Media Education (Mediaobrazovanie)

C O N T E N T S

The Role of Mass Media in Tackling COVID-19 in Pakistan

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Abstract

At the end of 2019, in December, the Huanan Seafood Wholesale Market appeared to be linked with the massive outbreak of pneumonia in Wuhan. It was identified that a virus later called the Severe Acute Respiratory Syndrome Coronavirus 2 (SARS-CoV-2) was responsible for this condition. The disease was named COVID-19 and declared a pandemic as it affected the entire world and claimed many lives. News pertaining to the spread of COVID-19 became the hot talk in all forms of media ranging from print and television to social media platforms. This study aims to provide an analysis of the role of all types of media in the crisis and emergency that has arisen worldwide due to the outbreak of COVID-19. The role of media in disseminating information, particularly within Pakistan, is discussed in detail regarding the spread of coronavirus and the media's active part in sensationalizing or controlling the situation.

Keywords: COVID-19, mass media, TRPs, pandemic, fake news, decontextualized.

1. Introduction

In December 2019, China witnessed a massive outbreak of pneumonia in the city of Wuhan. The pneumonia was linked to the Huanan Seafood Wholesale Market, although the exact cause was not known. As the respiratory disease spread rapidly throughout China and led to many deaths, the Chinese government declared a state of emergency worldwide and informed WHO on 31st December 2019 (Hui et al., 2020).

The disease's causative agent was first identified as a virus on 7th January 2020 by the Chinese Centre for Disease Control and Prevention. The virus belonged to the Coronaviridae family and was named Severe Acute Respiratory Syndrome Coronavirus 2 (SARS-CoV-2).

Therefore, WHO named the disease COVID-19 later on. The disease symptoms include dry cough, fever, dyspnea, and other lung infections (Sohrabi et al., 2020). In an unprecedented spread since the Spanish flu outbreak almost a hundred years ago, the virus infected more than four million population across the globe, with almost three hundred thousand reported deaths. After China, the USA, Italy, Spain, and the UK became epicenters of the outbreak with a staggering death toll (Yan, 2020). The virus also travelled to Pakistan, most probably through Iran and spread to all provinces in a matter of days (Gillani, 2020).

The first case of COVID-19 in Pakistan was confirmed on 26th February 2020, and to this date, around 260,000 people are infected by the virus, and the reported death toll is approaching 5500 (Ilyas et al., 2020; Pakistan, 2020). With the country's limited healthcare facilities, the outbreak has become a challenge for the ruling government. Moreover, keeping in lieu that more than 50 % of the population comprises of lower-class families that mostly earn through daily

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wages, the country cannot afford a complete lockdown for long. WHO has already expressed concerns about Pakistan becoming an epicenter of the COVID-19 outbreak if proper measures are not adopted (Khan et al., 2020). Given the geographical position of Pakistan, which shares its borders with Afghanistan, China, and Iran - all badly affected by this pandemic, the need to adopt strict measures for decreasing the virus's spread is imperative (Waris et al., 2020). In this context, mass media's role is all the more important in an age where almost everyone has an ease of access to information, news, and opinions.

2. Materials and methods

A time period from February 2020 to August 2020 was considered for this study because it was the first phase of COVID-19 in Pakistan where public was clueless about the nature and impact of this pandemic. Fear and uncertainty were the common factor among the people. The study encompasses both the character and role of mass media in all its sub-categories including digital, print, electronic and social media. This involved consideration of each form of media as a separate entity since there was a considerable variation in the mode of communication. The data was analyzed using various techniques including observation, classification and hierarchy analysis of information. Since as the Cultivation Theory suggests media plays a crucial role in determining the opinion of people, therefore media clips were analyzed in terms of their psychological impact. Conversely, the Agenda-Setting Theory (Yang et al., 2016) looks at the media in terms of its role, wherein, it filters and shapes information before it casts impact on opinions of people. Keeping this in view the content was analyzed in terms of filtration of data and its structuring.

The third theory that guided the method was "Third Person Effect" (Eisend, 2017), which maintained that since people are more concerned with how a news item impacts others, it amounts to a greater discussion on the news item and hence its popularity. Together these theories formed the basic lens through which various sub-categories of media were analyzed. In order to strengthen the argument, multiple examples of each media sub-category were studied regarding the report of same event. And since the theories focus on pre-impact, impact and post-impact scenarios of news items, they helped to assess the whole process. The theoretical framework informed by three theories helped in understanding the positive and negative role of media in the present study.

The difference in the character and role of digital, print, electronic and social media compelled to use different techniques of observing and interpreting data (Stieglitz et al., 2018). In case of print media, news appeared in written text and therefore words with loaded connotation and sentence construction was considered more important. In this context, Agenda-Setting Theory was used for analysis. In case of electronic media, the visuals, their frequency and emphasis were considered significant aspects for casting impact; therefore Cultivation theory also played an important role in interpreting data. In case of social media, the scenario was entirely different; it was considered a platform where Agenda-Setting was not much relevant while Cultivation Theory and Third Person Effect turned out be more significant. The Agenda-Setting theory, however, became more important while considering monetization of Youtube.

3. Discussion

Mass media is a powerful mechanism for shaping public opinions and perceptions. It should also be noted that once an opinion is shaped, it is further strengthened by similar opinions and sharing frequency. The significance of mass media cannot be underestimated in times of a pandemic. It can induce unnecessary fear, introduce superstitions instead of facts, and misinform people by misinterpretation of data. As television channels are known business enterprises, sometimes certain news or opinion is broadcasted to increase viewership and program ratings.

Similarly, social media such as YouTube are also monetized applications. The more clicks a video receives, the better is the financial gain. It is extremely likely that people on social media create sensational information to attract viewership. Unlike television channels, social media has no strict censorship policies; it can give rise to two very contrasting outputs. On the one hand, it can reveal what people actually think about an issue and on the other, it can spread fake information.

It needs to be realized that given the significance of media in shaping opinions and perceptions, its role in unusual conditions, wherein people are already looking for answers and solutions, becomes manifold. Media cannot only affect perceptions; it can induce motives for public actions. Various studies have suggested that our critical evaluation abilities reduce under stress and panic. We tend to accept based on convenience instead of looking at the facts. A clear

example is when people on social media are claiming to have found the cure of COVID-19 through some herbal medicine. Such people should be held accountable. Guy Berger is the Director for Policies and Strategies regarding Communication and Information at UNESCO. One of the agency's lead officials on the subject of disinformation stated, "When disinformation is repeated and amplified, including by influential people, the grave danger is that information which is based on truth, ends up having an only marginal impact" (UN News, 2020). This state of affairs is particularly alarming when it comes to third world countries where health facilities and general education are compromised. People tend to believe in stories that are convincing to lesser rationality and therefore substitute it with truths that are complex to understand.

Mass media is usually understood as various means through which information and opinions are communicated to the masses. It includes electronic media that involves broadcasting technologies such as television and radio (Xie-Connell, 2015), the print media, which includes newspapers, magazines, books, posters, hoardings (Bean-Mellinger, 2018), and then the latest digital media that includes spread of information through the internet in the form of emails, blogs, websites, etc. (Goldberg, 2019). Another form of mass media that rapidly grew in the last couple of decades is social media. Social media includes various software applications such as YouTube, Facebook, Instagram, and Twitter, which provide a platform for the general public to express and share its opinion. With the arrival of smartphones, these applications became easily accessible, and hence the social media became a powerful tool to disseminate information, news, opinions, perspectives, and propaganda. Social media is far quicker and more responsive than other forms of media and has made every user into a potential news reporter, newscaster, analyst, and commentator (Hudson, 2020).

The multiple forms of mass media have made access to information easier on the one hand and the other paved the way to spread false and unverified information. The former is a revolutionary and positive development. Still, the latter can be disastrous, especially when seen in the context that mass media shapes public opinion, contributes to the formation of beliefs and constructs, or deconstructs perceptions.

The significance of mass media in shaping opinions and perceptions can be understood by briefly looking at the Cultivation Theory and Agenda-Setting Theory. These theories addressed the influence of mass media much before digital and social media came into being. However, they can be extended to incorporate new forms of media due to a similar operative reality. The Cultivation Theory maintains that popular media such as television has the power to influence our view of the world and is primarily responsible for our perceptions of day-to-day norms and reality (Infante et al., 1997). George Gerbner likened it to a "key member of the family, the one who tells the most stories most of the time" (Gerbner et al., 1980). Given the usage of social media on smartphones, the theory can be extended to suggest that the more exposure one has to social media, the greater are the chances of influenced opinion and perception. When a person also receives information, how different people are endorsing certain news or opinions, and what number is in agreement.

The Agenda-Setting Theory, as Lumen learning puts it, "Two basic assumptions underlie most research on agenda-setting: One, that the press and the media do not reflect reality, they filter and shape it; and two, that media concentration on a few issues and subjects leads the public to perceive those issues as more important than other issues" (McGregor et al., 2016). The factor that concentration on a certain issue makes it important is particularly relevant in understanding social media's significance. The concentration on an issue makes it more accessible, and therefore more and more individuals retain it in their memory. This implies that the more information will circulate on social media, the more it will become important and accessible. Researchers have also found that information suggestive of fear spreads faster. In the case of the Severe Acute Respiratory Syndrome (SARS) epidemic of 2003, it was found that the idea 'SARS is a killer' gained popularity (Wahl-Jorgensen, 2020).

Another important psychological basis that adds to media's effect on perceptions and opinions is the "Third Person Effect." The hypothesis states that an individual, when confronts with a persuasive argument in the mass media, he or she focuses more on the effect of the argument on others instead of himself (Schweisberger et al., 2014). This perspective becomes the basis for people to comment to protect others, but the outcome is that the more an idea is discussed, the more popular it becomes. For instance, if a thousand people are commenting that a virus is dangerous to protect people, the perception will become popular. The tendency becomes obvious by looking at the number of messages people receive with an instruction to 'share as much as possible.'

In recent history, the internet and social media along with print media have played a key role in creating awareness among the public. An example case is SARS, which is thought to be the global pandemic that revolutionized mass media's concept in playing its key role in tackling such issues.

4. Results

Mass media in the form of digital media, print media and social media have played a significant role in creating awareness against Polio, Ebola, and Dengue in Pakistan (Khan, 2014; Asad et al., 2018). However, the role of media in the current situation is more important than ever before. The various media outlets are giving proper coverage to the COVID-19 pandemic with regular shows. Although collecting data in such days is a tedious and life-threatening task, all forms of media are doing their best to gather the proper information and avoid creating panic (Shaukat, 2020). Let us now discuss some of the Mass media's positive and negative aspects in the current COVID-19 pandemic.

Multiple cities in Pakistan are in a state of lockdown these days due to coronavirus outbreak to prevent its spread among the community. Thousands of suspected patients of COVID-19 in their homes or hospitals have been quarantined. Social media has been the best source of communication in the current situation in Pakistan these days. People communicate with their family and friends both in Pakistan abroad with ease and comfort (Sokolov, 2020).

Media has also been a major source of information to create awareness among people. It is giving people day to day information about the ongoing COVID-19 pandemic. Radio channels are the major source of information for people living in far-flung areas and villages. In such areas, people don't have access to newspapers and owing to lack of electricity and internet facilities; radio is the only source of information. These radio channels have been doing a good job so far by keeping people updated about the pandemic and giving them the proper information regarding protection and safety precautions (Relief Web, 2020).

The role of media is also highly appreciable in helping the government in the current scenario in Pakistan. The government has displayed various hoardings and distributed pamphlets and has a very good impact. People read and understand them easily because they are written in Urdu's native language (Relief Web, 2020).

Another valuable thing that has been happening is that people here in Pakistan are using the internet and social media sites as a platform for making online questionnaire and are conducting survey-based studies to study various aspects such as the level of awareness among the common public about COVID-19, its physiological basis as well as about the resources that we have to cope with COVID-19. These online surveys are key sources of knowledge gathering (Qazi et al., 2020; Saqlain et al., 2020).

The power of social media is also being accepted by WHO, which uses this platform for communication with all the countries of the world. It has a page on Facebook and Twitter where updated information about the actual number of affected cases and the death toll in each country is updated regularly (Awasthi, 2020).

Similarly, different foundations and celebrities have established online fundraisers, and charity work has been rapid in Pakistan. Being the generous nation that Pakistanis are, a lot of money has been generated, and food items, cash has been distributed among the needy people through famous foundations such as Al-Khidmat Foundation, Shahid Afridi Foundation etc. (Awan, 2020; Dunya News, 2020).

The Ministry of National Health Services, Regulations, and Coordination has set up a national action plan. It emphasizes the community's engagement and awareness to fight the virus using print, electronic, and social media. The parliamentarians must also run an active campaign regarding this issue in their respective constituencies (Shah, 2020).

One every important and refreshing aspect that we realized during the COVID-19 pandemic is the highly talented YouTubers and social media content makers of Pakistan. Several Pakistanis have their accounts on social media sites such as Facebook, Twitter, Instagram, and YouTube. They are making funny and refreshing videos and memes about the current pandemic, thus providing people very refreshing and entertaining moments during these tense times (Khatana, 2020).

People are sharing their bravery stories about how they combat this disease and are becoming a source of motivation for others and are spreading a ray of hope among others that this disease is not as fatal (Jaffery, 2020). By adopting proper preventive measures, one can protect himself and their family from it. Many famous Pakistani celebrities are coming forward and are sharing pieces of advice about

fighting this pandemic. Since these celebrities have a huge fan following, so it is expected that their fans will listen and follow their favorite stars(Geo News, 2020).

Print media is also doing an excellent job. Different newspapers have dedicated title pages for creating awareness among the public and spread information. Many experts write columns and important health-related issues and combat this pandemic and have successfully delivered their message (International, 2020; Husain, 2020).

Social media is also being used to tell the public about various important products such as sanitizers, hand wash, gloves, masks, etc. People in Pakistan normally didn't know about it, especially those living in villages and remote areas but due to effective marketing strategies of the different companies, it's now becoming possible, and many people are now buying these products and protecting themselves from COVID-19 (Pakistan, 2020).

Social media has also become the chief source of collaboration in the Pakistani community. Various researchers from different institutions are in constant touch with each other to combat this disease by making new strategies for preventing, diagnosing, and treating the disease. Pakistani scientists are also in contact with different researchers from abroad to design and improve Pakistan's current COVID-19 situation (Anwar, 2020; International, 2020).

The UNDP has issued instructions that governments' job is to curb the menace of inaccurate and misguided information that might further worsen the coronavirus's already frightful impacts (Pakistan, 2020).

The very common feature in our media outlets is the race for rating and TRPs. There is no doubt that Pakistani media is now progressing day by day and has improved its information sources and technology. However, to get high ratings, media channels often sensationalize news that creates panic among the public (Butt, 2020).

Sometimes the issue is not that big, but the media portrays it otherwise. They often share very negative views and programs against the government, thus creating chaos in the country and giving a false impression of the government. Fake data is also published. Some newspapers publish columns and articles under the influence of powerful personnel and work on their agendas, thus weakening the provision of accurate data to the public (The News International, 2020; International, 2020).

Another mistake committed by news channels is that they often invite non-health officials as guests of various shows. The people don't know about COVID-19 and thus give false information to people misguiding them (News, 2020).

There is plenty of misinformation and misinterpretation of information among the common public, further entangling the government's job. People are spreading fake news and false information on popular social media platforms such as Facebook and WhatsApp. One such example is of a Lahore based guy who, based on anonymity, said that he is against the use of hand sanitizers because he read somewhere on WhatsApp that sanitizer has alcohol in it and that he won't be able to pray with sanitizers (Shah, 2020).

A report published in Pakistan today was about a man arrested for the charge of creating panic on social media platforms by spreading false information. He allegedly targeted a family in his neighborhood that they had contracted the coronavirus. A complaint was lodged against him by the neighboring family members against the suspect (Today, 2020).

Another issue is that people and even news outlets share some very sensitive images and disturbing videos. Social media platforms have often created confusion and panic among people regarding the COVID-19 outbreak by portraying unrealistic and sensational pictures of the actual scenario (Babbili, 2020).

The information shared on the news channels does not remain limited to their audience. Through social media, news clips are circulated. Sometimes the information is decontextualized and gives way to a wider misunderstanding.

5. Conclusion

Social media plays a critical role in shaping opinions, people still look for authenticity of an account of information on television channels and newspapers, which means that these institutions have a lot more responsibility than when there were no social media. The news anchors who themselves use social media must make it mandatory to debunk misinformation being spread on social media. The following are some suggestions in this regard:

- Race for Ratings should be stopped, and the public be given proper realistic facts and figures.
- More air time should be given to programs about coronavirus.
- Only positive videos and pictures should be shared on social media.
- News channels must only invite specialized health professionals in their shows.
- Field programs should be conducted in remote areas.
- Social distancing should be followed when conducting programs among the public.
- Information collection sources must be verified properly to avoid the spread of fake news and data.
- Media houses must cooperate and follow government instructions.

Being a developing country, the role of media in Pakistan to combat COVID-19 is of significant importance. It must realize it's worth. Till now, media in a larger proportion has played its part effectively and with dedication. They are creating awareness about COVID-19 among people and are preparing people to fight it. However, some news channels and people are creating panic among the public by sharing fake stats and messages. It should be stopped to know about the facts and be prepared mentally to fight this pandemic.

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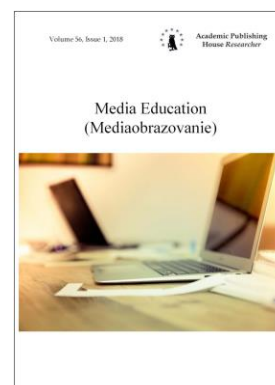
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News Media Use and Civic Engagement: The Mediating Role of Social Capital and Civic Accountability

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Abstract

This study aims to explore the relationship between news media use and civic engagement. This study also investigates the mediating role of social capital and civic accountability in the relationship between news media use and civic engagement. The theoretical framework of this study is based on social learning theory. By employing a cross-sectional survey design, this study has collected online data from 350 respondents from four universities located in Lahore. To empirically test hypotheses, Partial Least Square based Structural Equation Modeling technique has been used. The results of this study reveal that news media use is positively associated with civic engagement. News media use has a significant relationship with social capital and civic accountability. This study has also found a positive relationship between social capital and civic engagement. Similarly, the relationship between civic accountability and civic engagement also remains significant. The results of the indirect effects indicate that social capital and civic accountability are significant mediators in the relationship between news media use and civic engagement.

Keywords: news media, civic engagement, social capital, civic accountability.

1. Introduction

Media is considered the eyes and ears of a society that plays a positive role by providing information concerning important events happening in society (Florini, 2012; Shah et al., 2005). People rely on different mediums to get the latest information regarding newsworthy events. This information strengthens the social fabric and has deep effects on the masses. In short, media is an important social agent of socialization that plays a vital role in increasing civic engagement (Entman, 2005; Hooghe, 2002; Neuman et al., 2011; Prior, 2003; Xenos et al., 2014). Social media also play a significant role in this regard. It can be used to promote civic engagement (Kenna, Hensley, 2019).

It is natural for a human being to take a keen interest in social events as man is a social animal who wants to bring a positive change in society improving the existing situation. An individual keeps himself abreast of the latest happenings and contributes to civic activities. Civic engagement is a broader term. It is not limited to political participation but also includes involvement in community affairs such as volunteer community activities (Gil de Zúñiga et al., 2012). The relationship between media and civic engagement is evident from previous studies (Livingstone, Markham, 2008; Warren et al., 2014). It is usually understood that ne,ws media disseminate information that leads the public towards community involvement (Verba et al., 1995). It is also a fact that an individual's attitude sometimes decreases the level of civic engagement (Uslaner, 1998).

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Media promote social capital that leads towards civic participation. Social capital is further divided into two categories i.e. sense of mutuality and social trust. Media usage is the main source to create formal and informal relations within society and creates a sense of mutuality and promote values of social trust. Mutuality means sharing feelings and actions among social circles and social trust helps in establishing and strengthening relations. Social capital formulates a strong civil society by facilitating associative behavior and empowering individuals (Verba et al., 1995). The way of interacting with companies is modified, with the advent of new media. The gatekeeping mechanism and dissemination of the information have changed due to the advancement of new media (Fieseler, Fleck, 2013). Social capital is one of the most important elements that mediate the relationship between media use and civic engagement. Social capital facilitates associative behavior and enhances the level of civic engagement (Kim, 2007). Social trust converts 'They' into 'We', create an atmosphere of brotherhood, unite people, and establish a prosperous society (Uslaner, 2018).

Several studies have explored the relationship between news media use and civic engagement (Gil de Zúñiga et al., 2012; Livingstone, Markham, 2008; Thorson, Edgerly, 2017). Previous scholarly studies have also investigated the mediating role of social capital in the effects of news media use on civic engagement (Cattell, 2001; Collins, Guidry, 2018; Kim, 2007). The mediating role of civic accountability has not been explored yet. This study bridges this gap exploring the mediating role of civic accountability in the relationship between news media and engagement. This study identifies the effects of news media on civic engagement focusing on societal issues that is the requirement of the time.

This study aims to explore the relationship between news media use and civic engagement by investigating the mediating role of social capital and civic accountability. It will make a distinct contribution to the existing literature by exploring the effects of news media on civic engagement in the context of Pakistan. Above all, this study will explore the mediating role of a new construct civic accountability between news media use and engagement.

News Media Use and Civic Engagement. Q.K. Mahmood and M. Saud (Mahmood, Saud, 2019) explored the relationship between Facebook use and civic engagement among a sample of 1245 respondents. The results indicated a significant relationship between Facebook use and civic activities of youth. Moreover, age and qualification were found to be the significant predictors of civic participation. This study indicated a positive connection between new media and engagement.

S. Zubairand and S.A. Halim (Zubair, Halim, 2017) examined the effects of social networking sites among 195 youngsters of Pakistan and Egypt. This study found no relationship between the new media use and civic contribution of youth. This study contradicts the findings of previous research indicating no significant association between new media and engagement. D.H. Choi and D.H. Shin (Choi, Shin, 2016) explored the relationship between social media use and engagement through investigating the moderating role of social capital. The results showed that new media and social capital enhance civic engagement. Moreover, an individual's level of social capital was found a major reason with reference to the effects of social media on civic engagement.

A critical review of previous studies identified a strong connection between news media use and civic engagement (Gil de Zúñiga et al., 2012; Hoffman, Thomson, 2009; Kim, 2007; Livingstone, Markham, 2008; Neill, 2009; Pasek et al., 2006; Thorson, Edgerly, 2017; Xenos, Moy, 2007).

News Media and Social Capital. A.M. Warren, A. Sulaiman, and N.I. Jaafar (Warren et al., 2014) studied the effects of new media in fostering online civic engagement as well as establishing mutual and institutional trust. The empirical analysis of the data showed that new media use was positively related to the mutual trust which in result enhanced trust in state institutions. Moreover, mutual incentives motivated and encouraged citizens to participate in online civic activities through developing their interest. M.D. Bonner (Bonner, 2009) in his study found that media play a vital role in promoting social accountability while providing platforms for public discussion and mutual action for the betterment of society. This study explored the influence of media in creating social accountability concerning police violence through newspaper coverage.

J. Son and N. Lin (Son, Lin, 2008) studied the relationship between social capital and civic action using secondary data of a national survey. The results revealed that social capital was a significant predictor of civic action. This study proved that organizational networks played a central role in enhancing contribution to civic affairs.

Empirical literature found that media use for entertainment has a negative association with social capital. D.V. Shah, Nojin Kwak, and R.L. Holbert (Shah et al., 2001) in his study found a negative relationship between the entertainment use of the internet and social capital. Likewise,

J. Cho, H. Rojas, and D.V. Shah (Cho et al., 2003) also found the same results in their study and found the internet one of the major factors for having adverse civic consequences. The result of these two studies mentioned above indicated a negative relationship between entertainment use of media and engagement.

Relationship between Social Capital and Civic Engagement. R.A. Jalalani and N. Shah (Jalalani, Shah, 2019) examined the relationship between social capital and civic engagement by collecting data from university students. The results illustrated that bonding social capital and trust had a positive and direct influence on civic engagement. This study revealed a positive relationship between social capital and engagement in the context of Pakistan.

Another study identified the relationship between social capital and civic behavior among a sample of 420 respondents. The results indicated a positive and direct relationship between a high level of social capital and civic behavior. Besides, this study also observed partial mediating effects of social capital. The overall results of this study proved that news media was significantly related to engagement through social capital (Liu et al., 2014). On the other hand, a study found no relationship between media use and civic engagement. This study examined the effects of news media and social capital on engagement by collecting data through a telephonic survey. The results indicated that social capital enhances engagement. News media does not lead to participation. This study found a positive relationship between social capital and civic contribution, but this relationship was nonsignificant when it came to news media (Zhang, Chia, 2006).

R.D. Putnam (Putnam, 2000) argued that those individuals who have a large social network are more likely to contribute to civic activities. Social trust removes barriers and opens new avenues for civic engagement. J. Son and N. Lin (Son, Lin, 2008) also agreed with this point of view arguing that social capital increases engagement in civic activities. Social trust, mutuality and the feeling of brotherhood removes distances and bring different people on same page. As a result, people work for the welfare of community going beyond their personal interests.

Mediating Role of Social Capital. Z.J. Zhong (Zhong, 2014) analyzed the role of social networking sites in bridging social capital and enhancing involvement in civic affairs. This study collected data from 654 respondents. It was inferred from the results that social networking sites bridge and bond social capital that in turn have a positive influence on civic involvement. This study found the significant mediating effects of social capital between new media and engagement. Similarly, another study found the mediating effects of social capital on civic engagement and collective efficacy (Collins et al., 2014). Social capital is a potential mediating variable between the relationship of news media and engagement.

A critical review of previous literature indicated that news media has positive effects on civic engagement. Besides, social capital is also a significant mediator between news media and engagement. However, no study investigated the mediating role of civic accountability which has been measured in this study. This study fills this research gap exploring the mediating effects of civic accountability between news media and civic engagement.

