russian) *in Rostov hotels* (Lisitsyna, 2022: 7); *The use of “colored money”*. *Many biznesy* (businesses, the word *biznes* is used in singular in Russian) *that sought preferential loans at various times scrolled them through the currency exchange* (Wasserman, 2022: 7).

For example, the intentional formation of the degrees of comparison from non-qualitative adjectives: “*Not so long ago, our education was in the spirit of proletarian internationalism. When all the people are ravny (equal), but the workers are ravnee (more equal – the comparison degree from the non-qualitative adjective ravnyi) as a class*” (Odoevtseva, 2022: 1).

The media discourse actualizes significant archaisms, including grammatical ones:

“I will finish with the words by Nikolai Leskov, written a century and a half ago: “Today I spoke the word to convince myself of the need for a constant transformation of myself, to have the strength in all the *bor'bakh* (struggle; the word is used in singular in Russian) as a kind of strong and malleable metal, and not flatten like low-lying clay, drying up, preserving the imprint of the last noka that stepped on it” (Batchikov, 2022: 5).

In the media discourse, for a long time good speech has not been associated with the complete elimination of substandard units. For example, the title of the linguistic article: “*The problem of speech purity in the modern world: methods for the eradication of jargonisms, dialectisms and colloquialisms*” (Senchenkova, 2019: 140-145), where the author emphasizes the word *eradication*. The media discourse analysis shows that all these types of lexis (including the invective vernacular) is not just actively used, but often provides expressiveness, subtle nuance of thought, but, of course, in intentional use:

“The aura of the coach turns out to be enough to transform the hero from a loser into a winner (Moskvina, 2022: 15); But in paintings by Maslennikov, in principle, there are many lively and beautiful faces and the delight with their diverse play. Here in the “Bankrupt” Lia Akhedzhakova (matchmaker Ustinya Naumovna) talks-*gutorit* (two hyphenated verbs, one of them is commonly used, another one is from dialect) with Nina Usatova (kupchikha – female merchant – Agrafena Kondratevna) – it is impossible to take your eyes off. <...> “You don't look well, Sir Henry, you need to walk more” – Holmes chiselles, not without secret mockery, slightly despising Sir Henry, but not leaving the framework of his mission, because he is a knight of light and he is obliged to protect *terpily* (in jargon it is a person who suffers humiliation as long as he/she allows to another people to humiliate him/herself) (Moskvina, 2021b: 15); At the first sounds (Vek voli ne vidat' – “For the age will is not to be seen”, the song title is a slang expression used in prison ) I felt like I was being pulled, as say, to *nakatit'* (to drink some alcohol, in jargon)” (Moskvina, 2021a: 15).

“I'm a rather suspicious writer. After all, all my books are an ironic confession, where there is no plot, intrigue. I have to grab irony, sadness. <...> I *prosral* something in my life (jargon meaning ‘I had, but don't appreciate it, so I lost it’), and I *nedosral* something (jargon meaning, didn't get enough, the pun is based on the use of a verb with the prefix *nedo-*, which has the meaning of incompleteness of an action, and a verb with the same root is in the first part of the sentence)” (Shirvindt, 2022: 8).

The latter case, of course, is not typical for a high-quality texts. We believe that the rough vernacular is given without punctuation and omissions, because it is a special case, a language game with the methods of verbal action formed by prefixes, this language game would not be understood with a more correct (ecological) producing the great artist utterance.

It is necessary for eradicating all the marked units to hopelessly spoil the texts. However, «as excessive tolerance can lead to anarchy and stop the progressive development of language (and linguistics), so also excessive volitional decisions can cause imbalance and/or stagnation». According

to fair opinion of N.D. Golev (Golev, 2005: 175) that it's all about an adequately interpreted, intentionally determined possibility to expand the regulatory field including the substandard.

#### 4. Results

Critical discursive practices (critical articles and reviews, political analytics) in modern media are unthinkable without substandard units (which, precisely because of the special demand, becomes indistinguishable from the conversational style – the lowest in terms of strict normativity in the hierarchy of styles, but nevertheless the literary language style). For example, fragments of the analytical article by B. Martsinkevich – a physicist-theorist and a well-known publicist:

«After March 31, all these European politicians, American politicians can *lepiti' gorbatogo* (deceive; jargon phraseological unit, literally: sculpt a hunchback) as much as they want, because they are not responsible for their *purga* (lie; phraseological unit; literally: sblizzard). Polish politicians and Polish businessmen can any *makaronnye izdeliya na ushi veshat'* (deceive; phraseological unit; literally: can hang any pasta on somebody's ears), but why should we listen to it? Gentlemen European businessmen, you have right *nesti lyubuyu chush'* (to talk any nonsense; phraseological unit) in your press releases, show journalists at press conferences *kozu-derezu i korchit' rozhi* (make faces; phraseological unit) – we don't care about all this. This is the Ukrainian formula: show *figa* (to demonstrate a contemptuous refusal with an appropriate gesture; phraseological unit; literally: show the muzzle) to Gazprom and overpay to European intermediaries. Acting on these recipes, *Evropa okazalas' v sobstvennoi rifme* (Europe found itself in its own rhyme) (Martsinkevich, 2022: 3). For example, fragments of the film review in the *Literary Newspaper*:

“The Matron (Olga Lapshina) is shown tactfully through the curtain, the queue to her is very reliable. But the appearance of Stalin (Valery Gorin) in her room violated the truthful picture, more so at the time when the Commander-in-Chief was being decided either to be evacuated to Kuibyshev or stay in the Kremlin, the blessed Matron was not in Moscow. It turned out to be a political *zapednya* (fuss; phraseological unit): allegedly Stalin was so scared that he went to the Matron to consult what to do. And the clairvoyant reassured him: “The red rooster will defeat the black one”.

When all this is narrated in the language of realistic cinema, it is perceived as a *propagandistskaya fal'shivka* (propagandist fake; colloquial unit). And arguing with the recent film about Zoya Kosmodemyanskaya: there Stalin stayed in Moscow thanks to Zoya, not Matrona.

*Screenwriters* (in this case, Elena Raikaya), *poboites' Boga!* (Fear God! – phraseological unit) And why is the scene with General Vlasik shown, who tried to arrest the boy who lived with Matrona, because he drew Stalin? *Bred* (nonsense; phraseological unit). Then the film suddenly turns from mystical into a military adventure and also completely unreliable one.

It is designed for an audience of 12+. I don't understand how this film can attract adults. Teenagers will not be interested in it, because there is neither love in the script, which is interesting for girls, nor exciting adventures that boys wait for. Young people have seen enough high-quality Western fighters and in order to attract the audience, it is necessary to surprise with quality and fiction, not with *nesurazitsa* (nonsense; phraseological unit)” (Kondrashov, 2022).

It is a well-known fact that the evaluation category is text-forming for genres such as critiques and review. And reasonable unflattering criticism, even expressed with harsh pejoratives (*bred*, *nesurazitsa* – *nonsense*, etc.) coincides the parameters of linguoecology, understood as compliance with the common communicative good. For example:

“Eduard Boyakov is a demagogue-adventurer stupidly unleashed a civil war in the theatre of Tatiana Doronina...I grew up on a beautiful grand theatre – and now I catch myself on a chronic unwillingness to go to these *goskontory krivogo podchineniya i temnykh funktsii, zaezdivshikh klassiku do polnogo izdykhaniya* (state offices of crooked subordination and dark functions broken the classics to the complete exhaustion)... So far, I'm watching theatre figures happily *skulyat* (whining): oh, what a joy, our opus has been nominated for the “Golden Mask”, that's what excites and ignites them – to get into the focus of attention of a successful theatrical *shaika* (gang)!” (Moskvina, 2021c: 19).

When T. Moskvina, analyzing the situation with domestic theatres, uses direct invectives, it does not cause rejection, but, on the contrary, it seems to be a manifestation of a civic and aesthetic position, which, naturally, corresponds to an expansive idea of the ecology of communication.

## 5. Conclusion

The text compliance with the parameters of linguoecology is more correlated not with the ideas of formal purity and correctness, but with the category of relevance. The appropriate is not the harm to the functioning of the language, but enriches the system by eliminating conceptual or pragmatic lacunae. In a high quality media discourse, any language form is dependent from the context, generated by a linguocultural situation; changing the situation produces more and more new means for responding to it.

“Nowadays the linguistic and ethical situation in media space has significantly improved – partly due to legal methods of regulating the speech activity of a journalist, partly due to the spiritual recovery of society beginning to take place” (Khoroshunova, 2020: 78). In our opinion the further improvement of the situation should be connected with an increase in common linguoecological awareness.

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## Influence of Soviet Union on Early Documentaries in China

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### Abstract

Documentary follows the idea of recording facts, and truly shoots the unrepeatable time flow, which has irreplaceable documentary value and practical significance. Because of its special political relationship with the Soviet Union, China had a very close exchange and study with it in politics, economy, and culture and so on for a long period of history. The early Chinese documentaries were greatly influenced by the Soviet Union, which included ideas, structures, aesthetics, functions and other aspects. This influence was of great significance to the future development of Chinese documentaries. But scholars' research on Chinese documentaries mostly concentrated after 1949 (the founding of the People's Republic of China), they paid little attention to documentaries during the Republic of China. In fact, the Republic of China was the initial stage of the development of Chinese documentary. The social environment and political pattern in this period were crucial to the formation and development of Chinese documentary films. This paper will comprehensively sort out the process of Chinese documentary films influenced by the Soviet Union from 1911 to 1966 from two aspects, explain its historical reasons, and analyze its strengths and weaknesses, so that reader can have a clearer, deeper and more comprehensive understanding of this.

**Keywords:** China, Soviet Union, documentary, influence, history, cinema, film.

### 1. Introduction

China's documentary has been inseparable from politics since its birth. The earliest documentary creators in China were mainly patriots, private capitalists and politicians. They expressed their consciousness and opinions by using the propaganda and education functions of documentaries either out of patriotic enthusiasm, or out of concern for the revolution, or out of contention for leadership authority. In the traditional conception of the documentary, cinema was understood as a reflection of reality and became a key tool of war propaganda. The first Chinese documentary Wuhan War was showed on December 1st, 1911. It was a documentary recording the Revolution of 1911, and some scholars called it newsreel, because it was mainly responsible for the propaganda function of news reports at that time. The Revolution of 1911 overthrew the rule of the Qing Dynasty. On January 1, 1912, the Republic of China was founded. From 1912 to the founding of the People's Republic of China in 1949, the country was almost always in a state of extremely chaotic wars, including warlords' melee, civil war between the Kuomintang and the Communist Party, and War of Resistance against Japan and so on, and in a short period of 37 years, the government of the Republic of China replaced 21 leaders. In this special historical environment, Chinese documentaries have been closely related to politics and war since its birth. For a long time, the main duty of Chinese documentaries was to record political struggles and national wars.

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Different from the early documentaries in the western countries, the main content of the early Chinese documentaries was not the electrical industry and outdoor scenery, but its ideological attribute and function was as a tool of political propaganda and a weapon of national war. The early documentary in the Republic of China was almost monopolized by the United States and other western countries, and the intervention of the Soviet Union broke this pattern. "From 1912 to 1949, the central government of the Republic of China failed to exercise effective jurisdiction over the whole country. There were various forces or groups in China, which became the main internal reason for the multi-subjects of the Republic of China's foreign relations. In this respect, the Soviet Union's relations with China were the most representative. In addition to its contacts with the central government and local governments of the Republic of China, the Soviet Union also had close ties with the Communist Party of China, which made Sino-Soviet relations in the Republic of China the most complicated of China's foreign relations at that time" (Su, Lipeng, 2018: 6). To analyze the history of the Soviet Union's influence on early Chinese documentaries, we must stand in the historical perspective and discuss it from the two largest ruling parties in the Republic of China: the Kuomintang and the Communist Party.

## 2. Materials and methods

The early Chinese documentary not only recorded the precious history of China's transition from feudal society to socialist society, but also reflected the development history of Chinese documentary itself. The development of Chinese documentary was deeply influenced by the Soviet Union, but the process was tortuous and complicated. To deeply understand the development of Chinese documentaries, we must restore the reason and process of China's learning from Soviet documentaries from a historical perspective and analyze its successful factors. In the process of creation, this paper collects, reads, analyzes and sorts out relevant books and documents, makes in-depth analysis and research on materials in China, Russia and even other countries, integrates and sums up the existing achievements of relevant scholars, and finally draws a conclusion.

## 3. Discussion

### *Kuomintang documentary*

Documentary films have long been the medium used by activist filmmakers and political advocacy groups to try to raise awareness for a particular cause (Stoddard, Chen, 2018). This practice is as old as the medium itself (Rotha, 1952). Documentary, as a discourse, as a rhetorical artifact, is constantly declaring itself to be the ancillary of a superior reality allegedly existing outside of narration and independently of its being narrated; however, in fact, it actually creates and not merely reflects a meaningful world that only exists as a purposeful configuration in the documentary and discursive realm (Carrera, 2021). In the 1920s, Chinese documentaries began to be influenced by the Soviet Union. The first person to accept and learn from the Soviet documentary model was Sun Yat-sen, the first president of the Republic of China. On October 6, 1923, Borodin, an international Communist Party member of the Soviet Union, arrived in Guangzhou. Prior to this, there was basically no substantive connection between the central governments of the two countries, but there were more contacts between the consular offices of the Soviet Union (Soviet Russia) and the local authorities of China in the northeast and Xinjiang (Su, LiPeng, 2018: 7).

On October 18, Sun Yat-sen appointed Borodin as the chief political adviser of the Kuomintang government, helped the reorganization of the Kuomintang, and agreed that the Soviet Union would develop the Communist Party within the Kuomintang and establish Whampoa Military Academy. After the May 4th Movement, Sun Yat-sen felt the power of mass movement and ideological propaganda. He thought: "Although the Qing government has been eradicated for thirteen years, the revolution has not been completely successful, with no results. Why is this? Simply put, it is because of the lack of effort in propaganda and struggle" (Xiaoyi, 1989). In the party's program accepted at the VIIIth Congress of the Russian Communist Party, in March 1919, the cinema was identified as one of the main means through which the ideological work of the party could be furthered. Special priority was to be given to the making of newsreels, a genre that was to become the party's faithful servant in the dissemination of its propaganda for many decades (Clarke, Seksenbayeva, 2017a). "The formation of Sun Yat-sen's propaganda concept was influenced by Russia to some extent. At that time, the victory of Russia's October Revolution inspired Sun Yat-sen greatly, and "taking Russia as a teacher" became his important policy concept.

In January, 1924, when the Kuomintang was held, Sun Yat-sen determined the three major policies of uniting Russia, uniting the Communist Party and helping the peasants and workers, and reorganized the Kuomintang to prepare for the Huangpu Military Academy" (Fei, 2021).

At that time the new Bolshevik authorities were highly appreciative of the value of film in providing an exact record of events and in offering an efficient vehicle for public instruction that could be used alongside periodicals and newspapers. Indeed, film seemed to have a mass character appropriate for a socialist society. As early as March 4, 1918, the Presidium of the Moscow Council of workers', soldiers' and peasants' deputies had passed a resolution placing film enterprises under official control (Clarke, Seksenbayeva, 2017b).

In 1924, the Soviet documentary *Lenin's Funeral* was shown in China, and then more and more Soviet documentaries were shown in China. Its profound content and new form inspired Chinese progressive filmmakers. Sun Yat-sen realized that documentary was more advantageous in propaganda and education than newspapers, because the literacy rate of the people was low at that time, and most people couldn't get information directly from newspapers. A documentary can be characterized as a film that enables its audience to form perceptual beliefs concerning the events depicted (Terrone, 2020). Sun Yat-sen believed that it was a way to save the country by educating the people through documentary, and then making them accept an idea or ideology. "Nationalists headed by Sun Yat-sen formed a relatively mature propaganda concept on the basis of the propaganda concept of Soviet Russia" (Hailong, 2021).

With the deepening of exchanges between the two countries, Soviet filmmakers began to come to China to shoot documentaries. In 1925, the film crew of the Soviet Union came to China to film a documentary *The Great Flight and China's Civil War*. The director is V.A. Schneiderov, and the photographer is F.B. Blum. The film records the first flight of the Soviet homebuilt aircraft expedition from Moscow to China via Mongolia. Before that, all the western countries that came to China to shoot documentaries were the United States, Britain, and France and so on. They not only controlled the documentary market in China, but also shot some backward and ignorant Chinese people with a curious eye, which hardly reflected the real situation of the Chinese people at that time. Soviet documentary workers came to China to make films, which changed the monopoly of western countries on Chinese documentaries. This documentary showed the real war situation of China to western countries for the first time. "*Pravda* of the Soviet Union once gave a high evaluation to this film, thinking that it is not a news film that is usually understood, and it has reached the grand scale of social life epic" (Weijin, 2013: 54).

At that time, the Soviet documentary was very superior in ideological content and artistic expression, while the Chinese documentary was still in its infancy. It was just a kind of news report using film as the media, and its production level was very low, and its artistry and ideological content were far behind those of other countries. At that time, Soviet film artists made great achievements in theoretical research and creative practice, and many countries were learning from Soviet documentaries. "Today most commentators agree that the documentary film in Poland stemmed from the activities of pre-war film-makers who during the war worked in the Soviet Union." (Misiak, 2018). As the Kuomintang government established its political position of alliance with the Soviet Union, Chinese documentary workers began to accept and learn the ideological mode and creative methods of Soviet documentaries.

However, the cooperative relationship between China and the Soviet Union did not last long. In 1927, China and the Soviet Union broke off diplomatic relations. This situation has hindered the Chinese documentary market just opened by the Soviet Union. In 1925, Sun Yat-sen died of illness, and Chiang Kai-shek became the new leader of the Republic of China. His revolutionary concept was completely different from that of the Communist Party. "He was extremely disgusted with the growing strength of the Communist Party in the Kuomintang" (Jing, 2014), and began to destroy the Communist Party. The main reasons are as follows: first, the failure of Chiang Kai-shek's military diplomacy during his visit to the Soviet Union in 1923 made him disappointed with the Soviet Union. Second, political social identity predicts likeminded media selection (Dvir-Gvirsman, 2018).

The ideology and class positions of the Kuomintang and the Communist Party are different. The Kuomintang tends to unite with the bourgeoisie and establish a bourgeois republic of the Three People's Principles; The Communist Party accepted the Marxist-Leninist proletarian ideology spread from the Soviet Union, and the two political parties were essentially in conflict (Jing, 2014). Third, the growing strength of advisers of the Communist Party and the Soviet Union caused great obstacles to Chiang Kai-shek's power concentration. On December 14, 1927,

the Kuomintang government issued the *Order of Severing Diplomatic Relations with Russia*, announcing that it had broken off diplomatic relations with the Soviet Union, and asked Soviet diplomats stationed in various places to leave the country within a time limit. However, in fact, most Soviet consulates in North China, except Beijing Embassy, continued to exist until the Middle East Road Incident. (The Middle East Road Incident refers to the military conflict between China and the Soviet Union over the ownership of railway rights in the Middle East. The northeast authorities, represented by Xueliang Zhang, launched an armed struggle in July 1929 because they were dissatisfied with the privileges enjoyed by the Soviet Union in the Middle East railway. This conflict lasted for more than five months until December 22nd, and ended with the victory of the Soviet Union and the signing of the Berlin Agreement). On July 18, 1929, the Soviet government announced that it would "sever state relations" with the Kuomintang government (Zhiqing, 1988).

In the spring of 1927, Soviet director Yakov Biorich came to China to film the documentary *Shanghai Chronicle 1927*. From this documentary, we can see the political position of the Soviet Union and the contradiction between Chiang Kai-shek and the Communist Party. This film recorded the life and struggle of the working people in Shanghai in the first stage after the Civil War. "This film shot the heroic posture of the workers' pickets, the demonstrations of the masses and the scenes of British, American and French imperialists increasing their troops in the concession and building fortifications around the concession after the victory of the third workers' armed uprising in Shanghai. The film also showed the crime of killing the Communist Party of China people and revolutionary masses after Chiang Kai-shek rebelled against the revolution." (Weijin, 2013: 56). The subtitles of the film had very clear political positions, such as: "Millions of former slaves have been forever merged with the Soviet State by the Chinese revolution", "General Chiang Kai-shek, the traitor of the Chinese revolution, is making a speech." and so on. The lens used in the film to express class contrast is also very artistic, for example: on the one hand, it showed foreigners gambling, eating, drinking and having fun, on the other hand, it showed Chinese child laborers and female workers working under the supervision of foremen; on the one hand, foreigners took part in sports in order to keep fit, and on the other hand, scrawny Chinese workers had to work more than fifteen hours a day in order to make a living, etc., which were in sharp contrast. *Shanghai Chronicle 1927*, which exposes the oppression and aggression of imperialism against China, is a film with strong ideological and artistic qualities.