Social Learning Theory. Social learning theory was proposed by Albert Bandura in the 1960s in the result of the bobo doll experiment. Bandura experimented on a doll in the presence of children. The doll was physically harmed, and its effects were observed on children. Bandura observed that children imitated acts of their elders and kicked and punched the bobo doll (Bandura, Walters, 1977). Through this experiment, he concluded that our behaviors are formulated because of observation (Mihalic, Elliott, 1997). Before the formation of this theory, it was assumed that human behaviors take place in the result of reinforcement or conditioning, but this assumption was changed with this experiment (Maisto et al., 1999). Bandura proved that the process of learning take place through imitation, retention, reproduction, and motivation. In this regard, the process of reenactment or modeling play a crucial role.

This theory is related to this study as individuals learn a lot of things through imitation. The process of observation and imitation lead towards civic engagement. People contribute to community affairs by getting inspiration and observing behavior of other people through news media. Besides, the process of learning through mass media carries the ability to build social capital by formulating the sense of mutuality and social trust as well as promoting civic accountability in society. Besides, R.D. Putnam (Putnam, 1995) argued that television is one of the major factors for declining social capital and civic contribution in the USA because it portrays mediated reality contrary to social facts.

A lot of previous studies have used social learning theory to elucidate the concept and process of social work, socialization, and engagement (Akers, 1995; Campbell, 1979; Jacklin, Reynolds, 1993; Pratt et al., 2010). Besides, sociologists have extensively used this theory to explain deviant behavior and human reinforcement (Brauer, Tittle, 2012; Durkin et al., 2005; Ford, 2008).

Fig. 1. Proposed Conceptual Model

Following are the main objectives and hypotheses of this study:
• To explore the relationship between news media use and civic engagement.
• To check the relationship between news media use and social capital.
• To examine the relationship between news media use and civic accountability.
• To identify the relationship between social capital and civic engagement.
• To discover the relationship between civic accountability and civic engagement.
• To investigate the mediating role of social capital in the relationship between news media use and civic engagement.
• To explore the mediating role of civic accountability in the relationship between news media use and civic engagement.
H1: News media use has significant relationship with civic engagement.
H2: News media use has significant relationship with social capital.
H3: News media use has significant relationship with civic accountability.
H4: Social capital is positively associated with civic engagement.
H5: Civic accountability is positively associated with civic engagement.
H6: The relationship between news media use and civic engagement is mediated by social capital.
H7: The relationship between news media use and civic engagement is mediated by civic accountability.

2. Material and methods
Participants and Sampling. This study is based on quantitative methodology. A cross-sectional survey design was employed to complete this research. Data was collected through an online questionnaire due to pandemic situations around the globe and the closing of educational institutions. The questionnaire carried 39 close-ended items. All items were directly related to the research topic.

University students, both males, and females, aged 18 to 33, were participants of this study. Through employing a purposive sampling technique, data was collected from 350 students from three universities of Lahore. The purposive sampling technique allows a researcher to collect data from those respondents who have certain characteristics that have interest for researcher (Neuman, 2007).

Demographic Variable. This study asked participants about their gender, locale, age, sect, qualification, and household income.

News Media Use. News media use scale was adopted from a previous study (Gil de Zúñiga et al., 2012). Participants were asked how much they had read, seen, or listened to different news mediums to get information about events, public issues, and politics. Seven news mediums were mentioned in response: newspaper, magazine, radio, television, social networking sites, online newspaper, and internet. Their response was evaluated on a five-point scale from never (1) to very

often (5). Cronbach's Alpha for the measure was (α = .65, M = 22.71, SD = 4.20, Minimum = 7, Maximum = 35).

Social Capital. The social capital scale was adopted from the study of S.H. Kim (Kim, 2007). This scale consists of two sub-scales: informal socializing and interpersonal trust. Informal socializing subscale consists of six items such as "I participate in alumni activities" (Cronbach's Alpha α = .70, M = 18.62, SD = 3.78). Interpersonal trust sub-scale contains two items such as "Most people can be trusted" (Cronbach's Alpha α = .72, M = 26.58, SD = 4.66, Minimum = 12, Maximum = 40).

Civic Accountability. Civic accountability was assessed on a five-point Likert scale from strongly disagree (1) to strongly agree (5) by adapting a scale from an existing study (Flanagan et al., 2007). It included four items such as "If I love Pakistan, I should notice its problems and work to correct them" (Cronbach's Alpha α = .70, M =16.65, SD = 2.62, Minimum = 4, Maximum = 20).

Civic Engagement. This study measured civic engagement by adopting the civic engagement scale developed by A. Doolittle and A.C. Faul (Doolittle, Faul, 2013). This scale consists of two subscales: civic attitude and civic behavior.

Civic Attitude Subscale. Civic engagement attitude subscale was evaluated on a five-point Likert scale from strongly disagree (1) to strongly agree (5). It carries eight items such as "I feel responsible for my community" (Cronbach's Alpha α = .88, M = 32.68, SD = 4.77, Minimum = 14, Maximum = 70).

Civic Behavior Subscale. Civic behavior subscale was assessed on a five-point Likert scale from never (1) to very often (5). It included six items such as "I am involved in a structured volunteer position in the community" (Cronbach's Alpha α = .84, M =20.61, SD =4.68, Minimum = 14, Maximum = 70). It is pertinent to mention here that the reliability value reported above all constructs was checked on a sample of 50 respondents. Besides, the researcher has also assessed composite reliability and AVE after data collection. Their results have been presented in the result section.

Data Collection. Data was collected from university students in April 2020. An online questionnaire was prepared using Google form. The researcher shared the survey URL via email and social networking sites. In the end, the researcher received 350 responses. Data was collected in November and December 2020.

Data Analysis. The researchers used the Smart PLS 3.2.9 to analyze data. PLS-SEM is a popular approach used to test measurement and structural models. Through this approach, we can analyze data and produce consistent results even with smaller sample size. It has the highest statistical power to generate accurate results. First, the researcher converted the SPSS file into a CSV file. A new project was created in Smart PLS and CSV data file was imported. A consistent PLS Algorithm was run through which construct reliability, validity, AVE, discriminant validity was reported. To empirically test hypotheses, the researcher performed bootstrapping on the 2000 bootstrap sample. Through this approach, the researcher evaluated both measurement and structural models. The results have been presented in the next chapter.

3. Discussion

This study examines the association between news media use and civic engagement. Moreover, this study also investigates the mediating role of social capital and civic accountability. The theoretical framework of this study is grounded in cultivation and social learning theory. A cross-sectional survey design was applied to obtain data from 350 respondents through an online questionnaire created through Google form. PLS-SEM approach is used to empirically test hypotheses. In this chapter, the researcher explains the results considering previous literature. The analysis revealed the following results.

The relationship between news media and engagement is significant. The results have supported the abovementioned hypothesis indicating a positive association between news media use and engagement. These results are consistent with previous studies (Gil de Zúñiga et al., 2012; Hoffman, Thomson, 2009; Livingstone, Markham, 2008; Mahmood, Saud, 2019; Martens, Hobbs 2015; Mushtaq, Baig 2015; Pasek et al., 2006; Rafique et al., 2016; Thorson, Edgerly, 2017; Thorson et al., 2020; Xenos, Moy, 2007: Zubair, Halim 2017). These studies also proved that news media has positive effects on civic engagement.

The findings of the study have shown a positive relationship between news media and social capital. This shows that news media has direct impacts on social capital. These findings have not only supported the hypothesis 2 but also in line with the previous studies findings (Ohme, 2020;

Ida, Saud, 2020; Lu, Lee, 2021; Uslaner, 1998), who in their study also found news media as a significant predictor of social capital. In this regard, the present study testifies the results of previous literature.

The results of this study support the relationship between news media use and civic accountability. Thus hypothesis 3 is supported. It reveals that news media use lead an individual towards civic accountability. This result is consistent with the researcher's expectations. News media create a sense of responsibility and encourage individuals to work for the betterment of society.

Hypothesis 4 is supported as the relationship between social capital and civic engagement is significant. Consistent with previous studies (Jalalani, Shah 2019; Son, Lin, 2008; Zhang, Chia, 2006) social capital has direct and positive effects on civic engagement. The association between civic accountability and civic engagement is significant. Hypothesis 5 is supported that shows civic accountability has positive impacts on civic engagement. These results support the findings of M.D. Bonner (Bonner, 2009) that also indicates a positive association between civic accountability and engagement.

It was predicted that social capital mediates the relationship between news media use and civic engagement. The findings support the proposed relationship. Hypothesis 6 is supported. It indicates that social capital is a significant mediator in the relationship between news media use and civic engagement. These results are similar to previous studies findings (Collinsm, Guidry, 2018; Kim, 2007; Tucker et al., 2021; Zhong, 2014). The findings of these previous studies also showed that social capital is a significant mediator. This study testifies the results of previous studies.

Civic accountability is hypothesized to mediate the relationship between news media use and engagement. The results support hypothesis 7. As is evident from the results, the relationship between news media use and engagement is mediated by civic accountability. For the very first time, this study investigates the mediating role of civic accountability. The empirical literature has not found the mediating role of civic accountability. This study verifies the mediating effects of civic accountability between news media use and civic engagement. Like civic accountability, future investigations should find new variables that mediate the relationship between media and engagement.

Theoretical Implications. Social learning theory has provided a theoretical framework for this study. The overall results of present study support the propositions of social learning theory. This study found that media play a key role in encouraging engagement among masses. People learn from media and work for the betterment of society. This theory is also of the view that people learn through the procedure of modeling and imitation. Social learning theory seems compatible with the results of this study.

Limitations of the Study. This study limits generalization due to employing the convenience sampling technique. Its results cannot be generalized to all youngsters in Pakistan. Besides, a cross-sectional survey design limits the ability of causality.

Delimitations of the Study. This study measured news media use as an independent variable, civic engagement as a dependent variable, social capital, and civic accountability as mediating mechanism. Data was collected from university students aged 18 to 33 by using a cross-sectional research design.

Implications of the Study. The present study makes a distinct contribution to the existing literature by exploring the mediating role of civic accountability between news media and civic engagement. Besides, its results can be helpful for social workers who intend to bring constructive change in society. They can design their strategy considering the results of this study.

Future Research. Future investigations must include people other than students in their sample so that the extent of this study could be broadened. In addition, future studies should collect offline data through a self-administered questionnaire or in-depth interviews. Future studies need to further investigate the proposed relationships within the framework of the O-S-R-O-R model. Future researchers can explore the role of other mediating mechanisms such as interpersonal communication, civic knowledge, civic efficacy, and so on. In future studies, researchers should try to generalize results having a true representative sample.

4. Results
This part of the study deals with the results of this study. The researchers have analysed the data by using Smart PLS 3.2.9. In this study, construct reliability, discriminant validity, direct and indirect effects of different variables have been described in detail. Above all, this part throws light

on the results of the hypotheses. Table 1 shows the frequency and percentage of demographic characteristics. The sample of this study included 187 (53.4 %) male and 163 (46.6 %) females. 94 (26.9 %) respondents were living in rural areas while 256 (73.1 %) in urban areas. When it came to age categories, 100 (28.6 %) respondents' age was between 18-22, 166 (47.4%) were 23-28, 52 (14.9 %) were 29-33, 32 (9.1 %) respondents were more than 33 years old. The majority of the respondents 243 (69.4 %) belonged to Ahle-Sunat sect, 25 (7.1 %) Ahle-Hadith, 19 (5.4 %) Ahle-Tasih, and 63 (18 %) having their association with other sects. 32 (9.1 %) respondents had 12 years of education, 107 (30.6%) had 14 years of education, 122 (34.9 %) had 16 years of education, 71 (20.3 %) had 18 years of education and only 18 (5.1 %) were PhDs. Moreover, 119 (34 %) respondents' household income was less than 40000, 110 (31.4 %) between 40000-80000, 72 (20.6 %) in between 80000-120000, and 49 (14 %) more than 120000.

Table 1. Demographic Information

Demographics	Frequency (N= 350)	Percentage (%)
Gender		
Male	187	53.4
Female	163	46.6
Locality		
Rural	94	26.9
Urban	256	73.1
Age		
18-22	100	28.6
23-28	166	47.4
29-33	52	14.9
More than 33	32	9.1
Sect		
Ahle-Sunat	243	69.4
Ahle-Hadith	25	7.1
Ahle-Tasih	19	5.4
Any other	63	18
Qualification		
Intermediate	32	9.1
Bachelor	107	30.6
Master	122	34.9
M.Phil	71	20.3
PhD	18	5.1
Household Income		
Less than 40000	119	34
40000-80000	110	31.4
80000-120000	72	20.6
More than 120000	49	14

Internal consistency reliability was in the range between 0.72 to 0.90. All constructs had reliability more than .70. In the reflective measurement model, it is recommended to have at least .70 reliability. However, the composite reliability of all constructs was up to the required standard ranges from 0.78 to 0.91. So far as AVE is concerned, it should be at least 0.50. All the constructs fulfill this standard. In addition, the overall result of the discriminant validity given in Table 3 assessment was satisfactory. The R² value of social capital (0.191) and civic accountability (0.135) was weak. Whereas the R² value of civic engagement was 0.539 which was moderate.

Table 2. Construct Reliability and Validity

Constructs	α	Composite Reliability	AVE
News Media Use	0.79	0.78	0.53
Social Capital	0.72	0.81	0.51
Civic Accountability	0.76	0.85	0.58
Civic Engagement	0.90	0.91	0.50

Table 3. Discriminant Validity

	1	2	3	4
1. Civic Accountability	.766	-		
2. Civic Engagement	.704	.700	-	
3. News Media Use	.367	.406	.619	-
4. Social Capital	.459	.481	.437	.647

Note. Bold figures are the square roots of the AVE. The rest of the values represent correlation among latent variables.
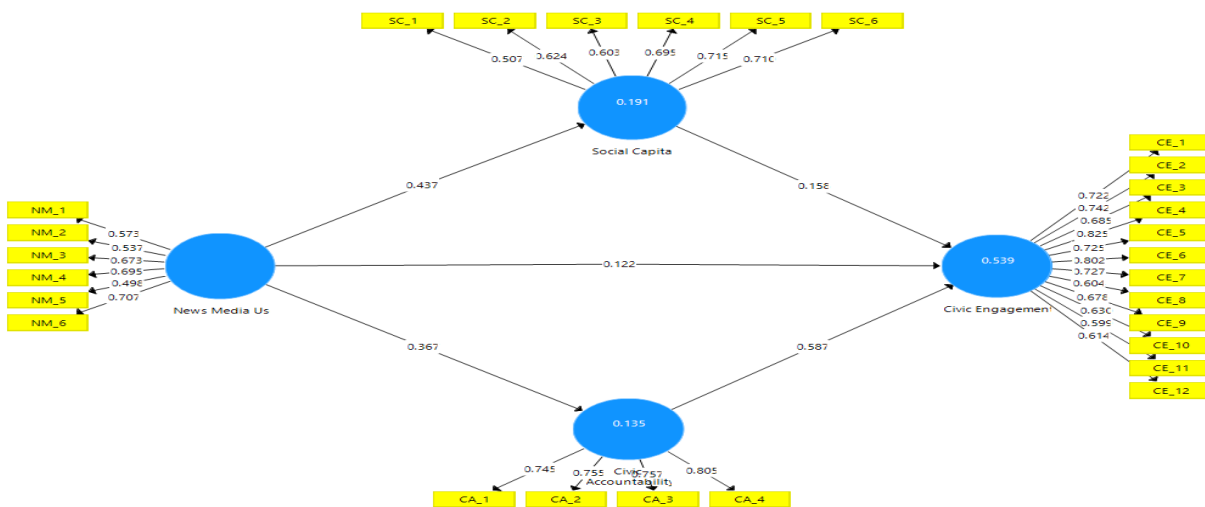
Fig. 2. Measurement Model

Table 4 indicated the results of direct and indirect effects. The relationship between news media use and civic engagement (CE) was significant ($\beta = 0.122$, $t = 2.28$, $p = .02$). News media use was positively related to social capital ($\beta = 0.437$, $t = 9.93$, $p = .000$). The results demonstrated that the association between news media use and civic accountability was significant ($\beta = 0.367$, $t = 6.05$, $p = .000$). Moreover, the relationship between social capital and CE was statistically significant ($\beta = 0.158$, $t = 3.37$, $p = .001$). The results further illustrated that the relationship between civic accountability and civic engagement was significant ($\beta = 0.587$, $t = 13.41$, $p = .000$). Social capital significantly mediated between the relationship of news media use and CE ($\beta = 0.069$, $t = 3.22$, $p = .001$). Civic accountability also mediated the relationship between news media use and CE ($\beta = 0.216$, $t = 5.47$, $p = .000$).

Table 4. Results of the Direct and Indirect Effects

Hypothesis Path	β	SD	t-value	p-value
News Media Use -> Civic Engagement	0.122	0.053	2.28	.022
News Media Use -> Social Capital	0.437	0.044	9.93	.000
News Media Use -> Civic Accountability	0.367	0.061	6.05	.000
Social Capital -> Civic Engagement	0.158	0.047	3.37	.001
Civic Accountability -> Civic Engagement	0.587	0.044	13.41	.000
News Media Use -> Social Capital -> Civic Engagement	0.069	0.021	3.22	.001
News Media Use -> Civic Accountability -> Civic Engagement	0.216	0.039	5.47	.000
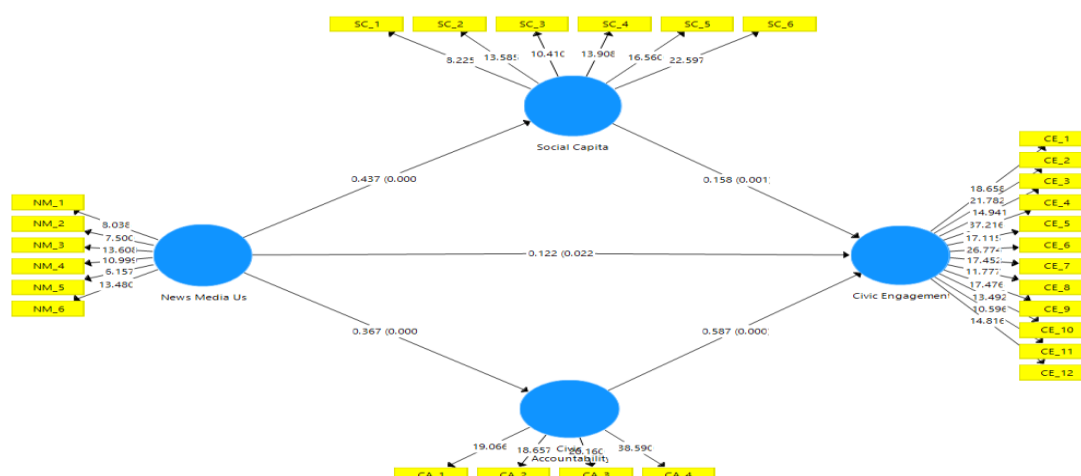
Fig. 3. Structural Model

In the above structural model, beta and *p*-values can be observed in the inner model and *t*-values in the outer model.

5. Conclusion

Summarizing the whole discussion, this study has examined the association between news media use and civic engagement through the mediating role of social capital and civic accountability within the framework of social learning theory. Civic engagement is a positive sign of a civilized society that brings prosperity and play a critical role in making a state welfare. Social capital especially interpersonal trust and the feelings of mutuality enhance engagement inside society. Besides, civic accountability realizes individuals about their civic duties and motivate them to work unconditionally for the sake of their community. A lot of studies have been conducted across the world to identify the role of news media in leading masses towards civic activities. This study has tried to investigate the role of news media in engagement with special reference to Pakistan. In addition to identify the direct relationship between news media and engagement, this study also investigates the mediating effects of social capital and civic accountability. Previous studies have not investigated the mediating role of civic accountability between news media and civic engagement. This study has bridged this gap identifying the mediating effects of civic engagement. A cross-sectional survey design was adopted to carry out this study. PLS-SEM approach was applied to empirically test hypotheses.

The results revealed that news media use has positive and direct effects on civic engagement. This study has found the significant effects of news media on social capital and civic accountability. Moreover, social capital has direct effects on engagement. Civic accountability has also positive effects on civic engagement. Apart from direct effects, this study also identifies indirect effects. Social capital mediates the relationship between news media use and engagement. The results of this study support civic accountability as a positive mediator which significantly mediates between news media use and civic engagement.

The overall results of this study support the propositions of social learning theory proving that people get inspiration from media coverage related to civic activities. Public perception is built through

attention, retention, reproduction, and motivation as Bandura described the phases of learning. The procedure of modelling also plays a crucial role in this regard. More specifically, news consumers follow the footsteps of philanthropists portrayed by media and support them going beyond everything.

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Developing Critical Thinking Skills of Students in the Media Environment

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Abstract

As the title implies the article dwells upon development of critical thinking skills of students in the context of digital content dominance. The article aims to provide the reader with information on the features of developing skills required for working with historical texts. The study points to the weaknesses in developing students' critical thinking at Nizhnevartovsk State University (KhMAO-Yugra, Russia). The author discusses theoretical contributions and practical implications. The main idea of the paper is that critical thinking skills cannot develop without information literacy. These skills are closely aligned with information literacy, which has declined because of media environment. Much attention has been drawn to the problem of development of history students' critical thinking skills. The author has read a number of papers and now presents this information as a background of the research. The study presents traditional ways of working that have been transformed in the media environment. This analysis illustrates the peculiarities of working with history students over the past 10 years. Given that over the years 2/3 of students failed to develop necessary skills, the author concludes that it is impossible for all students to develop these skills.

Keywords: critical thinking, skills, digital content, media environment, students, text, history, information literacy.

1. Introduction

The relevance of the research topic can be traced both in research papers and government documents. The digital environment has greatly changed the learning process. Scientists-psychiatrists talk about such a phenomenon as *Digital Dementia*, which means a violation of cognitive functions. Thinking is one of the most essential skills of all human characteristics. It is intrinsic to almost everything we do. S. Medvedev, director of the Institute of the Human Brain (Russia), spoke about the results of school education. The school should teach "to read and analyze texts. Preferably in more than one language. Be able to formulate and express your thoughts. Preferably in more than one language. One thing is important, the school should teach the child to think" (Strelnikova, 2019). What does it mean to think? This is to build cause-and-effect relationships see the logic in the sequence of events and predict consequences of your actions. In order to be able to think, you need to have a large knowledge base and good working memory which is regularly trained, so that later, by using it, we can establish causal relationships. We know that the results of school education do not satisfy society and the state. School leavers, who have not developed thinking skills in general education schools face great difficulties at the University.

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We have to take into account the characteristics of the digital generation and develop ways to train them in accordance with their clip thinking. Along with information literacy (hereinafter IL), the issue of developing critical thinking (hereinafter CT) among University graduates is also relevant. The information revolution in education has led to the need to rethink the traditional ways of developing CT skills among students. This is an urgent agenda not only for Russian but for the international educational community as well. According to a recent study evaluating CT skills, they are limited and the majority of students do not possess them sufficiently. We have studied development of CT skills for many years and designed a system developing students' CT skills. As part of the study, at the stage of the ascertaining experiment we analyze the ideas of junior students about the concept of "critical thinking" and identify their information skills. I conduct it while working with the second-year students while they are taking the course on methods of teaching history. In the process of teaching, I carry out the second stage of experiments in a natural setting. I concluded that only one in four 2, 3, 4 – year students could develop required skills, while other students have a lack of IL skills and form initial ideas only.

2. Materials and methods

The author references Russian and foreign articles, monographs, essays about CT and relies on the methods of theoretical analysis, synthesis, generalization and content analysis, as well as a survey, pedagogical observation and student questionnaire. The empirical base of the work is a generalization of the author's personal professional experience. In this case field experiment is preferable.

3. Discussion

First of all, *the scientists' discussion revolves around the concept of "critical thinking"*. The foundation for understanding the phenomenon of critical thinking was laid in the 1960-1970s. One of the first works was written by R.H. Ennis, "A Concept of Critical Thinking" (Ennis, 1962: 161-178). Many researchers attempted to provide the theoretical background of CT. In 1981, R. Paul published "Teaching Critical Thinking in the "Strong" Sense: A Focus on Self-Deception, World Views, and a Dialectical Mode of Analysis". He states that "critical thinking can successfully be taught as a battery of technical skills which can be mastered more or less one by-one without any significant attention being given to the problems of self-deception, background logic, and multi-categorical ethical issues" (Paul, 1981: 467). In 1989, the first comprehensive book was published in the United States by R. Paul, A.J.A. Binker, D. Martin, C. Vetrano and H. Kreklau. R.W. Paul was Director of Research and Professional Development at the Center for Critical Thinking, and has been widely recognized as a major leader in the national and international CT movements for a long time. Various definitions of CT are presented in the book (Critical Thinking..., 1989: 279). These works provided theoretical foundations for understanding the phenomenon of CT.

In modern science, there is no single definition of "critical thinking". Researchers are very active in defining the essence of CT. It is most commonly described as a skill set that promotes critical engagement with different types of texts. Many scholars have considered this issue. The ground-breaking book on CT "The Palgrave Handbook of Critical Thinking" edited by M. Davies and Ronald Barnett was published in 2015 (Davies et al., 2015). The handbook covers the following questions: definitions of CT from its origins; approaches to teaching CT; ways of incorporating CT into a curriculum; the relationship between CT and culture, the cognitive sciences and professions; as well as various social perspectives on CT.

The literature on CT has roots in two academic disciplines: philosophy and psychology. This is a classic approach. In addition, there is a CT strand within the field of education. The technology for developing CT through reading and writing is especially popular. Many scientists consider that the main skill training takes place during the entire study period at the University. Each teacher uses their own subject to develop students' CT skills. The task of improving CT skills in students at many universities has typically been addressed by offering an additional course in CT. We agree that training students to be able to think critically is one of the key goals for many professionals in higher education (Changwong et al., 2018: 37). It is a long-standing tradition that a person with a higher education is a critical thinker.

We are engaged in the training of historians, both educators and researchers. Our students are future history teachers. Having mastered CT, they will be able to shape it in their students. It should not be forgotten that CT is a necessary condition for a critical citizen. It is difficult to

manipulate a person with CT. History is a fundamental science that develops CT skills. On November 26, 2019 the meeting of the Council of Ministers of Education of the Council of Europe was held in Paris. The agenda included issues related to the use of digital technologies in the educational process and the development of CT, as well as approaches to teaching history. In the context of the rise of populism, teaching history that promotes multiple perspectives and CT becomes particularly relevant. Seventeen Member States of the Council of Europe have decided to establish an Observatory on History Teaching in Europe as an Enlarged Partial Agreement. The Observatory's main purpose will be to collect and make available, through a series of regular and thematic reports, factual information on the ways in which history is taught in all participating countries.

However, in practice, schoolchildren and students do not always have critical thinking skills. Most of the world's educational systems are concerned with this situation. Many scholars in Russia and abroad have also discussed the importance of CT skills in the context of 21st century education. Directives of the European Union mention the urgent need for high-quality knowledge, skills, and competencies developed through life-long learning, which focuses on learning outcomes for employability, innovation, active citizenship, and well-being.

Let us consider a number of other definitions of "critical thinking". M. Fahim and N.S. Masouleh suppose that "Critical thinking refers to the use of cognitive skills or strategies that increase the probability of a desirable outcome" (Fahim et al., 2012: 1371). S. Aboulkacem gives a broader interpretation. According to him, CT should be applied not only to the information source, content, thinking and format, but also to the medium itself (Aboulkacem et al., 2018: 41).

M. Davies and R. Barnett specifically considered the question of what CT is at the University. They highlighted CT in a scientific discussion by American philosophers in 1990 (Davies et al., 2015). In a new article, M. Davies writes that universities are far from the problem of forming CT among students (Davies, 2019: 18-27). He believes that universities do not exercise control over the promotion of CT. He explains this by saying that universities are afraid of discovering the true state of affairs (Davies, 2019: 18-27). E.B. Shiraev and D.A. Levy presented a broad interpretation of the essence of the CT phenomenon. They write that CT is an active and systematic cognitive strategy to examine, evaluate, and understand events, to solve problems, and to make decisions on the basis of sound reasoning and valid evidence. More specifically, they emphasize that CT involves maintaining an attitude that is both open-minded and skeptical; recognizing the distinction between facts and theories; striving for factual accuracy and logical consistency; objectively gathering, weighing, and synthesizing information; forming reasonable inferences, judgments, and conclusions; identifying and questioning underlying assumptions and beliefs; discerning hidden or implicit values (Shiraev, Levy, 2017: 143-144). In addition to the above, E.B. Shiraev and D.A. Levy highlight the following features of CT: perceiving similarities and differences between phenomena; understanding causal relationships; reducing logical flaws and personal biases, such as avoiding oversimplifications and overgeneralizations; developing a tolerance for uncertainty and ambiguity; exploring alternative perspectives and explanations; and searching for creative solutions (Shiraev, Levy, 2017: 144).

We adhere to the definition that CT is something that includes a set of analytical skills used to work with various sources of information. They are formed by in-depth analysis of the text and systematic work. These skills are formed over a long period of time. During the studying, students develop only the basics of the most necessary skills. Improving these skills takes place in the future, related to professional activity (teacher, researcher).

The scientists' discussion revolves around methods and technologies, techniques and means of forming critical thinking skills as well. As we know, and it has been repeatedly noted in the research, quite a large scientific and methodological arsenal for CT skills development has been accumulated in Russia and abroad. N.C. Burbules and R. Berk claim that the prime tools of CT are the skills of formal and informal logic, conceptual analysis, and epistemology (Burbules, Berk, 1999). CT means that the critically-minded person has not only the capacity (the skills) to seek reasons, truth, and evidence, but also that has a drive (disposition) to seek them. Criticality is a practice, an indicator of what we do, of who we are, and not only how we think.

Eric B. Shiraev and D.A. Levy claim that educators rightfully profess that learning how to think critically is one of the most vital and indispensable components of learning; yet specific tools for CT are rarely, if ever, provided to us. Thus, although we may be convinced of the value of CT, we are left not quite knowing what to do about it. The thought principles or metathoughts (literally,

"thoughts about thought") are cognitive tools that provide you with specific strategies for inquiry and problem solving in cross-cultural psychology. In this way, they serve as potent antidotes to thinking, which is often prone to be biased, simplistic, rigid, lazy, or simply sloppy (Shiraev, Levy, 2017: 78-79).

Researchers look for evidence in the educational experience of different countries. There are various models for the making of C.K. Changwong, A. Sukkamart and B. Sisan identified the key steps in thinking critically. These models include describing, reflecting, analyzing, critiquing, reasoning, evaluating (Changwong et al., 2018: 41).

N.G. Holmes, C.E. Wieman and D.A. Bonn presented the methodology of teaching CT. They argue that the key element for developing CT ability is repeated practice in making decisions based on data, with feedback on those decisions. They demonstrate a structure for providing suitable practice that can be applied in any instructional setting that involves the acquisition of data and relating that data to scientific models. In this case, they are talking about quantitative CT (Holmes et al., 2015). Researchers try to establish the facts and hope they will bear out or support their hypothesis.

We absolutely agree with B. Markowski, L.F. McCartin and S. Evers who link the formation of CT to IL. They designed an elective course with a broad focus on reading, writing, critical thinking, and communication skills. Course objectives include using effective research skills to retrieve and evaluate information from a variety of sources (Markowski et al., 2018: 128-149).

There are publications revealing the influence of digital content on the students' CT development in the conditions of the Internet and media technologies dominance. It is widely believed in the scientific literature that the Internet and new media technologies have led to changes in society and the learning environment. Many scientists came to the conclusion that digital content dominates in the modern educational space. The abundance of information and the widespread use of distance learning have created conditions where students burnt out and overwhelmed with information. S. Aboulkacem and L. Haas wrote in detail about it (Aboulkacem et al., 2018: 46). Students do not have time to read, understand and comprehend new information. Therefore, they need texts selected by the teacher.

Researchers pay attention not only to the problem of forming critical, but analytical and creative thinking as well. M.A. Ivanov writes about the danger of creative thinking degradation. It is related to the overabundance of information (Ivanov, 2012: 61). We observe a consumer attitude to information, there is no in-depth study of the material. This leads to a decrease in factual knowledge and, as a result, to a low level of CT.

A third debate has addressed the question of the conditions for developing critical thinking skills. Many researchers emphasize that these skills are more difficult to develop in the modern environment. There are many publications revealing the correlation between IL and CT. Among foreign scientists, we can distinguish the works of A. Silverblatt. He repeatedly emphasized great attention to the problem of studying IL and CT in the media environment (Silverblatt, 2018: 66-71). Moreover, the author claims that IL applies CT skills to the assessment of information (Silverblatt, 2016: 55). Most proponents emphasize this connection to CT (Bulger, Davison, 2018: 3). We believe that IL and CT are interrelated as well. Low level of student information culture is a serious obstacle in their educational and research activities. This problem is typical both for Russian and foreign University students. Our previous research indicated that 84 % of the first-year students experienced difficulties working with information (Alekseeva, 2020: 198-210). For example, Paul Green is writing that students in American higher education are currently not improving their CT skills also (Green, 2015: 107-121).

A large number of studies have been devoted to the phenomenon of clip thinking and clip perception of information in the modern environment. This requires new techniques and tools for working with them along with the traditional ones. L.V. Astakhova draws attention to the fact that the level of training of modern specialists is not very satisfied in the business community. She writes: "However, employers are still not satisfied with how graduates process information and gain new knowledge for the implementation of professional activities" (Astakhova, 2017: 15). This phenomenon is common to the training of history teachers, which leaves much to be desired. For example, A.Ya. Schennikov and A.S. Shepyreva justified the need to review the content of educational materials, their structuring in the form of digital stories and visual images (Schennikov, 2018: 200-204; Schennikov et al., 2019: 190-194).

We hypothesize that the media environment provides opportunities for developing CT. N.G. Holmes, C.E. Wieman and D.A. Bonn state: "Demonstrating the critical thinking process, of course, is insufficient for students to use it on their own. Students need to engage in the critical thinking process themselves, and this practice should be deliberate and repeated with targeted feedback" (Holmes et al., 2015: 3). A. Bergstrom, M. Flynn and C. Craig remark: "As students are spending more time with media, faculty have noted the lack of preparedness of students entering higher education, and their tendency to be limited in their media literacy skills beyond the ability to simply access content" (Bergstrom et al., 2018: 114).

A significant advance in the theoretical understanding of the phenomenon of CT was the development of a universal model. M. Davies and R. Barnett suggested six distinct components in it: core skills in critical argumentation; critical judgments; critical thinking dispositions and attitudes; critical being and critical actions; societal and ideology critique; critical creativity (Davies et al., 2015).

Overview on the importance of CT skills above shows that the researchers sought out to conceptualize a learning management model of the factors important for the enhancement of students' CT skills and give practical recommendations.

4. Results

Our practical experience covers working with the students at three levels of higher education: Bachelor's, Master's, and postgraduate studies. There is no special discipline that focuses on CT development at the University. This does not mean, however, that CT skills are not formed. It is partially developed t in the educational process and research work. 25 % of the students have this type of thinking towards the end of the bachelor's studies. Other students do not have it (they have a low level of IL). This is data for the last 10 years, when we see a decline in the quality of graduate training. Teaching students, I adhere to the well-known principle "from general to particular". It helps with information processing.

The first stage of the work is related to identifying students' ideas about CT and start making on basic techniques. We form theoretical knowledge about this type of thinking as well. We carry out diagnostics of the IL level. The students learn to analyze and critically assimilate information. At the same time I take into account the level of students' training.

I conduct an express survey to find out what students know about CT.
Questions:
1. *What is critical thinking?*
Answer: ability to criticize something or someone (50 %).
None of the students have told me that CT is a free, independent, responsible one.
2. *Have you had any experience using the following techniques: cluster, text marking, table "I knew, I learned, I want to know", scheme "fishbone", thick and thin questions?*
The answers show that here is no concept of "critical thinking". The ability to think critically is interpreted as looking for flaws. At the same time, the survey shows that 25 % of the students had experience using techniques for developing CT through reading and writing during school period.

Practice shows that school graduates actually have a low level of information culture, culture of working with text (reading and writing). This is the feature of working. I conducted a survey aimed at assessing students' skills in working with information (search, processing, text formatting). The results are presented in Table 1. There are sophomore survey results for 2008, 2012, 2016, 2020 (at the beginning of the school year). 55 students took part in the survey.

Research shows that the students overestimate their own information searching skills when working with texts. The main source of information for them is the Internet. The dominant form of presenting the results of working with information is a presentation. Half of the students believe that they know the rules of text formatting. In fact, this is not the case. There is a situation of unconscious incompetence. There is a lack of continuity between general secondary and higher education in the development of information and CT skills.

Table 1. Students' self-Assessment of Working with Texts

Parameters	Students' assessment		
Information searching skill	As "very good" – 61 %	As "good" – 29 %	As "insufficient" – 10 %
The main resource to find information	Using the Internet – 90 %	Working with books and magazines in the library – 3 %	Using dictionaries, encyclopedias, and reference books in the library – 7 %
Form of submission of information after its processing	Presentation – 75 %	Abstract – 15 %	Report – 10 %
Requirements to the text design	"I know the requirements well and can draw them up" – 21 %	"I don't know very well and I don't always make out correctly" – 28 %	"I don't know the requirements, I can't make out the text" – 51 %

Our experience shows that the ability to work with information, to transform and present it in a required form is mainly developed via individual student support. Student research activities are guided by a supervisor (Alekseeva, 2020: 204). Another way of working is to organize students' activities in training courses, however not through specific courses devoted to CT skills development across history curriculum. I work on developing information skills and CT skills are developed. The students have a low level of information culture. Our research has shown that first-year students who entered the University in 2012 – 10 %; 2016 – 20 %; 2020 – 30 % have basic information skills.

Typical mistakes made by students:

- Simple and excessive generalizations, stereotyped words, clichés, unsubstantiated assumptions;

- Use of the words "all", "none", "always", "constantly";

- Construction of generalized assumptions in speech: "Teachers do not understand children", "after the war, everyone lived poorly in the USSR", "everyone was against", etc.

Our observations show that the students use unverified data. The most popular resource is Wikipedia. There is no need to find out unknown words or names in the text, or to find objects on the map. The text is read superficially, meanings are not established, knowledge is not formed. The students don't know how to take notes, and rewrite the text. I ask questions about text that should be answered (reproductive level) and written in other words (by using synonyms). The first task is easier for students than the second one. I teach them how to make a plan based on the text. It is possible to determine the main idea, but it is very difficult for students to formulate and write it. They give short and simple answers to the questions and present weak arguments. Graphic skills of information processing are virtually absent.

Now we turn to the question of the CT technology. Scientists presented various methodologies for developing CT skills. Many Universities have special courses. In the United States, since 2002, 134 colleges and universities have conducted an exam that primarily evaluates CT. (Volkov, 2016: 200). We have a methodology for developing basic skills in working with text. The aim is to select necessary information, focusing on the main material. The task is to teach students the following knowledge: to identify cause-and-effect relationships; to consider new ideas and knowledge in the context of existing ones; to reject unnecessary or incorrect information; to make a conclusion about interests and ideological attitudes which the text reflects; to avoid categorical statements; to separate the main from the secondary in the text; to formulate questions about the text.

Information to study is limited. The problem for the students is localized. The task is performed according to the algorithm (list of questions). The work is written by hand (as a result of manual playback, information is remembered significantly better). *For example, the task*: to separate the main from the secondary in the text. This skill is essential for a future history teacher. It is no secret that school history textbooks suffer from excessive information. The task given to students is to identify the main facts and concepts of the lesson, to structure the material as a plan based on the paragraph from the textbook of the Ancient world history (grade 5) "Attica

Farmers Lose Land and Freedom" (Goder et al., 2020) using structural and functional analysis . Only a fifth of the students' group can complete the task. We have a few classes where students work independently, thus this skill has no. Some students don't know how to separate the main thing from the secondary to the end of their undergraduate studies.

The new skill is demonstrated by the Professor. Reasoning is carried out aloud as a sample of logical thinking. The students get an idea of a new way of working and form the algorithm.

Visual materials occupy a large place. The students don't know how to analyze educational paintings or historical ones. Also, they don't know how to analyze a photo or caricature. We gradually develop these skills as well, using illustrations and info graphics in the classroom. Mind map is not frequently used in the organization of the educational process. Students are not used to writing it. Our attempts to use a mind map in the classroom and in research cover a small part of the time. Work is also slowly progressing on forming ideas about multi-level network concept maps. We'll see below that IL has been a major factor.

The *second stage of the methodology is critical evaluation of information*. This is the fundamental technique. The students are more used to obtaining answers within minutes of formulating a question. They are used to trust the information they receive. Therefore, they are not critical of it. Our aim is to develop CT skills, which means being able to analyze information, compare it in different sources, and interpret it. For the history students, these skills are essential. These skills should be developed in order for historians to be professionally fit. S. Cottrell notes: "Students, too, are expected to develop skills in using evidence, even if drawn from other people's research, to support a detailed line of reasoning" (Cottrell, 2005: 9). Evaluation criteria: reliability; interpretation based on a methodological approach, theory, concept; interpretation of information through the prism of their own experience.

For example: different points of view are given. The students should review them critically and provide an argument. Consequently, they form the ability to identify their own position. Recommendations for students could include a link to a source, resource, quote, thesis, question, form of work, its design. We use competence-based tasks. One of the universal competencies provides for "the ability to search, critically analyze and synthesize information, apply a systematic approach to solving tasks". The development of this competence requires CT skills. The following task is designed for 4th-year students, during the discipline "Agricultural History of Russia". The task is to study the issue "Decisions of the March Plenum of the Central Committee of the CPSU in 1965 on the Development of Agriculture" identify the goal and main directions of agricultural reform. Students should take the following steps: 1. To study the documents "Resolution of the Plenum of the Central Committee of the CPSU", March 26, 1965; "On Urgent Measures for the Further Development of Agriculture in the USSR" (Decisions ... 1968: 607-608). 2. To study educational texts V.P. Motrevich. "Agrarian history of Russia (IX-XX centuries)" (Motrevich 2012: 312); N.L. Rogalina. "Power and agrarian reforms in Russia. XX century" (Rogalina 2010: 165-167). 3. To compare the interpretations of the official document and of the historians (highlight the coinciding and differing assessments in the works of historians). Half of the students have completed the task. An important stage of work is reflection. There is a self-assessment of his/her own work, identification of strengths and weaknesses.

The skill of comparing events, phenomena, and processes is essential in historical material. *The students receive the following recommendations:* "When comparing and contrasting any two phenomena, ask yourself: "In what ways are they similar?" and "In what ways are they different?" Before beginning your evaluation, ask yourself: "What is the aim of this analysis?" Asking this question will help you choose the most appropriate and relevant dimensions and sorting variables. Carefully select the dimensions on which you will evaluate various phenomena. The dimensions you choose will ultimately determine the degree of "similarity" or "uniqueness" that they display. Despite what may appear to be an overwhelming number of similarities between two events, always search for and take into account their differences; conversely, regardless of what may seem to be a total absence of commonalities between two events, search for and take into account their similarities" (Shiraev, Levy, 2017: 93-94). One of the reasons for unsatisfactory results is that the students do not attend classes regularly. This is mainly due to the fact that many of them have to work. In fact, their training turns into an external course.

The third stage of methodology is creative processing and use of information. Media content plays an important role in modern education. Many researchers note such a feature as the formation of a mosaic picture of the world. Clip thinking is increasingly amenable to analysis. This

type of thinking is understood as simplified. With this mindset, information is not comprehended. Consequently, generations of superficially informed people are being formed. A.Y. Gubanova draws attention to this phenomenon (Gubanova 2017: 156). For this purpose we create electronic training modules. They contain a lesson plan, text fragments, illustrations, links to video resources, library sites, examples and exercises, algorithms to develop a new skill, as well as the home assignments the resources to use, and detailed instructions for completing the task. All materials are posted on the University website on the special Web portal.

For example: task for 3rd-year students. It is aimed at developing the ability to extract information from photos and analyze the material. The purpose of the work is to teach the students, as future history teachers, to organize work in the classroom using photos. Since the beginning of the 19th century, photographs have provided a large number of plausible visual images related to various aspects of history, including social life, wars, portraits, technical inventions, political events, etc. as visual sources, photographs offer the students information in a more attractive way compared to texts, since they are perceived much easier than long and complex written sources. Preliminary work showed that the students are not able to analyze photos as a document of the era. To eliminate knowledge gaps, it was necessary to firstly organize theoretical training and then to organize the development of admission by students. This was done in the course of the discipline "Facilitating interaction between individuals in the learning environment". The electronic module for classes includes theoretical text of domestic & foreign scientists and history teachers (Bivsheva 2013; Ludtke, 2010; Mironova 2019; Stradling, 2001; Ushan 2018), a selection of photos on the topic "World War I", links to Internet resources. In addition, this module includes a lesson plan, questions for study, practical tasks, and comments on them. As a result, the students concluded that photos are probably the most attractive source in the lessons on modern and contemporary history. As a basis for analyzing the photo, they chose an algorithm compiled by a German specialist A. Ludtke (Ludtke, 2010). Without careful analysis, even the most interesting photos may remain closed and not provide the necessary information. In other words, you need to put questions and tasks that would help the photo "tell a story".

In-depth study of the text leads to understanding. The students are expected to develop CT skills so that they can dig deeper below the surface of the subjects they are studying and engage in critical dialogue with its main theories and arguments. This is usually done through engaging them in a critical debate in seminars, or scientific work produced for assessment or publication.

Applying skills to working with texts of different types (educational, documentary, scientific, etc) is of utmost importance. The proposed methodology is aimed at developing the following students' skills necessary for critical analysis of information:

1. Mastering the skills of functional reading.

2. Applying skills to working with texts of different types: educational, documentary, scientific, etc.

3. Independent structuring of the text in accordance with the task.

4. Creating a culture for creating links and footnotes.

5. Presenting a text in the required form.

We conducted a survey among students when they were working with texts. It focused on their selection of priority activities. The survey was conducted in 2012, 2016, 2020. It was attended by undergraduate and graduate students. The number of participants is 49. Consider Table 2 which shows results of students' selection of priority activities.

Table 2. The Students' Choice of Priority Activities

Type of activity with information	Number of priorities for activities specified in the list	Preferences of students
Search	15	Top five in the ranking: 1. Identification of ways to obtain information. 2. Selection of information in accordance with the task. 3. Planning.

		4. Search for information on the Internet. 5. Reading in Russian.
Analysis	9	Top five in the ranking: 1. Analysis of information reliability. 2. Discovery of the missing information. 3. Separation of essential information from non-essential information. 4. Critical consideration of different points of view on the problem. 5. Definition of the problem.
Estimation	6	Top three in the ranking: 1. Evaluation of information in terms of its reliability. 2. Interpretation of information through the prism of one's own experience, value system, and worldview. 3. Interpretation of information based on a methodological approach / theory/concept.
Recycling	12	Top four in the ranking: 1. Providing information in the required form. 2. Preparation of the text for publication. 3. Preparation of the report. 4. Preparation of presentations on research work.
Reflection	10	Top four in the rating: 1. Analysis of your own results. 2. Reasoning process. 3. Self-Esteem (the ability to see achievements and find problems in their own work, ways to solve them). 4. Intellectual integrity.

The survey showed the following results. This structure led to a significant and sustained improvement in students' CT behavior. Half of the students showed an understanding of how to work with a text, whereas only 25 % of students demonstrated actual skills.

It is important to emphasize that a qualified historian is the one who has studied thousands of pages of classical and modern historical sources. Without such profound studies, the knowledge of history will stay superficial, and a historian will never be able to appreciate what he or she is reading to judge the qualities of his or her own written work.

Final year students demonstrate the following critical thinking skills: 1. an analytical strategy for the material; 2. understanding of the wider context; 3. an evaluation and selective approaches; 4. being self-critical about your own understanding, interpretation and evaluation. The results in the diagram show the dynamics of the development of certain skills by the years of graduation from the University: 2012, 2016, 2020 (see Figure 1).
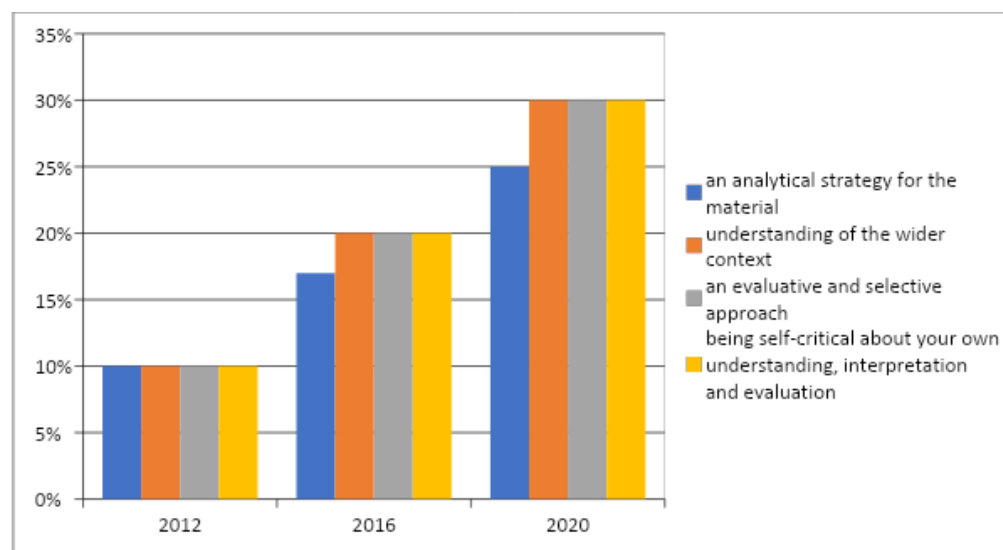
Fig. 1. Trends of the students' critical thinking skills development

According to the diagram, only 10 % of 2012 graduates demonstrate well-developed skills. 17 % of 2016 graduates demonstrate skill No. 1 and 20 % demonstrate well-formed skills No. 2, 3, 4; 30 % of 2020 graduate demonstrate skills No. 2, 3, 4 and 25 % demonstrate skill No. 1. Figure 1 shows a positive trend. By the end of the undergraduate course, 25 % of students have developed analytical skills. These skills are aimed at developing critical thinking, which is manifested in the following actions of graduate students: to examine a historical issue or question and suggest possible lines of enquiry; to use sources to identify relevant information to help answer their questions; to structure information about particular event or situation into a sequence; to reach some conclusions about what happened and why and to provide reasons for them.

Students with clip thinking showcase features of content perception. They can't study and read a large amount of text. They have developed patterns of perception of the text. In this regard, we draw their attention only to the information that is necessary. N.S. Bastrakova came to a similar conclusion. She notes that the modern digital generation has information overload and, as a result, a decrease in the ability to acquire knowledge and use it to systematize information, consistently master it, build logical connections, and structure the material (Bastrakova, 2018: 107).

A statement often found in publications which says that the previous concept of teaching is unworkable. I would like to object to it, because with the new concept not only did learning outcomes not improve, but also got worse. It is not so much about the paradigm, but about who and what we teach, and how we do it. From the point of view of the meanings and purposes liberal arts education is disoriented. Should it give knowledge or teach to think, or educate a patriot and citizen? A weak humanitarian component played a role in the collapse of the USSR. Utilitarianism and technocracy in approaches ignore the most basic requests of an individual in the spiritual sphere. Thinking is developed through research work. We wrote about this in the previous article (Alekseeva, 2020). It is no coincidence that many publications are called CT scientific. The "lifestyle" factor plays an important role here. It's hard to supervise research if you don't do it yourself. "Teaching to learn is the most important task facing modern education. Most University teachers don't know how to do this," – I.D. Nevvazhay says (Nevvazhay, 2020). I agree with the author and would add that lessons of history are designed primarily to teach you to think critically.