In 1932, the Kuomintang resumed diplomatic relations with the Soviet Union. At that time, Japan launched an aggressive war against China, and Chiang Kai-shek hoped to join hands with the Soviet Union to against Japan. However, because of his distrust of the Soviet Union and his illusions about Sino-Japanese relations, Chiang Kai-shek did not really cooperate with the Soviet Union, and continued to destroy the Communist Party. In 1934, in order to avoid the influence of the film workers of the Communist Party on the Kuomintang, the Kuomintang was reluctant to use private film companies to shoot films, and established an official film organization, whose main purpose was to shoot documentaries with political propaganda intentions.

At this time, Japan had already launched a war of aggression against China, but Chiang Kai-shek always focused on the elimination of the Communist Party and adopted a policy of compromise in the face of Japanese problems. On July 7, 1937, Japan launched a full-scale war of aggression against China, and China began a nationwide war of resistance. The Kuomintang and the Soviet Union resumed friendly relations, and at the same time, they experienced a short period of cooperation with the Communist Party, but they soon split due to different political positions. During the cooperation, a group of members, mainly the Communist Party and Democrats, joined the China Film Studio, the largest film organization of the Kuomintang, to make a documentary about War of Resistance against Japan. The news film department was set up in the Chinese film studio, and Junli Zheng was in charge of it. Since the 1930s, many Chinese filmmakers have translated and introduced articles on Soviet film theory, learning the techniques and theories of famous Soviet filmmakers such as Groupe Dziga Vertov, Pudovkin, Sergei Eisenstein, Alexander Dovzhenko and so on.

Junli Zheng was also one of them. He translated the first and second chapters of Stanislavski's performance system theory *Actor's Self-cultivation* and published it in *Ta Kung Pao* with the title *An Actor's Notes*. During his work in the news film department, he filmed the sixth episode of the series of documentaries *Anti-Japanese War Special* and other documentaries, and filmed a two-hour documentary *Long Live the Nation*. Junli Zheng has extensively studied the relevant documentaries and theories of the Soviet Union and other Western countries. In his

shooting, he abandoned the rigid recording and reporting methods of general newsreels and documentaries, and on the basis of truly recording real life, he dramatized the actual things (Fei, 2021: 48). However, although a series of documentaries *Anti-Japanese War Special* filmed by Chinese film studios were sent to the Soviet Union for screening through the Sino-Soviet Cultural Association, on the whole, there was little documentary exchange between the Kuomintang and the Soviet Union. In the final analysis, this phenomenon is due to the change of the relationship between the Kuomintang and the Soviet Union. In the early 1940s, due to the Soviet Union's neutral attitude towards Japan and the cessation of its support to China, Sino-Soviet relations began to alienate. The Kuomintang began to establish an alliance with the United States, and set up a wartime news documentary organization following the example of the allies to help distribute and show the films of the allies. At the same time, it also produced and spread its own films on domestic and foreign platforms. "We can find in historical materials that many films shown at that time came from Britain, America and other countries" (Junjian, 2020: 54).

#### *Communist documentary*

Unlike the Kuomintang, the Communist Party of China has always insisted on learning from the Soviet Union, especially in documentary films. "The burden of history determines the collective memory" (Moral et al., 2020). In the article *Documenting Atrocities around the World: Why Engage with the Perpetrators*, Fernando Canet proposes that "cinema is one of the main sources of public narratives that contribute to the construction of the collective memories of a nation" (Canet, 2019). During the war, documentary as a political weapon was almost the consensus of all countries, there are numerous examples of this idea in film history, such as *The Triumph of the Will* (Leni Riefenstahl, 1934), *Why We Fight* (Frank Capra, 1942–45) or *The Battle of Midway* (John Ford, 1942) (Arnau Roselló, 2021). In 1930s, in order to win propaganda position with the Kuomintang and attract the broad masses of people to support their ideas, the Chinese Left-wing Writers' Union, a literary organization led by the Communist Party, was founded in Shanghai. In August 1930, the Chinese Left-wing Dramatists' Union was also founded in Shanghai. The purpose of Left-wing Dramatists' Union is: to have a certain consciousness and purpose, to engage in the creation and dissemination of art, and to take the initiative to undertake the important task of arousing the people and saving the country. The content of the film part in the *Recent Action Program of the Chinese Left-wing Dramatists' Union* is: "Apart from performing plays, it is necessary for the Chinese film movement to be taken into consideration by the Union at present. In addition to producing screenplays for the production companies and mobilizing the allies to participate in the activities of the production companies, we should also try to raise money to make homemade films" (Zhuqing, Dai, 2008).

The left-wing documentary advocated opposing capitalism, "not just by representing collective action but as a form of activism in and of itself" (Chanan, 2019). In 1932, Yan Xia and Boqi Zheng translated Pudovkin's *Theory of Film Directors and Theory of Film Scripts*. The film theory and works of the Soviet Union were studied and respected by left-wing filmmakers (Haizhou, 2001). In March, 1933, the Communist Party of China set up a film group, and Yan Xia was in charge. Yan Xia said: "At that time, Chinese films, in short, learned from the Soviet Union in theory and the United States in technology" (Danjing, 2007). At that time, the left-wing film workers were deeply influenced by the Soviet Union. They tried to express their inclination with movies like the Soviet Montage School, and used movies to express grievances for the general public. Filmmaking becomes an agentive process for the recognition, deconstruction and reinterpretation of victimhood, once the producers, protagonists and audiences share social location and experience (Kishore, 2021).

As the Communist Party didn't have enough funds to set up a film factory or film documentaries independently at that time, many left-wing filmmakers joined private film companies and used the company's capital to create. "With the deployment of Yan Xia and others, all the work of the left-wing film movement was gradually launched, such as providing screenplays and sending creative cadres to private film companies, developing film and film theory construction, exposing the conspiracy of American businessmen to monopolize Chinese film industry, and spreading Soviet films and their theories" (Wanli, 2005: 44).

In 1935, in order to improve relations with the Soviet Union, the Kuomintang established the Sino-Soviet Cultural Association. Although the association was established by the Kuomintang government, its internal members were mostly Communist Party members and Democrats. In the second year, the association issued the organ publication named *Sino-Soviet Culture*, which was

published continuously for 13 years in a war-torn and difficult environment at that time. "According to Wailu Hou, one of the editors-in-chief, under the leadership and guidance of the Communist Party of China and Chou En-lai, this publication not only reported a large number of revolutionary and construction achievements of the Soviet Union, published Stalin's articles and speeches, but also used a considerable amount of space to publicize Marxist-Leninist theory and published domestic political and cultural articles during the Anti-Japanese War ... among them, the film literature was quite rich, reflecting the situation of Soviet films at that time from different types and angles. Generally speaking, the film literature almost runs through the beginning and end of Sino-Soviet Culture" (Haiyan, 2011). From *Sino-Soviet Culture*, we can see the influence of Soviet films and film theories in China at that time. Boqi Zheng wrote in the article *The Influence of Soviet Films on Chinese Films*: "The good influence received by Chinese films comes entirely from Soviet films. This influence is embodied in the following aspects: first, the theory of Chinese film art comes entirely from the Soviet Union. Secondly, Chinese film artists learned a new creative attitude and a new creative method-new realism from Soviet films. Soviet films have educated Chinese audiences and raised their awareness of film art. Considering the background of the war and the overall situation of cultural exchanges between China and the Soviet Union, this analysis basically accords with the actual situation of cultural exchanges between the two countries" (Haiyan, 2011: 23).

The Communist Party of China studied the theory of Soviet documentary, not only because of the historical ties between the Communist Party of China and the Soviet Union, but more importantly, the two countries had the same idea of representing the proletariat against fascism at that time. Therefore, they supported each other in documentary communication. On January 21, 1937, the Soviet documentary *Ethiopia* was released in Shanghai. This documentary recorded the Ethiopian people's struggle against Italian invaders, and it was warmly welcomed by Chinese audiences. However, influenced by the Italian consulate, the Kuomintang decided to ban the film the next day. Later, the film was re-released after some scenes were cut, but the cinema showing this film was destroyed by Italian sailors. In this regard, Yan Xia and others led 121 literary and art workers jointly issue a declaration and protest this situation. In 1938, the Communist Party of China founded Yan'an Film Group. When filming the first documentary *Yan'an and the Eighth Route Army*, because the environment of the Communist Party at that time was too difficult to develop films, the staff finally tried to bring the films to the Soviet Union for post-production with its help. Almost all documentaries shown by the screening team of Yan'an Film Group came from the Soviet Union. Yinxian Wu wrote about the scene in the book *News Films: The Years we experienced*, when the Yan'an projection team was playing newsreel, "Soon after we returned to Yan'an from behind enemy lines, the projection team of the film group was also set up, and two cameras and a generator were sent by the Soviet Union, and the films were also sent by the Soviet Union, including *Lenin in October*, *Lenin in 1918*, *Chapaev* and so on. Because these films were shown too many times, there were no contiguous holes, so the screening of one night was interrupted many times. Moreover, the audience had to walk more than ten miles to see the movie, but they still enjoyed it" (Siji, 2002: 22).

In 1945, War of Resistance against Japan ended, and the Kuomintang and the Communist Party began the second civil war. On October 1, 1949, the People's Republic of China was founded; the Communist Party won and the Kuomintang gradually withdrew from the historical stage. In the following seventeen years, Chinese documentaries entered the period of "visualized political theory". During this period, China almost completely learned from the Soviet Union in documentary. Because the Soviet Union won the anti-fascist war, and the Soviet Union's socialist experience of more than 30 years is worth learning for China, it was inevitable for China to emulate the Soviet Union at that time. The documentary of the Soviet Union had a good reputation and status in the world, and its ideological and artistic quality was very high. In addition, the directors of the Soviet Union came to China to made documentaries in the early days and won the appreciation of China, so at that time, China had a strong dependence on learning from the Soviet Union in documentary creation. On the day of the founding of the People's Republic of China, the documentary about founding ceremony was completed under the guidance of the Soviet film crew. "After the Second World War, China and the Soviet Union had many contacts. China has followed the Soviet model in many aspects, and the Soviet Union has also provided China with a lot of support and assistance. In the second half of 1949 ... Beijing was holding the National Political Consultative Conference and preparing for founding ceremony. At this time, the Soviet Union sent

two high-level film crews to cooperate with our Beijing Film Studio to shoot two large-scale documentaries, *Liberation of China* and *the Victory of the Chinese People*" (Siji, 2002: 27).

These two documentaries were still post-produced in Moscow. At the beginning of the founding of the People's Republic of China, two of China's four major state-owned film studios almost exclusively produced documentaries. In July, 1953, the government set up a special central news documentary film studio and hired Soviet experts to train documentary film workers. During this period, China's documentary industry flourished, the number of documentaries increased rapidly, and the themes and styles showed diversified development, but in general, its characteristics were as follows: brothers of newspapers. Chinese leaders took Lenin's attitude towards documentaries as the guiding ideology for documentary creation, and believed that documentaries should report real-life events and phenomena to the people as quickly as newspapers, just like the Soviet newsreel *Kino-Pravda* in the 1920s. At the Second International Congress of the Communist Party in 1920, Lenin officially introduced the new eastern orientation of the Soviet state, the so-called "Soviet Eastern Policy" (Fouskas, Gökay, 2020).

Lenin went so far as to suggest that, with "the aid of the proletariat of the advanced countries", it might be possible for Asia to skip the capitalist stage and "go over to the Soviet system, and, through certain stages of development, to communism" (Lenin, 1967). As early as 1922, Lenin said when talking about movies that "reflect the reality of the Soviet Union": "To produce newsreels that widely report news, this newsreel should have an appropriate image, that is to say, it should be a visual political commentary ...Newsreels are not only news reports, but also a record-based objective reflection of events, but a strong political visual political commentary. Journalists should learn political theory from the excellent examples of our party and Soviet newspapers and become Bolshevik journalists with cameras" (Wanli, 2005: 143). Because the word "documentary" didn't appear at that time, the newsreel Lenin said refers to a short documentary.

In the early days of the founding of the People's Republic of China, China simply and blindly copied Lenin's thoughts, comprehensively imitated the documentary mode of the Soviet Union, and made documentary creation in accordance with the spirit of Soviet newspapers, shooting more than 2,000 documentaries. It was a period in which more documentaries were made in Chinese film history.

#### 4. Results

The influence on the early Chinese documentaries of the Soviet Union was very profound, which was determined by the relationship between the two countries. In the history of Sino-Soviet contacts, the focus of contacts between the Soviet Union and China has shifted many times. This paper draws a result from two aspects and three stages.

Two aspects: In the 1920s, China established diplomatic relations with the Soviet Union. Since then, the Soviet Union has established cooperative relations with the Kuomintang and developed the Communist Party within the Kuomintang. Throughout the history of Sino-Soviet exchanges, although the Soviet Union had different degrees of diplomatic relations with the Kuomintang government, the Communist government and local governments in different periods, documentary it focused on two aspects: the Kuomintang and the Communist Party. In the early period of the Republic of China, the documentary films of the Soviet Union had made high achievements in the world, and a number of outstanding filmmakers and film theorists appeared, which were much ahead of the documentary films of China in both technology and theory. As the government realized the superiority of documentary as political tool, documentary inevitably became the focus of attention, and both the Kuomintang government and the Communist government hoped to master documentary films as an important tool for publicity and education. The Soviet Union's influence on Chinese documentaries was not only in terms of technology and theory, but also in terms of ideology. The Soviet Union took the Marxist-Leninist line, representing the proletariat, while the Kuomintang took the capitalist line, representing the bourgeoisie. Their different political positions led to the diplomatic failure of both sides (of course, this is not the only reason). It can be seen from the above that the Kuomintang tended to learn from western documentaries. On the contrary, the Communist Party of China was completely consistent with the Soviet Union in ideology. Before the 1940s, the Communist Party of China was unable to make a film because of its harsh environment and lack of funds. Since then, China has almost completely imitated the Soviet documentary model, taking documentaries as "visualized party newspapers" (Wanli, 2005: 145).

*Three stages:*

1924–1927: This period was the initial stage of the development of Chinese documentary films. Prior to this, almost all countries that came to China to film documentaries were western countries, and the Soviet Union's documentary filming in China broke the monopoly of western countries on the Chinese documentary market. First of all, Sun Yat-sen agreed with the Soviet documentary model. He believed that documentary was an important medium for people to accept an ideology. In this respect, the Soviet Union had made a good demonstration and it was worth learning. During this period, Lai Man-wai, a photographer of a private film company, became Sun Yat-sen's exclusive photographer, filming a large number of documentaries about him. "He was the first person to put forward the slogan of saving the country through movies, believing that movies can not only entertain people, but also change customs, assist education and improve society." At the same time, Soviet directors also came to China to film documentaries. It can be seen that China was very willing to learn from the Soviet Union during this period (Fei, 2021: 34).

1932-1949: This was a period of rapid development of Chinese documentary films, and the situation in this period was rather chaotic. The main reason was the complicated diplomatic relations between the Soviet Union, the Kuomintang and the Communist Party. From 1927 to 1932, as Chiang Kai-shek broke off diplomatic relations with the Soviet Union, "at that time, Chinese filmmakers had long been interested in Soviet films, but due to the prohibition of the Kuomintang government, they actually had little contact" (Haizhou, 2001). "With the resumption of diplomatic relations between China and the Soviet Union in 1932 and the easing of relations between the two countries, the Kuomintang government also moderately relaxed the restrictions on access to Soviet films" (Qianwen, 2021). However, due to the opposition between the Kuomintang and the Communist Party, the Kuomintang government prefers western documentaries. During this period, the Communist Party of China gradually grew and developed, and a film troupe was set up to shoot documentaries. The Communist Party of China had a very close relationship with the Soviet Union. It can be seen from historical materials and documents that most of the documentaries shown and the film theories studied by the Communist Party at that time came from the Soviet Union, and even when they encountered difficulties in making documentaries, they were sent to the Soviet Union for help.

1949-1966: This was the period when China learned from the Soviet Union in an all-round way. At this time, Chinese documentary organizations were completely concentrated in the hands of the new people's regime, and the documentary industry flourished. In this period, the core of documentary was to publicize the line and principles of the Communist Party and the government, and strive for the realization of the communist ideal. This idea of creation was the inevitable result of learning from the Soviet Union.

## 5. Conclusion

Documentary is the carrier of history and the witness of the times. Looking back on the history of Chinese early documentaries and analyzing the factors that influence the development of documentaries, we can learn from the successful principles. In the history of documentary development in China, the influence of the Soviet Union is undoubtedly enormous and successful on the whole. In addition to the excellent techniques, artistry and ideology of Soviet documentaries, more importantly, Soviet films generally emphasized realism and anti-war propaganda, which was consistent with the environment China was in at that time. Both of China and Soviet Union had the same political ideology and represented the proletariat. In addition, the close relationship between the Soviet Union and the Communist Party of China was also a very important factor, so Soviet documentaries were very popular in China. Numerous filmmakers learned from Soviet filmmakers and documentaries. After the founding of the People's Republic of China, due to the political and diplomatic relations between the two countries and China's worship of the Soviet Union, China has one-sided learning from Soviet documentaries, which also has certain limitations. A correct understanding of the history of China's documentary development is of positive significance to the future documentary creation and innovation.

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## Media Educational Technologies in Teaching Schoolchildren and Students in the Age of Digital Transformation

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### Abstract

Currently, media education is being actively introduced into Russian schools and universities. The process of media education is presented as an integral system in the context of representation of meaningful constructs. The results of the study allow us to state that in the era of digital transformation, media educational technologies are able to act as an effective tool in the professional activities of a teacher of a general education or higher educational institution. This fact is due to a combination of conditions, among which we have identified the following: intensive development of digital technologies; increasing media exposure to the younger generation; expansion of the area of implementation of media education technologies. As our practical experience has shown, the use of the above technologies of media education in the process of analyzing media texts in a school, student audience will allow not only to comprehensively study media works, but to form one's own point of view about it, develop analytical skills and critical autonomy of the individual, which will help increase the level of media literacy. The authors provide a set of effective media education technologies that are integrated in the education of schoolchildren/students; the results of this integration are presented.

**Keywords:** media education, media education technologies, educational space, digitalization, schoolchildren, students.

### 1. Introduction

Currently, the following reasons for the relevance of media education can be identified: “1. A high level of media consumption and the saturation of modern societies with the media. 2. The ideological importance of the media, and their influence, as industries, on the consciousness of the audience. 3. The rapid growth of the amount of media information, the strengthening of mechanisms for managing it and its distribution. 4. Intensity of media penetration into the main democratic processes. 5. Increasing the importance of visual communication and information in all areas. 6. The need for training schoolchildren / students with a focus on meeting future requirements. 7. Increasing national and international processes of information privatization” (Masterman, 1985: 2).

The era of digital transformation has led to “the emergence of a new paradigm of media education, which has ceased to occupy an oppositional position in relation to the perception system of the school/student audience. It does not begin with the notion that the media is necessarily and inevitably harmful, or that young people are simply passive victims of the influence of the media. On the contrary, media education increasingly puts the personality of the student at the center and

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begins with a reliance on the existing media knowledge and experience, rather than the teaching requirements of teachers. Media education does not seek to insulate young people from the influence of the media and thus lead them to “best practices”, but empowers learners to make informed decisions about their own “protection”. Media education is seen not as a form of protection, but as a form of preparation” (Buckingham, 2003: 13).

Thus, the appeal to the problem of integrating media educational technologies into the modern educational space of schoolchildren/students is determined by the increasing multichannel perception of information, growing information pressure, social and psychological problems of the existence of a person in the media environment and the need to develop the level of media competence of the younger generation.

## 2. Materials and methods

The material of our research is: scientific works that consider the problem of integrating media education technologies into the education system of schools and universities (Fedorov et al., 2022; Fedorov, 2007; 2012; 2014; 2015; 2019; 2022; Fedorov, Levitskaya, 2015; 2016; 2017; 2018; 2019; 2020; Gálik, 2020; Gálik, Oprala, 2021; Gáliková Tolnaiová, 2021; Grishina, 2016; Kačínová, 2019; Novikov, Fedorov, 2022; Perminova, 2013; Sharikov, 1991; Silverblatt, 2001; Usov, 1989; Vrabc, Bôtošová, 2020 and others); the results of studies concerning the determination of the value-semantic load of the phenomenon of "media education" (Buckingham, 2003; Hobbs, 2011; Masterman, Mariet, 1994; Potter, 2011 and others); audiovisual media texts in terms of their use in the process of media education construct.