5. Conclusion

To sum up, the problem of developing CT is rather relevant in modern society. Developing the type of thinking called "critical" is in demand in Universities. Over the years of working at Nizhnevartovsk State University, we have tested the methodology of developing basic CT skills, focusing on the following factors: identification of the level of information culture and taking into account characteristics of information perception. The article summarizes the experience of three student groups enrolled in Bachelor's degree programmes who entered the University in 2008, 2012 and 2016. The methodology consists of three stages: 1. installation; 2. forming the basic foundations; 3. developing skills. At all stages of the work, the primary means of training is an electronic module designed for the lesson, which contains basic material. CT skills could not develop without IL. These skills are closely combined with information literacy. The study shows that it is impossible to develop skills of all students. Over the years, 2/3 of students failed to develop the necessary skills. The students at all academic levels will clearly benefit from curricula steeped in CT strategies and practice. Indicators of critical thinking include ability to continue learning, problem solving, and teamwork that need to be improved throughout life.

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Irony vs Invective in Modern Media Communication

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Abstract

The negative feature of modern public communication and media discourse is invectivization. The problem of language invectivization takes the central place in linguoconflictology, which has become the natural extension and the development of legal linguistics. The pathos of this article is connected with the following statement: it is impossible to avoid the conflict component in many spheres of public communication, but irony can become an alternative to invectives and obscenisms. It will contribute to the cultivation of the Russian communicative space, the harmonization of communication. The use of irony instead of invectives and obscenisms will fill kindness grammar lacunae in the era of sharp changes in communicative conventions. The authors used linguopragmatic and sociolinguistic methods, as well as elements of content analysis of mass communication texts, to investigate the modern public discourse invectivization and prove the advantage of the ironic modality over the invective one. Insult is one of the most widespread verbal offenses. The invective is always violation of ethical and linguistic standards, but it is possible for irony to remain within the limits of normativity. In the modern media space, irony performs a very important social function, acting as an alternative to invective communication, inevitable in the polarized world.

Keywords: media communication, legal linguistics, invectives, obscenisms, ethical-speech standard, communication conflict, conflictology, irony.

1. Introduction

In recent decades, there has been a great research interest in a new field of Humanities, called linguoconflictology, which has become a natural extension of legal linguistics. Nevertheless, the category of conflict communication is still insufficiently investigated both in theoretical and empirical terms, and methodology for the verbal conflict communication study has not been developed yet. This situation is hardly compatible with the situation of a rapid decline in interpersonal tolerance and a general crisis in speech communication culture (Kulikova et al., 2019). Since communication processes, along with politics and economics, are the most important factors in the regulation of relations between the subjects of society, their study (especially in the aspect of conflictology) is extremely urgent. Only successful communication was the object of traditional linguistic studies before. However, communication failures and speech conflicts held many cognitive things. Speech conflict accumulates a certain socio-cultural state, which means that the study of communication conflicts is significant for the overall characteristics of social life.

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Linguistic conflict is a general term including so-called verbal crimes (defaming, slander, insult), language aggression and language extremism, incorrect strategies and tactics of persuasion (suggestion and manipulative techniques), as well as destructive methods of modern communication, such as trolling, flaming, and so on.

2. Materials and methods
The authors used linguopragmatic and sociolinguistic methods, as well as elements of content analysis of mass communication texts, to investigate the modern public discourse invectivization and prove the advantage of the ironic modality over the invective one. Invective is always the ethical and linguistic standards violation, but irony is within the limits of normativity.

3. Discussion
Modern linguoconflictology is faced with the task to develop methodological techniques for identifying and calculating all the possible constituents of conflictogenicity, predictive modeling of cognitive structures of conflict communication. According to E.S. Kara-Murza (2014: 55-58), the propaedeutic discipline called linguoconflictology should precede the course of theory and practice of forensic linguistic expertise for students of journalism and law faculties. It is the course of linguoconflictology that should prevent information disputes (Deligiaouri, 2018; Van Duyn, Collier, 2019) in the era of sharp changes in communication conventions. The most obvious negative feature of modern public communication and media discourse is invectivization. "The media language has acquired such "freedom" that not every note can be read aloud" (Alexandrova, Slavkin, 2016: 26). The writer and literary critic, TV host and professor of the Higher School of Economics, A.N. Arkhangelsky answering the question about the current language situation said that the language was very different in different spheres. In the socio-political sphere, it is disastrous, because it is the language of swearing, aggression, mockery, alienation, violence (*Literary Newspaper*, 18-24.11.2020).

"*When it is necessary, Solovyov looks up at the Sun and never sees any spots on it. Or (and this happens most often) he looks down at the enemies of this Sun, and wets them in full, so monotonously, stupidly and absurdly: "Fool, ineptitude, foreign agent*" (*Moscow Komsomolets*, December 2, 2020).

In the category "I am perplexed, dear editorial staff!" of Literary Newspaper (25.11.-1.12.2020) V. Kirsanova published the material "*Lampoon on the poet. Talk about "ridiculous suspicions" and ignoramuses who trade on great names*", full of invectives against the authors and hosts of the TV show "A.S. Pushkin. Talk about ridiculous suspicions": *ignorant, immoral and monstrous nonsense", "vile lampoon", "talk absurdities"*.

Even the representative of the church and the most famous of the Orthodox preachers Archpriest A. Tkachev allows himself invective in public communication, for example: ... *the main enemy of historical Russia is our television with all its "Field of miracles, which everyone is fed up with* (Father A. Tkachev. "Fashion Verdict" and "Let's get married!" are humiliating shows. Komsomol Truth, November 18-25, 2020). And although in fact, A. Tkachev exactly formulated feelings and thoughts of many millions of viewers, however, a conflict form, especially used by a priest, is unacceptable (even in the name of good goals!), because it entails the language environment "pollution" and ethical and speech standard violation (Marlangeon, 2018; Harcup, O'Neill, 2017). Ecological linguistics and legal linguistics investigating violations of ethical and speech standards (Boulianne, 2019; Baek et al., 2019) and offering ways to counteract them study the norm category. "It is the concept of an ethical and speech (or ethical-linguistic) standard that forms the basis for linguistic legal expertise and linguoconflictology" (Golev, Matveeva, 2006: 168-185). Invectives and obsessions are the most obvious violation of ethical-speech standard.

Insult is one of the most widespread verbal offenses. It is interpreted through terms that are considered by jurisprudence to be "evaluative", and therefore they need special comments (Lehmann et al., 2017; Jang, Kim, 2018). The problem of the offensive sound of the utterance has not received a proper linguolegal interpretation yet. N.D. Golev proposed the "project of the legallinguistic dictionary of invective lexicon". According to N.D. Golev and his followers, "frequent reactions to certain language units in the form of resentment and insult should become the criterion of invectivity" (Golev, Golovacheva, 2005: 123-151). It is possible for marks in the linguistic dictionaries such as "abusive" and "offensive" to get clear legal characteristics (qualifications), for example, "defamatory" (Kulikova et al., 2018).

Nowadays, without the deep study of the Russian language functioning in its invective use, it is not possible to determine the solution of issues related to "verbal crimes". Besides, "Dictionary of sentiment lexicon" is very important for "verbal crimes" qualification. On the basis of these dictionary it will be possible to detect the degree of invectivity (Brusenskaya et al., 2018) not only of obscene expressions but also offensive ones without the use of obscenism such as *lapwing, chicken* and etc. (Kochergina, 2015: 108). As an object of lexicographic description, invective vocabulary has been considered for quite a long time. It is the tradition, but at the same time the legallinguistic aspect of dictionary definitions is quite new (Golev, Golovacheva, 2005: 123-151). This perspective of the study makes it possible to take into consideration both statistical and experimental approaches, to identify the predicted pragmatic effect of the invectivity category representation, including through grammatical means. Linguists try to integrate the idea about the intensity of an attribute in invectives, the stylistic decline of a particular language unit, as well as the degree of compliance / non-compliance with ethical and linguistic standards. As a result, specific nominations can be qualified as a linguolegal phenomenon (Gattermann, Vreese, 2020; Golan et al., 2019; Tully, Vraga, 2018), that is, they can be consistently used in the legal sphere (both as the formulation of laws and other normative and legal acts, and in the field of law enforcement itself). It is necessary to develop criteria evaluating invectives in terms of linguoecological law. It will make it possible to prove the choice not of the invective itself as connotative linguistic units in a certain type of the text (Hoffmann, Suphan, 2017; Van Duyn, Collier, 2019; Tandoc et al., 2019), but language units that preserve generalized semantics of negative evaluativeness and occupy an intermediate position taking into consideration paradigmatic relations both in the language system and on the evaluativeness scale.

As a rule, such units express negative connotation in a soften form, but regularly create a figure of irony. In the postmodern period of postmodernism (Scharkow, Bachl, 2017; Sengul, 2019; Temmermanet et al., 2019; Wenzel, 2019), a new special way of the world view called ironic was formed. Of course, this is reflected first of all in the media space. It has often been suggested that the media abuse ironic techniques, that ridicule and even mockery are so widespread that they no longer have influence they were intended for (for example G.G. Khazagerov's comparison of modern media with a cat with a tin can tied to its tail: the cat-media would like to get rid of this rattling toy, but it can't; it remains to pretend that it is very fun; see: Khazagerov, 2009).

We believe, however, that in the modern media space, irony performs a very important social function, acting as an alternative to invective communication, inevitable in the polarized world. Of course, this does not exhaust its role in society and culture, but this function seems to be one of the most significant today. The formation of conflict discourse by means of the irony arsenal preserves communication in the field of linguo-ecological thinking: "*The simple-minded literary critic naively believed that when speaking about a book, one should stand, if not on a par, then at least next to its author in terms of understanding the nature of a person and culture itself. This vicious tradition is firmly and irrevocably sent to Google by the new critics. Jumping from one dubious statement to another, allowing for unthinkable distortions and dizzyingly primitive interpretations, the young criticism presents modern Russian literature as something like a donor's office, from where you can draw limitless amounts of bloody fresh content. Russian authors can only remember with horror the great critic Sharikov from "The Heart of a Dog": "Yesterday the cats were strangled, strangled, strangled, strangled...*" (*Culture*, 25.02.2021).

The linguoecological approach to communication and text does not exclude acute polemics, but makes it civilized, excluding crude obscenisms and invectives. Therefore, the increasing importance of irony in the texts of modern media, the ever-growing interest in the phenomenon of irony in foreign and domestic studies seem to be natural and positive processes. Let us consider in more detail the alternative possibilities of "replacing the sign", typical for irony, in the modern media space.

4. Results

The phenomenon of irony was studied in ancient rhetoric. For example, the concept of "Socratic irony", called as the method of polemics and dispute. In the modern sense, irony is associated with the semantic shift of the utterance giving rise to ridicule, which is the result of the negative attitude of the speech sender (Matveeva, 2010: 136). From the standpoint of the theory of speech acts irony is an indirect speech act, it is indirect communication. In this type of

communication situation, the listener can subtract much more information than the sender expressed verbally, that is, there is more implicit information than explicit one.

The presuppositions of the speakers, which are mandatory conditions for successful and effective communication play a special role in indirect speech acts (Khazagerov, 2018). Presuppositions are background of communicants that makes them possible to unambiguously perceive the meaning of an utterance / text. Presuppositions are a kind of prerequisites for communication. Being clearly unspoken in the language units, they contribute to the correct use and to the correct understanding of the utterance by the communicants: *"For 10 years, the Moscow Ministry of Education was headed by I.I. Kalina, who went down in history with many "outstanding" reforms. One of them is connected with the merger of 4-5 Moscow schools and several kindergardens into one structure. … Of course, this is a half-measure, it would be better to attach maternity hospitals, nurseries, clinics and crematoriums to schools. Then there would be a full cycle"* (Tomorrow, 2020. No. 48).

"Irony is an implicative negative connotation derived from the conflict between the pseudopositive illocution of an explicit utterance and the negative extralinguistic parameters of a speech situation" (Sleptsova, 2008: 9). Irony belongs to the categories associated with the implicit information (Utsumi, 2000 : 1777-1806).

A language in social life may contain the conflict potential. For example, the headline: Andrey Pivovarov: *Solovyov, like a mutt, barks at anyone who disagrees with the authorities.*

The lead: *The executive director of "Open Russia" filed a lawsuit for 5 million rubles to the TV host Vladimir Solovyov.*

The article fragment: *It is about the protection of honour and dignity, because Solovyov in the broadcast of "Solovyov LIVE" called him a "nothingness", "doormat for Khodorkovsky", "wretch", "vile bastard" and "cattle"* (*Interviewee,* 2020. 43: 3).

This is an example of the public communication space invectivization, typical for the modern media discourse. One more example in the same issue (*The Interlocutor*, 2020. 43: 18) in the category "Side view" column by K. Bakanov:

The headline: *Career of Alsu's daughter: the scandal will help*

The text fragment: *The singer Alsu registered trademarks associated with the name of her daughter − "Mikella" and "Mikella Abramova" … Everybody knows that Alsu is not just any Cinderella. She appeared before our eyes not by chance. Just oil works wonders. … News about Mikella surfaced in the midst of a new scandal around the show "The Voice", when the program was suspected in judging in favour of one more VIP-participant − the Roman Budnikov's daughter (the "First Channel" host), this time at the stage of blind auditions. At this point, the channel bucked and snapped: they threaten to sue those who are especially zealous in accusing the TV people of dishonesty. Which, against the background of the story with Michella, looks not very good. It is clear: commentators hint at the reigning connections everywhere.*

And how to be in Russia without connections? If everyone pokes their nose into the pedigree of the TV show participants, and even correlates it with the loyalty of well-paid jury members and pays attention to the results of the audience votes. Is it really a disgrace in their own fiefdom on the eyes of those who takes all this? If your person is invited to a TV show, how can he/she leave it undervalued? In addition, the "commoners" even after the victory have slim chance to win: they have no resource. And who demands justice − this person is just Navalny, rocking the boat.

Phrases such as *oil works wonders; if your person is invited to a TV show, how can he/she leave it undervalued? Who demands justice − he is just Navalny, rocking the boat* are brilliant examples of ironic statements that are much more informative and effective than direct invectives.

In irony not only it is taken into consideration. What can be called the context, but also the so-called "the broad context of the situation", that is, not only and so much the linguistic, but also the extralinguistic factors of the discourse create irony. In the article by D. Terentyev "There is enough work for everyone", the pathos of which is in revealing modern futurologists, there is not any invective, and persuasiveness is achieved by irony:

Futurologist Michio Kaku became one of the highlights of the St. Petersburg Economic Forum in the summer of 2018. The audience clearly took over Kaku's fantastic conviction that soon our usual reality will be replaced by cyberreality … The futurologist prophesies us chips with memories and a complete upgrade of the education system: after all it will be possible to learn mathematics at the touch of a button.

And in 500 years, Kaku promises teleportation and a time machine. And how not to remember the inflamed in Vasyuki imagination of Ostap Bender with his intergalactic chess tournament. The difference is that respectable listeners of Kaku dream not to play a game with Capablanca, but they dream about a modest thing – about immortality: "I believe that by 2100 we will be able to achieve not only digital immortality, but also biological one" (*Arguments of the Week,* 2.12.2020).

In the newspaper *The Interlocutor* there is a column "Sadness for honour" with short ironic materials such as: *Vitali Klitschko. For the debut. The mayor of Kiev became the author of a book of his own aphorisms. The book, as the politician wrote in his FB, is "bright, cheerful and positive". And he didn't lie: it is made in the form of a clamshell, multicolored and with pictures.*

Vladimir Solovyov. For diversification. The TV host has patented the trademark "Fist of Justice", under which he is going to produce various souvenir products. His show on YouTube where he shows the techniques of martial arts has the same name. We are afraid that now Solovyov will appear not only from every iron, but also from every counter.

Irony implicitly expresses the connotation in the modality of the meaning created by the author and mainly conveys non-verbally expressed information. Thus, irony itself creates a situation for encoding /interpreting/ decoding the ironic meaning. This is expressed in the familiar disclaimers like: *I'm not speaking ironically, this is not ironic* and etc. For example, the film director K. Gevorgyan, understanding that recipients may not know the text of Gogol's *Dead Souls*, explains his ironic statement:

Addressing the community of people who call themselves producers, I would like to tell them directly and frankly: do not become "foreigners Ivan Fedorov" (this is from Gogol) (K. Gevorgyan "Producer, go away!" (*Literary Newspaper,* 11-17.11.2020).

It is important to remind the situation. The author of the linguistic bestseller "The Russian Language on the Verge of a Nervous Breakdown" (2008) M.A. Krongauz, was asked in the TV program "Figure of Speech": Is the Russian language still in a state of hysteria? His answer was the following: *Russian is all right, but the irony in the title "The Russian language on the verge of a nervous breakdown" was not understood neither in the first edition nor in the reissues*.

Any language unit may have ironic meaning on any language level, including a particle of speech: "*...and the same Andrey Malakhov or this girl (what is her name? Buzova?) communicate with much more people than the most famous writer*" (Z. Prilepin. "I set Navalny up to Limonov..." *Literary Newspaper*, 11-17.11.2020).

As we can see, irony is expressed by the words *what is her name? Buzova?*, they form the negative modality of the utterance, and "... the main function of ironic expressions is to indicate the negatively evaluated knowledge or the negative connotation itself" (Hartung 2002: 162). This function can be performed by quotation marks:

Rogozin supports the president, shows the doll Fedor, for a lot of money they send this toy into cosmos to be disgraced. And they get away with it. And when you write about it, Rogozin takes offense and hires not someone, but the whole Dobrinsky, who was drowning Efremov for six months and who has drowned him, and now this expensive person will defend Rogozin's "good name" (*Arguments of the Week*, 2.12.2020).

The paper (Blavataya, 2017) presents an up-to-date understanding of irony. According to this author, this is a deep in the semantic term category, which pushes the boundaries of a stylistic device based only on the relations of antiphrasis. Also the author note such a special function of irony as adjusting disagreements, avoiding excessive categoricality and certainty of evaluation (Blavataya, 2017: 45). For example "...the main function of ironic expressions is to indicate negatively evaluated knowledge or the negative evaluation itself" (Hartung 2002: 162).

Communication, or verbal conflict, being the ultimate case of aggravation of various contradictions, can produce acts of aggression. Therefore, it is important for the stabilization of social relations in general to predict and prevent conflicts in social communication.

5. Conclusion

It is necessary to activate lexical and grammaticographic practice, to create dictionaries of connotative lexicon, in which language units would be comprehensively described, taking into consideration all the system characteristics, as well as the existing or potential lacunarity of such elements or their grammatical characteristics in a particular language.

In accordance with the existing typology such dictionaries are considered to be linguolegal. They should include not only conflict language units, but also language units which get such properties in the

context. This will make it possible to use the dictionary materials by experts in judicial practice, and by the author as practical guide in choosing specific language units with evaluative semantics.

Conflict as a clash of points of view, interests and approaches is inevitable and even necessary in public communication, but the most negative attitude to the opponent not always should be expressed by the invective lexicon. In many cases, the ironic modality of the utterance is much more effective because the implicit, not verbally expressed, but implied information also express connotative meaning often more vividly than the explicit, expressed information.

The addressee of the ironic text (statement), criticizing, ironizes about things, that in his/her opinion are imperfect and need criticism, affects the way of thinking and behaviour of the recipients. The efficiency of this communicative influence does not become less because of the implicit information use. It is possible to adequately interpret the irony in the text on the base of the recipient background and extralinguistic factors. In our view irony as an implicit way of conveying negative connotation can help prevent conflicts.

6. Acknowledgements

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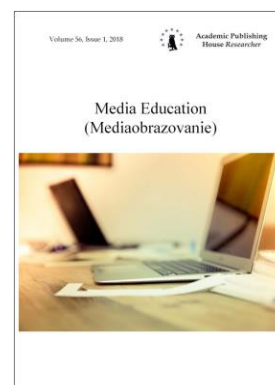
Social Networking Usage and Trends Among Voters of Sindh, Pakistan

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Abstract

Unlike the preceding campaigns, developments in media technology come up with efficient and effective media campaigns, providing candidates more possibilities to attain even larger groups of constituents with very little effort. However, with the advent of new media traditional media sustain its place in politics. Politicians still utilize traditional media to provide political information but still, the growth of the Internet and its associated technologies has made a profound impact on contemporary political campaigns. Internet-based activism for a wide variety of political causes has also increased due to the growth of social media technologies, such as Facebook, Twitter, and YouTube. Through this study, the researcher tries to investigate which medium has greater exposure to political content. For this purpose, researchers select three main Political Parties of Pakistan, having most of the public affiliation. These political parties are "Pakistan Muslim League Nawaz (PML N), Pakistan People's Party (PPP), and Pakistan Tehreek e Insaaf (PTI) the data was collected by applying a purposive nonprobability sampling technique. Whereas, the finding is presented in tabular form and then the data findings in the table have been described. The key finding showed those respondents were frequent users of social media specifically Facebook and Twitter. They have enough exposure to political content through social media. The finding shows that users consume knowledge regarding party manifestos and have much knowledge of political content through social media political campaigns. Despite social media, traditional media also has a profound reach to the audience with political content.

Keywords: social media, traditional media, political campaign, political content.

1. Introduction

The mass media is usually supposed to play an influential role in foster national politics. Media exposure strongly affects people's and their opinion about politics, society, and culture. The internet is currently a fundamental aspect of modern political campaigns by offering more political content about their respective parties. The development of the Internet and its related technologies has had a great impact on contemporary political campaigns. Now new media has been amazingly popular at getting the attention of the younger population while helping all populations organize and promote action (Jensen, Wenzelburger, 2021).

We use the term "New Media" to narrate media ecologies, such as publications, Television, and Radio. These types of media are "converging" into "Digital Media" with time, especially interactive media and media for Social connection and interactions like Social media. Sites of Social networking are becoming much more popular, widespread, and better-liked and have become part of everyday life (Bargh, McKenna, 2004). Nowadays consumption of news is not as

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alike as pre-satellite news when readers waited for their morning newspapers or are seated at a specific moment in time for the evening news bulletin on television.

News consumption today is also not as similar as pre-internet news broadcasts when viewers set into events all over the globe via 24/7 TV news channels. More recently, an increasing quantity of newspaper readers, TV audiences, and radio listeners are being connected to the internet for their news updates. Tv sets, dailies, and radio sets are still at the point however there is an increasing race from collaborative online media. It can be used to advance the psycho-educational model for creating involvement for the management of social media use (Baglari, et al., 2020).

The BBC reported in its yearly report (2008-2009), TV is largely reaching amongst 16-34 age group, the general audience has dropped by more than 7 % during the year 2003 to 2008, from 82.6-75.4 %. BBC report also exposed the quantity of BBC tv channel watching by youngsters in 2003 have decreased from thirty-nine minutes per day to twenty-four minutes a day in 2008, approximately 40 % decline in a duration of 5-year. Similarly in the US, a study of 2008 exposed that 40 percent of those studied gained mostly their national and international news bulletin from the net, upward from 24 percent in 2007. The reporting of United States political campaign on the internet (boosted by SNS) remained the leading root for that recent increase. According to 'The Nielsen Company', in December 2009 users around the globe consumed over 5 and half hours on SNS like Facebook and Twitter, a rise of 82 percent as compared to the similar time the last year when consumers have been using SNS sites only above 3 hours. Moreover, the general stream to SNS sites has full-fledged throughout the past 3 years (Nielson, 2010).

Agenda-Setting theory explains the power of the media to affect the importance of a matter or a concerning issue on the public agenda. If a bulletin of news is covered regularly either on traditional media or on new media the public will value, the subject as largely important as others. One more primary belief is that mass media don't express realism, they strain the real one and then form it and due to that diverse media journals have diverse agendas (McCombs, Shaw, 1972).

Traditionally, the most prevalent means to carry out campaign strategies and policies is the mass media. Whether it is newspaper, radio, or television, mass media have been subjected to election campaigns for over a hundred years. However, the performance of the mass media, which are driven by power and money to select and form information, fosters Work in media effects has measured for years the extent to which the media information and update and also notify the public what to think about and how to think about it (Cohen, 1963).

However, we know surprisingly little about the role of political leaders in advising the public about political choices throughout the electoral cycle (Huber et al., 2020). So, this research tries to investigate this tendency in political communication especially in the context of the Pakistan general election 2018. Moreover, it also tries to comprehend how social media sets the agenda for election campaigns amongst people (Karamat, 2016).

The main aim of this study to find the comparison between social media and print media to disseminate political information during the general election 2018 and to analyze how people utilize both traditional and new media to gratified their respective needs specifically political content.

2. Materials and methods

To collect data from the target population survey method has been designed for this research. The data was collected by using a well-designed questionnaire. The researcher simply used Krejcie and Morgan (Krejcie, Morgan, 1997) to determining reliable sample sizes to conduct a survey. For this purpose, a sample of 384 out of 1049586 respondents from district Hyderabad has drawn from the four main taluka of Hyderabad (Latifabad, Qasimabad, Hyderabad city, and Rural Hyderabad). Where 96 respondents had selected purposefully on pre-determined characteristics from each Taluka for the data collection. The data was collected from the age group of 18 to 35, years old respondents because the voter of this age group usually uses social media frequently. This questionnaire comprised of close-ended questions according to the needs and desires of the researcher. Finally, the data were analyzed using data analysis software SPSS version 20.

3. Discussion

Political advertising is a form of campaigning used by political candidates to attain and manipulate voters. It can consist of numerous distinct mediums and extend over several months for a political campaign (Williams et al., 2021). Digital media have become an integral part of individual citizens' political lives as a growing number of people around the world use digital media

technologies for information and communication. Over the last decades, social media has gained the status of being a popular choice of communication amongst people. Not only in developed countries like the US and UK but developing countries like India have become one of the prime users of social media. Now, India has surpassed the US (which ranks 2nd to India) in terms of Facebook users in the world followed by Brazil and Indonesia. These debates sometimes take the face of social protest, sometimes of activism, have even led to the convincing of the ruling administration and in some cases, change in-laws of the nation (Kenski, Conway, 2016).

If we examine the effect social media had on the political decision-making of a country, we will find that everywhere in the world every major country to some level or the other has been realized by it. For example, the 2008 US Presidential Election, when Barack Obama became the President for the first time, had been called by various critics as a win by social media. It is now an acknowledged fact that Barack Obama cast off social media to its full potential (Moldovan, 2013).

Moreover, the 2008 US Presidential Election was the primary example of in what manner social media can use to gather popular votes and prompt popular feelings and sentiments. Later the massively effective social media campaigns of the 2008 Election, came Arab Spring 2011. Social Media networking sites played a fundamental part in determining political debates in the Arab Spring.