The methodological basis for studying the problem of using media education technologies in a modern school and university in the era of digital transformation was: synthesis, interpretation, isolation and systematization, theoretical analysis, descriptive-analytical method based on the hermeneutic analysis of audiovisual media texts.

The purpose of the study: to consider the possibilities of media education technologies in teaching schoolchildren and students in the era of digital transformation.

## 3. Discussion

The study of the specifics of media education, the problems of introducing media educational technologies into the practice of school / university educational space today is one of the most pressing topics in the focus of the field of view of representatives of the Russian scientific community.

Media education as a branch of modern pedagogy in the era of digital transformation is at the stage of development, which involves the realization of the need to assess the accumulated theoretical and practical experience.

Research in the field of the influence of mass communications on a person, the study of technologies for the critical perception of media texts, the effects of media education practices on the development of media literacy of an individual provide rich material for a pedagogical, psychological, cultural analysis of the interaction between the world of media and a person.

To date, there are developments of Russian and foreign media educators that have proven their effectiveness in the focus of determining the constructs of media education, the features of historical development, the specifics of integrating technologies into the educational space.

Media education processes were one of the first to be seriously studied in their works by I. Weisfeld (Weisfeld, 1988), A. Sharikov (Sharikov, 1990; 1991), later, relying on their works, A. Fedorov presented his version (Fedorov, 2012). An important direction in the presented research was the connection of media education with cultural studies, cinema, and pedagogy. Y. Usov (Usov, 1989) and others (Fateeva, 2007; Khilko, 2008; Vartanova, 2010). Among Western scientists, the works of L. Masterman (Masterman, 1994), B. Bachmair (Bachmair, 2010); D. Buckingham (Buckingham, 2003), A. Silverblatt (Silverblatt, 2001) and W.J. Potter (Potter, 2011) are undoubtedly of fundamental importance.

Note that A. Sharikov (in 1989-1991) made an attempt to adapt the Western experience of media education to Russian conditions. According to A. Sharikov, the audience should study media texts regardless of their artistic qualities, relying on their social, political, informational and other properties. To some extent, the views of A. Sharikov echoed the concept of L. Masterman (Masterman, 1985), who in his works paid the main influence to the development of critical thinking of the individual with the help of media education.

We fully agree with I. Vlasenko, who states that “the development of media education technologies is no longer a simple wish, but is implemented in the form of specific requirements that are mandatory for implementation in educational methods. Note that these requirements do not depend on the professional specifics of a particular specialty, but affect the entire system of higher education as a whole” (Vlasenko, 2011, p. 43).

Thus, the analytical study of scientific works only affects various aspects of the problem under study, without considering the problem of integrating media educational technologies as an integral system implemented in the educational space. To date, there is not enough research on media education as an integral system in the scientific discourse: its structural description through the scheme of connections and relationships, functional diversity, the presence of common and specific goals.

In our opinion, the dissemination of the ideas of media education, the replication of positive experience related to the integration of media educational technologies into the educational environment of schools and universities will allow adapting the pedagogical process to the era of digital transformation.

#### 4. Results

The results of the study allow us to state that in the era of digital transformation, media educational technologies are able to act as an effective tool in the professional activities of a teacher of a general education or higher educational institution. This fact is due to a combination of conditions, among which we have identified the following:

- intensive development of digital technologies,
- increasing media exposure to the younger generation,
- expansion of the area of implementation of media education technologies.

From the point of view of V. Blinov, “the main advantages of media technologies are the wide use of modern pedagogical tools, the opportunity to learn along a personal development path, the possibility of creating an exclusive course by a teacher suitable for the target audience, as well as a competent motivation system” (Blinov, 2017: 70). As part of the study, we presented the experience of using media education technologies of varying complexity in working with school and student audiences.

The integration of media educational technologies makes it possible to find possible solutions to many problems, including the super-relevant one – violence in the children's and youth environment. The study in the scientific community of Russian cinematographic works, thematically related to the problem of school violence, is fully justified, since a wave of aggression and violence, armed attacks on students and teachers, and mass shootings on school grounds have overwhelmed Russian educational institutions. At the same time, films on the theme of school and university have always aroused interest among the school and student audience, which is determined by age characteristics.

The analysis of audiovisual media texts of school and university issues includes the use of various kinds of media educational technologies. Taking into account all the above-mentioned aspects of the symbolic “conversion” of media education in the process of school/university space, we systematized and presented some effective media education technologies based on the analysis of domestic and foreign experience, taking into account the author's contribution to the development of lesson cycles implemented in practice by the authors of this article (Table 1). We note that in most of the soviet media education technologies are universal; they can be easily transformed in accordance with:

- with age characteristics;
- the goals and objectives of a particular lesson and the entire cycle integrating media education;
- features of the educational institution;
- the semantic load of the lesson, etc.

It is important to note that the hermeneutic analysis involves the representation of the media text through the disclosure of the dynamics, specifics, structure, methods and techniques of narration, gender, worldview, socio-cultural, ideological content.

**Table 1.** Media educational technologies in teaching schoolchildren and students

media education technologies	schoolchildren	students
presentation on the analysis of the media text on the topic "Facts of misrepresentation of information (intentionally or through negligence) in the mass media"		+
written work on one of the topics (optional)	+	+
test work on the topic "Criteria for assessing media and information literacy"		+
development of a media education project		+
role-playing game based on media texts	+	+
viewing and analysis of fragments of media texts	+	+
character characteristics in given conditions	+	+
media educational technologies based on game forms of work	+	+

As materials for use in the implementation of media education technologies, it is effective and relevant to refer to audiovisual media texts that are characteristic of the current stage of digital transformation: cinematographic works, television programs, news content, print/Internet media, Internet texts.

The analysis and interpretation of the media text, which are the basis of media educational technologies, suggest that a schoolchild or student needs to study a number of aspects:

- Investigation of the scene;
- Definition of historical, socio-cultural, political, ideological construct.

At the same time, the analysis of the historical content of the media text suggests an algorithm of actions:

- determination of the specifics of the historical period of the creation of media texts;
- establishing the level of influence of historical events on the ideological concept of the media text;
- specific examples in media texts reflecting the historical context.

The definition of the socio-cultural, ideological, ideological, religious content of a work of cinema assumes that a schoolchild or student will reveal:

- ideological, ideological aspect of the authors of the analyzed media text;
- interprets the inner world of the characters, their ideological matrix.

At the next stage, a study of the structure and methods of narration is carried out, while the audience is tasked with identifying:

- the time range of the functioning of the media text;
- genre palette of media text;
- stereotypical methods of depicting reality;
- appearance, character, vocabulary, behavior of characters in the considered media texts;
- problem and how to solve it.

In our opinion, the use of the above technologies of media education in the process of analyzing media texts in a school/student audience will allow not only to comprehensively study media works, but to form one's own point of view about it, develop analytical skills and critical autonomy of the individual, which will help increase the level of media literacy.

So, we have indicated that in the era of digital transformation it is effective to apply an integrated approach to the use of media education technologies. At the same time, it is obvious that the study of media texts in the educational process of various types and genres has its own specifics. Therefore, it is highly advisable to present several methods of work in the focus of media education practices in correlation with the analysis of audiovisual media texts on school and university issues in the audience of schoolchildren or students.

In recent years, media education technology has been most actively used in media education practice: viewing and analyzing media texts, in particular, the method of working with documentaries and feature films is used. Its implementation involves the definition of the genre, artistic specificity of the media text; discussion of advantages and disadvantages; media review. The analysis of works of audiovisual media culture is closely related to the specifics of modern media texts.

In the process of analyzing media stereotypes of a media text, it is important to pay attention to the study of:

- plot;
- the environment in which the main actions of the media text take place;
- stereotypical character traits of characters;
- values that they position;
- language, including facial expressions, gestures, clothing, etc.

Completing the task leads the audience to the conclusion that the basic structure of the media text, conditioned by the framework of the genre, is based on the same foundation. The main conflict of the plot is due to a significant event in the life of the character, which pushes him to the need to look for a solution in order to return to his usual life again.

In this context, we can propose the task of compiling a comparative description of the socio-cultural, political, ideological, gender segment in terms of comparing documentary, feature films of the modern stage (1992-2021). This task can be performed in the form of filling in the corresponding table (Table 2).

**Table 2.** Sociocultural, political, ideological, gender, worldview segments of modern Russian media texts on the topic of violence at school and university

<i>Historical content</i>	<i>Socio-cultural content</i>	<i>Worldview content</i>	<i>Gender Content</i>
Modern Russian films on the subject of violence in school and university (1992-2021)	The connection between the understanding of the content of the media texts under consideration and specific real historical events is found.	The worldview of the authors is documenting violence, cruel scenes unfolding at school / university territory. The position of the characters - schoolchildren / teachers with purposeful / unintentional inhumane manifestations.	The gender identity of the characters is pronounced.

In addition, the media education technology of reviewing a media text is very organically integrated into work with a school/student audience.

To identify the genre specificity of media texts, it is possible to offer a media educational technology – media text review, which is aimed at identifying typical features of a particular genre /type of media text. Among such features, it is necessary to focus on the key characteristics of the genre /type, manifested in the construction of the composition, the means of expression used, etc.

At the same time, media education technology – the characterization of a character in given conditions is relevant.

We offer students or schoolchildren to complete a task – to describe / demonstrate the characteristics (actions, motives, relationships) of the same character found in media texts of different genres. During the discussion, the participants of the lesson indicate the proposed topics of communication, the peculiarities of relations between characters who find themselves in situations of different genres.

During the discussion, the participants in the lesson indicate the proposed topics of communication and the nature of the relationship between the characters who find themselves in situations of different genres.

Thus, the use of the proposed media education technologies based on an integrated approach; co-dependence of goals and objectives; levels of assimilation of educational material (in accordance with age characteristics) allows the audience not only to understand the ideological and meaningful meaning of a media work, but also to deepen, expand the knowledge base about the historical, sociocultural features of media texts of different genres, and contribute to the development of media literacy of the audience.

## 5. Conclusion

Thus, today – in the era of digital transformation – we can talk about the relevance and expediency of using a wide range of media education technologies in the modern educational

process of schoolchildren/students. Media educational technologies expand knowledge in the field of media (about specific characteristics and basic concepts; historical facts; theoretical basis, etc.); contribute to the development of analytical skills, communication skills, autonomy of the individual from media exposure and the effects of infodemic. Media education technologies make it possible to provide the audience with a new "role" – researchers, creators, which stimulates their creative activity, which can be realized in various directions: self-determination of the individual, career guidance, future professional activity. It is important to emphasize that, regardless of the direction of media education work and the technologies used in the implementation of the lesson, this type of pedagogical activity implies a systematic approach, goal setting and problem solving in their complex (training, educational and developmental).

It is important that the idea of a specific media education session meets the interests and abilities of students of a certain age, their life experience, contributes to the acquisition of new knowledge, the formation of critical thinking, and the realization of creative potential.

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## Ideological Format of the Children's First Reader/Alphabet Book

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### Abstract

This article about ideological format of the children's first reader/alphabet book (on the material of the Russian-language textbooks). The article elaborates upon the role of ideologemes in the first textbooks that teach literacy to children. The stable verbal compounds as well as visual means in educational texts can act as representatives of ideological attitudes. The empirical research embraces the selection of ABC books (primers, alphabet books) and first readers published in Russian in pre-revolutionary, Soviet and post-Soviet Russia in the period from 1903 to the present. The authors conclude that the basic universal values actualized by ideologemes do not undergo significant changes over time, while the socio-political artificially formed (phantom) ones transform or disappear.

**Keywords:** ideology, ideologeme, alphabet book, ABC book, primer, first reader, education, upbringing, elementary school.

### 1. Introduction

The modern concept of the educational process assumes a tandem of education and moral upbringing. Starting from preschool and continuing in the first grade, the foundations of patriotism, morality and kindness are being incorporated in children's education. The first school book as the first teacher plays a big role in a child's life. Learning to read and write, children are above all spiritually, morally, and socially educated. The change of the social paradigm presupposes the change of the educational one, which entails the formatting of all spheres of public life, including the change of the ideological format within the educational system. Social attitudes are always reflected on the pages of textbooks. In this regard, the consideration of the primer (or alphabet book) as the first textbook for teaching literacy to younger schoolchildren presents the research interest.

The ideology of the power institutions, represented by the Ministry of Education, plays a decisive role in this, as this government agency by issuing orders, directives, recommendations, directly affects the field of education. The ideological aspect in the teaching discourse can be interpreted in line with the formation of the ideology of the state establishment. The system of views in the field of public policy has a significant impact on education in general and the school environment in particular. Stable verbal compounds as well as visual means in educational publications can act as representatives of ideological attitudes.

The relevance of the research is determined by the fact that the concept of "ideology" expands its horizons beyond political discourse, acquiring an axiological mode. Value meanings

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characterized by national specificity, dynamism, and pragmatism find expression in manipulative verbal and nonverbal units – ideologemes.

## 2. Materials and methods

The research material comprises the selection of ABC books (primers, alphabet books) and first readers published in Russian in pre-revolutionary, Soviet and post-Soviet Russia in the period from 1903 to the present.

Experts emphasize the diversity of semantic load, ideology and the multifunctional nature of the primer (Barannikova, Bezrogoва, 2010: 4-6). The primer is considered as "the first in the life of a child recommended to him by the state and pedagogy science, the first dictionary of commonly used concepts of modern culture, society, value orientations of everyday life, ways of interacting with the world" (Barannikova, Bezrogoва, 2010: 4). On the pages of the primer, adults tell the child about the realities of the surrounding world in accordance with their understanding of how this world should be perceived and interacted with by the child. In this regard, of particular importance is the operational and ideological load of simple, but at the same time extremely important short texts and pictures in alphabet books/first readers (Byundyugova et al., 2021), which display the simplest and most significant ideas for the future citizen and person. The polyfunctionality of the primer is manifested in the fact that "it is designed not only to teach reading and writing, but also cultural and political literacy" (Barannikova, Bezrogoва, 2010: 5).

In accordance with the purpose and objectives of the study, the method of direct observation, descriptive, and contextual-interpretative analysis were used as the main research methods.

## 3. Discussion

Being a rather controversial category in most humanities, in particular in linguistics, the concept of "ideology" is used in diverse senses. A large number of studies of this phenomenon testifies to its multidimensional and multifaceted nature. The term "ideology" was coined at the end of the XVIII century by the French researcher A. Destutt de Tracy, meaning "the science of ideas, preferences of certain social groups in concrete historical conditions" (Tracy de, 2013: 311). Initially, this doctrine was not supported in scientific circles, only a century later, German scientists K. Marx and F. Engels revisited the phenomenon. From that time on, by and large, ideology acquired a political connotation, correlating with the concept of "truth". In K. Duncker's theory, ideology is seen as a system of ways of representation that covertly or openly claim to be the absolute truth. The author notes that ideology is most often spoken about in the political aspect, but there are many types of it, including social, epistemological (scientific), ethical, etc. (Duncker, 2006). T. Van Dijk explains ideology as the basis of the social representations of a group, its functions in terms of social relations between groups, and its reproduction as enacted by discourse (Dijk, 1998: 8). R. Barthes defines it as a "modern metalanguage myth", a "connotative system" (Barthes, Strauss, et al. 2000: 18). Over time, ideology has acquired other contexts of functioning. In different periods of society's development, the ideological approach to social phenomena changes. The values and norms underlying these ideologies "claimed total significance, regulated social relationships and everyday interactions of individuals" (Muhaev, 2000: 283).

Having considered some of the main approaches to the interpretation of ideology, we can conclude that its definition may be interpreted differently. In a broad sense, it denotes a set of political ideas, referring us to the political context. In a narrow sense, it can be considered as a system of views and values, as a worldview of a representative of society, which finds its embodiment in a discourse of the appropriate type. For current research objectives we are going to consider the ideological format (ideology) as determined by a set of ideas, beliefs and attitudes focused on the formation of socio-political and universal values through school textbooks, in particular, ABC books. In other words, it is a set of ideas about what is "good" and what is "bad" at a certain stage of the development of society, purposefully formed by the state establishment.

In the linguistic tradition, the connection between language and ideology is realized at the lexical level through ideologically colored vocabulary. The term ideologeme is used as a verbal representative of the ideological aspect in this study. Many researchers gave him a scientific justification (Gusejnov, 2003; Klushina 2014; Kupina, 2006; Malysheva, 2009), which provoked a variety of approaches to the interpretation of the definition.

The term itself is associated with the name of the Russian literary critic M.M. Bahtin, who uses it to designate the key ideologically colored words of the novel character with an ideological

motive (Bahtin, 1975). Gradually, the term penetrates into the linguistic paradigm, initially in N.A. Kupina's research on totalitarian language. The researcher considers the ideologeme as a verbal unit, a word "directly related to the ideological denotation" (Kupina 2005: 91). A cognitively oriented approach to the study of the ideologeme is argued by E.G. Malysheva, and N.I. Klushina, who define it as a "concept" (Malysheva, 2009), as "a complex cognitive-stylistic phenomenon through which the mass, collective and individual consciousness of a particular society is formed" (Klushina 2014: 57). The purposeful use of ideologies is considered as an effective means of manipulating mass consciousness. G. Huseynov sees the semiotic nature in the ideologeme. In his theory, an ideologeme can be viewed as a sign or a set of signs "that direct communication participants to "correct" thinking and impeccable behavior and warn them against what is illegal" (Gusejnov 2003: 5). Researchers agree about the national specificity of the ideologeme, dynamism, axiology, frequency and variety of ways of its representation by signs of various semiotic systems, including language. To some extent, we share their opinion, defining the ideology as an explication, as a way of representing socio-political and universal values in a certain period of time. Cultural, historical, sociological, linguistic studies prove that even phenomena that are neither directly nor indirectly related to the spheres of politics, state, government, ideology, at one time or another happen to be ideologized (Shkajderova, 2007: 19). The use of verbal markers of the ideologeme – keywords, clichés, trite metaphors, etc. – is one of the ways of its language implementation.

#### 4. Results

The analysis made it possible to outline the circle of ideologemes and trace their transformation in a diachronic aspect. It should be emphasized that Russia has been quite an ideologized country throughout its history. From "holy Russia" – the country of Orthodoxy, the true faith, through the period of "socialism", to "democracy", trying to create an open society with a list of freedoms. Under the conditions of changes in the political structure and socio-economic relations, ideological markers have been changing. In our opinion, it is possible to distinguish some universal ideologemes, humane (ethical) and socio-political ones. The humane are fundamental ideologemes, while the socio-political are artificially created (phantom), which are embedded in the humane ones and transformed in the course of social development according to the realities of the historical period. The fundamental ideologies remain unchanged. We will demonstrate this thesis by the example of three universal ideologemes: *Motherland*, *labor*, *faith*. Table 1.

Patriotic education of children and youth has been a relevant issue at all times. The basic categories of patriotic education (love for Motherland, civic duty, responsibility, etc.) form the core and moral basis of an individual. "Patriotism" is developed in the position of an educational institution, which is implemented in the ideological orientation of the state – the need to educate the future generation "for the good of the Motherland", with a state-patriotic worldview, the ability to solve professional tasks based on this priority. This is a complex process that includes a variety of interrelated elements of organizational, substantive and conceptual plan.

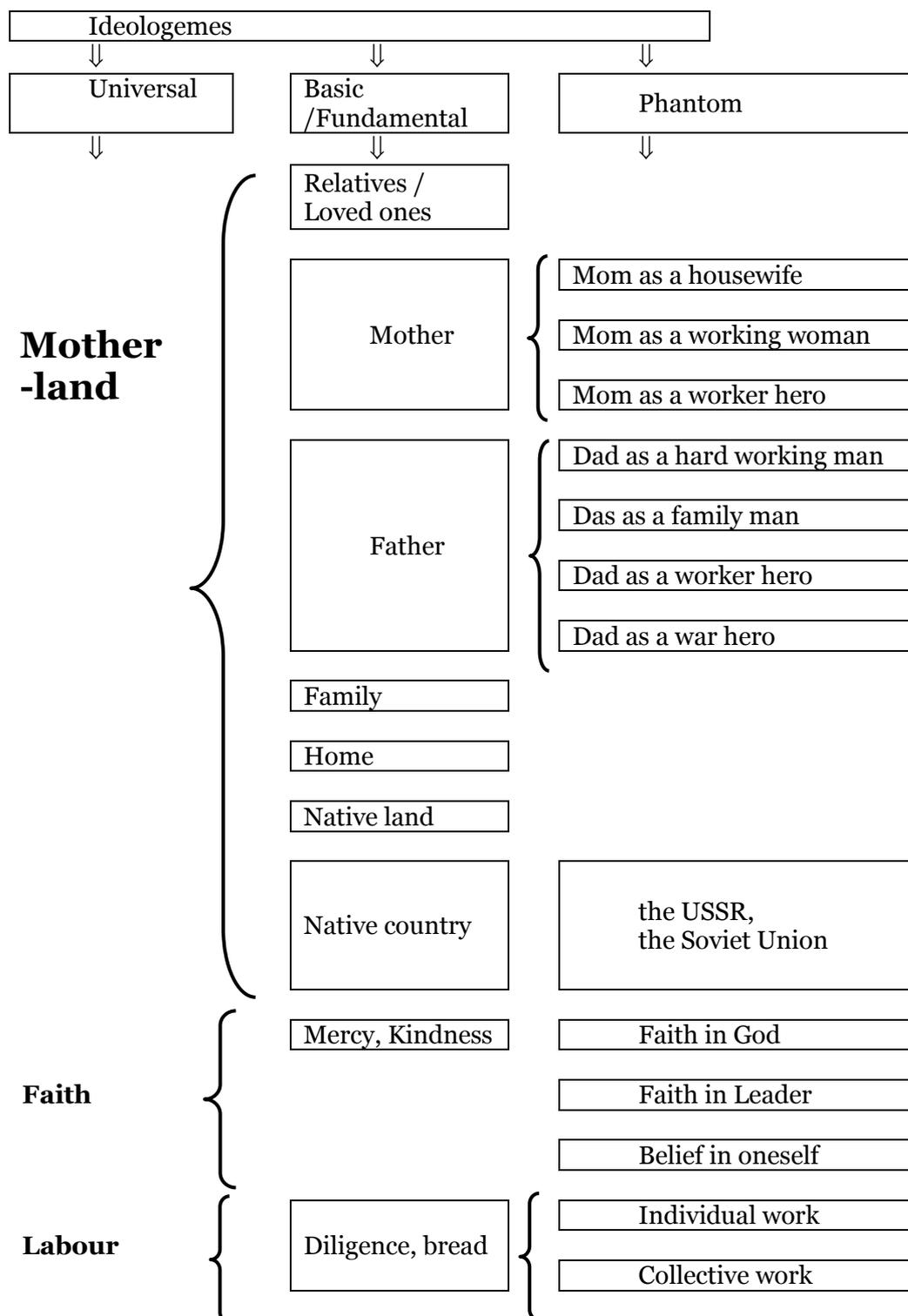
The universal ideologeme *Motherland* includes the basic ones: family, relatives, native home, native land, native/home country. Reflecting on *Motherland*, the first line of M. Matusovsky's famous song comes to mind: "Where does the Motherland begin?" The answer is obvious: in the family, from parents and relatives.

In the absolute majority of the analyzed textbooks, *mom/mama* is mentioned first among other family members: "Oh, Mama. Wah, Mama" (Lukashevich, 1915: 3). Russian Alphabet Book of 1903 provides the children with an idea of the correct relations in the family with the poem "Tanyusha": "Tanyusha grew up in her little house, Dad loves her, Mom fondles her" (Russkaya azbuka, 1903: 28). The forms of nouns with diminutive-hypocoristic suffixes like "-shka", "-chek", etc.: grandmother – "babushka", grandson – "vnuchek", etc. testify to the tenderness of family relations. In the ABC book of 1915 there is a lexeme "mother" (not "mom"): "Mother is our friend" (Lukashevich, 1915: 21); "Mother went to work" (Lukashevich, 1915: 58). The image of caring parents is present in all publications: "Breadwinner father. Nursing mother" (Tihomirov, 1914: 20); "Sing, my dear dad. Sing to us about the bunny" (Vahterov, 1922: 31); "We are Daddy's babies" (Zhukova, 2014: 37).

In subsequent editions of the primers, the content component of the ideologemes *father* and *mother* is significantly expanded. *Mother* is represented primarily as a housewife, she takes care of the children: "Mom washed Lusha with soap" (Vahterov, 1922: 13); goes shopping: "Mom, buy an

onion" (Golovin, 1937: 17), "Mom bought boots" (Golovin, 1937: 25), feeds the children: " Mom, cook the soup", "Mom gave them soup and porridge" (Golovin, 1937: 23). *Father* and *mother* are hard workers: "Dad is busy" (Vahterov, 1922: 23); "My mother works at a factory. At the factory, my mother knits stockings" (Golovin, 1937: 34); "My mom has the award. She was awarded for her hard work" (Goreckij, 1977: 75).

**Table 1.** Selected ideologemes in children's ABC books from 1903 to 2020



The "father-breadwinner" is supplemented by the ideologeme "father-mentor", in the context of communication with sons: "That's how you, my children: if you live in harmony, no one will defeat you; and if you quarrel, everyone will offend you" (Vahterov, 1922: 85); A catalyst for the

ideological background of the statement is *Father's* educational mission: "Dad explained to me that in our country the Soviet government opened the doors of schools to all children of workers and peasants, and this had not happened before" (Golovin, 1937: 59). In post-war reading textbooks, the ideologue *"father is a war hero"* appears: "There was a severe battle. My dad is a hero. He was wounded in the war" (Voskresenskaya, 1952: 53) and *"father is a professional"*: "My dad is not a simple craftsman – my dad is a brilliant builder" (Voskresenskaya, 1959: 88); "Seryozha's dad makes airplanes" (Arhangel'skaya, 1973: 71). Of course, in addition to parents, other relatives are represented on the pages of the ABC books and first readers, for example, caring grandmothers, wise grandfathers, etc., but to a lesser extent.

In most of the analyzed primers, the basic ideologue *"family"* is verbalized. In the Soviet period, as a rule, an exemplary family is a large family in which the father works, the mother is a housewife, the older brother serves in the army or works with his father, the sister is certainly a teacher, and the younger children go to school and kindergarten. The idea of the Soviet family is often given to children in the form of short texts, for example: "We have a big family. Dad and brother Ilya work at the factory. Mom runs the household. Sister Tatiana is a teacher. I go to school. Younger brothers go to kindergarten" (Golovin, 1944: 46).

Since the family is often depicted in the cozy domestic setting, it is logical to include the basic ideologue *Home* in the universal ideologue *Motherland*. Ideas about *Home* change over time from a village hut to an apartment in a multi-storey building, a country summer house with a garden and a vegetable garden. The fact of the family being at home and the atmosphere of home warmth and comfort remains unchanged: "The native hut is more beautiful than the huge house" (Tihomirov, 1914: 17); "The native hut is shabby but lovely" (Tihomirov, 1914: 21), "Both the man, and the beast, and the bird are warm and free in their native corner. Native home is like mom" (Tihomirov, 1914: 47). Short texts convey the atmosphere of home idyll: "It's evening. Dad, mom, grandpa, grandma and the kids are at home. Dad is reading the newspaper. Grandma is mending socks. Vera is doing her homework. Grandpa is sitting by the stove. He's warm. Dima is playing near his grandfather. Mom is washing the cups. We've been drinking tea" (Voskresenskaya, 1952: 55).

In the collective consciousness of the nation, *Home* is located in the native land, where a person was born and grew up, where he certainly wants to return to. The poem "Childhood" goes: "Here is my village, here is my native home ..." (Golovin, 1944: 58); "How beautiful is my dear native land!" (Vahterov, 1922: 38); the story "To the native shores": "Our ship... goes to its native shores... Here lit up in the distance ... a lighthouse. It shows the way home to the ship. The fleet is going to its native land. The flag is on every ship." (Arhangel'skaya, 1973: 81), the "Song": "What do we call the Motherland? The land where you and me are growing up" (Stepanov, 2017:79).

The universal ideologue *Motherland* includes the basic one *Native country*. In the historical perspective, one name is replaced by another, it reflects the state ideology, for example: "R.S.F.S.R. Proletarians of all countries unite!" (Vahterov, 1922: 1), "My and your Motherland is the USSR. Our native country is beautiful!" (Goreckij, 1977: 50), the idea of universal equality: "The USSR is a Country of Soviets, in our country, everyone is equal. Great and beautiful is the Country of the Soviets! Glory to the land of the Soviets!" (Goreckij, 1982: 54).

The idea of the Motherland as a country of high achievements is being formed. Thus the story "Our Homeland" teaches: "We have factories. In the factories there are machines. We have collective farms. There are machines on collective farms. In collective farms there is arable land, mowing, gardens. Steamboats are passing through the canals. Our people are for peace. Our Motherland is good!" (Redozubov, 1961: 47). After 20 years, the ideological format remains the same, only the level of achievements is growing: "The native country is beautiful! Fields, forests, seas and rivers! New factories are being built. Tractors plow the fields. Trains and cars are rushing by. Ships are sailing, high, high in the sky fly the swift-winged "Ils", "TUs", "Yaks", "ANs". The USSR is a country of peace and labor" (Goreckij, 1982: 77).

Children are explained that their Motherland is the best: "... The children have a good Motherland, and there is no better one!" (Redozubov, 1961: 92), that it needs protection: "We defended our Motherland in battles at the front..." (Redozubov, 1961: 93); "The military college teaches future commanders. They are defenders of the Motherland" (Aksenova, 2017: 62).

It is noteworthy that in some modern ABC books, for example in N.S. Zhukova's 2014 primer, the ideologue *Motherland* as well as the lexeme "native" are absent.

Let's consider the universal ideologue *Labor*, which includes the basic ideologues – "diligence", "bread" – and socio-political – individual work, collective work, professional work, etc.

(Egorova, 2021). In the ABC books of the early twentieth century, when working, a person is praying to God, for example, in the "Plowman's Song":

"I eat with a quiet prayer. I'll plow, I'll sow. Provide me, God! bread is my wealth!" (Russkaya azbuka, 1903 : 3).

The above assumption is confirmed by more examples: "God helps the one who gets up early" (Russkaya azbuka, 1903: 39). "Believe, pray and work" (Lukashevich, 1915: 21). Gradually, the emphasis shifts from God's patronage to the tool of labor: "The plow feeds the plowman" (Lukashevich, 1915: 29), and then to the worker himself: "The plow does not plow, the plowman does. It's not a hammer, it's a man" (Vahterov, 1922: 40) "It's not a needle that sews, hands sew" (Vahterov, 1922: 62). In the early 1930s, the period of collectivization led to the transition from work for the benefit of the individual to work for the benefit of the collective and the state, which was reflected on the pages of the Soviet period's ABC books and first reading books. The collective is based on the values of interpersonal relations, mutual support and mutual understanding, readiness to cooperate for the realization of common goals and objectives. The main values of the collectivistic culture include traditions, obedience, and a sense of duty, which contribute to the preservation of the unity of the group. Group norms are a more important regulator of behavior than social attitudes. Individual peasant farms were united into collective farms. In N.M.Golovin's 1937 primer, the text "Our collective farm" appears, in which "fishermen catch fish ..., give them to collective farmers and take them to the market" (Golovin, 1937: 35), in the 1944 edition, collective farmers catch fish independently (Golovin, 1944: 37). A prosperous life on the collective farm is also narrated in the postwar period textbooks: "There is a nursery on the collective farm... Children are happy in the nursery" (Kostin, 1947: 79); "There is a farm on the collective farm. There are a lot of chickens, ducks and geese on the farm" (Kostin, 1947: 92); "We have a cinema and radio on the collective farm. From the collective farm there is a road to the city, they write about us in the newspapers" (Voskresenskaya, 1952: 76). Soviet workers have all the conditions for good work not only in collective farms, but also in factories and plants: "Father and brother Foma work in a factory. It's clean and bright. There are lanterns around the factory" (Voskresenskaya, 1952: 70); "Six minutes – and the plant produces a new car... Earlier, this would have been a miracle. and now they work like this in our factories and plants" (Voskresenskaya, 1952: 90).

The principles of collective work are being explained to children while they are learning to read: "The collective farmers cheerfully harvested a rich harvest from the fields. They handed over part of the harvest to the state. The other part was put aside for sowing and in reserve. The collective farmers divided the rest of the bread among themselves according to their workdays" (Voskresenskaya, 1952: 89).

Imbuing the desire for highly productive work also occupies an important place in the primer. Thus, in the edition of A.I. Voskresenskaya, Stakhanov's movement, which began in 1935 and was aimed at increasing the production efficiency, is mentioned: "Father works in a factory. He is a Stakhanovite," and in general, "There are many Stakhanovites at the factory," and not only at the factory, but also on the collective farm there is a place for selfless, hard work, for example, "Here is the smithery. A collective farm blacksmith works there. Our blacksmith works very well. He is a Stakhanovite" (Voskresenskaya, 1952: 68-71). Half a century later, work is still in high esteem, the father works in the forge: "He is a blacksmith... My father works well". This time, he does not have to be a Stakhanovite, "He is doing a good job" (Voronkova, 1996: 118).

The basic ideologue *Diligence* is directly related to prosperity, well-being: "Bread is my wealth!" (Russkaya azbuka, 1903: 3); "Work till sweat, and you'll eat with appetite" (Lukashevich, 1915: 59); "What you sow, you reap" (Vahterov, 1919: 13); "Labor feeds, but laziness spoils" (Golovin, 1937: 39) and even happiness:

- "Tell me, Father, how can one achieve happiness?"

- "There's no better way than to work hard physically and mentally" (Lukashevich, 1915: 68).

Bread is a symbol of prosperity:

"We sing a song to bread,

We honor it.

Glory forever and ever, glory!" (Nikiforov, 2013)

Bread continues to be glorified in the first children's textbooks of the late 70s -early 80s:

Glory to peace on earth!

Glory to the bread on the table!

Glory to those who grew bread,

Spared no effort! (Goreckij, 1977 : 77; 1982: 103).

In N.S. Zhukova's primer, little attention is paid to the ideologeme *Diligence*. It is actualized only in the chores around the farmhouse: "Zakhar is mowing. And Sima is feedig the goat", (Zhukova, 2014: 41); or housework: "Mom has a hot iron. Dad has a heavy cart. Grandma bakes warm rolls" (Zhukova, 2014: 83). In the contemporary primers by other authors, this ideologeme is widely represented, including proverbs and sayings: "If you want to eat rolls, don't lie on the stove." (Andrianova, 2011: 92) (English equivalent - "No sweat, no sweat"), "As is the workman, so is his work"(Andrianova, 2011: 60), "Work feeds the man, but laziness ruins him"(Andrianova, 2011: 64).

Verbal and nonverbal markers of the ideologeme *Labor* on the pages of the primers of the studied period allow us to trace the course of technological development of society due to the change of tools, types of labor activity, and the jobs: from a sickle, a harrow, a spinning wheel to a combine harvester; from a mower, a reaper, a plowman and a coachman to a builder, a steelworker, an airplane pilot, an astronaut.

A special place in a selection of ideologemes examined in the course of the study is occupied by *Faith* and includes universal ideologemes: mercy, kindness and phantom ones: faith in God's protection, faith in the leader, faith in state leadership. In the early 20th century, religion was a significant part of human daily activities. In the ABC books of the 1910s, and early 1920s, there are enough markers of the ideologeme *Faith in God*: "Pray and believe. Pray and work" (Lukashevich, 1915: 21), "To live is to serve God"(Lukashevich, 1915: 35), "The temple is built on the mountain. Go to the temple and pray. Christ is our Savior, our Lord"(Lukashevich, 1915: 29), "Mom prayed to God and went to bed..." (Vahterov, 1919: 24); "The voice of the people is the voice of God" (Vahterov, 1922: 63). In the Tihomirov's' alphabet book of 1914, a whole section is devoted to stories from the Bible, giving children an idea of the basic provisions of the Orthodox faith, and prayers (Tihomirov, Tihomirova,1914: 67-94), and in the Alphabet book published a year later, there is the Blessing of Jesus Christ for children (Lukashevich, 1915: 57).

*Faith* is directly related to one of the most important Christian virtues – mercy. In all the analyzed primers there is a basic ideologeme of "mercy". Meanwhile it is not only about God's mercy as a model of spiritual behavior of a person: "God feeds a bird in the field and sprinkles a flower with dew, God will not leave a homeless orphan either" (Vahterov, 1919: 27), but also the concrete and practical side of every person's behavior, for example, kind, tolerant attitude towards the poor and those in need. In the books of the pre- and post-revolutionary period, children are offered a poem by A. Pleshcheyev's "The Poor", which contains such advice: "There are many poor and orphans in the world... If you happen to meet such people, you, children, should treat them like brothers" (Russkaya azbuka, 1903: 36), as well as K. Peterson's "Orphan", Ya. Polonsky's "Good Beggar" (Cit. by: Vahterov, 1919: 27-28) and others. In the modern primer, the ideologeme *Mercy* is actualized, for example, by a set of rules recommended for memorization: "All living things, like us, feel pain. Don't hit a dog or a cat! Whoever is weaker than you, have pity on him. Think about how you can help the weak" (Zhukova, 2014: 83).

Since mercy is a manifestation of goodness, the ideologeme *Goodness* is also expressed on the pages of the primer: "It is bad for someone who does not do good to anyone" (Tihomirov, 1914: 18); "Good people do good" (Stepanov, 2017: 44).

In the atheistic Soviet state, the ideologeme of "faith in God" is replaced by "faith in the leader and in state power." According to the ABC books, you can trace the change of leadership in the USSR. In short texts about party leaders, information is provided about the importance of the person for the people, for the country. At the same time, portraits are placed on the pages of the primer, since children should "know by sight" those who need to be honored, respected and to whom to be grateful: "... and we sing thanks to Stalin in our songs" (Golovin, 1944: 49).

The portrait of V.I. Lenin as "The great leader of the October Revolution", "The Leader of workers and peasants" (Gorobec, 1924: 112), "a friend of the working people, a friend of children" (Fridlyand, Shalyt, 1924: 34) was the first to appear in the primaries of 1924. Later, next to the portrait of V.I. Lenin, a portrait of I.V. Stalin "Lenin's best student, the leader of the CPSU (b)" appears (Shcherbakova, 1931: 79). In N.M. Golovin's 1937 primer, V.I. Lenin looks with approval at I.V. Stalin, the latter's gaze is turned to the student reader. Herewith, V.I. Lenin is a "good comrade", he is affectionately called Volodya Ulyanov, they emphasize his excellent education: "Volodya Ulyanov studied at the gymnasium... He knows everything," and his friendly qualities: "Volodya explained.. he came to the gymnasium before the classes start to help his comrades." His party is "The Bolshevik Party! The Lenin–Stalin Party" made "our country happy, our life

joyful." And "Comrade Stalin is the leader and teacher of the peoples of the USSR and the working people of the whole world... Our enemies hate him and the working people of the whole world love him dearly" (Golovin, 1937: 46-47). By the end of the Second World War, among other things, the "great commander of the valiant Red Army" was added to the information about Stalin (Golovin, 1944: 49), and after that the title "Generalissimo of the Soviet Union" (Voskresenskaya, 1952: 93).

In addition to I.V. Stalin, in the ABC books there is a portrait of another "faithful disciple of Lenin, friend and assistant of Stalin" - V.M. Molotov, whom "children know and love" because he "takes care of them" (Voskresenskaya, 1952: 94). V.M. Molotov visits children on vacation and makes them happy: "In the summer, Mitya rested in Artek," because he is a "pioneer" and an "excellent student."... Vyacheslav Mikhailovich Molotov came to Artek. He talked and joked with the children for a long time, he patted Mitya on the head. How happy our Mitya is!" (Golovin, 1944: 68).

After the debunking of Stalin's personality cult at the XX Congress of the CPSU in 1956, information about I.V. Stalin and his associates disappeared from the pages of the primers, only the portrait of V.I. Lenin remained. However now Lenin is depicted in a circle of children-pupils of the orphanage, to whom he personally brought gifts for the new year (Voskresenskaya, 1963: 93). In the same edition, the story about Lenin "The Christmas Tree in Sokolniki" is preceded by a portrait of N.S. Khrushchev, "the great fighter for peace" (Voskresenskaya, 1963: 91). N.S. Khrushchev was replaced by L.I. Brezhnev, about whom a dry status certificate was given in the primer as "General Secretary of the Central Committee of the Communist Party of the Soviet Union, Chairman of the Presidium of the Supreme Soviet of the USSR" (Goreckij, 1982: 126).

In modern ABC books, the ideologue "belief in the leader" is replaced by "belief in myself", in my own strength: "Mom, I'll go to bed by myself!" (Aksenova, 2017: 54), "I wear clothes myself. I dry them myself" (Aksenova, 2017: 77), "Anton sewed himself" (Aksenova, 2017: 101); "The children came home from fishing... Lena, cook the fish soup. And you, Gena, fry the fish" (Zhukova, 2014: 65); "We are not just children anymore. Nothing ever comes out by itself... The poem itself will not be written. We have to do all this ourselves – with our heads and our hands!" (Andrianova, 2011: 4). Self-belief is formed through developing the independence.