There are various debates and arguments about the origins of the utilization of social media for political interaction with communication channels (Morris, 2018). One cannot pinpoint the time or the place to begin political campaigns in social media but few examples are dating back to 1996 when political parties had started using online campaigning. Within the use of America, there were political parties that launched their official campaign websites in 1996 and which remained dominant till 2000. In the year 2004, political blogs remained the main core of the recent media environment in United State Presidential campaigns and observed as the shift to greater use of communicating form of online political engagement. At the United States of America Congressional elections 2006, social media through SNS were employed differently to focus on voters, emerging as the important applicable tool for voters (Kenski, Conway, 2016).

In the 2013 election, almost all major political parties of Pakistan have also cast off Social media for this purpose. All political parties are utilizing Social media sites like Myspace, Orkut, Twitter, and Facebook on regular basis (Moldovan, 2013). These Political parties are trying to establish political communication between voters and political parties to develop their party ideology as well as providing day-to-day report revisions about their authority and party efforts (Carty, 2010). On Social media, active and regular participation in Pakistan has become a political norm and attitude for the leading political parties.

According to the Journal of Politics and Law (2018), within the previous US presidential election of 2016, the interaction between the American media and then Donald Trump was notable and exceptional from both political perspectives and communication viewpoints. As there had remained mostly verbal clashes between Donald Trump, and some media, particularly CNN, that expelled them to be one amongst his biggest opponents. The 2016 US presidential election coverage by CNN news made Cable Network News channel the foremost seen in its record history (Katz, 2016) and therefore the third in entire audiences with 788 thousand for a rise of twenty-five percent in the year 2016 (Otterson, 2017). The reporting on the presidential election 2016 by CNN increased critiques from Trump likewise as his opponents. In the 2016 U.S. presidential campaign, both the traditional media and social media platforms, like Twitter, were critical in attempts to influence voters. Before the 2016 presidential election, the assumption was that campaign messages sent through the traditional media are perceived as more effectual by the public than those sent via Twitter (Morris, 2017)?

4. Results

The objective of this study is to assess respondents' level of utilization of social media (Facebook and Twitter) vs traditional media, to what extent exposure to various content and political parties' manifestos of both media and assess political information by social media and traditional media.

Table 1 the respondents were asked about their gender where result shows that more than half 58.3 % of the respondents were male while 41.7 % of the respondents were female. Moreover, the result regarding age indicated in table 1that 45.1 % of the respondents' age was 18 to 22 years, 23.7 % of the respondents' age was 23 to 26 years, 16.1% of the respondents' age was 27 to 30 years and 15.1 % of the respondents' age were 31 to 25 years old. However, the respondents were inquired about their education level where result revealed that 1.8 %of the respondents were illiterate, 3.1 %

respondent's education level was primary, 11.2 % of the respondents' education were Matriculation while 26.3 % of the respondents were intermediate, 47.1 % of the respondents' education level were graduation and rest 10.4 % of the respondents' education level was Masters. The respondents were also asked about their marital status most of the respondents 65.9 % was Single while the rest of the 34.1 % were married. The result regarding profession indicated that the majority 39.6 % were students, 15.6 % were government employed, 19.5 % were privately employed, 14.6 % have their own business, while the rest of the 10.7 % were unemployed. Overall 55 % earn approx. 10,000 to 20,00/ month while 45 % earn above 20,000 approximately.

Table 1. Demographic Profile

Variables	Frequency	Percentage
Gender		
Male	224	58.3
Female	160	41.7
Age		
18-22	173	45.1
23-26	91	23.7
27-30	62	16.1
31-35	58	15.1
Education		
Illiterate	7	1.8
Primary	12	3.1
Matric	43	11.2
Intermediate	101	26.3
Graduation	181	47.1
Masters	41	10.4
Other	0	0
Marital status		
Single	253	65.9
Married	131	34.1
Occupation		
Govt. employed	60	15.6
Private employed	75	19.5
Unemployed	41	10.7
Own Business	56	14.6
Student	152	39.6
Monthly Income		
10000-20000	211	55.0
21000-above	173	45.0
Resident		
Hyderabad city	96	25.0
Latifabad	96	25.0
Qasimabad	96	25.0
Hyderabad	96	25.0

n = 384

Table 2 respondents inquiring about the frequencies of social media utilizing where result indicated that (27.6 %) Are those respondents who answered as very much in use of Face book (33.3 %) are those who responded as much. In the somewhat category of Facebook (19.3 %) respondents provided their response. In the rare category, a total (19.5 %) respondents gave answers, while (3.0 %) responded as they didn't use Facebook at all. Twitter was the second popular location for respondents who are utilizing and visiting this site. (20.3 %) of respondents responded as they are using Twitter very much. Furthermore, (19.5 %) are following that they are utilizing Twitter in many categories. (19.8 %) respond as somewhat. (14.3 %) as rarely and (26.0 %) answered as not at all. The mean and standard deviation of Facebook is 2.3 and 1.0 respectively. Meanwhile, Twitter's mean is 3.0 and the standard deviation is 1.4.

Table 2. How frequently do you use the following social media?

Variables	Very Much	Much	Somewhat	Rarely	Not at all	Mean	St. Deviation
Face book	106 (27.6 %)	128 (33.3 %)	74 (19.3 %)	75 (19.5 %)	1 (3 %)	2.3	1.0
Twitter	78 (20.3 %)	75 (19.5 %)	76 (19.8 %)	55 (14.3 %)	100 (26.0 %)	3.0	1.4

n = 384

Table 3 displays the outcomes of a question regarding the evaluation of time spending of respondents on Social media and traditional media. (10.9 %) and (11.5 %) responded rarely and not at all respectively. (23.4 %) of a respondent responded that they were spending more time on social media while (25.8 %) of a respondent responded that they strongly agreeing (very much) that they are spending more time on Social media as compared to traditional Media. The mean of this inquiry is 2.58 and the standard deviation is 1.29. If we evaluate the statistical result and the outcomes of this inquiry, we investigate that a huge (28.4 %) of respondents are somewhat agreeing with this inquiry. That shows that sample dimensions of this study were somewhat time spending on Social media than traditional media.

Table 4 displays the exposure of Social media contents on the respondents. The analytical outlook shows that a total of (27.6 %) are revealing from informative education contents very much. (26.5 %) answered as Much exposing to this category (18.8 %) answered as somewhat (9.4 %) are rarely and (17.7 %) of respondents are granted response as not at all. The mean of the education category is 2.6 and the standard deviation is 1.4. In answer to exposure from Social media entertainment contents, most of the respondents responded as very much and much. (37.8 %) responded as very much and (28.9 %) granted answers as much. (14.1 %) Responded as Somewhat, (10.1 %) as rarely and (9.1 %) of overall feedback as not at all. If we look at the political content's category, we preview that a very large no of respondents is utilizing Social media to gratify their desires. The mean and standard deviation of the entertainment category is 2.2 and 1.3.

Table 3. To what extent you spend more time on Social media than traditional media?

Variable	Frequency	Percent	Mean	Std. deviation
Very much	99	25.8	2.58	1.29
Much	90	23.4		
Somewhat	109	28.4		
Rarely	42	10.9		
Not at all	44	11.5		

** Values show in percentage (%), n = 384

A total figure of (25.3 %) is revealing to political contents of Social media very much. (20.8 %) of respondents are revealing to political contents, and they responded as much. (20.5 %) responded as somewhat and (14.6 %) conveyed their eagerness as rarely, and Figure of (18.8 %) responded as not at all. If we investigate much and somewhat category on the respondents, then we can observe that it is a little different on both categories with a difference of 0.3 percent. This appears that

respondents are approximately identically revealing from the political contents of Social media. However, the overall view shows that respondents are very strongly revealing from political contents of Social media but not in the comparisons to entertainment and education category as the frequency of both categories as much higher than political category. The results also reveal that the political category's mean is 2.8 and the standard deviation is 1.4.

In the religious contents, (21.4 %) of respondents answered that they are exposed to devout contents very much and a total of (22.4 %) responded as much. (25.5 %) answered that they are revealed as somewhat and (14.6 %) are revealing rarely in religious contents of Social media. (16.1 %) of respondents responded there will as not at all. The mean and standard deviation of this category is 2.8 and 1.35 respectively. The sports content category shows that a total of (24.5 %) respondents responded very much to the exposure of sports contents, while (18.5 %) of respondents are granted their answer as much exposure from sports contents of Social media. (19.3 %) of respondents responded that they are revealing from sports contents as somewhat. (9.4 %) responded that they are revealing rarely and (28.3 %) responded as not at all. The mean of the sports category is 2.9 and the standard deviation is 1.5.

Table 4. To what extent do you expose to the following contents of Social media

Variable	Very much	Much	Somewhat	Rarely	Not at all	Mean	Std
Education	106 (27.6 %)	102 (26.5 %)	72 (18.8 %)	36 (9.4 %)	68 (17.7 %)	2.6	1.4
Entertainment	145 (37.8 %)	111 (28.9 %)	54 (14.1 %)	39 (10.1 %)	35 (9.1 %)	2.2	1.3
Politics	97 (25.3 %)	80 (20.8 %)	79 (20.5 %)	56 (14.6 %)	72 (18.8 %)	2.8	1.4
Religious	82 (21.4 %)	86 (22.4 %)	98 (25.5 %)	56 (14.6 %)	62 (16.1 %)	2.8	1.35
Sports	94 (24.5 %)	71 (18.5 %)	74 (19.3 %)	36 (9.4 %)	109 (28.3 %)	2.9	1.5

n = 384

Table 5 displays the overall exposure to traditional media contents. If we take only the higher frequency of each category, we get the outcome as (24.0 %) respondents are more likely to (much) expose by education to traditional media with the mean and standard deviation of 2.88 and 1.4, respectively.

The highest frequency of entertainment is related to much or more likely to expose with the figure of (29.2 %). The mean of this category is 2.7 and Std is1.3. While overall (27.3 %) of the respondents' responses that they get political content very much from traditional media with its mean of 2.8 and a standard deviation of 1.5. The highest frequency in the category of religious content is not at all exposure (23.2 %), its mean is 3.0 and the standard deviation is 1.4. while sport's content is very much as (26.3 %). The mean of this category is 2.9 and the standard deviation is 1.5.

Table 6 also indicates the frequency of political knowledge from two different mediums, which are Social media and traditional media, in these inquiry respondents, responded to the comparison of gaining political knowledge between Social media and other Media. Several (16.4 %) responded that they have strongly agreed that they are gaining much political knowledge from Social media as compared to electronic/print media. Likewise (33.1%) responded as agreeing to this response. (20.1 %) of respondents that do not agree to this inquiry. (14.0%) of respondents are strongly disagreeing with this question; only (16.4 %) responded to this question as not at all. The mean and standard deviation of this inquiry is 2.8 and 1.3 respectively.

Table 5. What extent does you like to expose with traditional media?

Variable	Very much	Much	Somewhat	Rarely	Not at all	Mean	Std
Education	81 (21.1%)	92 (24.0%)	84 (21.9%)	46 (12.0%)	81 (21.1%)	2.88	1.4
Entertainment	86 (22.4%)	112 (29.2%)	75 (19.5%)	41 (10.7%)	70 (18.2%)	2.7	1.3
Politics	105 (27.3%)	81 (21.1%)	58 (15.1%)	47 (12.2%)	93 (24.2%)	2.8	1.5
Religious	78 (20.3%)	72 (18.8%)	81 (21.1%)	64 (16.7%)	89 (23.2%)	3.0	1.4
Sports	101 (26.3%)	65 (16.9%)	75 (19.5%)	55 (14.3%)	88 (22.9%)	2.9	1.5

** Values show in percentage (%), n = 384

Table 6. Do you understand that you gain more political knowledge on Social media as compare to traditional media?

Variable	Frequency	Percent	Mean	Std. deviation
Very much	63	16.4	2.8	1.3
Much	127	33.1		
Somewhat	77	20.1		
Rarely	54	14.0		
Not at all	63	16.4		

** values show in percentage (%), n=384

Table 7. The next question, which is inquired by the researcher, is about the satisfaction from Social media than electronic and print media of respondents considering government. We can glimpse the table (7) and investigate that (12.2 %) of respondents responded very much to this question, and they are democratically persuaded from Social media as a contrast to traditional Media. (34.6 %) of respondents are responded as much from this inquiry. A Figure of (18.4 %) respondents as somewhat from this inquiry. In this question (12.0 %) of respondents are rarely and (22.7 %) are granted their answer as not at all. The mean of this inquiry is 2.98 and the standard deviation is 1.36.

Table 7. Politically influenced from Social media Political Party official pages than Electronic Media and Print Media

How much you politically influenced by Social media Political Party official pages than Electronic Media and Print Media?	Frequency	Percent	Mean	Std. deviation
Very much	47	12.2		
Much	133	34.6		
Somewhat	71	18.4	2.98	1.36
Rarely	46	12.0		
Not at all	87	22.7		

n = 384

5. Conclusion
The researcher realized that assessing political information in the form of television, radio, and newspaper, as well as from rallies and town hall meetings were no longer enough to elect a better candidate. To elect better political candidates and to understand the nation's democracy and politics, voters consume both new and traditional media. So politicians will now require combining new media as well as some of the traditional campaign tactics to win elections (Sebastian et al., 2018). This General Election has seen a major change concerning the marketing actions done by significant national as well as local/regional parties. The existence of social media has significantly impacted the democratic scenario of the country.

Globally, Social media becomes a new paradigm of the 21st century. In the present political situation of Social media political communication, there is a need for concern between political parties and political experts. Through Social media sites, almost all political parties are swapping their ideology and party viewpoint with the respondents. The political parties can fascinate youth's vision and control matters panels through Social media sites (Ahmed, Motin, 2020). In this research study, we can find out that there are many fundamental Relationships, which are to be uncovered between a politician, political parties, and registered voters. With the help and assistance of special use of Social media sites, we can do examine the political approach and the public's exposure towards political content.

This research study supports the concepts of Uses and Gratification theory. According to theory, the audience is perceived as active. All the respondents of this study responded to their reaction as active members. Social media sites, mainly Facebook and Twitter are generally granted the public to get access to political parties and politicians' official pages. Over these undertakings, social media users can know about the party ideology and philosophy. Some respondent supports other media to attain political information. However, social media networking sites are in very large transitional currently for the mainstream political parties of Pakistan. These general parties are still trying to boost their goodwill ahead of social media users, particularly youth.

The purpose of Social media from a political perspective is to inform and update people about political parties and political leader's ideology, and it arises exactly under the Media surveillance function. Social media is also activating youth through its hardworking participation in political communication at an accurate time. In this research study, the experimental result on Social media political parties' pages suggests that there are additional research efforts are required in the area of political connection to check the users' perception, behavior, demeanor, and mindset. If we compare Social media with traditional media, then we indicate a very huge difference between the users of both intermediate. The youth and students, and all other segments of society utilize global Social media.

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Challenges in Covering Women and Girls' Issues: Insights from Journalistic Practices in Bangladesh

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Abstract

As a deep-rooted patriarchal and traditional value-centric society, women and girls are often treated as inferior to men to participate in key aspects of their socioeconomic lives in Bangladesh. This ill fate has made the female community vulnerable to achieving Sustainable Development Goals (SDG's). Achieving the SDG's highly depends on the actual portrayal of women and girls by media professionals. However, media professionals, especially, journalists are yet facing deep challenges in covering news on women and girls' issues. The portrayal of women and girls in news thus remains poor and stereotyped. Under the given context what challenges journalists are facing in covering women and girls' issues and how to overcome these that are unidentified yet. Based on survey of 26 journalists working in Chittagong, an industrially developed south-eastern district of Bangladesh, and nine (9) in-depth interviews from gender and media analysts, this study explores to what extent socio-cultural attitudes, customs and practices and policies of media challenge the journalists in covering women or gender issues. The findings show that the challenges are ranged from 'very challenging' to 'somewhat challenging' to most of the journalists. The study suggests that trainings and workshops for journalists and rethinking media policies for information literacy can be effective tools for overcoming the challenges.

Keywords: gender inequalities, media professionals, media portrayal, SDGs, SEM.

1. Introduction

Despite different initiatives taken for ensuring gender equality in all sphere of society, women and girls are still considered inferior to men by many norms, cultures and traditions (Sultana, 2010), whether in developed, developing, or undeveloped societies. Inflexible socioeconomic conditions, rigid socio-cultural attitudes, religious factors, traditional customs and practices of the societies are the prime reasons to look upon women and girls in such a manner (Sharma, 2017). Societies having such harmful traditional cultural values and practices (Maluleke, 2012) "restrict women's mobility and reject their freedom over themselves" (Sultana, 2010: 7), often resulting in gender inequalities, marginalization and low prioritization of women and girls' rights.

Like the mentioned societies, women and girls' issues are also considered as low prioritized matters in Bangladesh, though women and girls constitute almost half of the total population of the country (BBS, 2017). Having highly patriarchal norms and traditions, women's access to social, economic, political and legal institutions is mainly mediated by men (Baden et al., 1994). Although women and girls are the prime assets for the development of a country (Kumari, Joshi, 2015), yet there

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is a higher level of gender gap between male and female in Bangladesh (Begum, 2005). This kind of gender gap is often responsible for the denial of women and girls' access to basic human rights (UNFPA, 2006). In such socio-cultural context, exploitation, oppression and underestimation of capabilities are pre-defined for women and girls (Nagindrappa, Radhika, 2013; Sultana, 2010). This ill fate has made the female community vulnerable to achieving development goals.

However, empirical evidence indicates that the scenario is being changed through some initiatives of government and non-governmental organizations. For instance, The United Nations General Assembly (UNGA) in 1979 adopted the Convention on the Elimination of All Forms of Discrimination against Women (CEDAW) for legalizing elimination of all sort of violence against women. The CEDAW obligates state as the actor to ensure equal right to men and women, protection of discrimination against women and legal framework to address the prevailing inequality or discrimination (Fardosh, 2013). Besides, the SDG-5 of the global Sustainable Development Goals (SDGs) directly addresses and calls for achieving gender equality and empowering women and girls everywhere (UN, 2017). Achieving the SDG-5 highly depends on the actual portrayal of women and girls by media professionals. A. Kumari and H. Joshi confirm that the media has always been recognized as a significant tool of social transformation and social change. It has the power to mobilize people through building and shaping public opinion in society (Kumari, Joshi, 2015).

Under the given context, the 2030 agenda for sustainable development of the United Nations gives emphasis on enhancing information and communications to promote empowerment of women. The United Nations' 4th World Conference on Women in Beijing also called on media owners and professionals to develop and adopt codes or guidelines to promote a fair and accurate portrayal of women in the media (MAHR, 1996). In 2015, UNESCO signed an agreement with the International Network on Gender, Media and ICTs concerning the objectives of producing and publishing reliable evidence and data on gender, media and ICTs, particularly, comprehensive data on gender (Lourenco, 2016). Everywhere the potential exists for the media to make a far greater contribution to the advancement of women and girls (UN, 1995). Media as well the media professionals can promote the women-centered sustainable development.

However, media professionals, especially, journalists are yet facing deep challenges in covering news on women and girls' issues of a gender sensitive society in which they live and execute professional duties. The political and economic determinants and community's cultural environment impact journalistic practice and news content (Hanusch, 2015). Journalists are also influenced by their morals, beliefs and opinions or internal factors when making news decisions, as well as, by external matters such as their news organization, guidelines and universal ethics (Gracia, 2015). J.T. Wood (Wood, 1994) describes that news media portray gender in stereotypical ways that reflect and sustain socially endorsed views of gender. The portrayal of women and girls in news thus remains poor and stereotyped.

K.M. Garcia asserts that "the way that a journalist works in the field and produces the news has been studied for many years" (Gracia, 2015: 6). In this line of studies, there had been researches in Bangladesh on female journalists' professional challenges (Safa, Akter, 2015) and gender representation on media. But, what challenges journalists encounter in covering women and girls' issues and how to overcome these that are unidentified yet. So, this study has been undertaken with a view to identifying the dimensions of the challenges. The main objective of the study is to explore to what extent socioeconomic and socio-cultural approaches challenge the journalists in covering news on women and girls or gender issues. The study based on the main objective also aims:

▪ To know the professional background of journalists;
▪ To discover journalistic trend to cover news on women and girls;
▪ To assess journalists' awareness and understanding level of gender issues, and
▪ To identify the ways of overcoming the challenges of news coverage on women and girls.

The study explores how personal beliefs, socio-cultural attitudes, customs and practices, and policies of media and state challenge the journalists in covering gender issues.

2. Materials and methods
The area of this study is Chittagong, an industrially developed south-eastern district of Bangladesh. This area had been selected as it was convenient for the researcher to collect data

within short time period as well as for research's easy accesses to the location. Furthermore, this research area represents distinct socio-cultural natures and social setting.

The study was conducted based on quantitative and qualitative research approach. A total of 26 samples of journalists working in different media in Chittagong were surveyed for the study. Using a convenient sampling technique, all the 26 journalists were drawn from television channels, national and local newspapers and online news media functioning in Chittagong region. Further, nine (9) in-depth interviews from gender and media analysts were also conducted for getting more clear ideas on the topic.

For quantitative study, a self-constructed survey questionnaire was administrated to collect primary data considering the objectives of the study. The questionnaire consisted of 20 questions. It included close ended demographic questions (e.g. gender, age, education level, marital status, religion, ethnicity, etc.) and profession relating questions (e.g. work experiences, work areas, salary, etc.). It, within five-point Likert scale, also included questions relevant to the research topic.

For qualitative study, on the other hand, in-depth interview tool was applied. According to Ostbye researchers can test their own theories and hypothesis in qualitative interviews (in: Haland-Solheim, 2017), The in-depth interviewees (e.g. media and gender analyst) were asked mainly two open ended questions: 1) 'What kind of socio-economic and socio-cultural matters challenge the journalists in covering women and girls' issues for news and how?' and 2) 'Give your suggestions on how to address or overcome these challenges'.

Survey and in-depth interview data were collected between October, 2018 and November, 2018 by the researchers' initiatives. Both primary and secondary data sources were used for the study. Data analysis was done by using computer assisted software e.g. MS Excel and SPSS. Different statistical functions e.g. frequency, percentage, mean, standard deviation were measured to analyze the answers given by the respondents. Data of in-depth interviews were also systematically analyzed.

3. Discussion

The literature review finds the relevance of the present study. There had been numerous studies to investigate women and girls' stereotyped portrayal on media. Aiming to contribute to gender equality and women's empowerment in and through media of all forms, International Programme for the Development of Communication [IPDC] confirmed that media have the potential to propagate and perpetuate or to ameliorate inequalities and gender stereotypes as these exist in social structures and the minds of people (IPDC, 2012). IPDC recognized "the conscious or unconscious biases that many media professionals, both men and women, sometimes have towards one-sidedly reductionist masculinist perspectives is partially due to the lack of capacity to report on women and gender more broadly" (IPDC, 2012: 5). A guide for journalists published by Michigan Coalition to End Domestic and Sexual (MCEDSV) explained that more often media attention focuses on cases which reinforce stereotypes of sexual assault perpetrators as "sick," mentally ill, lower class, or a member of a minority or ethnic group. This guide provided insight into new trends and assist journalists in developing strategies to accurately frame the public discussion on sexual assault (MCEDSV, 2004).

A recent study by J. Fardosh confirmed patriarchal psychological domination, cultural or religious dogma, norms and superstitions are some of the major issues considered as the major factors for violent activities against women in Bangladesh. She, in her paper, highlighted the significant role of different media in disseminating information and awareness raising campaigns against women violence (Fardosh, 2013). Seminal contributions have been made by E.J. Mujkic. He undertook a research in Bosnia and Herzegovina as a part of the efforts to stop violence against women which gave importance on the media reporting in line with ethical and professional standards (Mujkic, 2016).

Some studies confirm that journalists find religious views as a challenging factor in their work. A comprehensive description can be found in a study on the struggles of Arab Palestinian journalists working in Israel. It is also well acknowledged that religious views, ethnic culture, social pressures, financial difficulties, traditional customs, workplace conditions and life security are the challenges to journalistic professionalism (Jamal, Awaisi, 2012). The qualitative study mentioned an interview contented as: "It is hard to work in a newspaper with ideological and religious views. For example, there is a problem with anything related to women. You can't publish a photo of an unveiled woman."

However, it has been discussed by a number of authors that journalists' news making ways are often influenced by the society in which they live and execute their professional duties. Squires and Adoni claimed that there is a problem of social affiliation and journalists' potentially conflicting obligations between the society to which they belong and their profession (as cited in Jamal, Awaisi, 2012). Zhu in a secondary analysis comparing media role perceptions among journalists in China, Taiwan, and the United States, found that societal influences have the strongest impact on journalists' view about media roles (Zhu et al., 1997).

Different theories have been proposed to analyze the cultural context and its influences on journalists. Peterson indicated that the cultural background of journalists and correspondents is important in selecting and gathering news (as cited in Al-Hasani, 2008). By using the culturological approach, M. Schudson introduced a new dimension to news production studies. He also viewed that media are influenced by the culture (Schudson, 1989). A study by M. Haland-Solheim on journalistic values and challenges is well documented one. The study identified that autonomy as one of the most important journalistic values. That means journalists' work is not to be influenced by anyone but themselves. The study examined that journalists face challenges to apply this core value to their work (Haland-Solheim, 2017). Under the given context, M.E. Lourenco (Lourenco, 2016) gave extensive insights into the articulations of academic studies, media organizations and media professionals.

However, none of the reviewed literatures explored the socio-cultural attitudes, customs and practices and the policies of media organizations as the challenges for journalists in covering news on women and girls issues. Furthermore, no complete and defined study was previously conducted for evaluating to what extent these are challenging for journalists, though covering women issues are gender sensitive matters in Bangladesh and beyond. This lack of research leaves a wide gulf in our knowledge of socioeconomic circumstances, socio-cultural customs and practices and their influences over journalists, their capabilities to report making and media policies in Bangladesh. Understanding the context in a clear way would assist us in finding adequate answers to overcome the persisting problem. So, a new approach is needed to explore the challenges for journalists in covering women and girls issues for news.