It is noteworthy that in a contemporary N.S. Zhukova's primer, recommended by the Ministry of General and Vocational Education of the Russian Federation as a textbook, only one universal ideologue *Family* is presented. In our opinion, the range of universal basic ideologemes could be significantly expanded, since the formation of moral values in primary school is as relevant as at other levels of education. In the analyzed textbooks for teaching reading skills of the post-Soviet period, there is no ideologue *Russia*. In our opinion, this is an obvious omission of the authors, since patriotic education in primary school does not begin, but continues. The topic of patriotic education is currently receiving a lot of attention. The Ministry of Education of the Russian Federation is implementing the Federal project "Patriotic Education", according to the plans of which clear quantitative indicators are provided, such as the percentage of citizens involved in the system of patriotic education, the expected number of patriotic-oriented events and their participants. All these activities are certainly important. But it would be possible to start small, for example, to give a first grader an opportunity in his first textbook – a primer, an ABC book - to correctly add syllables and read and spell the name of his country, his Motherland.

The thoughts expressed in the article do not exhaust all the possibilities available today for covering this problem, they are presented here as an invitation to discussion.

## 5. Conclusion

The ideological format is a set of ideas focused on the arrangement of both universal and socio-political values. The ideologue, which is actualized by the signs of various semiotic systems on the pages of teaching manuals and textbooks, acts as an instrument for ensuring the ideological format.

In the format of pedagogical activity, the purposeful use of ideologies is an effective means of manipulating mass consciousness. The ideologue, as a mental unit, is characterized by national specifics, dynamic semantics, amplified axiology, frequency and variety of ways of representation by signs of various semiotic systems, including the language.

The research findings allow us to conclude that the basic universal values actualized by ideologemes do not undergo significant changes over time, while the socio-political artificially formed (phantom) ones, according to political attitudes, transform or disappear.

Based on the results of the analysis, we consider it necessary to pay attention to the absence or poor representation of basic universal ideologemes in modern ABC books, which could be effectively used as a tool for educating elementary school pupils.

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## Media Resources in the Raising of Prosocial Behavior of Schoolchildren

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### Abstract

One of the relevant and insufficiently developed topics in modern education is the use of a media-educational approach in the education of prosocial behavior of schoolchildren. The purpose of the article is to study the prosocial content of the popular VKontakte media resource, as well as to identify the attitude of teenagers to posts asking for help in social networks. Research methods: analysis of scientific literature, quantitative and qualitative analysis, focus group method. The sample included students of grades 8-9 (n = 34 people). As a result of the study, it turned out that the most popular areas of prosocial activity in VKontakte among subscribers are calls for help to animals and solving environmental problems. Schoolchildren are interested in charity content, especially presented in photo, video, and short personal history formats, but they do not read posts that cause negative emotions and, in general, do not trust calls for help. Most teenagers call helping another person an important thing, sharing the humanistic principles of helping. Due to the popularity among schoolchildren, social networks are an effective tool for broadcasting altruism, empathy, values of helping other people and society, which allows them to be used in media education of prosocial activity of adolescents.

**Keywords:** social networks, teenagers, media education, prosocial behavior, altruism, empathy.

### 1. Introduction

Modern schoolchildren communicate, express themselves, study and socialize not only in the real, but also in the virtual world of the Internet. In the Decade of Childhood, digital media became the most popular pastime for children and teenagers. Teenagers spend up to 8 hours a day on gadgets, in addition to the time spent using media for educational purposes, while recognizing that they like media activity (watching online videos, video games, using social networks, delayed TV viewing) (Rideout, Robb, 2019).

The pandemic of the new coronavirus infection COVID-19 has intensified this effect from 2020. For years, the word "online" has become the dominant educational practice in Russian schools. Online learning and online education has become a reality of modern school life.

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Traditional models of school educational work are steadily giving way to media educational and network approaches.

Today's digital environment is not just a huge flow of information where you can get news and entertainment, but also, most importantly, a platform for communication the practitioner. According to E.L. Vartanova, "one-dimensional" media – those that do not provide the opportunity to ensure communication in addition to information, will not bring the audience back (Vartanova, 2021). A significant part of the life of teenagers is activity in social networks. According to WCIOM (WCIOM, 2019), 89 % of teenagers log into social networks every day, spending 4-5 hours a day watching content, chatting with friends and playing online games (Bányai et al, 2017).

However, new educational standards emphasize the need for personal development, the formation of socially significant knowledge, and the acquisition of experience in socially significant cases. One of the tasks is to create conditions for the formation of a humanistic worldview, a stable system of moral, civic and patriotic values of modern youth.

Our research is aimed at studying the influence of media on the prosocial behavior of schoolchildren, their perception of prosocial media content, emotional and cognitive reactions, motivation to help, readiness to transfer online prosociality into real life. Given the data on media consumption, we assumed that teenagers positively perceive prosocial content posted on social networks.

## 2. Materials and methods

**Research design.** To identify the most popular prosocial problems on the Internet, a content analysis of the topics of the posts of prosocial groups with the participation of schoolchildren was carried out.

To study teenagers' perception of prosocial content in social networks qualitative research using a phenomenological approach was chosen in the networks. This approach is an inductive and descriptive method that facilitates the understanding of human experience (Merriam, 2009). To ensure transparency and study rigor, summary criteria for qualitative research reporting (COREQ) were applied (Tong et al, 2007).

The object of the analysis was the social network VKontakte. The study was conducted in two stages. At the first stage, the most successful social projects were studied VKontakte with the participation of schoolchildren. Their popularity was studied by a quantitative method based on a thematic query in the search engine. At the second stage, a focus group study was conducted. Students answered questions related to the perception of prosocial content, based on the results of which the influence of media on the value-motivational, emotional and cognitive spheres of schoolchildren was assessed. Texts, images, audio and video fragments of the news feed were offered as incentive material VKontakte, available on request "#charity".

The methodology of the study was based on a questionnaire developed by us (Appendix), revealing the attitude of schoolchildren to prosocial behavior and consisting of two parts. In the first part, the students expressed their attitude to charity on social networks, the second part was dedicated to their reactions to the current query "# charity" in the social network VKontakte.

**Ethical Considerations.** The methodical council of the school gave ethical approval. The consent was obtained from the parents or legal representatives of the students. All participants were informed about the purpose of the study and that all conversations would be recorded. The participants were volunteers and could opt out of the study at any time.

**Participants.** A total of 34 people were included in the study. The inclusion criteria were: (a) a student of the Bunkov school of the Ivanovo region; (b) age 14-15 years; (c) participants could adequately express emotional states; (d) willingness to participate voluntarily; (e) having a personal account on a social network Vkontakte. The required sample size was determined, and four focus groups were conducted from 7 to 10 people each who met the inclusion criteria.

**Data collection.** Semi-structured interviews were conducted between January and February 2022. The interview questions presented in the Appendix were formulated by the authors in accordance with the objectives of the study. The moderators had academic degrees of doctors of psychological sciences, were trained and had experience in qualitative research. A teacher of Russian language and literature working with schoolchildren took part in the study.

The interview lasted 45 minutes (school lesson). Two co-authors conducted interviews, one recorded and analyzed the answers in detail participants, including nonverbal behavior and expressions during each interview. Each participant received a small gift – a black Xiaomi gel pen

as a reward for participation. The information saturation of the data was achieved and verified after 4 interviews.

Data analysis. The audio recordings were transcribed verbatim and analyzed within 24 hours after the interview. Topics and subtopics were independently extracted from the data by experienced researchers using a seven-step phenomenological method (Colaizzi, 1978). All participants at the end were had read and agreed with the content of the interview recordings. Quantitative analysis (calculation of percentages) was also used to process the results of the study.

### 3. Discussion

An approximate program of education for general educational organizations developed in 2019 by the Institute of Education Development Strategy of RAE sets the task of "prosocial self-realization of schoolchildren" in the framework of extracurricular activities through "participation in volunteer actions, activities for the benefit of specific people and the social environment as a whole." It is noted that education should be carried out through "the organization of socially useful activities that give children the opportunity to get an important experience for their personal development of activities aimed at helping other people, their school, society as a whole; to develop in themselves such qualities as caring, respect, the ability to empathize, the ability to communicate, listen and hear others".

The listed tasks actualize the importance of prosocial behavior among schoolchildren, which is focused on bringing benefits to others and society as a whole (Eisenberg et al., 2006), and also gives personal advantages. Compared to other peers, prosocial adolescents have higher academic performance at school, better interpersonal relationships, they are less aggressive, earn higher salaries when they become adults (Eron et al., 1987; Vergunst et al., 2019). Prosocial behavior can lead to a sense of happiness and well-being (Aknin et al., 2013; Martela at Ryan, 2016), assessed as safe for society (Kislyakov, Shmeleva, 2018; 2021).

Thus, understanding how the experience of using digital media contributes to the development of the prosociality of adolescents can give advantages to both the individual and society. The stated problems are extremely relevant, since teachers and psychologists face a number of tasks related to the formation of prosocial behavior at different age stages in an increasingly popular digital environment for schoolchildren.

Adolescence is a sensitive period for the development of prosocial skills and personality traits (Patton et al., 2016; Soto, Tackett, 2015). At this time, not only physical, but also cognitive changes occur affecting social functioning. Specific features of adolescents' neurodevelopment, such as increased emotional reactivity, susceptibility to peer influence, impulsivity and the desire for novelty, make them sensitive to environmental influences, including digital media (Lee et al., 2014). During this period, prosocial behavior moves from the family context to the context of peers (van Rijsewijk et al., 2016). In adolescence, prosocial content may have a longer lasting effect than in adulthood (Bushman, Huesmann, 2006), growing self-reliance may allow adolescents to participate in a wide range of prosocial activities.

Numerous studies have been devoted to the study of prosocial behavior abroad and in Russia (Batson, 1987; Carlo, Randall, 2002; Kislyakov, Shmeleva, 2018, 2020, 2021; Kukhtova, 2021; Padilla-Walker, 2018), but the study of the influence of the rapidly developing media environment on the formation of adolescent prosociality still requires the attention of researchers.

Studies that do not always appear in the scientific discourse of psychology differ in consistency and integrity. In our opinion, there are several reasons for that:

1. Complexity and multidimensionality of the object of study. Modern researchers understand prosocial behavior as a construct that includes various types, goals, forms of social actions, motivation, degree of cost, results (Carlo, Randall, 2002; Coyne et al., 2018; Padilla-Walker, 2018), which makes it difficult to create global diagnostic tools and creates difficulties in interpreting the results.

2. The study of prosocial trends in the media environment is problematized by the incredibly rapid pace of the evolution of digital technologies and gadgets. Often researchers do not have enough time to respond to these changes. Thus, Western studies did not respond to the appearance of Facebook in 2004, to the appearance of smartphones, especially iPhone in 2007, which globally changed the current digital context. Errevgers and co-authors, studying the use of digital media by teenagers in 2017, were forced to adapt the EU Kids online questionnaire, because respondents no longer understood some points ("visiting chats", "using file sharing sites").

Messengers and social networks have replaced visiting chats, most respondents did not know what file-sharing chats were (Erreygers et al., 2018a).

3. The imbalance in research attention towards "bad content" and negative media effects compared to positive content and positive effects. There is a paradoxical fact: prosocial behavior on the Internet is much more widespread than antisocial, while much less has been studied (Erreygers et al., 2018b; Greer, 2018). Only recent studies have focused on the potential positive aspects of media use, recognizing that Mass media plays a key role in the social life of adolescents (Hjetland et al., 2021).

By prosocial media resources social media (television, websites and mobile applications, volunteer pages in social networks, prosocially oriented computer games, etc.) are meant, that promote the values of voluntary helping behavior that is carried out in an electronic context (the context of social networks), with the intention of bringing benefits to specific others or promoting harmonious relationships with others" (Erreygers et al., 2018a). Examples of online prosocial behavior are: comforting a friend with the help of digital technologies, exchanging resources and information online with a classmate, and helping peers on social networking sites.

Belgian researchers exclude online donations to charities, online volunteering and assistance to online organizations from the online prosocial behavior of adolescents, since prosocial behavior focuses on specific other people and on the relational nature of behavior among teenagers (Erreygers et al., 2018). Foreign studies have shown that prosocial media can develop empathy, reduce aggression, cause prosocial emotions underlying prosocial behavior. D.A. Gentile and colleagues found that prosocial video games are associated with more frequent help and collaboration (Gentile et al., 2009). A study by R. de Leeuw and her colleagues showed that prosocial news, in which teenagers demonstrated helpful behavior, encouraged teenage viewers to donate money or create a project for a charity (De Leeuw et al., 2015). Research conducted by Sarah Coyne and colleagues (Coyne et al., 2018), found a positive association between viewing prosocial media content and prosocial behavior towards strangers, but no impact when it came to donations and volunteering. S. Erreygers et al. developed a scale to assess the involvement of adolescents in prosocial behavior on the Internet and proved the influence of online games, some audiovisual content on prosocial experiences, and also established a positive correlation between prosocial behavior offline using digital media (Erreygers et al., 2018a).

Studies of parental participation in media consumption by (Holmgren et al., 2019), L. Padilla-Walker (Padilla-Walker et al., 2018) have shown that supportive active control is the only parental monitoring strategy that promotes prosocial behavior of adolescents through exposure to prosocial media content.

A study of the Minnesota teen community revealed a positive relationship between moderate levels of Facebook social network usage and volunteering, which led to taking into consideration the potential that social networking sites as tools have to attract the younger generation of volunteers (Lee, 2019). Researchers acknowledge the fact that the potential aspects of the social networks usage on the adole online prosocial behavior have not been studied sufficiently (Lysenstøen et al., 2021, Schønning et al., 2020).

#### 4. Results

Semi-structured interviews provided a platform for studying teenagers' perception of prosocial content on the VKontakte social network. Based on the data analysis, three topics were identified: (a) attitude to prosocial issues, (b) emotional reactions to prosocial content, (c) cognitive aspects. The detailed characteristics of the participants are given in Table 1.

**Table 1.** Participants characteristics

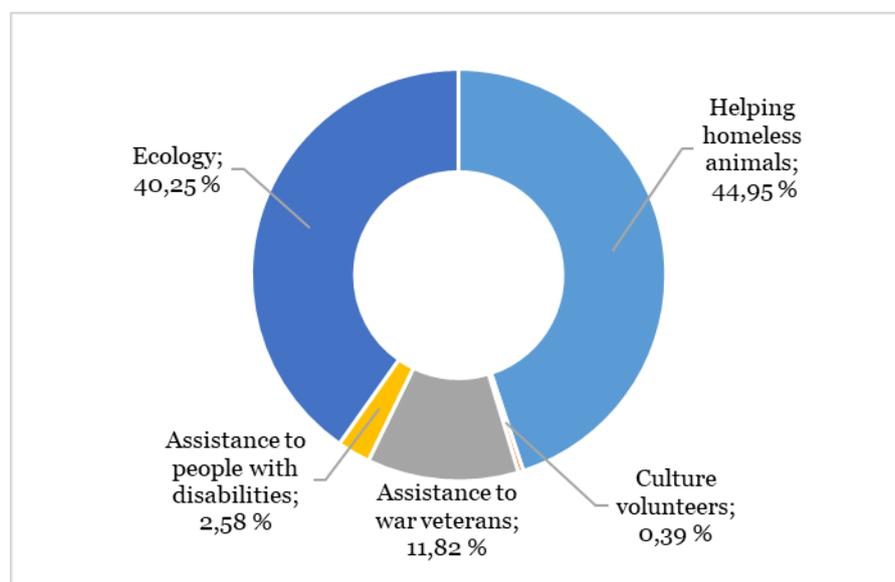
Characteristics	Amount (%) or average
Sex	
Male	14
Female	20
Age	14,6
Grade	
8	12
9	22

Based on the analysis of the content of the VKontakte social network, the most popular pro-social projects were identified by the criterion of the largest number of subscribers, presented in Table 2.

**Table 2.** Prosocial projects on the VKontakte social network

Field	Project title	Number of subscribers (per) *
Ecology	Ecology of Russia	354600
	Ecosphere: ecology + technology = life	39500
	EcO One Ecology and Technology	12300
	Plant a forest	15100
	The Green Bull	7400
	These funny animals	275000
	All-Russian Animal Protection Movement	53000
Helping homeless animals	White Fang. Society for the Protection of Homeless Animals	43000
	Give a paw	38000
	Give the good	38000
	The knackers.no	32000
	Cultural volunteers, an all-Russian project	3900
Culture volunteers	Cultural volunteers, regional project (Ivanovo region)	290
	Assistance to war veterans	126000
Assistance to people with disabilities	Victory volunteers	126000
	Time is priceless	8900
	Green marathon <i>Running Hearts</i>	7600
	Gulfstream	6100
	Ekaterina Inozemtseva Charitable Foundation	4900

\* rounded up to hundreds



**Fig. 1.** The popularity of prosocial topics in the social network VKontakte

Social networks are an important resource for attracting volunteers and creating conditions for online volunteering. Tens and hundreds of thousands of subscribers, a lot of likes and comments indicate the relevance of the topic. The VKontakte social network is considered as a suitable platform for creating media projects.

O. Petrova and colleagues implemented the idea of teenagers searching for heroes for their posts and preparing material about them, which had an impact on a stable motivation to talk about the chosen character, to exchange media in social networks, to comprehend heroism from a social point of view, to active behavior in social networks, self-realization and socialization (Petrova, Belyakova, 2020).

The most popular prosocial topics for teenagers on the VKontakte network include projects aimed at helping homeless animals and solving environmental problems (85 %); there is an order of magnitude fewer subscribers in the directions "helping veterans", "helping people with disabilities", cultural volunteers (12 %, 3 %, 0 %, respectively). These results correspond to our earlier study of students' preferences in choosing volunteer activities (Kislyakov et al., 2019). Such a choice can be explained both by teenagers' understanding of the problems of ecosystem conservation, and by their mastered activity in the process of educational work of schools.

Content with environmental themes and animals evokes strong positive emotions in schoolchildren, which can be a predictor of prosocial behavior (Kleemans et al., 2017; McIntyre, 2015). Demonstration of stories of rescue, assistance to those in need, photo of a tree—they create a positive mood, confidence in the future, and mobilize the viewer to contribute to solving the problem. The most successful projects in terms of the number of subscribers attract attention with visual orientation, regular publications, the possibility of feedback from the creators of the project and other participants, i.e. made professionally from the point of view of media science (Morozova, Popova, 2020).

During the focus group study, it turned out that the majority of the surveyed teenagers have a positive attitude to charity: "*this needs to be done*", "*it's important for society*", "*I feel good about charity*", "*helping others is wonderful*", only three participants were indifferent to the problem. More than half of teenagers have experience of participating in charity events (volunteering in public events, helping sick children shown in TV commercials, participating in charity fairs). As a motive for helping, schoolchildren call humanism, the desire to help ("*I just want to help*"), nobility ("*a noble person should help others*"), satisfaction from doing good an act ("*a person feels good when he helps*"), hope for reciprocity ("*the good will return like a boomerang*").

All students have accounts in social networks, the most popular are the VKontakte and Telegram networks. Posts about charity were met by all respondents. However, it turned out that the vast majority of students do not read articles and notes with calls for help on social networks if photos, videos cause them negative emotions, because it is difficult for them to cope with feelings of pain and pity ("*it hurts to look at it*", "*I want to cry*", "*I can't read it*", "*not interesting*"). Several schoolchildren admitted that they read such posts, put likes, make reposts ("*it's interesting*", "*the scarier, the more interesting*").

The strongest impression from the viewed content on the request "#charity" was made by photo and video posts, short personal stories, especially about sick children ("*sick girl with mom*", "*boy with long eyelashes*", "*boy with slanting eyes*"). Schoolchildren understand that charitable organizations that post this information seek to demonstrate the values of helping others, love for one's neighbor, kindness, mercy, acceptance ("*to love as it is*").

Several people expressed doubt, saying that in the photos presented, the children do not look sick, and therefore do not cause sympathy. When viewing the content, only individual participants of the focus group had an interest, an awareness of happiness "*I am healthy*", but the vast majority remained indifferent. The information that the teenagers saw (stories about sick children, homeless animals) turned out to be so toxic that it turned out to be quite difficult for them to cope with the feeling of pity and compassion that arose. It is quite obvious that social hygiene of networks is necessary, because sad pictures with animals and children are not perceived, and the information noise created prevents the emergence of emotional reactions of adolescents, which are necessary for their personal development.

The students noted that they had not learned anything new for themselves, several people replied that they had learned new diagnoses; the information provided did not arouse confidence ("*it is not known where the collected money will go*"). The students did not like the stories posted in the feed, long posts were especially difficult to perceive ("*long to read*", "*does not fit into the screen*"). Also, the participants of the focus group noted that, having done a good thing, they wouldn't tell anyone about it / only a close friend / girlfriend ("*you don't need to help others for show*", "*you don't need to help for the sake of image and fame*", "*this is immodest*").

The focus group study, in general, revealed a positive attitude of schoolchildren to charity. When providing assistance, they are guided/plan to be guided by moral motives, empathy and pity, as well as personal satisfaction from doing a good deed. The prosocial motivation of teenagers is not always altruistic, some are not ready to provide assistance to the detriment of their own interests. The same motives as the most frequent ones were discovered by Portuguese psychologists during numerous interviews with adult online volunteers of different nationalities (Silva et al., 2018). That is, the ideal ideas of adolescents about the motives for providing assistance coincide with the motives of those who actually provide assistance, which indicates prosocial behavior as a universal archetypal value, understandable at any age and in different cultures.

Positive emotions caused by viewing prosocial posts, they contribute to the formation of more prosocial thinking and prosocial behavior, encouraging the viewer to contribute to helping those in need (Haagerup, 2014; Kislyakov, Shmeleva, 2020; Mares, Stephenson, 2017; Obar, Wildman, 2015).

S. Erreygers (Erreygers et al. 2018b) proved that the more teenagers visited social networks or used audiovisual media, the more prosocial their behavior was on the Internet and the more prosocial reactions they could receive from others. Based on the studies that indicate a link between prosocial media content and prosocial behavior (Coyne et al., 2018), it can be assumed that the consumption of positive audiovisual media content and messages can stimulate online prosocial behavior among adolescents.

The results of the study by L. Lavertu (Lavertu et al., 2020) confirm the profound impact social networks have on the lives of users, because prosocial behavior occurs not only in the presence of an audience online, but also offline, in 'reality'. Their conceptual model of the extended warming effect that social networks give, describes a process in which the visibility of an online audience posed in an offline environment leads to an increase in public self-awareness, which, in its turn, increases the external motivation of prosocial behavior.

This conclusion gives the reasons why Generation Z behaves better and more prosocial than previous non-digital generations (Hessekiel, 2018; Iqbal, 2018). This resonates with C. Archer-Brown et al. (Archer-Brown et al., 2018), who found that the intensity of social networks predicts strategies for managing online experiences, suggesting that younger generations are more eager to gain/avoid losses regarding their online audience.

Distrust of some posts asking for help occurs, in our opinion, for several reasons. Firstly, such messages are too common in the media space, and children stop paying attention to them. Secondly, it is difficult for a person to cope with the feeling of sadness, compassion and pain from watching such content, and this makes you want to scroll through the tape without delving into the essence of the message. Posts that cause negative emotions and fear pose a threat to the information and psychological security of the individual (Kislyakov et al., 2021).

Thirdly, quite often the presentation of the material is not optimal for the perception of adolescents: it is uninteresting, of the same type, and in some cases aggressive and toxic. On the contrary, it is well perceived by schoolchildren informative and entertaining positive content without a moralizing intonation, which corresponds to the results obtained by WCIOM (WCIOM, 2019). With its help, students can be instilled such personal qualities as empathy, care, responsibility, the desire to participate in the life of society, showing prosocial activity.

## 5. Conclusion

Teenagers' reaction to charity content posted on the social network VKontakte turned out to be ambivalent. Recognizing the importance of good deeds, schoolchildren often do not trust requests for help in online communities, give explicit preference for positive and entertaining content.

The results of our research allow us to formulate practical recommendations for their use in school media education. In order for the school to become a space of civil, spiritual, moral, patriotic media education, it is necessary to optimally use the potential of media communications.

It is advisable to include the module "media volunteering" (in particular, regional) in the plans of educational work of schools in the direction of volunteerism (volunteering). The form of such work can be, for example, the creation of a school a media center or blog where volunteer practices are popularized, thematic prosocial content is created covering assistance to veterans, sick children, environmental protection, preservation of historical and cultural monuments, assistance to homeless animals, etc., contributing to the development of children's motivation to help, the development of altruism and empathy.

It is important to acquaint schoolchildren with the directions of volunteering, with volunteer sites, with the best prosocial content in social networks, thereby increasing trust in charity. This can be achieved with the help of online conferences of experienced volunteers for schoolchildren, live broadcasts from the event site, online social design, etc. The skills of preparing not only photo and video materials, but also infographics and audio materials (podcasts, audio illustrations, audio texts, etc.) are becoming in demand. At the same time, it is much more effective to choose simple plots that demonstrate altruistic qualities individuals who are able to awaken in adolescents an emotional and sensual attitude to the world and influence the development of their readiness to help others and society selflessly. It is also important for website designers to strive to make prosocial behavior more visible and shorten the user's path to accepting prosocial behavior in real mode and, if possible, receiving external rewards online.

Media education involves the possession of teachers, classroom teachers, tutors, psychologists of new formats of work with adolescents (social networks, online conferences, online contests, online forums, blogs, subscriptions, messengers), without the professional use of which educational, educational online communications are difficult today. For example, to teach prosocial behavior, B.G. Sipes (Sipes et al., 2022) offer A Domain-General Developmental "Do-GooD" Network Model of Prosocial Cognition in Adolescence, based on the connection between the prosociality and neural networks, which will only increase throughout... adolescent development.

Among the conditions for realizing the pedagogical potential of media in pedagogical science and educational practice, didactic, educational, developmental tasks, various functions of media products are highlighted (illustrative, motivational, axiological, hermeneutic, analytical, correctional, adaptive, heuristic, etc.), criteria for the selection of media products taking into account the cultural level, semantic saturation, developmental orientation, the assertion of humanistic norms and values (Tyunnikov et al., 2022).

It is necessary to take into account the dynamic development of social networks and the Internet environment and use media education technologies taking into account the peculiarities of media behavior of adolescents. Longitudinal, cross-sectional studies will allow us to assess the impact of online content on development prosocial behavior of adolescents, which will be gradual and cumulative.

## Appendix

**Table 3.** Interview quesitons

No	Questions
<i>Part 1</i>	
1	What is your attitude towards charity? Why do people help others?
2	Have you participated in charity? In what way? What kind of help could you provide?
3	What social networks do you use? How often do you see information about charity when browsing social networks? What subject? How did you react to it?
4	Do you read articles and notes with calls for help if photos, videos cause you negative emotions or are limited to "reposts", approval marks ("likes")?
<p><i>Now you will have 5 minutes to get acquainted with the posts about charity on the VKontakte social network. To do this, type the query "#charity" in the search bar on your VKontakte page. Study the information presented there, view the news feed (News section), read stories, look at images/videos, read comments, as if it were your friend's page on a social network or the page of the group you are a member of. After that, we will continue the discussion.</i></p>	
<i>Part 2</i>	
5	What attracted your attention (photos, drawings or poster images, videos, animation, text, etc.)? Which of the posts viewed made a greater impression on you?
6	What values, lifestyle, in your opinion, do the users (charitable organizations) who have posted this information strive to demonstrate?
7	What emotions did you have when viewing this content?
8	Did you learn something new while watching?

- 
- 9 Did you have a desire to help after viewing the page (people, animals, nature)?  
 10 Do you trust the information provided (people, organizations) in general? Why?  
 11 What didn't you like while viewing it?  
 12 Would you like to help others find out about it?
- 

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## The Addiction Use of Wechat Among Young Adults in China During the Covid-19 Pandemic

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### Abstract

During the Covid-19 pandemic, WeChat has gradually become an indispensable social media interaction tool in the life of Chinese people. More than 90 percent Chinese people would log into WeChat every day in the first-tier cities of China. Due to the rising number of WeChat users, it is worth investigating the addiction of WeChat among young adults and to what extent, WeChat is able to create addiction among Chinese young adults. It is also imperative to understand which aspects of WeChat that users are addicted to. This study examines the addiction of WeChat among young adults. In-depth interview is used in this study to understand ten WeChat users' addictive behaviour. By using the Time Perspective Theory, the findings indicate that Present Fatalistic orientations tend to have addiction behaviour while Present Hedonistic orientations also have chance to be addicted. The findings suggest user's addiction behaviour is related to the following four categories: WeChat friendship/relationship addiction, WeChat activity addiction, WeChat information addiction, and miscellaneous WeChat addiction. As a conclusion, users' with Present Fatalistic orientations and Present Hedonistic orientations tend to have WeChat addiction behaviour and they are more likely to have WeChat friendship/relationship addiction and WeChat information addiction.

**Keywords:** WeChat addiction, Chinese young adults, characteristic orientations, time perspective theory, media.

### 1. Introduction

The Covid-19 pandemic has ravaged most of the countries in the world (Belkin et al., 2021). In order to prevent it, measures have been taken such as quarantine, lockdown, isolation, and social distancing. People have stay at home study and work online, which might lead to overuse the Internet (Unger, Meiran, 2020). In China, the development of social media interaction technology arrived with an increasing number of young adults, particularly college students, who use social media tools. Social media tools are used to communicate, online shopping, and seek entertainment, among other purposes. Large amounts of Chinese users are attracted by Chinese social media platforms such as WeChat, Weibo and TikTok especially during the Covid-19 pandemic (Zhang, et al., 2022). WeChat has become their preferred choice when it comes to interacting with others. Previous studies in China have shown that the reason for users preferring to use WeChat continually is mainly the fact that the tool provides social and hedonic values (Zhang, et al. 2017).

WeChat has become the most widely used social media tool in China, with approximately 1.2 billion active monthly users using the platform by the end of 2020 and has become an important technology for computer-mediated interaction in young adults's day-to-day activities

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(Pang, 2022). Besides, 60 percent of WeChat users were found to check their application ten times a day and surprisingly, 36 percent of the users were found to open their WeChat almost thirty times a day. These data also indicate that 32 percent of WeChat users would spend around two hours on WeChat a day, and 28 percent of WeChat users have added more than two hundred friends on their WeChat (Zhang et al., 2017).

The increased use of social media has led researchers to investigate addiction behaviors (Tang, et al., 2017, Devine et al., 2022). It shows that especially young people who are self-centered, more vulnerable tend to be absorbed by the web and develop addictive behaviors. Nevertheless, people who are indulged in Internet spend a large amount of time on the Internet and ignore their social activities with friends as well as the interaction with their family. It is also illustrated that people surrender themselves to the social sites (Griffiths, 2010).

Therefore, social media addiction is negatively influenced with college students' mental health and academic results (Hou, et al., 2019). Meanwhile, the more people are addicted to Internet, the less optimistic they are (Obeid et al., 2019). According to Griffiths, Internet abuse is classified into six categories which were adapted Young's (1996) Internet addiction typology including cybersexual internet abuse, online friendship/relationship abuse, internet activity abuse, online information abuse, criminal internet abuse, and miscellaneous internet abuse.

Nowadays, although a variety of social media tools are used in China, its citizens are becoming more dependent on using WeChat especially during the Covid-19 pandemic. A marked increase has been noted in the frequency and duration of using of WeChat in that a huge number of people are becoming "WeChataholics," a label that denotes spending too much time visiting WeChat every day. People are glued to their phone screens, either to text or send voice mails, or to use any of its other functions and such are the common sights on the streets and in the public transports in China (China Daily, 2021).

WeChat is getting involved in people's life as never before, and the relationship between people and society is being redefined in the wave of social networks. It becomes a necessity in people's life and also takes lots of time of people. Too much time is spent on the social media also means that people's normal life and work are affected, which also reduces the enthusiasm of active participation in social practice (Bian, 2018).

According to Hong (Hong, 2017), several researchers have highlighted the importance of social media in the context of everyday life, and other researchers have pointed out that people has an addiction behaviour towards social media use. However, most of the studies have focused on the general addiction of social media in the world like Facebook addiction (Hossain, Munam, 2022), and not on the addiction behaviour of WeChat during the Covid-19 pandemic.

This study will be guideline for those who have excessive use of WeChat and help then to analyze why they have this addiction behaviour during the Covid-19 pandemic, which will make it easier to use WeChat properly. Moreover, by analysis of addiction behaviour themes, this study also offers social media developers a detailed way to know which part of WeChat is more attractive to users. In sum, it is going to know more about the psychology of WeChat young adults consumers, and also provide opportunities for developers to develop the social media tools.

## 2. Materials and methods

This research was conducted in the three cities – Beijing, Shanghai, and Guangzhou – and the age of the participants was between 20 and 30. Researchers provide statistics on the population of WeChat users as follows: The residents of Shanghai, Beijing, and Guangzhou represent the first-tier cities in China. 93 % of people living in China's Tier first cities are among WeChat's registered users. Thus, it makes sense to solicit respondents from these large Chinese cities for this study. Nevertheless, younger generations were identified as the target users of WeChat, which reported that 73 % of social networking site users in China are between 13 and 34 years old. China's young, affluent and urban make up the majority of WeChat users and 74 % of them are in their 20s (Lien, et al., 2017).

Convenience sampling was convenient given the constraints of the study, and error can be corrected according to different situations. Besides, the method allowed the researcher to collect readily available data (Christensen, Johnson, 2012). Therefore, convenience sampling was adapted in this study. Ten interviewees were selected to be interviewed, four of whom are from Beijing, three from Shanghai, and three from Guangzhou. Queries on the frequency of WeChat usage were accordingly modified to suit the queries on Internet addiction (Young, 2004). In terms of characteristics of

respondents, according to the concept of different factors, respondents' thought and behaviour of WeChat use, the selected respondents was categorized into five characteristic types.

Before conducting the real discussion, a pilot study was conducted by the researcher prior to the actual in-depth interview sessions. Due to the fact that the participants should be from the three different cities, in-depth interview of pilot test was conducted with three people who are from Beijing, Shanghai and Guangzhou on 8 March, 2022.

The pilot study involved participants aged between 20 and 30 (as indicated in the local WeChat group), and they were randomly selected by the researcher through WeChat local group. The questions were asked online through WeChat by audio, and the responses were recorded by the researcher.

The participants were all volunteers who were interested in this topic and who were willing to answer the questions addressed by the researcher. The interview was performed by audio voice so that participants could have more time to think and speak. Eight questions regarding WeChat addiction were asked directly and clearly without the researcher making any suggestion. The eight criteria of examining whether people are addicted to WeChat were modified by the eight criteria which indicate whether people are addicted to the social net (Young, 1996). After receiving their feedback, the researcher found that the answers to the questions that were related to WeChat addiction were clear and specific.

Convenience sampling was conducted on 9 March, 2022. As every province in China has their own local group named Beijing WeChat Local Group, Shanghai WeChat Local Group and Guangzhou WeChat Local Group, respondents who are from different cities are selected in the different WeChat local group. If the age was beyond or under the target age group, the researcher selected again from that group to make sure the age of respondents is consistent with the target age group. During three hours' selection, the respondents were confirmed in the end.

The in-depth interview (IDI) was conducted on 10 March, 2022. The ten respondents were randomly selected by the researcher through WeChat local group. The ten respondents were interviewed at three different places through online due to the fact that the respondents are from different cities. Interviews with the respondents from Beijing were conducted in the morning; interviews with the respondents from Shanghai were conducted in the afternoon; and interview with the respondents from Guangzhou were carried out in the evening. All the interviews were carried out through WeChat because this research is related to WeChat, and the respondents selected for the interviews were WeChat users (Lien, et al., 2017).

The interview questions were designed to uncover the addiction of it users. Responses obtained from the interview were analysed and grouped by the categories. Internet abuse is classified by Griffiths (Griffiths, 2010) into six categories which were adapted for the present study. The part of WeChat addiction will adopt this category, as Internet abuse behaviour share similar behaviour of WeChat addiction. However, based on the pilot test, it was uncovered that the phenomenon of Cyber sexual WeChat addiction and Criminal WeChat addiction do not exist.

The data were analysed using a thematic analysis approach, which is a common form of analysis in a qualitative research (Jowsey, et al., 2021). The "addition" in this study refers to four categories. The first category is WeChat friendship/relationship addiction, which denotes that WeChat users frequently use this application to interact with their friends and family and that they would check or reply to the messages from time to time.

The second category is WeChat activity addiction, which means that the users are addicted to this application for checking Friend's Circle. The third category of addiction is WeChat information addiction. Many users have followed a public account number to obtain information such as news and celebrity affairs and they would spend much time doing this activity. The fourth category is miscellaneous WeChat addiction. Except for some activities including checking Friend's Circle, some users were found to be addicted to online shopping and online gaming in WeChat.

In terms of IDI, the interviews with the ten people from the three different places were audio-recorded for transcription purposes. The respondents were also assigned by their different time perspectives according to the concept of different orientation characteristics (Zimbardo, et al., 1997). Moreover, the words from respondents such as "I think so", "it depends", and "sometimes" are not specific. The researcher was required to find it out what the respondents wanted to express. By using the mentioned method, WeChat addiction was compared in the selected samples. The Time Perspective (TP) theoretical framework was used for the investigation and the analysis of the users' addiction.

### 3. Discussion

After the Covid-19 pandemic breaks out, university students have engaged themselves more in social media use because of maintaining social distance and long-term quarantine (Anashkina, et al. 2022, Evli, Simsek, 2022). With the frequent and excessive use of social media network (Djumanova, 2022), the word of addiction is frequently used by modern people (Zhao, 2021). More and more people, especially adults who are 18-29 years old, are becoming addicted to the social media use (Anderson, et al., 2017), such as Internet addiction, Facebook addiction as well as online game addiction.

Internet addiction refers to problematic Internet use which is depicted as excessive Internet use that can disturb people's life. The addiction like Internet addiction is regarded as the inordinate involvement in social media that has disrupted users' daily activities, caused the overuse of the networks, and illustrated itself a neglecting life in the society (Baturay, Toker, 2019, Ozturk, Ayaz, 2021, ). According to the previous researchers (Singh, 2019), Internet addiction which can be also called Internet dependence, is similar to other addictions such as drug addiction and nicotine, and is regarded as behaviour of addiction to or dependence of psychology on the Internet. While there are benefits that come with Internet usage, there is also much harm, particularly for adolescents (Waheed, 2019). In line with these points, prior research has proposed several symptoms to identify this kind of addiction (Armstrong, et al., 2000, Lu, Wang, 2008): tolerant or a demand of an increased time length; an undesirable feeling while being off-line or obsessive thinking of the Internet; passive consequences of life like relationships difficulties and poor academic performance and cheat behaviour.

Online game addiction is divided into two categories: one is to release the pressure in reality and to escape from the reality; the other is to be addicted by the game itself in order to get some kind of virtual social payoff from playing online games or to check the level of gaming skills by playing online games (Griffiths, 1997). Researchers have mentioned that the personality, motivation, and self-efficacy are directly related to online game addiction. Among all the factors, motivation has been considered as being the most crucial part (Wang, et al., 2021). As for the motivation, there are motivations including escaping from the reality, self affirmation entertainment and self efficacy and so on, while escaping from the reality and self affirmation plays an important role in these addiction factors.

Researches about WeChat addiction are few. But, since it becomes the primary communication tool in college students' life, young adults become more dependent on WeChat and some of them are not able to think critically in the context of digital content dominance (Alekseeva, 2021). As a result, it is hard for them to differentiate the time of study and leisure which may pose a threat on their life time. Researchers have said that previous mobile phone addiction is on the basis of the investigation of Internet addiction that is thought as behavioural addiction. On the other hand, from another perspective, it is reported also by prior researchers (Zhou, Wang, 2017) that university students' addiction to social media is relative to their self-control. It means those who have bad self-control ability are more likely to have the addiction to social network sites.

Some researchers also have revealed that there is a relationship between symptoms of depression and addiction to the Internet as well as the addiction to Facebook (Blachnio, et al., 2015, Ho, 2021). People who are young adults tend to be more addicted with the social media use which may result in their anxiety. According to the previous scholars (Zhao et al., 2023), the more social media tool they use, the higher risk of developing the anxiety symptoms they get and there is increasing evidence of comorbidity between internet addiction and depression among young people during the the Covid-19 pandemic.

Young people consume a large amount of information which is posted on different platforms, create and share various messages (Genedy, 2021, Frolova, Rogach, 2022) and more researchers have investigated addiction behaviour related to social media in the world such as Facebook addiction (Przepiorka, Blachnio, 2016, Ho, 2021). However, WeChat, as a new social media interaction tool, becomes more and more popular in China, which is similar to the function of Facebook in other countries. Therefore, it is of significance for this study to investigate users' addiction behaviour to WeChat.