4. Results
Quantitative description

The findings based on quantitative data collected for the study have been presented as follows:

Background of journalists in Chittagong

Table 1 and Table 2 show that the average scenario of journalism in Chittagong is mainly male (77 %) dominated profession where most of the journalists religiously hold Islamic beliefs (77 %) and ethnically belong to Bengali identity affiliated to Chittagong culture (81 %). According to N. Kabeer (Kabeer, 2000), the inhabitants of Chittagong are generally considered to be more conservative than the rest of the country. Under this context, women's participation in journalism profession is discouraged by the social norms of this region. So, women's participation in this craft is still disappointingly low (Ullah, Akhter, 2016), comparing to the male journalists. The study demonstrates that only 06 (23 %) are female journalists out of 26 respondents.

Table 1. Properties of Journalists' Demography (1)

Items			Frequency (f)	Percentage (%)	Mean	S.D
Gender	Male		20	77	N/A	N/A
	Female		06	23		
	Others		00	0		
	Total		26	100		
Age (in years)	16-25		03	11.54		
	26-35		17	65.38		
			03	11.54		
			02	7.69	33.19	9.19
	56-65		01	3.85		
	Total		26	100		

Marital Status	Married	12	46	N/A	N/A
	Unmarried	13	50		
	Others	01	4		
	Total	26	100		

Note: Researchers own field survey

On average, journalists of Chittagong are 33.19 years old (SD=9.19). Holding a strong academic background with college or university degree as well as journalism degree, they are contributing to the media sector in Chittagong. Of the 26 respondents in this study, 80.77 % journalists have post-graduate degree, whereas, 11.53 % holds graduate degree and 54 % of the total respondents have a specialized degree either in journalism or communication (Table 2).

Table 2. Properties of Journalists' Demography (2)

Items		Frequency (f)	Percentage (%)	Mean	S.D
Religion	Islam	20	77	N/A	N/A
	Hinduism	05	19		
	Buddhism	01	4		
	Christianity	00	0		
	Others	00	0		
	Total	26	100		
Ethnicity	Chittagong based Bengali	21	81	N/A	N/A
	Non-Chittagong Bengali	05	19		
	Hill tract tribe	00	0		
	Plane land tribe	00	0		
	Others	00	0		
	Total	26	100		
Education Level	Post-graduation	21	80.77	N/A	N/A
	Graduation	03	11.53		
	Higher Secondary	01	3.85		
	Secondary	00	0		
	Others	01	3.85		
	Total	26	100		
Journalism Degree	Yes	14	54	N/A	N/A
	No	12	46		
	Total	26	100		

Note: Researchers own field survey

Field survey of this study (Figure 1) finds that out of 26 respondents, 26.92 % journalists are in senior level position (e.g. Executive news producer, Bureau chief, Head of news, senior reporter, etc.), 50 % are in mid-level position (e.g. Staff reporter, Staff correspondent, etc.) and 23.08 % journalists are in entry-level position (e.g. Reporter).
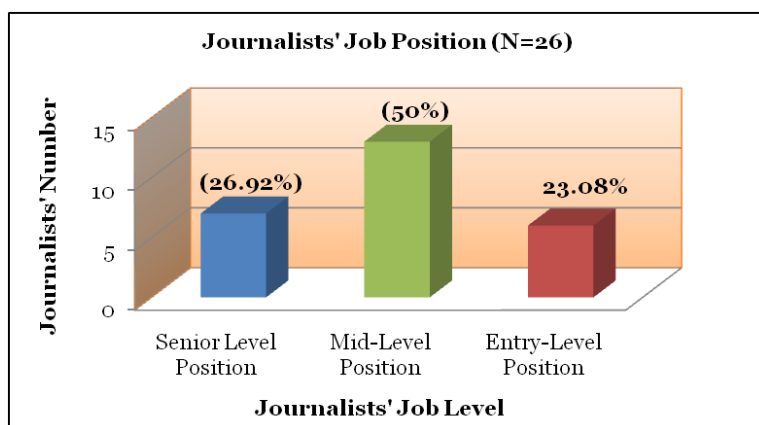
Fig. 1. Percentage of respondents' job position

Journalists' professional information
Table 3 shows that the average work experience of journalists working in Chittagong is 7.61 years (SD=4.54), and 30.79 % of them have six to ten years of professional experience. Of the 26 respondents, 62 % journalists, by their employment term, are full time employee but get a consolidate salary from their media houses. Only 38 % journalists indicated that they get wage board based salary with full time employment term. Whether wage board salary or consolidate salary, the average salary of the respondent journalists is BDT 24,807 and most of them (42 %) get a monthly salary ranged from BDT 20 thousands to 40 thousands.

Table 3. Professional Information of Journalists

Items		Frequency (f)	Percentage (%)	Mean	S.D
Work Experience	0-2 years	6	23.07	7.61	4.54
	3-5 years	6	23.07		
	6-10 years	8	30.79		
	11-15 years	6	23.07		
	Total	26	100		
Employment Term	Full time (wage board based)	10	38	N/A	N/A
	Full time (consolidate salary based)	16	62		
	Part-time	00	0		
	Freelancer	00	0		
	Others	00	0		
	Total	26	100		
Produced News Number	0-2 News	3	80.77	6.42	3.06
	3-5 News	7	11.53		
	6-8 News	8	3.85		
	9-11 News	8	0		
	Total	26	100		
Monthly Salary (in BDT)	Less than 10 thousands	4	15	24,807 BDT	N/A
	10-20 thousands	7	27		
	20-40 thousands	11	42		
	40-50 thousands	3	12		
	50-60 thousands	1	4		
	Total	26	100		

Note: Researchers own field survey.
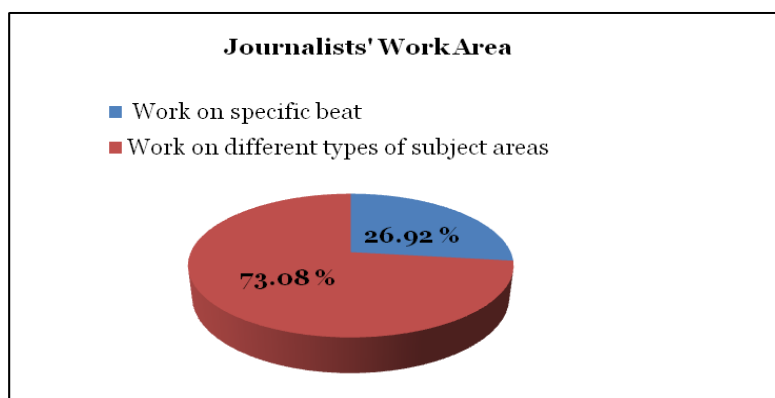
Fig. 2. Percentage of journalists' work area in pie chart

On average the respondent journalists produce 6.42 news (SD= 3.06) in a usual week. The majority of the respondents (73.08 %) do not have a specific working area and they work on different types of subject area (Figure 2). Table 4 demonstrates that their major subjects' areas are crime (50 %), environment (42.31 %), politics (34.61 %), society (34.46 %), etc.

Table 4. Journalists' Work Subjects or Topics*

Subjects	Respondents' Frequencies (N=26)	Percentage %
Politics	9	34.61
Crime	13	50
Business/Economy	10	34.46
Entertainment & Culture	7	26.92
Education	6	23.07
Environment	11	42.31
Sports	3	11.54
Administration	5	19.23
Society	10	34.46
Others	2	7.69

Note: Researchers own field survey. *Multiple answers were given.

Journalists' trends to cover women and girls or gender issues
The participants were asked a question to know their tendency to cover women and girls or gender issues. The question was "do you usually produce or write women and girls or gender related news story?" In response to the question, most of the journalists (84.92 %) indicated YES, whereas, 15.38 % replied that they usually do not produce these kinds of news story (Figure 3). Whether the answer YES or NO regarding women news story production, the study demonstrates that the 26 respondents cover different types of issues relating to women and girls or gender for their usual reporting purposes.
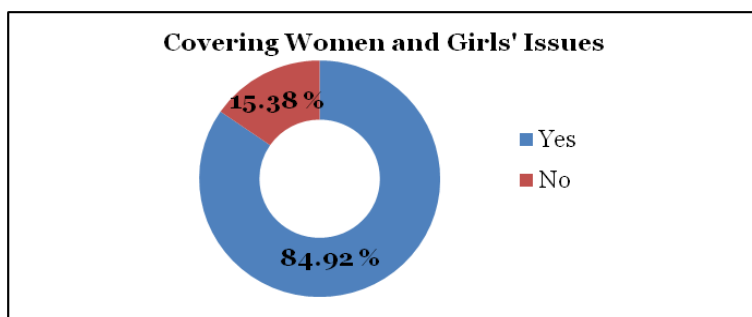
Fig. 3. Proportion of covering women and girls or gender issues

Table 5. Types of Women and Girls or Gender Issues*

Types	Respondents' Frequencies (N = 26)	Percentage %
Physical violence against women (e.g. Killing, Beating etc.)	17	65.38
Mental torture on women	7	26.92
Women empowerment (e.g. politics, society, administration)	12	46.15
Women entrepreneurship	14	53.85
Sexual Harassment (e.g. Rape, Teasing etc.)	18	69.23
Awareness of women rights	7	26.92
Gender equality for basic human rights	11	42.31
Girls Education	13	50
Participation in decision making	3	11.54
Society and Gender (e.g. dowry system, social attitudes etc.)	8	30.77
Religious Matter and women	3	11.54
Women Healthcare	9	34.62
Others	1	3.85

Note: Researchers own field survey. *Multiple answers were given.

Table 5 indicates the journalists in Chittagong cover or focus sexual harassment (69.23 %), physical violence against women (65.38 %), women entrepreneurship (53.85 %), women empowerment (46.15 %), gender equality (42.31 %), women healthcare (34.62 %), society and gender (30.77 %), mental torture on women (26.92 %), etc.

Journalists' Understanding of Gender Issues Coverage

While answering questions about their awareness and understanding level of gender issues, respondent journalists expressed affirmative views. Majority of journalists (46.2 %) answered that they have good knowledge of women and girls' rights (M=3.62, SD=0.94), whereas, most (46.2 %) journalists indicated that they have good knowledge of laws and policies regarding women and girls (M=3.12, SD=0.95).

The study found that 38.5 % journalists have very good understanding of their responsibilities to promote gender equality (M=3.73, SD=1.0), 50 % expressed they have good understanding of Govt. and NGOs' responsibilities and actions to combat gender discrimination (M=3.28, SD=0.74). The most respondents also ranked that they have good (38.5 %) knowledge of professional ethics to portray women (M=3.50, SD=0.99). Most (42.3 %) journalists have good knowledge of code of conducts to cover women and girls on news (M=3.56, SD=1.0) (Table 6).

Table 6. Journalists' Understanding of Gender Issues Coverage Professional ethics and editorial policy

Statements	Excellent (5) %	Very Good (4) %	Good (3) %	Poor (2) %	Very poor (1) %		Mean	S.D.
Knowledge of women and girls rights	19.2	30.8	46.2	0	3.8	26	3.62	0.94
Knowledge of laws and policies regarding women and girls or gender	7.7	23.1	46.2	19.2	3.8	26	3.12	0.95
Understanding of journalistic responsibilities to promote gender equality	23.1	38.5	30.8	3.8	3.8	26	3.73	1.00
Understanding of Govt. and NGOs' responsibilities and actions to combat gender discrimination	3.8	30.8	50.0	11.5	0	25	3.28	0.74

Knowledge of professional ethics to portray women and girls related news	15.4	34.6	38.5	7.7	3.8	26	3.50	0.99
Knowledge of code of conducts to cover women and girls on news	23.1	19.2	42.3	11.5	0	25	3.56	1.00

Note: Researchers own field survey.

Professional ethics and editorial policy

One of the important aspects of the study is the importance of maintaining professional ethics and organizational policies to the journalists in Chittagong. The study found that maintaining media organization editorial and commercial policies regarding gender issues (M=3.63, SD=0.96) is very important to the most (57.7 %) of the journalists, whereas, it is not important to only 3.8 % journalists. Maintaining professional ethics in covering gender issues (M=4.19, SD=0.63) is also very important to most of the respondents (Table 7). The lowest standard deviation indicates the consistency of journalists' actions to maintain professional ethics in gender coverage.

Table 7. Maintaining Professional Ethics and Editorial Policy

Statements	Extremely important (5)	Very important (4)	Somewhat important (3)	Little important (2)	Not important (1)		Mean	S.D.
	%	%	%	%	%			
Maintaining of your media organization editorial and commercial policies regarding gender	11.5	57.7	15.4	7.7	3.8	25	3.68	0.96
Maintaining of professional ethics in covering gender	30.8	57.7	11.5	0	0	26	4.19	0.63

Note: Researchers own field survey.

Challenges for journalists in covering women and girls' Issues

This study reports that socio-cultural aspects of a society have considerable linkages to individuals' barriers and challenges. The quantitative description expresses that journalists of Chittagong, based on their personal experiences through day-to-day work, feel that some socio-economic and socio-cultural norms, attitudes, customs practiced by the society and media houses' and government's policies challenge them in covering news on women and girls issues. While answering the questions on the challenges what they face, journalists explored the reasons of the challenges and also showed that they encounter these at individual, interpersonal, organization, community and policy levels of social ecology.

This study finds at individual level most of the respondent journalists believe their ethnic cultural tradition (34.6 %), religious norms and beliefs (34.6 %), professional ethics (30.8 %) and freedom of expressing gender sensitive matters (53.8 %) are very challenging in covering gender issues, whereas, most journalists feel that their personal values and beliefs (30.8 %) and limited salary (58.5 %) are somewhat challenging and extremely challenging respectively. At interpersonal level, most (57.7 %) of the respondents showed that taking interview from women and girls is somewhat challenging (M=3.04, SD=0.95) (Table 8).

Table 8. Dimensions of the Challenges for Journalists

Level and Statements	Extremely Challenging (5)	Very Challenging (4)	Somewhat Challenging (3)	Little Challenging (2)	Not Challe-nging (1)	N	Mean	S.D.
	%	%	%	%	%			
Individual Level								
Ethnic cultural tradition of journalists	15.4	34.6	23.1	11.5	15.4	26	3.23	1.30
Religious norms and beliefs of journalists	19.2	34.6	23.1	7.7	15.4	26	3.35	1.32
Journalistic professional ethics	19.2	30.8	19.2	15.4	11.5	25	3.32	1.31
Expressing gender sensitive matters in news	11.5	53.8	7.7	11.5	11.5	25	3.44	1.22
Personal values and beliefs	23.1	3.8	30.8	3.8	34.6	25	2.76	1.58
Limited salary for profession	38.5	30.8	15.4	3.8	7.7	25	3.92	1.22
Interpersonal Level								
Taking Interview from women and girls	7.7	15.4	57.7	11.5	7.7	26	3.04	0.95
Organizational Level								
Media house editorial policy	11.5	26.9	34.6	19.2	7.7	26	3.15	1.12
Commercial policy of your media	7.7	26.9	38.5	19.2	3.8	25	3.16	0.98
Owners of media	15.4	23.1	26.9	11.5	19.2	25	3.04	1.36
Lack of training/education on Gender Reporting	19.2	26.9	30.8	15.4	3.8	25	3.44	1.12
TV or Newspaper Time/Space limit	3.8	30.8	30.8	15.4	19.2	26	2.85	1.19
Audience demand for sensationalizing women issues	7.7	42.3	23.1	11.5	11.5	25	3.24	1.16
Community Level								
Patriarchal social attitudes and values towards women	19.2	46.2	26.9	0	7.7	26	3.69	1.05
Socio-cultural customs and practice	19.2	46.2	26.9	0	7.7	26	3.69	1.05
Social demand for stereotyping the women	7.7	23.1	46.2	11.5	7.7	25	3.12	1.01
Pressures from socio-political groups	11.5	19.2	38.5	23.1	3.8	25	3.12	1.05
Pressures from civic activists	0	19.2	50.0	11.5	7.7	23	2.91	0.84
Mental and physical violence against journalists	30.8	30.8	26.9	3.8	3.8	25	3.84	1.06
Policy Level								
Media laws and regulations	15.4	34.6	30.8	11.5	7.7	26	3.38	1.13

formulated by policy makers								
Difficulties in accessing state-held or official information	19.2	30.8	30.8	3.8	3.8	23	3.65	1.02
Pressures from law enforcing agencies	3.8	26.9	30.8	23.1	7.7	24	2.96	1.04

Note: Researchers own field survey.

The study demonstrates that many challenges remain in organizational level. The most respondents ranked that editorial policy (34.5 %), commercial policy (38.5 %), owners (26.9 %) and lack of training (30.8 %) are somewhat challenging in gender issue coverage. On the other hand, TV or newspaper time/space limit (30.8 %) and audience demand for sensationalizing women issues (42.3 %) are very challenging for the respondents (Table 8).

In community/societal level, most respondents feel that patriarchal social attitudes (46.2 %) and socio-cultural customs (46.2 %) are very challenging in covering women's issues. Whereas, social demand for stereotyping (46.2 %), pressures from socio-political groups (38.5 %), pressures from civic activists (50.0 %) and violence against journalists (30.8 %) are considered somewhat challenging (Table 8).

Journalists in Chittagong also face challenges in policy level. The study found most journalists find media laws and regulations (34.6 %) and accessing state-held or official information (30.8 %) are very challenging. By contrast, most respondents think law enforcing agency (30.8 %) is somewhat challenging in gender reporting (Table 8).

Qualitative interpretation

The major focus throughout the study has been on the job practices and the considerable challenges in different strata of journalists' social ecology in term of women and girls issue coverage. Several dimensions of this study have been interpreted in this section with qualitative evidences.

This study found that respondent journalists belong to a conservative socio-cultural setting where their professional activities are mostly influenced by rigid social norms, ethnic tradition, religious beliefs and cultural values. According to F. Hanusch, culture and cultural values play role in shaping journalists' professional views and practices (Hanusch, 2015). In such context, women issues are covered or portrayed by a journalist in such rigid socio culture driven ways. Qualitative in-depth interview evident that traditional perception of gender roles in a society is also responsible for the underrepresentation of gender issues on media by journalists. While sharing experiences on journalists' social practices and coverage of women issues as news, Mrs. A. Parveen, a law teacher of a university and a gender analyst, in an in-depth interview, opined (Interview 3): "Some journalists present women and girls on media in stereotyped forms where women are represented by their gender centric manner than being focused by their activities or contributions to the society. There have also several evidences where it is found that affected women are often completely invisible in media reports."

Why such practices are being happened in media? Commenting on the question, Ms. Nasrin Sultana, a media professional, said (Interview 7): "Rigid cultural values in a social setting influence the way of how a journalist thinks about gender roles and depicts women on news media."

One of the interviewees of in-depth interviews wants a society where culture may ensure equality for all. Confirming society is now more equal for women, the interviewee Mr. R. Chowdhury, a senior journalist, said (Interview 5): "Educated women are more aware of their rights and they express more things to journalists without hesitation." Mr. Rashed, however, disappointingly expressed: "Remote society women yet influenced by social norms and traditions. So, they feel hesitate to pass information to media professionals. Sometimes it is challenging for journalists in portraying women properly on media (Interview 5)."

Asserting journalists' role in ensuring proper and speedy judgment of any victimized women's case, Mr. Kadir, a media and gender analyst, said (Interview 6), they should represent women's issues in a positive and balanced way. If they undertake the role to promote women positively and to focus on women's activities than stereotyping them as women or girls on media, they might overcome the socio-cultural challenges in gender issue coverage.

In Hierarchical Influences Model, Shoemaker and Reese identified five levels of influence on media content from the macro to micro levels (Shoemaker, Reese, 2013). The macro level

represents the influences from social systems as a whole. This macro systems level focuses on how ideological forces influence and shape media contents. This study also found that journalists' professional ethical ideology, media policy, personal values all are considerable challenges for journalists who cover women and girls issues for news. As a result, the journalists cannot project women issues properly as much as other more important topics. D. Akter, a journalism teacher and media analyst, commented (Interview 4): "Media, in their contents, often exaggerate presentation of women and girls' matters for increasing circulation/viewers numbers. Sometimes, this kind of policy (whether commercial or editorial) challenges the journalists."

For overcoming this challenge, Mr. Riton, a media practitioner, suggested the respective media policymakers to take necessary steps to bring all the media on a platform so that they follow positive policies such as stopping sensationalized news presentation on women and girls and portraying their issues in fair and balanced manner (Interview 2).

Importantly, religious beliefs of media professionals and women create challenges for journalists as some conservative religious beliefs do not support presentation of women and girls' matters on media. Mr. A. Sayem, a journalist of a daily newspaper, mentioned that sometimes, women do not want to express their views to journalists for religious customs (Interview 9).

Confirming most of the journalists in Chittagong do not have training on gender issue covering, Mr. Hamid, a women rights' activist, advised for arranging some in-house trainings so that journalists can know how to take interview from women respecting their religious belief (Interview 8).

Defining news frame as "central organizing principle that holds together a diverse array of symbols and idea elements", W.A. Gamson focused on the influences of news frames on the audience conception of a given issue or topic's importance (Gamson 2001: 56-74). R. Entman highlighted that news frame selection by journalists gives viewers, readers, and listeners a selective explanation about a topic (Entman, 1993). This study found demand of selective framing of gender sensitive matters in news language as a challenge for journalists.

Focusing on the media languages, one of the interviewees Mr. M.C. Das, a university teacher and gender analyst, said (Interview 1): "There are some gender biased words (e.g. businessman, chairman) used in media contents' frame which sponsor patriarchal tradition. As part of the society and not having proper knowledge, journalists often use these words consciously or subconsciously." Urging for appropriate uses of words in media, Mr. Madhab suggested for arranging workshops for journalists on the proper usage of media language to overcome the challenge (Interview 1).

In summary, from the interpretation of quantitative survey data and qualitative in-depth interviews on the dimensions of journalists' challenges in women and girls' issue coverage in Bangladesh, this paper found three core themes: 1) Conservative socio-cultural setting creates challenges for journalists, 2) There are professional ethical ideology and media policy centric challenges, and 3) Challenges in terming or framing gender sensitive matters in news contents. These three themes help to get insights of Bangladeshi journalists' challenges in women and girls' issue coverage.

Limitations of the Study

The present study is subject to the following limitations:

– The study is relevant to a particular time period. Due to the fast changing socio-cultural system of the study area, the findings may not be valid for a longer period of time.

– Researchers had to complete the study within very short time. So, the study was restricted to a limited number of samples. 26 respondents might not be enough to generalize the findings.

– As the research was based on convenience sampling, so findings could be biased by researchers.

– The study was confined to one small city area. Thus, the findings are applicable only to similar kind of situation analysis.

– The result drawn from the study could have regional biasness.

5. Conclusion

The study has been concluded after finding and analyzing the various dimensions of challenges for journalists in Chittagong. The findings show that journalists being part of the society and media organizations encounter some socio-cultural and policy-centric challenges when they cover women and girls or gender issues for news. Most of the journalists, under this study, feel that

these challenges are ranged from very challenging to somewhat challenging at their individual, interpersonal, organizational, community and policy level. For promoting a fair and accurate portrayal of women against poor representation and stereotyping on the media, journalists should overcome these challenges at all levels.

In this regard, the study suggests arranging some effective training, seminars, workshops for journalists so that they can be tactful and careful in covering women and girls issues as gender sensitive matters. Furthermore, the policy makers of media organizations and government and non-government organizations should rethink the existing policies and guidelines to adopt proper codes of conduct for journalists. Besides, the positive attitude of society is very essential to bring the change in the status of women and girls. Journalists can accelerate this way of change by playing crucial role through news making. So, this study emphasizes the need for developing time befitting policy for upholding journalists' responsibilities as per the declaration of 4th World Conference on Women.

6. Acknowledgements

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The Image of the Sportsman in Polish Sports Feature Films of the Second Decade of the 21st Century

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Abstract

The contemporary image of the sportsman can be studied not only in marketing terms, but also in film and media studies, indicating the protagonist's struggle with fate, his own weaknesses and limitations, as presented in the audiovisual message. The analysis focused on contemporary Polish feature films from 2011–2020, containing the story of athletes who experience both universal and national history and their own existential and moral dilemmas. The method used was the study of films and TV series as media messages and the theoretical perspective of an intimate approach to the analysis of the athlete's image. We may pose the following problematic questions: 1) what is the significance of universal and national history in the film and media presentation of the experiences of a given athlete? 2) in what way are his existential struggles symbolically captured in individual cinematic images? 3) what moral dilemmas does the athlete experience and how are they portrayed in a given audiovisual message? The analysed sports feature films portray sports rivalry less and focus the audience's attention more on the existential and moral choices of the protagonists. We have also noticed the significant importance of the historical context of the presented images of athletes.

Keywords: Polish sports film, media studies, feature films, TV series, media, sportsman's image, film analysis.

1. Introduction

The image of the sportsman in media messages can be studied in two aspects. The first one relates to the issues of media marketing and advertising, and the basic research objective is to determine the attractiveness of the brand of a given athlete (Kancik, 2013; Lasek, 2017), to indicate possible ways of its creation and to improve sports marketing communication aiming at achieving the highest possible commercial profits. The second aspect – more related to the tradition of media–film studies – consists in the scenic, semiotic and narrative analysis of the images of sports heroes portrayed in films and television series. Researchers are interested in the portrait of a given athlete portrayed by a film or television director, the existential and moral dilemmas he or she experiences, and references to biographies of historical figures (Barczyk, 2013; Łęcicki, 2013; Papuczys, 2017).

We will refer to the latter research tradition in the media and film studies analysis presented below. The perspective of the intimist approach to the analysis of the athlete's image proposed by Dominik Wierski, a cultural studies scholar and cultural animator, is adopted, implemented here for the study of feature films. The essence of this approach is an attempt to establish the meaning of the sports heroes portrayed, the director's intended way of portraying them providing a starting point for a personal and intimate reflection on human struggles with the surrounding reality, one's

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own weaknesses, difficult past, social limitations or problems in interpersonal, family and professional relationships (Wierski, 2017).