Young's Internet addiction test is recently used as the basis for a large European study of addiction behaviour. The researcher (Young, 1996) takes the established criteria for pathological gambling as a starting point and regards Internet addiction as a failure of personal impulse control that does not involve external substances. This failure is described by the following set of criteria:

(1) a preoccupation with the Internet, (2) the need to use the Internet for increasing amount of time, (3) unsuccessful efforts to stop the use of the Internet, (4) mood change while attempting to stop or cut down Internet usage, (5) staying online longer than intended, (6) jeopardizing of significant relationships or opportunities because of excessive Internet usage, (7) lying about the use of Internet, (8) using the Internet as an escape from problems or seeking to release bad mood. Apart from Young's Internet addiction test, there are other tests for Internet addiction such as components model by Griffiths. However, the addiction criteria has similarities which includes feeling a loss of control over Internet use, ensuing psychological, social, or professional conflict or problems, and preoccupation when users are not using the Internet (Antonius, Nicole, 2014, Ozturk, Ayaz, 2021).

Scholars (Zimbardo, et al., 1997) proposed that the Time Perspective Theory has five factors: past positive, past negative, present hedonistic, present fatalistic, and future. This theory reveals individuals' perception including the attitude and thought about their life (Siu, et al., 2014), and it suggests that people focus on certain dimensions of time. Therefore, the Time Perspective Theory can be used to explain social media addiction and users' personal development. And it may also play a significant role in understanding individuals' motivation and goal setting as well as their daily behaviours. Prior study has indicated that the Time Perspective Theory had been used to investigate individuals' behaviour such as alcohol addiction, consumption of fatty food (Hall, et al., 2012), as well as obesity and being overweight (Price, et al., 2017). Other researchers have used this theory to explain impulsive consumption (Unger et al., 2018) and the relationship between the theory and virtual presence as well as hedonic gratification (Fu, et al., 2022).

Researchers (Przepiorka, Blachnio, 2016, Przepiorka, et al., 2019) also used this theory to examine Internet and Facebook addiction. In their study, they used the five factors to examine people's behaviour in social media use. They found out that both past negative and present fatalistic positively influenced users' social media addiction behaviour whereas future time perspective negatively influenced users' social media addiction behaviour. However, until today, this theory has not been used to detect WeChat addiction. Therefore, the present study will use this theory to examine WeChat addiction among the young adults in China and the resulting personal development of its users.

#### 4. Results

In this research, in-depth interview was employed to investigate users' addiction. It presents the findings from the interviews with the interviewees from Beijing, Shanghai, and Guangzhou. Among the three cities Beijing, Shanghai, and Guangzhou, the former city has four participants and the other two cities have three participants, respectively.

**Table 1.** Participants' Profiles

Interviewee	City	Vocation	Age
BJ1	Beijing	A financial assistant from Beijing	26
BJ2	Beijing	A structural engineer from Beijing	24
BJ3	Beijing	A university student from Beijing	23
BJ4	Beijing	A seller from Beijing	26
SH1	Shanghai	E-business manager from Shanghai	24
SH2	Shanghai	UI designer from Shanghai	23
SH3	Shanghai	A math teacher from Shanghai	25
GZ1	Guangzhou	A postgraduate student from Guangzhou	23
GZ2	Guangzhou	A teacher from Guangzhou	27
GZ3	Guangzhou	A language trainer from Guangzhou	25

The questions from IDI were designed based on the eight criteria in order to examine the users' addiction to the social media tool (Young, 1996). If five or more of the answers to the questions are positive, it was concluded that the users were addicted to using WeChat. Table 3 presents the results in regard to the users' addiction. The finding indicates that among the ten interviewees, four (BJ1, BJ3, SH1, GZ2) were addicted to using WeChat. The percentage of WeChat use is 40 percent. The positive questions from SH1 are five, whereas the positive questions from

BJ3 are seven, and both of these numbers are considered high. Both BJ1 and GZ2 gave six positive answers from the eight questions addressed to them.

Respondents were divided into a specific personality based on their conversations and use behaviours. Only BJ2 appeared to exhibit a past-positive personality, whereas BJ1, SH1, and GZ2 have present-fatalistic personalities that are all addicted to WeChat. However, BJ3, BJ4 and SH2 are Present-Hedonistic characteristic and BJ3 is also addicted to WeChat. This is not consistent with prior researchers (Przepiorka, Blachnio, 2016) that only Present-Fatalistic characteristic people tend to be addicted to Facebook use. In particular, other respondents, SH3, GZ1, and GZ3, have a future-oriented personality.

**Table 2.** Addiction Detection from Interviewees

Interviewee	Positive Question Numbers	Addicted or Not	Characteristic from TP
BJ1	6	Yes	Present-Fatalistic characteristic
BJ2	4	No	Past-positive characteristic
BJ3	7	Yes	Present-Hedonistic characteristic
BJ4	3	No	Present-Hedonistic characteristic
SH1	5	Yes	Present-Fatalistic characteristic
SH2	1	No	Present-Hedonistic characteristic
SH3	2	No	Future-oriented characteristic
GZ1	2	No	Future-oriented characteristic
GZ2	6	Yes	Present-Fatalistic characteristic
GZ3	4	No	Future-oriented characteristic

Given the fact that WeChat is a social media interaction tool, people have been using it mainly for communication (Ma, Fan, 2022). As mentioned by all the interviewees, WeChat has always been used for communication with family and friends. Four of the interviewees (BJ1, BJ3, SH1 and GZ2) mentioned that they would send and receive messages using this application every day in order to maintain their relationships with their family and friends. In other words, WeChat has created a way to help people escape from the reality or release their pressure from the reality by interacting with others, and this very advantage has made WeChat users feel satisfied with their life. The four interviewees all are satisfied with using WeChat and felt pleasant whenever they use WeChat to communicate with others. Moreover, BJ1 and BJ3 both said that using WeChat gave them a sense of being protected and relaxed. WeChat always focuses on the demands of users, and therefore, online interaction has become an indispensable way for the Chinese society to communicate. WeChat offers users a way to maintain their relationship with their family and friends. In other words, WeChat has created addiction by offering people a sense of satisfaction through instant communication with their family, friends, or even strangers.

*I think WeChat provides me with a feeling of being protected. When I am not happy, the message sent from my family or friends makes me warm. It is WeChat that can provide us with a way to interact with others (BJ1)*

*I feel guilty if I play it for a long time but sometimes I do feel happy to use it to release my pressure. As life is sometimes too busy and I have to find something interesting or make conversations with my friends, which makes me relaxed (BJ3)*

Based on the addiction type of Internet (Griffiths, 2010), it can be concluded that three of the interviewees (BJ1, BJ3, SH1 and GZ2) have a strong motivation to use Friend's Circle. BJ2 believed that the most important reason for WeChat being favoured by most of the people is that WeChat offers good privacy protection. In terms of the current usage of Friend's Circle, BJ1 said that she would check her "Friend's Circle" because she wanted to know about the happenings of her friends and she wanted to share her own information through it. As for BJ3, she preferred to check Friend's Circle from time to time, which later became a habit. Moreover, the researcher also found that WeChat Pay becomes indispensable in the life of BJ1 and BJ3. From their responses, it was learnt that using WeChat Pay has played a significant role in their life because the feature is convenient and time-saving. WeChat, to an extent, therefore, can stimulate economic development in China.

*WeChat is also better than other software in its confidentiality and authenticity. I feel safe when I post something in my Friend's circle because I know only my friends can see the thing that I post (BJ2)*

*I always use Friend's Circle. When something good or bad happens, I will post text or pictures on it because I want to share it with my friends. In my daily life, I often use it for interacting with people and also, I always use WeChat Pay when I buy something (BJ1)*

*And if I am bored or being outside having nothing to do, I will use the Friend's Circle to find something interesting. WeChat pay plays an important role in my life, too. I do not have to carry money with me when I go outside which is quite convenient (BJ3)*

In addition, WeChat provides users with a convenient payment method which can be regarded as a big move for the economy of the Chinese society. It was learned from the interviews that compared with payment by cash, the interviewees preferred to use WeChat Pay, and this payment method has gradually replaced the previous payment method. Specifically speaking, WeChat is more than just communication software in people's life. Users can almost do everything online such as going shopping, booking tickets, reading news, and watching movies.

The answers given by BJ1, BJ3, and SH1 in regard to WeChat Public Number are similar in that they all thought that using this account, to a large extent, has taken much of their time in a not meaningful way, although they have used the feature for different purposes. WeChat engage users by turning them from being passive readers to becoming active readers. Traditional media carry out media communication, consultation services, audience interaction, sound communication and video broadcasting through news public accounts and media platforms on WeChat. Through WeChat, there has been a huge innovation in news reporting. It not only carries more information in terms of content, but also conveys more rich feelings. The audio-visual media features have the function of audience comment, which has exerted profound influence on users' willingness to engage them in reading and commenting news.

*I really like the account of Da Zhang Yu Le and Ba Gua Xie Hui which are about account number offer us exactly what we like (BJ1)*

*Another is to use some WeChat public platforms to improve my cultural level and professional ability (SH1)*

*The Official Accountant always updates the article for us to get information and can let us know what happened to China and the world (BJ3)*

Miscellaneous WeChat addiction refers to the many activities not found in the above mentioned categories. GZ2 stated that the games on WeChat are convenient to play compared to other online games. The games on WeChat do not take time to download and playing the game can easily be resumed after exiting. Unlike GZ2, BJ3 mentioned that she enjoyed using the applications on WeChat, which she has been using for online shopping. Given the fact that individuals have to be preoccupied with their work and have less available time to do what they want to do (such as going shopping in a shopping mall), the programmes offered by WeChat give users a better way to improve their life quality.

*Unlike other online games, the game is easy to stop and easy to go on playing. Also, I do not have to download it when I want to play. I can just click it from WeChat. I really think I am a big fan of this kind of game (GZ2)*

*Oh, I really want to say that I like to use Mogujie from WeChat, which is used for online shopping. It is quite handy for us to use it (BJ3)*

## 5. Conclusion

Judging from the findings of the IDI, this study indicate that Present Fatalistic orientations tend to have addiction behaviour while Present Hedonistic orientations also have chance to be addicted. And this study also shows that there are four types of addiction behaviour which are WeChat friendship/relationship addiction, WeChat activity addiction, WeChat information addiction, and miscellaneous WeChat addiction. Nevertheless, it can be noticed that their self-control ability is worse than those who do not have WeChat addiction behaviour.

In order to make analysis on WeChat consumption with regard to the addiction, IDI was used for this study and the Time Perspective Theory was based upon to draw the conclusion of the finding. Five characters in Time Perspective Theory were used to examine people's addiction behaviour. All the interviewees who were addicted to WeChat have the friendship/relationship addiction behaviour and WeChat information addiction behaviour, whereas some of them were addicted to WeChat activities and other miscellaneous of WeChat.

Previous study has confirmed that the past-negative characteristic of past-orientation characteristic is associated with high risks of addiction behaviour of internet use and Facebook use, whereas past-positive characteristic and future orientations have less tendency of addiction behaviour (Przepiorka, Blachnio, 2016). This notion is consistent with the findings of the following present study in the sense that interviewee BJ2 who has past-positive characteristic, does not have a WeChat addiction behaviour. According to BJ2, he preferred to focus on the old memories, which encouraged him to do better and have hope for the future. Moreover, future characteristic users have no addiction to WeChat use. On the contrary, users (SH3 GZ1 and GZ3) have a better use that most of the present characteristic. As shown in Table 2, most of the interviewee (BJ1, SH1 and GZ2) who are addicted to WeChat possess a Present Fatalistic orientation. Likewise, it is also confirmed that people with Present Fatalistic orientations are found to be more related to Internet and Facebook addiction (Settanni, et al., 2018).

Researchers (Fu et al., 2022) have pointed out that Present Hedonistic orientations are more likely to be able to obtain pleasure from the present events but this characteristic does not mean that this person of this characteristic has more chance to develop online addiction. Unlike this study, BJ3, one of the four addicted interviewee, admitted that whenever she used WeChat, she would focus on playing it and would only enjoy this moment. She also mentioned that whenever she used WeChat to chat with others, she tended to live and seek pleasure in this moment and tried to avoid pain, which can be divided into Present Hedonistic characteristic. This study uses IDI method which reveals more subjective and in-depth opinions from interviewees which account for the different results.

With this kind of information about WeChat use, this study helps to know more about the psychology of WeChat young adults consumers, and it offer a guideline to media consumption study. This study therefore adds to the literature of social media consumption in China which attaches great importance in filling in the gap in regard to information on the consumption of WeChat, particularly in terms of its addiction behaviour of user.

Due to the lack of samples of IDI, among the characteristic orientations of ten interviewees, only four characters are examined, so more samples are needed for the future study. Moreover, because of the lack of studies on WeChat addiction behaviour among the young adults in China, more studies are necessitated to examine whether more samples from other cities in China would produce similar findings. Future studies may consider examining more types of addiction behaviour and involve interviewee from other places in China. In doing so, the study would improve and help to add more value to this specific study.

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## Cinema Feminist Agenda as a Source for Gender Studies

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### Abstract

The present article analyses the philosophical potential of a film for gender education. The researcher contemplates the outcomes of the course *Feminist Approaches in Social and Political Theories* taken by the 4-th year bachelor university students. As a final task the students submitted essays on the problems of feminist studies presented in five popular feature films with feminist agenda: *Suffragette*, *The Iron Lady*, *Little Women*, *The Help*, *Colette*. The found gender-related problems were to be discussed in the essay and grounded with the theoretical material of the course. It was also necessary to incorporate the terms of feminist studies covered in the course into the analysis of the essay. In this article, the author outlines the plots of the listed films with feminist agenda. Then the researcher points out feminist issues of the films as they were given in the students' works. Fourteen gender-related problems are listed. Most often and less often discussed gender questions are systematized. The applied terms are summarized. The article provides personal students' stances towards gender-related issues reflected in their analysis. The work highlights students' perception of cinema use for educational purposes. In the end, the author recaps the educational experience of the students and their overall evaluation of the educational cinematic journey.

**Keywords:** cinema, film, gender-related issues, feminist studies, bachelor philosophy education, essay, reflection, personal stance, educational tool, university.

### 1. Introduction

*Philosophy* is a subject that is different from the other disciplines in the university curriculum. There is no exact definition of its scope or method, or even exact answers to its questions. There is no specific list of literature works for reading, as such a list would, probably, be never-ending. Speaking of philosophy's material, that is life as it is. *Philosophy* scrutinizes life and seeks answers to eternal problems and puzzles of the humanity. *Feminist studies* is a disciplinary area that appeared within the vast scope of *Philosophy*. It is also quite a special research area, which does not have any certain subject or object, or outcome. What is even more fascinating about philosophical disciplines is that the sources for their studies are everywhere. It is important to mention, that these sources are mostly immaterial. They manifest in people's actions, attitudes, stances, and identities. The object of research for *Philosophy* and *Feminist studies* as disciplinary divisions is evolving together with the society. The process-like and people-oriented nature of the research object of philosophical disciplines makes *cinema* a perfect source for their analysis. Indeed, *cinema* is also an evolving phenomenon representing people's lives, their actions, attitudes, stances and identities.

While it may be problematic to come to a common decision discussing this or that philosophical topic, such as a gender question, cinema gives a rich material for analysis. Cinema images and plots come as demonstrations of hidden connection between life and society. Due to

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cinema's dynamic development, we are able to see the society's changing standpoints towards the issues of gender relationship and gender identities depending on various life situations in all their diversity. In a quality film its director does not give any ready-made solution to the problems discussed in it (Sunikka-Blank et al., 2020; Fedorov et al., 2021). It is up to the viewer to come to the conclusion and form an attitude towards the drama cry moments or comedy practical jokes. Drawing on their own bibliography and educational background, the audience considers the dubious moments of a film and puts the individual impressions into the experience suitcase. Human feelings evoked by the cinema make it even more productive in terms of forming an educational luggage, because emotionally processed data remains forever.

In this paper, we are going to present the educational experience of bachelor philosophy students of Northern (Arctic) Federal University named after M.V. Lomonosov, studying Feminist Theories as a university curriculum discipline. The outcome of the study course were the students' essays analyzing gender problems in five popular films containing feminist agenda. The students' ideas as expressed in their papers have been combined in a systemic way to present an academic performance result. The collected data is bound to demonstrate the course terminology and problems interiorized by the students and the way gender topics have been interpreted by the learners, taking into account the open-ended nature of many gender questions.

## 2. Materials and methods

In this study, we analyzed 27 students' essays on the problems of feminist studies presented in five popular films with feminist agenda: *Suffragette* (2015), *The Iron Lady* (2011), *Little Women* (1994 or 2019), *The Help* (2011), *Colette* (2018). Two of the works were on *Suffragette*, three – on *The Iron Lady*, six – on *Little Women*, seven – on *The Help* and nine – on *Colette*. The authors of the essays are 4-th year bachelor students of Northern (Arctic) Federal University named after M.V. Lomonosov. The task of writing an essay was a final part of the course *Feminist Approaches in Social and Political Theories*, which covered a wide range of gender related topics. It was also necessary to incorporate the terminology of feminist studies covered in the course into the analysis of the essay. It should be said that the main theoretical source of the course was *12 Lectures on Gender Sociology* by Zdravomyslova and Temkina (Zdravomyslova, Temkina, 2015). The students were given a choice of five mentioned films to watch with the purpose of detecting feminist issues in these films. The found problems were to be discussed in the essay and grounded with the theoretical material of the course. A number of questions were suggested to answer in the course of the students' analysis, namely:

- What points in the film's plot point to feminist issues?
- What theoretical knowledge from the course *Feminist Approaches in Social and Political Theory* describes the plot of the film?
- In your opinion, did the filmmakers succeed in highlighting the situation of feminist issues that is typical of the time described in the film? How realistic do you think the gender issues of that time are portrayed?
- Did watching the film prompt you to look for more information related to gender issues specific to the time described in the film? What kind of information were you looking for?
- What new things did you learn about feminism after watching the film?
- How could the film's coverage of feminism be made even brighter, in your opinion?
- How successful is the use of the feature film genre as a tool for working on feminism issues?
- Reflect on the use of this genre for public education and professional purposes.

Our analysis of the students' works implied pointing out feminist issues of the films. We were interested in following the personal students' stances towards gender related issues reflected in their analysis. Another point of focus was to see the studied terminology of the course and their understanding as expressed in the essays. As film cannot be considered a traditional learning tool in the university education, we were also curious of students' perception of cinema use for their studies.

### *Films with feminist agenda suggested for students' analysis*

The events of the film *Suffragette* take place in Great Britain at the end of the 19th century. The background is the birth of the Industrial Revolution and the first wave of the feminist movement. The main character is a young laundress Maud Watts, who receives 13 shillings a week for her hard labor. Watts witnesses one of the suffragettes' actions for women's suffrage. The activities of the suffragettes attract Maud, and her husband's decision to give up their child to another family strengthens her determination to become part of the movement. This new passion

leads to major troubles: imprisonment, dismissal from the laundry, and separation from her husband. For the sake of freedom, however, Maud is willing to sacrifice anything, even her life.

The film *The Iron Lady* tells the story of Margaret Thatcher's life, the first woman prime minister of Great Britain. When Margaret won the election and entered Parliament, she was the only woman among the other members of the House. Dozens of men attended party meetings, constantly expressing snobbish doubts about the correctness of the new Prime Minister's course. This should have broken her spirit and tempered her ardor. However, Margaret Thatcher was a very stubborn and hard-working character. Eventually, she becomes a respected world politician, leading Britain to victory in the Falklands War. The price of victory is high: mental illness accompanied by hallucinations, frustration, loneliness.

*Little Women* is a film (films) based on the novel by Louisa May Olcott, which has been screened eight times. In Russia, the screen versions released in 1994 and 2019 have become really popular. The plot in these screenings is identical and corresponds to the content of the novel. The film is set in the United States in the 1860s-70s. The main characters are four young girls-sisters from a poor aristocratic family. The four young ladies are trying to fulfill themselves in their lives. However, for each of them, self-actualization is hindered by the issue of money and the stereotypical view that any woman's main goal is to marry appropriately. Jo is a writer who denies the very idea of marriage. In her rebellion, Jo does not understand how she feels about the opposite sex. Her main goal is moral and financial independence, which she plans to achieve by writing novels while her budding feminism defies societal norms. Emmy is the youngest sister, who adores drawing, but realizes that she will not become a brilliant artist. According to the heroine, only a woman of genius deserves respect in the world of men. Therefore, Emmy chooses a different path, starting to date a very rich man to provide for her family. Meg sees no need for the new outfits that her peers dream of. However, public opinion constantly sows doubt in her soul. After much internal tossing and turning, Meg finally comes to the conclusion that she would rather be happy with a husband who cannot provide a new dress than with one whom she does not love, because that is her right. The image of Bede, the fourth of the sisters, is given a little less attention because of her illness and early death. Each of the heroines is endowed with some kind of talent: the first dreams of becoming a writer, the second – an artist, the third – an actress, the fourth – a pianist. But only Jo manages to break into the profession.