2. Materials and methods

Five Polish sports feature films of the second decade of the 21st century were selected for analysis. In 2012, two biographical TVN productions from the series *Prawdziwe historie: Bokser* (True Stories: Boxer) directed by Tomasz Blachnicki, based on the life story of Polish kickboxer Przemysław Saleta and *Nad życie* (More than Life) dir. by Anna Plutecka–Mesjasz, about the life and fight against illness of Polish volleyball player Agata Mróz–Olszewska, were presented. 2017 saw the premiere of two sports biographical productions: the picture *Najlepszy* (The Best), dir. by Łukasz Palkowski – inspired by the life of Jerzy Górski, the 1990 world champion in the Double Ironman triathlon competition in the United States, previously struggling with a drug addiction problem – and the film *Gwiazdy* (Stars) dir. by Jan Kidawa–Błoński, about the story of Jan Banaś, a football player of Polonia Bytom and Górnik Zabrze, a multiple representative of Poland. The analysis also included a Polish sports drama from 2019 titled *Underdog*, dir. by Maciej Kawulski – incidentally co–founder of the Polish martial arts federation Konfrontacja Sztuk Walki – featuring Mamed Khalidov.

It is worth mentioning other feature productions sometimes included in the category of sports films , i.e.: a comedy of manners *Być jak Kazimierz Deyna* dir. by Anna Wieczur–Bluszcz from 2012 – referring to the figure of the legendary footballer of Legia Warszawa, representative of Poland and gold medallist of the 1972 Summer Olympic Games in Munich; film drama *Płynące wieżowce* (Flowing skyscrapers), dir. by Tomasz Wasilewski from 2013 – a film tackling the issue of gender identity, whose main character is an amateur swimmer – and the thriller *Bad Boy*, dir. by Patryk Vega, showing irregularities in Polish football clubs, with a guest appearance by Polish football representatives: Kamil Grosicki and Sławomir Peszka. However, it is difficult to consider these titles as exhaustively fulfilling the criterion of a sports film as a media genre whose main theme should be a specific sport discipline or the main character should be the person of a given athlete (Siwicki, Galanciak, 2015: 88).

The study used a methodology for analysing feature films and television series as media messages, proposed by Grzegorz Łęcicki, an apologist, cultural theologian, media scholar and audiovisual media researcher (Łęcicki, 2017a, 2017b). The method goes beyond mise en scène, semiotic and narrative analysis alone (Taylor, Willis, 2006: 13–29, 71–85), focusing us more on exploring the historical context, paying attention to the details of the film or television image, highlighting the meanings and symbolism of individual scenes, referring to existential and moral issues, which is supposed – through repeated viewing – to lead to grasping the meaning and fundamental message of the film. Combining the above presented research method with the adopted perspective of an intimate approach to the analysis of the athlete's image, we may pose the following problematic questions. First: what is the significance of universal and national history in the film and media presentation of the experiences of a given athlete? Second: in what way are his existential struggles symbolically captured in individual cinematic images? Third: what moral dilemmas does the athlete experience and how are they portrayed in a given audiovisual message?

3. Discussion

The analysis of Polish sports feature films of the second decade of the 21st century undertaken in this article needs to take into account the contemporary discussion on the possibilities of studying the film image of athletes. The motif of national identity of athletes portrayed in feature films can be found in the interests of media and film scholars after 2017. Among other things, research has been undertaken on the image of African–American basketball players in Hollywood productions – primarily Disney – looking for mythological and ideological connotations (Descamps, Vivier, 2020). Another example is the analysis of Indian national identity and the promotion of patriotism in Bollywood sports films, mainly in terms of contemporary political economy (Rasul, Proffitt, 2017). Similar research on the national image of athletes in feature films is also undertaken in studies of Italian (Landrini, 2020) and Latvian (Brūveris, 2017) cinema.

Cultural–media and media–educational aspects can also be pointed out in analyses of film images of athletes. These include analyses of the phenomenon of the excessive tendency to combine sport with elements of entertainment – sportainment – in contemporary American cinema (Radošinská, 2018), studies on the reception of sports films by children's audiences, taking into account negative themes e.g. athletes' addictions and positive themes e.g. relationship with the

coach (Wakefield et al., 2017), critical analysis of representations of physical education in contemporary cinema (Walton–Fisette et al., 2017) as well as issues of sports health in films e.g. injuries sustained and the need for rehabilitation (Olympia et al., 2018).

One can also point to analyses of the ways in which representatives of specific sports are portrayed in cinematography. Examples of this are studies of narrative construction in films depicting car racing (Howell, 2017), the presentation of positive sporting behaviours such as overcoming physical and mental limitations in films about modern runners (Nelson et al., 2019), or contemporary forms of depicting UEFA Champions League matches in 21st century football films (Archer, 2020).

4. Results
The story from the perspective of the individual athlete's experience

The cinematic images analysed refer to different historical periods of Poland after World War II. We go back to the times of the Nazi occupation in the film *Gwiazdy* (Stars), based on the biography of footballer Jan Banaś. The protagonist is born as the illegitimate son of a German and a Polish woman in Berlin in 1943. His mother Anna names him Heinz–Dieter Banas after his father. After the war she marries another man and they live in Upper Silesia. It was the time of the People's Republic of Poland, the domination of the Union of Soviet Socialist Republics in Central and Eastern Europe. Despite difficulties with his background, he achieved his first sporting successes in Polonia Bytom. He also made his debut in the Polish junior football team. Heinz does not know his father and falls unhappily in love with his step–sister Marlena, his stepfather's daughter. He finally makes contact with his father, who urges him to emigrate to the Federal Republic of Germany and play for 1. FC Köln. However, he was disappointed and was disqualified for two years because his father did not reveal all the details of his contract. He returned to Poland, changed his name to Jan Banaś and joined Górnik Zabrze, with whom he qualified for the 1970 Cup Winners' Cup final. He was called up to the Polish national team but, for political reasons, was unable to play in the tournament during the 1972 Summer Olympics in Munich and the 1974 World Cup in the Federal Republic of Germany.

The People's Republic of Poland also forms the historical backdrop of *Najlepszy* (The Best), a picture inspired by the biography of Polish triathlete Jerzy Górski. We are transported to the late 1970s and 1980s, to Legnica, the place where the protagonist was born and grew up, and also the headquarters and barracks of the Northern Group of the Soviet Army. Young people looking for freedom find it in music and drugs. He soon comes to pay a high price for the loss of his loved ones, his health and his life. His girlfriend Grażyna, daughter of a local officer of the Citizen's Militia, with whom he participates in drug meetings, leaves him despite the fact that they are expecting a child. Neither his stay in prison, nor his suicide attempts, nor his arguments with his father lead to a decision to quit. Only the sight of Andrzej's dead friend in hospital, who has overdosed on heroin, brings about a change in him. Persuaded by a nurse, Ewa, the protagonist meets Marek Kotański, a psychologist, therapist and founder of the addiction therapy centre Monar. He undertakes a difficult healing process, sometimes experiencing failure. However, an awareness of his early sporting interests returns, with success in gymnastics. He begins training – running, swimming and cycling. His health improves. He starts dating Eve, and on one of their first dates they go on a tango lesson. He works with therapists and coaches, who recognise his sporting potential. He is successful in the then fledgling Polish triathlon. Eventually, he competes in the "death run" in Huntsville, Alabama, USA. He received the title of champion and set a world record on the Double Ironman distance. 7.6 km swim, 360 km bike and 84 km run with a time of 24 h 47 min. 46 sec.

The historical background of the remaining sports films is contemporary Poland, the period of the first and second decades of this century. There are far fewer references to events of general and national history, but due to the biographical nature of the films *Bokser* and *Nad życie* we can try to point to them, especially the socio–cultural transformations taking place in democratic Poland. The Boxer is based on the biography of kickboxer and boxer Przemysław Saleta. The filmed Przemek chooses a career in the United States, aware of the professional difficulties in his home country. There are no chances for lucrative fights in Poland, and the training conditions also leave a lot to be desired. He emigrates at the insistence of his new sports manager of Polish origin, Gary Michalsky, leaving behind his family, his wife Ewa and their daughter Nicole. Przemek neglects contact with his relatives, becomes a media star, parties, has fleeting affairs and abuses alcohol. Meanwhile, Nicole's health suddenly deteriorates, she suffers from kidney disease, needs regular dialysis, and preferably a transplant. The turning point in the life of a sportsman is the decision to donate his own organ to his daughter. Indeed, Przemyslaw Saleta undergoes such an operation in

December 2007. Unfortunately, it ends with respiratory failure and internal bleeding of the patient. Doctors manage to restore his health and before Christmas he is discharged home.

Nad życie – is a memory of Agata Mróz–Olszewska. The young and attractive volleyball player is more and more successful. In 2005 she is the gold medallist of the European Championships. With BKS Stal Bielsko–Biała he holds the Polish championship in 2004 and the Polish cup twice, in 2004 and 2006. With Gruppo Murcia 2002 she achieves the Spanish championship and cup in 2007. In 2005 she takes part in a photo shoot in the illustrated men's magazine "CKM". She enjoys life, her femininity, her sporting successes, but she is aware of a progressive disease, myelodysplasia of the bone marrow. She abandons her career in 2007. She falls happily in love with Jack and they marry in June 2007. In April 2008 their daughter Liliana is born, although doctors strongly advised against pregnancy. In May 2008 she undergoes a bone marrow transplant. Unfortunately the operation was unsuccessful. Agata dies in June 2008 leaving behind a husband and daughter.

Unlike the above–mentioned films, *Underdog* is not based on a biography of an athlete, although the makers point to inspiration from real events. Borys "Kosa" Kosinski is a mixed martial arts – MMA fighter. He wins a duel with Deni Takaev, but a doping control reveals irregularities. He is disqualified and loses the title. He struggles with loneliness and, above all, with the chronic effects of his previous injuries. He abuses painkillers and alcohol. He works in a welding workshop in a small town. After hours, he works as a security guard at a club. He adopts a stray dog that needs medical attention. This brings him into contact with his classmate Nina, a vet. A feeling develops between them. What he doesn't know is that Sonia, who supplies him with painkillers stolen from the clinic, is her daughter. Meanwhile, Deni, the old rival, wants to start fighting again and Boris begins gruelling training. Preparations for the duel are complicated by the kidnapping of Sonya by the Russian mafia, her behaviour and trade in anaesthetics upsetting the balance of the local underworld. Pushkin, mafia boss, sets a condition for her release, Boris must submit to a fight in the octagon, otherwise Pushkin would lose a bookmaker's bet. The film is an attempt to show the sports reality of MMA fighters in Poland. The presence of Mamed Khalidov (Deni Takaev), the current – since 2020 – Chechen–origin Polish middleweight champion of Confrontation of Martial Arts, as well as the person of the director himself, Maciej Kawulski, who – as it has already been mentioned – is one of the creators of KSW, the Polish MMA organisation established in 2004, is telling.

Symbolism of existential struggles of athletes

We can also point to the symbolic dimension of the analysed sports films. The existential struggles of athletes are expressed in the language of universal cultural codes, often through the screen presence of specific objects that have a specific meaning. An important role in *Gwiazdy* is played by the knife with which the protagonist wounds his old friend during a football match. Both were unable to attend, remaining in the stands at the Waldstadion in Frankfurt am Main on 3 July 1974, when Poland succumbed to the Federal Republic of Germany – in the so–called match on the water – losing 0:1 in the World Cup. Both were in love with the same woman, which was the root of their conflict. A distinctive knife also appears when the protagonist meets his father after emigrating to Germany. They use it to cut lobster on a camping trip together. A particularly symbolic scene is one from childhood. A functionary of the people's government pierces the hero's ball with this very knife. There is an eagle with a swastika on it, and a red star on the knife. The knife refers to many universal cultural meanings, it indicates male principles of competition, but also faithlessness and betrayal. Here, it is further strengthened by historical symbolism.

Najlepszy also deals with a specific object with its own symbolic dimension. A mirror plays an important role there. The protagonist sees his alter ego in it. This internal double accompanies him during his drug–induced ecstasy. It is he who persuades him to commit suicide twice. There are moments when they look at each other calmly in the addiction treatment centre. However, there is a battle with the mirror image here too. The alter ego presses the protagonist's head against the mirror pane, finally he reaches for a stool and symbolically smashes his fears. However, the nightmare returns. During a terribly gruelling triathlon race, the double emerges from a mirror, both of them are in a surreal space. He angrily kicks the protagonist lying just before the finish line. The final blow and awakening to reality ends this unequal fight. *Child in Time*, a Deep Purple song, echoes throughout the film. Eloquent in it are the words: Sweet child in time, You'll see the line, The line that's drawn between, Good and bad. The mirror seems to represent this very symbolic line between good and bad.

We can point to two important symbolic objects in *Nad życie*: the partition wall in the house and the wedding ring. When the heroine moves in with her husband, she tries to redecorate their common flat. She begins intensive treatment, sports training is out of the question, she tries to

occupy her thoughts with something and manage her time. This wall is pointless, can we knock it down? – asks his husband. The house was built by my great–grandfather," replies the husband, reluctant to her plans. They are expecting a child and the therapy continues. When it becomes clear that the final may come, the husband smashes with a pickaxe the aforementioned wall in their house that is over a hundred years old. Despite this symbolic attempt to overcome difficulties beyond measure, he fails to save his beloved's life. The wedding ring is also a telling symbol. The heroine watches her hands in the sunlight. She hopes that love, marriage and the expectation of a child will make it possible to overcome the deadly disease. In moments of suffering in the hospital room, she touches the ring, searches in it for the power of a marriage vow, a promise to live together in every joy and every suffering.

It is difficult to point to a specific symbolic object in *Bokser*. However, the Christmas Eve scene, already in exile in the United States, is telling. The wife arrives with her daughter at her husband's place. She prepares a traditional dinner, the father and his daughter choose decorations for the Christmas tree. But the tree does not look like a green tree, it is white and pink. His manager comes to see him. Despite his Polish origin, he does not know why the family starts Christmas one day earlier. Christmas, after all, is only tomorrow,' he says. He tries to hum a carol, but he cannot remember the melody of *Silent Night*. He sits down at the table, nonchalantly takes the wafer and dips it in another of the dishes. They discuss a new fight, joke about the last party, about the women they picked up that day. Christmas Eve turns into a professional and social gathering. This irritates the hero's wife. In a symbolic dimension, the scene is an expression of the protagonist's confusion, his family life is on the brink, only profits and sporting successes count. One could also say that this is also a crisis of his Polish identity.

Also in *Underdog* we have difficulty in defining the symbolic object. There is, however, the story of a dog taken in on the street. The mongrel has a broken paw. My friend, what is wrong with you? Wolves, not humans – he says to himself. The protagonist takes him to the veterinary surgery and wants to leave him at the door of the garage–like clinic. He is constantly bothered by a terrible pain in his back. Either you take him in or you give him to a shelter," the doctor replies to his laconic question: what then? The protagonist takes care of him and starts a romance with the vet. When the date of the fight approaches and problems with the mafia begin, he finds his dog hanging from a tree. The symbolic play on words seems important. Underdog in English slang means a potential loser in betting. A player on whom nobody is betting, who cannot hope to win. The dog, however, is a symbol of loyalty, faithfulness and readiness to fight. The protagonist's suffering overwhelms him to the extent that he does not want the proximity of another human being, or even an animal. But then a transformation takes place in him, even the final surrender of the fight in the octagon turns out to be a victory. He symbolically ceases to be an underdog.

Moral dilemmas of sportsmen

The heroes of the analysed sports films experience many difficulties in life. They struggle with their own weaknesses, addiction, illness. They have to make many choices, including moral ones. Jan faces a dilemma of love and national identity in *Gwiazdy*. He cannot accept that his closest friend is taking the woman of his life away from him. However, she is his new sister. The feeling never dies, but love between the lovers is impossible, unacceptable in the social reality of those times, although there is no biological kinship between them. The main dilemma concerns the athlete's origin. He considers himself Polish, but repeatedly experiences humiliation because of his father's German nationality. His emigration to Germany and attempt to continue his football career in a new land ends in failure. In turn, his return to Poland is associated with the stigmatisation of the sporting environment and political power. Although he changes his name and surname to Polish, he is still accused of belonging to the nation of the former occupant. Only the police officer questioning him at the German police station seems to understand his dilemma. He also has Polish origins, but has chosen to live and serve in exile.

Jerzy experiences the moral hell of drug addiction in *Najlepszy*. He loses his girlfriend and the possibility of contact with their child, his friend dies of an overdose, he destroys his relationship with his parents and his own health. Only difficult therapy and the love of a new woman restores his faith that he can still achieve something, that the sport he once practiced can be a form of returning to humanity. Jerzy seems to have overcome his problem and made the right choice, so it is difficult to speak of a moral dilemma. But his decision turns out to be insufficient; his addiction problem has profoundly changed his psyche and his physical condition. During one of his nightly cycling training sessions, he has a car accident and ends up in hospital. Due to a doctor's

mistake he is given strong painkillers which, as an addict, he should never have received. His body and mind go into shock and his addiction kicks in. He resumes his sporting struggle until he manages to free himself from his fear in the final scene of a gruelling run. He is consistent in his choice, which allows him to achieve a moral victory.

We are faced with another moral dilemma in *Nad życie*. Agata realises the seriousness of her condition. She gives up sport and undergoes treatment. When she becomes pregnant with Jacek, the doctors strongly advise against supporting her. She wants to give birth to the child, despite the risk to her own health. She is ready for complicated and painful therapy. Her marital love and her desire for the birth of her daughter gives her strength in her struggle. There is no doubt that she is doing the right thing. She makes a dramatic choice by sacrificing her own life, against medical logic and at first even against the will of her husband. Her moral choice has a heroic dimension, even though it is not directly connected to the sporting struggles, it shows in a special way the values which guide Agata's life. Love above all else.

Przemek in *Bokser* faces a choice: a career abroad or family life in Poland? It seems that he will manage to reconcile the separation from his loved ones, thanks to training and fights in exile he will be able to earn a decent living, maintain the house, provide adequate conditions for the family. However, he quickly succumbs to the moral freedom of the Western sports environment. Family values are not particularly respected here, professional success comes first – at any price. Przemek succumbs to the influence of his manager, moves around the world of television celebrities, and changes partners. However, he cannot fully come to terms with his own decision, with his sense of guilt. When Nicole needs a kidney, she undergoes a transplant operation. Although in this way she wants to pay for her moral mistake.

Boris' moral dilemma in *Underdog* is particularly related to sport. After allegations of doping and undermining a fight he won, he quits MMA. He is a manual worker, a security guard, abuses painkillers and alcohol, leads a lonely life, incapable of loving another person or even caring for a dog. The new love of a woman and the support of his disabled brother lead him to decide to resume training. He is also persuaded to do so by a former rival who sees in him a special sporting talent. Boris overcomes his physical and mental limitations and seems to come to terms with his sense of life's loss. However, there comes a new moral dilemma. Fight the fight honestly or give it up to save the daughter of his beloved who has been kidnapped by the mafia? He decides to do the latter, although it is not sporting behaviour, but a sense of higher necessity proves stronger. His choice is not understood by his rival in the octagon. The fighters decide to fight once more, this time without the presence of cameras and the public, in the training room. Boris is a double moral victor. He wins the return of his passion for sport and the love of those close to him. He earns the respect of his opponents, even the mafia.

5. Conclusion

The analysed sports feature films portray sports rivalry less and focus the audience's attention more on the existential and moral choices of the protagonists. Athletes are portrayed as struggling with family problems, addictions, illness or national origin, thus becoming closer to us as an audience. The use of the intimist perspective in film and media analysis proved to be a correct methodological assumption and allowed us to notice this way of constructing the film image of heroes in contemporary Polish sports cinematography.

We have also noticed the significant importance of the historical context of the presented images of athletes. The films indirectly point to the various political and social conditions of Polish sport, both in the period of the People's Republic of Poland and the contemporary Republic of Poland. However, we notice not only important geopolitical motifs (Germany, Russia), but, above all, connections between personal history and national and universal history. In the images relating to contemporary Poland, socio–economic problems concerning work, health care, social status are presented above all.

In accordance with the methodological assumption, we may also point to the symbolic layer of the analysed film images of athletes. Their struggles are presented through the use of specific symbolic objects, such as a knife, a mirror, or references to the cultural symbolism of animals – a dog. This allows for highlighting the universality of the athletes' existential and moral experience, thus deepening the intimacy of the characters and the commonality of experience with the viewer.

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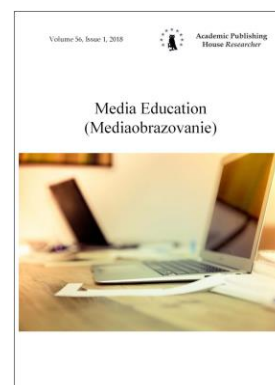
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Strategic and Symbolic Advertising of Coca Cola in Pakistan:
A Perspective of the Cultivation Theory

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Abstract
G. Gerbner presented the theory of cultivation under the umbrella of his "cultural indicators" paradigm. G. Gerbner's theory of Cultivation indicates that viewers who have immense exposure to media, particularly to television, grasp the social truths of the world the way they are broadcast on the screen and this activity influences the audiences' attitudes and manners. Several scholars have exploited the cultivation theory to hypothesize about how media cultivates viewers' perception of health risk, socio-political and cultural values. The bottom-line of cultivation theory is that the higher amount of time people exploit 'living' in the television realm, the greater is the risk of their assuming the scenes being portrayed on the silver screen as truths rather social realities. Coca Cola can be well termed as one such brand that is internationally recognized and runs a worldwide marketing campaign. The proof for its success is that the brand is well known not because of the taste but for its strong advertising as well. This phenomenal brand promotion has inspired the researchers to investigate the factors, policies and strategies behind strong impact of Coke's advertising campaign through the Cultivation Theory. The brand has also made the researchers focus on what content exactly the coke ads contain and how it is presented on screen. For the study, Coke's advertisement in Pakistan was selected. For this mixed method study, a semi structured interview was held with the company manager in order to explore the first objective. The content of the message was analyzed by applying qualitative analysis. The data were analyzed by centering on the first two prongs of cultivation theory. The study revealed that the musical theme underlying the sense of festivity, merriment and celebration that had been promoted to elate the emotions meet the demand of Pakistan's collectivistic culture and hence, has become success factor of coke's consumerism and raised the impact as well.

Keywords: cultivation theory, Coca-Cola, strategic, symbolic advertising, advertising campaign.

1. Introduction
This study aims at exploring the media campaign of Coca-Cola Company in Pakistan as a test case for the practical implications of the 'Cultivation Theory', which has been recognized as a sociocultural theory. The Cultivation theory was originally presented to enumerate the effects of television as the most influential medium of shaping its viewers' ideas, opinions, behaviors and morals (Gerbner, Gross, 1976). The theory originated from a 'cultural indicators project' that

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focuses on a general idea about media's role, its impact and contribution in forming culture. The 'cultivation theory' addresses the role of advertisements as messages, the procedure and process of these messages' production along with role of media as an institution. These aspects make it a sociocultural theory. This research concerns more with these 'general indicators project' since we study cultivation theory to rationalize the power of impact created on general people through media campaigns. We replace the word 'media' with the television, because now the scopes are widened as compared to the times this theory was presented. The advertising world now uses media as a vehicle to create an imaginary world for its own benefit (Leo, Harijanti, 2018). This research paper aims to analyze the media campaigns that are not necessarily negative, as suggested by the 'Cultivation Theory', but might get positive outlook.

The research is two pronged: exploring cultivation theory with its scopes and limitations on one hand, and the philosophy of marketing strategies employed by the most successful and widely recognized brands on the other. The researcher has taken the Coca-Cola as an example, the brand has launched many successful advertising campaigns since 1900, when it was first launched. What this research has analyzed is the interesting fact that when one media campaign (in our case the coke campaign) exploits the themes that already permeate in a society and have a higher level of acceptability, it gets popular easily and becomes word of mouth. The researcher has analyzed the 'success factors' behind coke's campaigns by fitting in their 'strategy' to capture audience on the framework of 'the cultivation theory' which suggests that the entire value system of a society is formed mainly by television which becomes a vital agent in shaping up ideologies, assumptions, beliefs, images and perspectives of the viewers. TV depicts laden values, rules, and morals in a very subtle way, it shapes up people's perception about right and wrong, important and unimportant, and appropriate or inappropriate. However, while ransacking the theory the most significant turn is the 'Research Gap' as the research analysis is far beyond the scopes of 'the cultivation theory', moving towards the dimensions of enriched 'Discourse Philosophies' which present discourse as a social practice'. The research presents the 'discourse' exhibited in such media campaigns as the main success factor on the basis of its strongly rooted contents. Discourse is to be understood as a social process. This is not only a product of the society in which it nourishes, but it also plays a part in shaping the sensibilities, moods and behaviors of that society. Hence, this is spiral process where discourse is not only a product, but an agent in formulation of a community and its communication. The idea reiterates the fact that society and discourse are strongly interrelated, and the public contributes in shaping media content just as it contributes in shaping public's views. Media only reflects the social, personal, and cultural elements already present in the society. These elements are produced as a result of a vibrant process in which society and media equally contribute (Bhagwati, 2018). In the present case, coke's strategic framework plans every new media campaign with a single pivot of 'capturing audience' through stirring emotions, elevating spirits by presenting themes of joy, happiness, family ties, friendship and festivity. At this point it is important to notice that such themes already lie in a society; when Coke implies these themes, it knows that these are already popular themes all over the world, and become even richer in an eastern and traditional (conventional) society like Pakistan. The study addresses the following research questions:

1) How do institutional strategies play role to make Coke's campaign more 'cultivating'?

2) What are the modes and themes working as the main factor for Coke's promotion and 'cultivating' its image?

2. Materials and methods

This research is a mixed methods study. The term "*mixed methods*" refers to an emergent *methodology* of research that develops the systematic amalgamation, or "*mixing*", of quantitative and qualitative data within a single investigation or sustained program of inquiry (Schumann, 2001). The strategy of mixed methods has been adopted to explore the themes of the Coke's advertisement in Pakistan by conducting the interview of the marketing manager of the company as well as to transcribe the advertisements for analysis. First of all, an exclusive interview was held with the manager to explore the strategies of communication in coke advertisements and it was further interpreted by using qualitative methods. For the second objective, the content of the advertisement was analyzed by applying the quantitative content analysis. Moreover, the data were collected from the ads of coke evolved over the years so that the content analysis can be carried out.