*The Help* is a screen version of the novel written by Catherine Stockett portraying Mississippi of the 1960-ies, the time of the Black Civil Rights Movement in the United States. Eugenia "Skeeter" Philan, having graduated from university, returns home. She dreams of becoming a journalist or a writer. However, a decent girl from the South shouldn't even think about such a thing. According to her mother, the girl should get married and have children. Still, Skeeter gets a job at the local Jackson Journal, where she is assigned to run a column titled *Tips for Housewives to Clean the House*. Inexperienced in the matter, she seeks help from Abilene, a wise black woman who has spent her life in white homes and raised seventeen other people's children. Skeeter sees life injustice in the attitudes towards black maids. One of such unfair attitudes is the separation of the bathroom for the owners of the house and for their black maids, with the maids' toilet necessarily located outside. The so-called rationale for this is the idea that black people are much more likely to get sick and spread diseases. Skeeter does not support the idea and decides to write a book that should contain the maids' stories of their hard work and ingratitude on the part of white people.

*Colette* is a biographical drama based on the life of the French writer Colette. Colette, a country girl, becomes the *literary slave* of her husband. With her novels Colette brings fame to her husband, but one day she refuses to write a new book under his name. The woman begins a struggle for creative freedom, challenging society's notions of literature, fashion and sexuality. Colette's new sense of gender is ritualized in her hair and clothes. She hardly tolerates the corset and hurries to give it up at the first opportunity. The new Colette opts for loose dresses and then pants. She gets rid of her *maiden beauty* – luxurious long hair. One of the most significant feminist manifestations of the film is Colette's role in the pantomime *Egyptian Dream* at the Moulin Rouge. In this pantomime, Colette mummy returns from the realm of the dead thanks to a kiss from a scientist portrayed by Mathilde de Morney known as Missy, a friend for many years, whom she calls *he*, respecting her gender identity.

### 3. Discussion

#### *Philosophical potential of a film*

Philosophers of the XXI century refer to the media discourse as an ample source for analysis (Loyo, 2018; Petrenko, 2015; Tedtoeva et al., 2018). Philosophical value of cinema has been considered

by such authoritative philosophers as G. Deleuze, U. Eco, R. Barthes, A. Bazan, S. Zhizhek, V. Kurennoy (see [Zashikhina, 2021](#)). One of the reasons is cinema's capacity to give subjects for theoretical reflection, since film is a sample of a cultural practice operating within cultural modes of representation ([Gáliková Tolnaiová, 2019](#); [Kretz, 2019](#); [Petrenko, Starodubtseva, 2009](#); [Radošínská, 2017](#); [Tan, 2018](#)). Cinema visualizes philosophical plots and concepts of the past and contemporary times. The prevailing majority of individuals receive information mostly through the eyes ([Camarero et al., 2019](#)). That is why films make a perfect tool to see life as deeply as it is only possible. Researchers notice that films have an immersive effect when a viewer can feel the atmosphere through sensory organs, live through the events ([Genova, Khilko, 2021](#)). Cinema produces a major and daily impact on a modern individual as a centralized system of storytelling ([Gerbner, Gross, 1976: 18](#)). Thus, media sources contribute to the reader's knowledge of historical and cultural values ([Golubev et al., 2022](#); [Munazza Batool Tahir, 2010](#); [Tyunnikov et al., 2022](#)).

Plots of films are no less than drops of our lives ([Popaa, Gavriľiu, 2015](#)). "Media only reflects the social, personal, and cultural elements already present in the society" ([Farooq et al., 2021](#)). Film is an art of recording that is always imbued with a pre-existing reality associated with a social and physical context, within given cultural, political and environmental circumstances ([Sunikka-Blank et al., 2020](#)). Cinema makes a specific data bank that contains representations of lived societal practices. An individual may never think of a definite idea or experience until they watch a film that presents the idea or experience. Cultivation theory says that society and discourse are interdependent, meaning they both influence each other ([Farooq et al., 2021](#)). In case discourse understood as a social practice, it comes as an agent forming society and its functioning rules. Cinema not only depicts the society values and morals but shapes the citizens' opinions about right and wrong, acceptable and unacceptable ([Erofeeva et al., 2021](#); [Farooq et al., 2021](#)). As it has been discussed by P. Bourdieu (2002), the social practices represented in the media impact the definition of social norms and behavioral patterns in terms of gender identities and gender differences ([Bourdieu, 2002](#)). After all, cinema is a rightful element of the social structure of contemporary society ([Yarskaya-Smirnova, 2001](#)).

#### *Film as an educational tool*

Media language, media representations and media agencies provide a rich source for learning ([Chelysheva, Mikhaleva, 2022](#); [Gálik et al., 2021](#); [Harshman, 2018](#); [Miyao, 2019](#); [Yeh, Wan, 2019](#)). Mediatization of education has made cinema a fruitful tool for academic university curricula in various disciplinary areas ([Bykov et al., 2022](#); [Chelysheva, Mikhaleva, 2022](#); [Fedorov 2022](#); [Fedorov, Levitskasya, 2022](#); [Frolova, Rogach, 2022](#); [Tselykh, Levitskaya, 2022](#); [Tyunnikov et al., 2022](#)). It will not be an exaggeration to say that film is an indispensable source of data for such a philosophical discipline as *Feminist studies* because of its open interpretative nature. What is important here, a viewer does not have any ready-made decisions while watching a film. The content needs personal processing and interpretation. The emotions film heroes share with the audience involve viewer's individual experience. It is through our own bibliography that we accept the artistic information. As each person's bibliography is different, the outcome of our film watching experience will be exclusive. This open for interpretation character of a film makes cinema an especially attractive learning means for young people, who value the possibility of their own judgement ([Shuneyko, Chibisova, 2022](#)). Films are capable of problematizing vital life questions, prompting students' value-based understanding and even bringing them into the dialogue with film director ([Tyunnikov et al., 2022](#)). Speculating on film events, students adopt tolerant attitudes towards those modes of life that had previously seemed unfathomable to them ([Chelysheva, Mikhaleva, 2022](#)).

In our common use of media, we refer to it mostly for entertainment ([Shuneyko, Chibisova, 2022](#); [Tyunnikov et al., 2022](#)). However, the animation effect of films is the first, outer layer that a viewer peels off a film when watching it. The consumption of media content may be adapted for the benefits of learning due to its limitless potential as so-called food for thought. Researchers pay attention to the fact that watching films has become scarce as compared to the consumption of social networks and cyber games services or use of search engines ([Djumanova, 2022](#)). At the same time, with an appropriate attitude cinema also becomes a vital source for analysis. Film becomes a reflection source when we consider the cinematographic product as a text. This idea has been used productively in structuralist studies from Barthes and Eco to Lotman and Yampolsky. The textualization of cultural works allows us to apply the apparatus of semiotics and poetics to their analysis ([Kalyuzhnyj, 2009](#)). Any social technology like cinema is a semiotic and material tool and at the same time nominating practice, which involves a subject ([Yarskaya-Smirnova, 2001](#):

112). Interpretation of a media product invokes the context for meaning and establishes whatever is pertinent about such meaning (Andrew, 1984). Contextual analysis of a film, using Thomas Kuhn's wording, *makes visible the invisible* – and that is the goal of any philosophical discipline.

Media text is syncretic, multimodal and polycode. The symbolic nature of a film is not homogeneous and invites for a complex analysis (Tyazhlov et al., 2021). Loaded with figurative meanings, film manifests an ideal educational puzzle. Speaking of filmmakers, researchers note that they are often dubious of assessing social events and actions. They are rather searching for meanings than suggesting a final stance (Fedorov, Levitskasya, 2022). So, a learner has a chance to come to their own conclusion related to film's symbolic meanings and interpreting its implicit modalities. Many open-ended problems of the modern world need a creative approach and can only be discussed without presuppositions and biases. Film takes a unique place in this decision-making process. Ensuring a realistic representation of the world, it also gives a chance to employ an individual's inner repositorium: their background knowledge, bibliography circumstances and creative power. In educational environment, film watching becomes a professional act of philosophical thinking and reasoning. Saturating the media image with professional knowledge, a student engages in the process of theoretical information application. Student reproduces, preserves and broadcasts the social values conveying culturally and socially loaded assessment. Both individual and collective experience become a part of this assessment combining semiotics and philosophy. Thus, knowledge of a film becomes professional competence producing innovative meanings and adding to the existing professional philosophical repository.

Conceptualizing film's boundless learning potential, Tyunnikov et al. point out the following constructive functions of cinema in education: illustrative; motivational; axiological; hermeneutical; therapeutic; correctional; adaptation; heuristic; energy (Tyunnikov et al., 2022).

#### *Gender problems as an attraction point of public interest*

Gender problems constitute a serious bulk of research in the modern science (Garstener, 2018). The popularity of feminist issues in the cultural space of the 21st century society is evidenced by the huge number of headlines and references to this topic both on the news pages of the Internet, in media publications, social networks, and in the coverage of these topics in contemporary culture and art (Belokrylova et al., 2020). The terms "feminism," "feminist," and "feminization" are in most cases self-explanatory because they are known to a wide audience. Changes in gender relations and the changing understanding of the role of each individual in society, regardless of gender, is one of the features of the socio-cultural context of the 21st century. This is reflected in the strong resonance of the subject among the general public. The fashion on gender talk makes it is only natural that feminist theories is an attractive theory for young people to study. The research by Shafeeva shows that students demonstrate a high level of interest in feminist studies. The respondents of the survey that investigated the matter of gender questions relevance believe that feminism is a significant matter for study. At the same time, it was found out that students knew little of feminist ideas (Shafeeva, 2019).

The object of feminism cannot be defined in any exact terms. It is an unlimited range of situations and difficulties faced by women in the process of self-realization in society. The aim of this theory is to develop a critical attitude toward society in order to make it more just and humane. Contemporary feminism draws attention to three problems. First, the invisibility, insufficient moral and material promotion of women's social potential, even in situations where their contribution to the functioning and development of society is undoubtedly significant (motherhood, education, health care). Secondly, an explanation of why women's role in society is still a non-priority, subordinate one. Thirdly, how can we change and improve the social world to make it more equitable for women and for all people? (Lengerman, 2002). Postmodern feminism focuses more on what "woman" means (and everything associated with her) than on what she is. The essentialist approach is alien to the postmodern methodological principles of feminism (Ladykina, 2004). Today, the focus is increasingly on "anonymous ethics", i.e. a system of values and norms internalized by both men and women that regulate their social behavior, including the relationships between them. In this light, gender relations are not primarily determined by legal rights or even by external social control and public opinion but by inner motivations immanent to the spiritual world of each individual (Groshovkina, 2014).

Topics explored by feminism include discrimination, stereotyping, objectification (especially sexual objectification), oppression and patriarchy. At the core of feminist ideology is the quest for a world in which rights, privileges and social status should not be determined by gender (Trofimova,

2006). There are different strands of feminism, differing in philosophical and political criteria and social programs, but there are theses that are shared by all varieties. Among these are:

- a critique of patriarchy, which builds on the recognition of the biological identity of men and women, but takes into account psychological characteristics (gender equality includes the right to differences between women and men);
- the need to improve the social status of women;
- the fact of differences between women themselves, which actualizes the socio-historical approach.

Modern feminism takes the *intersectional approach*, which appeared as a result of Marxist and radical paradigms, as one of the most potent (Tugarov et al., 2015). In Marxist theory, gender relations and in particular discrimination against women are explained on the basis of a historical study of the evolution of the household and of social production. The emergence of private property and the transformation of the public household into a private, enclosed space in which, for certain reasons, women were predominantly employed, led to their exclusion from public production to discrimination in reproductive labor and, consequently, to discrimination against women. The replacement of the maternal right (female inheritance) by the paternal right was accompanied by the exclusion of women from the political, economic and social spheres (Engels, 1984).

Rather popular today is radical feminism. This form of feminism remains indifferent to social change, at least to changes in the status of women, regarding gender inequality as a social problem. Radical paradigm of gender research traces its philosophical basis back to biology and objectivist naturalism. Radical feminism eliminates patriarchy, that is, the system of male dominance over women, as the core of women's unfreedom. Men control culture, religion, language and knowledge. This limits the ways in which we can think and causes patriarchal assumptions to be internalized by women as well as by men (Bryson, 1992). The radical approach denies everything that is essentially social about gender inequality, believing that "the tendency to oppress" is a property of any man, and "the tendency to submit" is a property of any woman. The oppression of women has no basis in biology or any other pretext, and thus can and should be challenged and destroyed.

The core idea of *intersectionality* is that people live according to multiple and multilayered identities that are conditioned by social relations, history, and power structures. Intersectional method is a tool of concrete social analysis. It helps to reveal the actual social structure in all the diversity of positions and relationships of individuals and groups. The value of the method is that it takes into account all the identities into which a particular individual is currently inscribed. Intersectional analysis can address different levels of sociality: personal, group, institutional, and systemic. It brings together different paradigms of social knowledge that recognize multiple mechanisms of power, such as domination and oppression. The intersectional approach is an analytical tool that allows for identifying a multitude of interrelated and complex axes of power that permeate a multidimensional social space (Temkina, Zdravomyslova, 2017).

In tune with the complexity of the feminist methodology, media image manifesting gender identity is also a complex one. On the one hand, a media image functions in public realm as an existing representation, a fragment of the information reflection of the reality (Erofeeva et al., 2021). Gender identities as represented in films replicate the traditional stereotypes about femininity and masculinity. Women are depicted as objects of desire, adoration or violence, as passive subjects (Caradeux et al., 2013). They are supposed to be housekeepers and not allowed active roles. Being hysterical and capricious is rather common for a cinematic representation of a female.

On the other hand, prevailing attitudes to a certain issue recorded in the media form a media image that acquires social and ideological tasks (Erofeeva et al., 2021). According to Judith Butler, the formation of politics 'that represents women as the subject of feminism is itself a discursive formation and effect of a given version of representational politics' (Butler, 1990: 2). Saturating a media image with feminist agenda implications is a two-way process. It works in both directions. A viewer may accept information of gender-related quality from the screen. At the same time, analyzing the events of a film, the characters' behavior, and articulating the standpoint towards the topics transferred by the filmmakers, viewer becomes the author of meaning. This way, the literary and explicit contemplation on a film acquires a constructive quality and builds attitude towards gender-related issues.

#### 4. Results

The outcome of our analysis is presented in Table 1. *Gender issues discussed in students' essays related to films Suffragette, Iron Lady, Little Women, The Help, Colette.* In their writing, students contemplated on the fourteen questions given in the table.

**Table 1.** Gender issues discussed in students' essays related to films *Suffragette, Iron Lady, Little Women, The Help, Colette*

#	Gender issue	Film				
		<i>Iron lady</i> (2011)	<i>Colette</i> (2018)	<i>Little Women</i> (1994 and 2019)	<i>The Help</i> (2011)	<i>Suffragette</i> (2015)
1	Harassment of minority women				+	
2	Marriage as the main criterion for a successful woman		+	+		
3	Courage, boldness, determination, etc. as unacceptable features in a woman	+	+	+		+
4	Woman's financial independence as a queer indicator for the society	+	+	+		
5	Inability to give birth to children as a woman's deficit feature					+
6	Limitation of woman citizen's rights	+	+	+	+	+
7	Violence (domestic or public) towards women		+		+	+
8	Women's social initiative as a queer indicator for the society	+	+	+	+	+
9	Professional discrimination. Prohibition on producing the results of woman's own labor and talent and the appropriation of the results of women's labor by men (literary writing, political career)	+	+	+		+
10	Household duties as the only possible women's engagement accepted by the society		+	+	+	
11	Untraditional sexual orientation as unacceptable in a woman		+			
12	Accessibility of women's education	+		+		+
13	Reproduction of social attitudes in women's everyday behavioral patterns		+	+	+	
14	Lack of physical attractiveness as a deficit in a woman					

According to the students' analysis, the *most often covered topics* in the mentioned films are:

- limitation of woman citizen's rights and
- women's social initiative as a queer indicator for the society.

Among the other questions that often found their place in the films are:

- unacceptable features in a woman (courage, boldness, determination, etc.),
- women's professional discrimination.

*Less discussed gender issues* are:

- harassment of minority women and
- untraditional sexual orientation as unacceptable in a woman.

In three of the essays, students also discussed the idea of lack of physical attractiveness as a deficit in a woman. The point is that this idea has not been touched upon in any of the five films. At the same time, students noted that this is quite a common idea to dwell on in films with feminist agenda.

*Feminist studies terms discussed in the essays were the following:*

- gender display: presentation of oneself as a man or a woman by means of clothes, hairstyles, cosmetics and other bodily markers that are perceived by the senses, e.g. long hair in a woman, beard in a man;
- social role: a pattern of behavior oriented toward a certain status and recognized as appropriate for people of a given status in a given society;
- gender role: a pattern of behavior, a system of prescriptions that an individual must learn and conform to in order to be recognized as a man or a woman;
- gender order: historically formed hierarchically organized system of relations between the sexes at the level of society;
- gender contract: the rules of interaction, rights and obligations that define the division of labor on the basis of gender in the areas of production and reproduction and mutually responsible relations between women and men, including belonging to different generations;
- intersectional analysis: the study of the intersection of different forms or systems of oppression, domination, or discrimination;
- gender frame: interpretation of cultural and semantic meanings related to gender characteristics;
- glass ceiling: social situation that prevents a women from rising above a certain level in career and social hierarchy;
- hegemonic masculinity: a position of power that allows for the exercise of dominance over women (Zdravomyslova, Temkina, 2015).

The terms were correctly applied; no problems were detected with their use.

*Students' personal impression and feedback*

Emotional response is vital for learning new things (Hernik et al., 2018; Lim et al., 2020). So, it was essential for our professional evaluation to figure out the students' perception of doing the task. We elicited the following ideas:

- The film really managed to awaken in me a storm of feelings and thoughts, to think about important issues.
  - It is necessary to raise the issues of feminism through films. First of all, it is always easy to access feature films, which are all available on the Internet. Secondly, serious topics are easier to understand through the protagonist's persona and to see from the outside what is going on.
  - It is a real miracle, which is a delight: Collette broke the system – the system of total prejudice, she realized herself as an individual, achieved social and economic independence.
  - Collette went from being a *puppet* playing the role of wife and housewife to a great independent puppeteer!
  - The film prompted me to look in detail at the biography of the French writer and her contribution to French feminism, since the film shows only the initial phase of her work.
  - Generally speaking, there are not many tools that can be used to adequately illuminate problems in society. Movies are one of the best, along with books or computer games.
  - The film did a great job of exploring the concept of black feminism. I literally felt the emotions of the minority that they had to experience. The few words that came to mind after watching it were shame, disagreement, incomprehension, and pity.
  - The film piqued my interest in this moment in the United States; I am hardly a history buff, but now I really wanted to study the material on the subject.
  - I think, film is the only way to educate people who don't read social science research. After all, the eyes are the organ through which we get the most information.
- To sum it up, the overall impression of the task was quite positive.

Students approved of the use of cinema as an educational tool for the goals of the course *Feminist Approaches in Social and Political Theories*. There were no negative responses to the suggested task or to the choice of films. Many of the essays expressed deep satisfaction with the fulfilled task. At the same time, there were suggestions of adding other films to the task, e.g. *Libertarias* (1996), *Sex Education* (2019) and *Euphoria* (2019).

## 5. Conclusion

In conclusion we should say, the cinema is a significant inspirational source for philosophical ideas, that is capable of conveying socially meaningful topics and images. Feminist issues, which have a philosophical nature, find a vast reflection in a popular feature film. Artistic and esthetic

impact of screen images allows for profound consideration on the represented problems of a film. The emotional effect of cinema also makes it a productive educational tool. As a learning material, film presents a whole array of topics for students' analysis. The learning potential of a film is tightly interrelated with the background knowledge of the student. To grasp the full range of ideas as they are expressed in a film, a learner needs to have an appropriate command of the given disciplinary area. If this condition is assured, a film makes an enjoyable means of mastering a target academic material. Students' attempt at perceiving the messages of the filmmakers prompts them to refer to the academic sources in their goal to get to the core of the issue. The creative impact of a film allows for a smooth and focused learning. Our further research of the film use in education is connected with the search of relative films in other philosophical disciplines, e.g. in the "Philosophy of Language" course.

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