G. Gerbner draws three prongs of his theory i.e. institutional process analysis, message

system analysis and cultivation analysis to explore the process of media cultivation, Focusing on *the objectives of this study first two strands* were applied in order to carry out the research.

Institutional process analysis scholarship that works behind the scenes of media organizations in an effort to understand what plans or strategies might be functioning there. These activities helped to interpret the interview and expose the findings regarding the first objective.

Message system analysis Scholarship comprises vigilant, methodical study of TV content, usually utilizing content analysis as a research method. Frank (Fetisova, 2015) describes that content analysis is a systematic technique for analyzing what 'words and themes' are used and what characteristics fulfill various motives. It also helps in measuring the differences in values by comparing two or more items. In this study the ads on TV were transcribed for analyzing in the context of the cultivation theory and the increase or the decline of the sales in different eras helped in revealing the impact of the themes on the audience. The themes selected from the coke ads are musical, social, romantic, family, and non-verbal for this study. The interview helped in getting to know the ratio of selling the product. Hence, the content analysis helps in studying the second objective.

3. Discussion

Many studies have explored the 'cultivation theory' in respect to its operational function in recent marketing trends. There is no denying of the fact that advertisement influences a society. It is one of the chief instruments in presenting and endorsing a product. Advertisement predominantly changes the outlook of its targeted audience (Zaltman, 2003). The main objective of advertisement is to foster a distinct 'image' of some product, which is a 'designed cultivation'. So, Zaltman believes that advertisement aims at formulating public opinion. If we examine Coca-Cola on these parameters, it undoubtedly has achieved these aims. J. Viceroy's quantitative analysis proves the impact.

He studied the case of cinema audience who exhibited an obvious increase in buying of 'coke and pop-corn' after the idea was 'cultivated' into their minds through subtle ads. Vicary through a press release exposed the impact of concealed message during the movie, this semiotic message appears on screen for some seconds but had such a strong impact that the viewers showed visible increase in the trend of buying popcorn and coca cola (Akbari, 2015). Vicary gave example of that 'drink Coke and eat Pop Corn' message during a movie 'Picnic' which raised the sales of Coca-Cola up to 18.1 per cent and Pop-Corn to 57.8 per cent as per him. Some more researches also analyzed the impact of audio and visual messages in the contemporary advertisements. The phenomenon is real and audio and visual impact do form the sensibility of audience and change their response towards a specific product (Cook, 2016). No doubt the magnitude of impact may vary, but the effectiveness is unquestionable. There are two ways that create impact: visual through graphics and videos and auditory through background message in music or music itself. If we examine this theory by Urban, we can trace its validation in Coke's advertisements which present both 'visual and auditory' impact; our study has specifically explored the musical themes and their impact.

These musical effects with special reference to Coke's anthem have been analysed in the study *A Semiotic Analysis on The Perceived Meanings of Coca Cola "Anthem" Video Commercial* (Leo, Harijanti, 2018). The company effectively conduct such a strong marketing campaign that not only wins new consumers for them but also works on strategies to preserve the old ones. The company managed to retain its leading position for decades in the field of marketing and advertising; introducing fresh ideas of and on. From semiotic to musical, verbal to non-verbal, it has explored all ideas to exercise novelty and variety. The success factor owes much to experimentation and exploring of fresh ideas, yet all this effort is made to create a phenomenal impact.

The research has also analyzed 'the psychological factors' working in background for the appeal of Coke's messages. A model based on four fundamental principles for community involvement are found in relevance to this study (Lakhni, 2008):

1. *Affiliation:* civic sense;
2. *Influence:* reciprocal power of group members;
3. *Amalgamation and essentials:* horizontal relationships, common values, expectations benefits/ resources/ emotional or financial support;
4. *Collective emotional link:* component of a community (bonding), common rites, festivities.

A successful advertising campaign to win public favor will include all the above elements as well. The analysis reveals presence of all these elements in Coke's advertisements.

The researchers presented the variables in the effectiveness of advertising by referring to (Fung, Carstensen, 2003); and (Drolet, 2005) who discussed the impacts of processing, digestion, or perception on the part of viewers. These studies focused merely on age and value system. There is variation and diversity in effect taking of the message recipients even, as result of diversity in identity. Age, cultural traditions, religious beliefs and social stature are the factors responsible for this diversity.

A study discussed the impacts of language used in most coke ads as the 'innovation' in use of language and how it works in capturing imagination of the viewers (Kodak, Oketch, 2015). They also referred to Roberts (1987) who suggests that the capitalism is among one of the influential factors. The consumers get strong impact of strong capitals, there is a tendency to rely more on the big names and well established brands. In the modern world such factors influence the choices of a common man. In recent times where the world has become a global village integrating societies and casting an equalizing effect over the whole world. In this modern world, technology has much to say and even much more to control as a result the impacts are more or less the same around the globe (Bhagwati, 2018). The regional aspects merge into international and integrate into one common and strong economic trend marked by its capitalist aspects and effects of technological aspects.

In his research, Shrum points out that the cultivation theory mainly examines the US culture and society (Shrum, 2017); however, there had been different studies of non-US world as well (Shanahan, Morgan, 2019). Gerbner and Gross state the cultivation theory as a socio cultural theory regarding the role of television in shaping viewers' perception, beliefs, attitudes and values.

Bridging Research Gap

While analyzing the advertising trends and impact of Coca Cola Company the researcher harnessed the 'cultivation theory' but explored it before applying. Although a major part of the theory relates to the research objectives but there are aspects which do not co relate especially the overall impressions; cultivation not necessarily is always negative, it can create positivity as in case of Coca Cola which focuses on elating the emotions. In his study 'Cultivation Theory' (Taylor, 1987) examines the weaknesses of the original theory presented by George Gerbner, Larry Gross, Michael Morgan, and Nancy Signorelli. According to him, as it was originally conceived by Gerbner and his colleagues, the cultivation theory had many strengths and weaknesses. The strengths of this theory are prominent and distinguishable. The research was conducted in this case has been described as being groundbreaking (Shrum, 2017). E. Taylor (Taylor, 1987) referred to the work of Potter saying that there are a few problems that Cook (2016) introduces that have to do with the "conceptualization of cultivation indicators", the first being related to the television world answer. Although a theory like this was the first of its kind yet it missed out certain important variables, the most important of those include gender, age and already predominant moral values of the individuals affected. Our research also examines this phenomenon with special reference to Coke's advertising campaign by exploring its 'ideological and thematic basis'.

4. Results

An analysis of Coke's advertisements reveals a two-pronged line of action; the recurrent themes of happiness, and use of verbal and non-verbal modes of language and music to propagate them. In Pakistan they harnessed all such themes and modes in their advertisements which stir emotions and elevate spirits. The research discusses all such element while analyzing them. The two parts are indispensable and cannot be separated.

Themes

While observing the cultivation of 'Coke' reality in the brains of the receivers of the process of cultivation, it is also observed that the company cultivates the sense of community in the minds of the viewers. Ahmad et al., 2018 branded five characteristics of the element of the membership where 'Boundaries' is on top, which includes dress, social customs, and above all language or, putting it more appropriately, discourse since language is essentially a social activity. Coke ads in Pakistan are created focusing on all these aspects representing all classes of the consumers by highlighting the variety of dress, multiplicity of rituals, and the diversity of dialects. These aspects also serve the purpose of cultivating the image of the presence of the product in the lives of the

consumers in terms of emotional safety, and particularly, a sense of belonging and identification. Coke runs a comprehensive advertising campaign, cultivating its ads in vogue by working on small details and targeting the audience' psychology. The company realized the need to nurture a strong relationship with the people of a specific area by running the advertisement theme in accordance to their culture, traditions, common sensibilities, dreams and ambitions. For the company the trust and belief their customers show is the most valuable asset. It becomes the prime objective to retain this trust. That's why Coca-Cola consistently hold the message of happiness and joy in such an effective way that the customers start to equate these values with the brand name. The marketing team very successfully cultivate the idea into their consumers that Coke is an integral part of all festivity and is a symbol of style and fashion. In Pakistan these common themes were persistent like these were globally, here in addition to these, the most popular platform shaadi festivities (marriage ceremonies)is utilized to project happiness and larger than life celebrations, where people enjoy the peak of their feelings. Pakistanis render a great importance to shaadi festivities which is an undeniable part of their culture. Even a bird's eye view of Coke's ads is enough to establish the fact that they use themes of 'festivity, rejuvenation, family ties, culture and tradition'.

Modes (Verbal and non-verbal)

Coke marketers focus on cultivating happiness, not violence, and making their customers buy the drink; the target television audience of the brand enjoy drinking coke replacing the element of the cultivation of violence with associating Coke colors with happiness and celebration. To make the recurrent themes of rejuvenation and festivity popular, the Coca-Cola Company chose the most popular verbal and non-verbal modes of catchy phrases, already famous songs and jingles. They introduced different slogans throughout the years in Pakistan; such as: "Only Coca Cola makes everyone happy", "Open Happiness", "Eat drink live", "Let's eat together", "Drink in Excitement", "Fun of every Moment", "O' Cruel! Let me have a drink of Coca-Cola".

All these verbal modes had a potential to become 'the word of mouth' and remain popular until being replaced by a new 'catchy phrase'. To make these slogans popular many non-verbal modes such as famous tunes and jingles, presentation of some traditional music instruments; drums (dhol), folk dances, projection of a vibrant and happy environment, presentation of festivities like Eid, Wedding functions, family and public gatherings and collective feasts is used.

Coca-Cola Company has already used semiotic approach to strengthen its themes. The use of red color as primary element and white and black as other two dominating ones in the ads is part of this strategy. In contrast to the spilling blood shown on the screen according to the cultivation theory, pouring Coke onto the ice-cubes into the glasses with enthralling background sound of the carbonated drink.

The presentation of the bottle spinning in the hand of a youth seems to be very much inspired by the cultivation theory as the viewers are to grab it as soon as they enter a shop and find a Coke being displayed in a refrigerator or a freezer over there. The focus of the camera on the bottle and its gigantic presentation on the screen with enhanced display, which is, no doubt, beyond the reality, successfully cultivates the glorious image in the brains of the audience, making them feel delighted to imagine the product. Even the bottle of the soft drink is usually shown tilted to the consumers getting them to express unconscious readiness to drink it while having food or quenching their thirst. This well-planned activity is a very skillful and clever utilizing of the Cultivation theory for creating the 'reality' in the minds of the consumers only to meet the sales targets and achieve business goals. The use of peculiar, soft, dim light in the Coke studio is also a very smart move by the company as they are creating the image of their product in the brains of the audience: the image that stays in their minds even when they are listening to the famous songs without watching the performance of the artistes. Represented participants have been placed against a beautiful setting which has been

Coke's marketing strategies

The success of Coke's advertisement lies in its comprehensive understanding of the 'cultural values' of any society, no doubt there are many themes 'universal' in their scope. That's why these are used universally, there are however a few specific to a certain culture. The media experts of the company study well different potentials and dispositions before launching any new campaign. Hence every new media campaign is well planned and well thought of. The next phase is its implication and the strategies involved.

The policy statement from Coca-Cola Company makes it clear that they strive to establish an environment of positivity. They wish to exercise a strong impact for betterment of society by presenting the 'ideal' world in their advertisement. Their stance is "It's not enough to conduct business responsibly; we endeavor to go beyond this by improving the lives of those who are touched in some way by our business. Our efforts don't have an end date – corporate responsibility is an ongoing journey. It will continue to evolve as long as we exist." Coke which was initially a sort of remedy because of its ingredients such as cocaine become a symbol of style and fashion to such an extent that now it has become an integral part of the modern life style. From the humble beginning to its phenomenal success the story can be presented as an example of the perfect marketing strategy that never fail to capture audience.

The language used in advertising is the most critical part of it. The discourse presented in this advertisement is a key factor in making them popular and influential. The content lay foundation for all marketing and result in establishing a strong image. An advertisement is the representational voice of a brand; based on what message the company wishes to communicate to its consumers. The advertisements not only set aims and raises expectations of consumers, it also assures the buyer that his money is not wasted and his expectations are fulfilled. Coca Cola has recognized the importance of 'marketing content', use of language and way of communication. The commercial messages are marked by their 'irresistible and unavoidable content; catchy phrases, heart-touching themes and music with a strong impact. We have investigated the verbal component of some famous Coke advertisements by using the Transitivity system as suggested by M.A.K. Halliday (Halliday, 1994). His research displays how language is used to represent a certain aspect of the world (representational function) thereby instilling a particular story in the consumer's mind. Thus, transitivity processes helps in identifying the representation of subject, mood, actor /carrier /identified.

Coca-Cola influences the world to such a great extent that it forgets about health risks it poses. The health threat is not an unknown factor, yet the strength and impact of the advertising campaign has made it dimmed. The marketing world glorifies the drink to such an extent that it has become phenomenal. It has established itself as an augury of happiness, enjoyment and merriment. The soft drink has become a symbol of joy.

To achieve a better understanding of Coca-Cola's philosophy and their strategies behind their advertisements especially in Pakistan, the researcher conducted an interview of the marketing manager of Coke Pakistan Mr. Arsalan Abbas.

According to him there have been many experiments in coke advertising throughout the years. In Pakistani market last five years witnessed a change in science of advertising by its becoming more digitally strong, being more terse and nevertheless vibrating and robust.

The real success factor of an ad is its being 'shareable'; its potential of being a word of mouth; the type of content you can talk about, share with friends and family. In recent times the most shareable content has potential of becoming a 'trend' on social media. The most desirable quality of a good advertisement is its being "shareable"; and what makes it so is predominantly the catch phrases (usually from Famous Songs & Humorous punch lines). Jingles are also used to popularize an advertisement.

Coke in their most advertisement aims to produce 'a catch phrase', which is more popular and easier than a jingle even. A catch phrase is more successful while it steeps deep in a cultural tradition. The main challenge is to create that 'catch phrase', and at times conscious efforts are made to popularize these catch phrases; not only by creating a dramatic situation in the ad but even to the extent of preparing memes of that and stream them through social media. For example, just recently the punch line "Don't be cruel and let me have a drink of coca cola" was purposely made popular; the word 'zalima' (O' you cruel) was used for memes and they were floated on social media even before the ad went on air. This can be quoted as an example of utilizing famous songs; a recurrent theme in Coke's advertisements. Another example can be given with the reference to an ad where a family has gathered on table for dinner but all are sitting silently and suddenly in background the song (an old traditional one) is played: "Let's talk/ speak out". Hence by using an already famous 'catch phrase' from a popular song, enriches the ad. Coke believes in strength of music and the popular songs from the past, especially in reference to Pakistani Culture. Time and again they have used many famous 'song phrases' with new tunes; either to stir emotions as 'stimulants', to create sense of festivity and merriment purely for the entertainment, like: *"O' you cruel; come close to me", "Coke and love: true love makes you dance*

like a dervish", "Don't be cruel and let me have a drink of coca cola", "Coca Cola is the real source of festivity and friendship", "Coca Cola along with rainy season and music is the real source of festivity and friendship".

Or for the purpose-based themes conveying some message, celebrating national days and events, motivating masses with inspirational songs like: "Coke bottle change program: an example of Cause Marketing", "A revolution will be observed by us", "The Pak nation is united", "Talk to me/ let's talk", "O' My brother".

Coca-Cola launched many successful campaigns; never ceased to inspire, setting up new trends and producing vibrant and robust beats which make everyone 'go with the flow'.

The Impact of 'Coke Studio'

The 'Coke Studio' has a strong role to play in this regard. Time and again it has made different themes and songs popular, creating a strong impact and becoming even a trend to the nooks and corners of the country, capturing attention of multitudes. The songs become a 'tool' for the advertisement campaign and Coca Cola company has realized the key role they can play in attracting attention to such an extent that making the 'catch phrases' a 'trend'. Nadeem Zaman collaborated with a singer Rohail Hayatt to materialize the concept of Coke Studio in Pakistan and launched the show officially. It proved to be a great success in the country, mainly by preparing remixes of many old long forgotten songs. This program also issued special editions to mark occasions and hence rooted deep down the musical industry of Pakistan it seldom lost its grip on audience and maintained a very good popularity rate. From mystical to merry making, from serene to flamboyant, from patriotic to personal love; it has explored all themes and produced the most popular music of our times.

5. Conclusion

An analysis of Coke's themes, modes and marketing strategies reveal the line of action taken by the company to make its ads popular on a huge scale. While exploring themes it becomes evident that the specified socio-cultural aspects of Pakistani society are predominantly addressed. The impact of advertisement campaign is so strong that it has made the use of a 'soft drink' an indispensable part of the culture. This proves the power of 'cultivation' as suggested by the original 'cultivation theory' with the most significant difference of the connotation; reinforcement of a positive energy not the violence. The whole advertisement campaign is pointed to one single objective of building the strongest positive brand image. The image is painted with the help of semiotics in a vibrant and rigorous way. From the cricket matches to wedding festivities, family gatherings and moments of togetherness these modes raise a diverse range of positive emotions; patriotism, courage, bravery, cooperation, love, care and friendship. The study shows that Gerbner's "Cultivation Theory" is most relevant to the impacts of strong advertising campaigns even in the recent world. However, it has even broader spectrums than were presented initially. Now media has the power to 'cultivate' not necessarily the negative strands but much positive emotions as well. The strength of media campaigns lie in their deep understanding of social structures and institutions and hence production and propagation of the content which is acceptable and attractive. Coca-Cola achieved great success all over the world in general and in Pakistan in particular through its deeply rooted advertising contents and strategic development of media campaigns. G. Zaltman (Zaltman, 2003) presented advertisement as an agent of change which affect or alter the audience reality by building a new 'image'. Coke's advertising gets successful in building such a positive image that the drink is established as a part of culture, even when its 'health risks' are not unknown. Still the 'cultivation power' is so strong that the focus remains on 'positive emotions and energy' associated to it instead the consideration to health. This can well be termed as success of institutional strategies in propagating the brand image.

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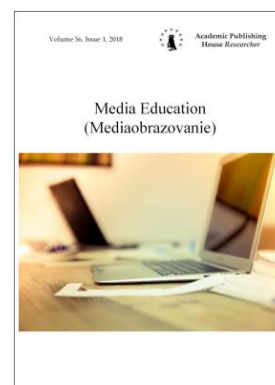
Assessment of the Level of Students' Scientific Literacy in Ukraine in the Media Literacy Context

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Abstract

This paper focuses on the students' media use for the search of scientific information. Theoretical methods were used in the work: generalization and analysis of scientific sources. To study the students' scientific literacy, the survey was used (n = 678 students). Its results were interpreted with the methods of analysis, specification, and classification. The study found out that the media have a powerful and contradictory influence on students' scientific literacy. The level of trust of Ukrainian students to science and its sources was revealed. The sources of scientific information (YouTube channels, including popular science channels; blogs; Wikipedia; popular science books and journals; Facebook and other social networks; popular science programs on TV; mass remote online courses; news sites; peer-reviewed scientific journals; websites of scientific organizations and universities; popular science radio programs) were identified and the disparities in understanding and trust to different information sources have been highlighted. By testing the level of students' trust in pseudoscientific statements, the general level of their scientific literacy has been described. The article reveals difficulties in the perception of scientific information, the reasons for the search for scientific data, the topics of scientific research that are most of interest for students. The results of students' self-assessment of the level of their scientific literacy were also recorded.

Keywords: scientific literacy, scientific community, scientific information, pseudoscience, source of information, media literacy.

1. Introduction

In 1985, the British Royal Society published a report "Public Understanding of Science" to show the relationship between science and the public. This report and subsequent research (Eurobarometer, 1991; Miller, 1991) confirmed that, although scientific content was important for solving all social problems, scientific literacy was insufficient: the public was not interested in science, had no knowledges of it and was skeptical about research (Miller, 1996). Therefore, to promote science, the program "Public Understanding of Science" was launched. In this program, scientific communication with the public was given a key role, and the "popularization" of science was to take place through the diffusion of information from the researchers to the public. This information had to deliver scientific literacy to a wide audience (Gregory, Miller, 1998).

The scientific community (a system of scientific teams, organizations and institutions that interact with each other and are communicatively connected both with each other and with the economy, education, politics, culture, etc.) is responsible for creating a scientifically literate society. Nowadays, media researchers have focused on tools, channels, and techniques for scientific

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communication, such as media relations (Serong et al., 2017), online communication (Metag, Schäfer, 2017). Press releases have been found to be a key tool in university media orientation (Serong et al., 2017). At the same time, the opportunities for dialogue with the public provided by social media are insufficiently used; instead, according to some scholars, the information strategies with almost no feedback predominate (Schäfer et al., 2019).

Scientific literacy plays a significant role in the social and educational context of society. General education, science education, and scientific literacy are associated with greater political and religious polarization (Drummond, Fischhoff, 2017). It is extremely important to understand that scientific literacy includes an assessment of the role of science; understanding its scope and significance; trust in science. Scientific literacy is not just an individual asset, but a public resource that predetermines the solution of global and local socio-economic, cultural, demographic, environmental and other problems. Scientifically literate people are interested in science and can consciously talk, listen, write, and read about science, interpret scientific information; follow instructions; state a purpose for scientific search; put forward persuasive arguments, explanations, formulate clear descriptions and definitions. It allows to draw argumentative conclusions, make decisions, follow, and participate in public discussion of controversial issues of science and technology. Such people are also able to formulate a public request for scientific research. It has also been proved that scientific literacy and economic growth have been working together (Hanushek, Woessman, 2016). In addition, scientific literacy is an understanding of the difference between scientific findings and personal subjective opinion. But scientific literacy requires continuous updating and confirmation, as the rate of new knowledge increases rapidly.

In today's world scientific information pours continuously from social media, TV, books, and from the growing number of new devices. Social media give access to scientific information and provide greater public engagement with science. Online video-sharing has created great opportunities for professional and amateur authors to reach large and diverse audiences. The media play significant role in scientific literacy formation, considering the main requests of the modern mass audience to scientific information:

- entertainment: dynamic multimedia series, high-quality web modeling technologies, etc.;
- emotionality: unexpected comparisons, metaphors and examples, humor, spontaneous and even eccentric remarks;
- emphasis on personalities: in the focus of their life stories and successes;
- interactivity: active interaction between the translator and the consumer of information (Emelyanova, 2018: 136).

The lack of scientific and media literacy leads to the dissemination of pseudoscience – misinformation that its proponents present as scientific, but it is not, and the uncritical use of questionable or erroneous data. Pseudoscience does not meet the standards of science (criticality, reliability, reproducibility). Meanwhile, information overload can harm society too, even if the information is evidential, especially when the content of such information is highly specialized, and it is not intended for a wide audience that cannot adequately interpret it.

The aim of this article is to discuss:
1) the concept of scientific literacy, as well as its manifestation it in the social group of students;
2) the degree of students' interest in science;
3) the main sources of scientific information and how scientific literacy relates to the students' media use.

2. Materials and methods

At first theoretical method of generalization of scientific sources was used in the work. To study the students' scientific literacy, the survey was used. Its results were interpreted with the methods of analysis, specification, and classification.

Procedure. From November 2020 to February 2021, we surveyed Ukrainian students on their interest, trust to science and media use for their access to scientific information. The survey was tested on the Printing and Publishing Institute of the National Technical University of Ukraine "Igor Sikorsky Kyiv Polytechnic Institute" before launch. The google-form was distributed to students of 8 Ukrainian universities by their lecturers, found in Facebook groups "Ukrainian Scientists Worldwide", "Education. Science. Technology. Innovations", "Higher School and Science

of Ukraine: Disintegration or Blossoming?" The online survey was accessed by respondents using various devices.

A total of 678 respondents took part in the survey. The survey contained 19 questions, including open-ended ones. Most questions had ready-made answers, of which for 10 questions respondents could choose more than one answer (multiple choice questions).

Students of 1–6 courses took part in the survey: 1st year – 141, 2nd year – 125, 3rd year – 123, 4th year – 101, 5th year – 99, 6th year – 89. The students of following specialties were involved: 03 "Humanities", 05 "Social and Behavioral Sciences", 06 "Journalism", 07 "Management and Administration", 10 "Natural Sciences", 12 "Information Technologies", 15 "Automation and Instrumentation", 18 "Production and Technology", 22 "Health care", 29 "International Relations".

The students of 8 Ukrainian universities participated in the survey: National Technical University of Ukraine "Igor Sikorsky Kyiv Polytechnic Institute", Kyiv National Economic University named after Vadym Hetman, Bogomolets National Medical University (Kyiv), Zhytomyr Ivan Franko State University, National Aviation University of Ukraine (Kyiv), Pirogov National Medical University of Vinnytsia, Taras Shevchenko National University of Kyiv, Chernivtsi National University named after Yuriy Fedkovych.

3. Discussion

There is an extensive literature about scientific literacy and on the importance of its improving. The term "scientific literacy" was coined by P. Hard, a professor at Stanford University, who saw in it the unity of the following components: understanding the essence of science and knowledge of its basic concepts; awareness of the need for ethical regulation in science; interaction between science, technology, and society (Hurd, 2000). R. Bybee and B. Mccrae defined scientific literacy as the skill to use scientific knowledge, identify scientific issues and use scientific evidence in daily life (Bybee, Mccrae, 2006). Scientific literacy involves "understanding of scientific terminology and concepts; scientific enquiry and practice; and the interactions of science, technology, and society" (Jarman, McClune, 2007: 3).

In general definitions proposed by scientists can be conditionally divided into three groups: a) definitions that emphasize the need to master scientific knowledge for everyday activities; b) definitions where scientific knowledge is prioritized to achieve personal, professional, and social success; c) definitions that emphasize the popularization of science.

We understand scientific literacy as the ability to analyze, interpret, construct, and critique texts within the discourse of science. Our results are consistent with prior research (Pearson et al., 2010), and prove that scientific literacy helps people to be more competent and confident in dealing with everyday issues, such as healthcare. So, it is important to have both scientific and media literacy skills (the ability to critically analyze the content of various media for accuracy and reliability).

Some people consider science as abstract and distant from daily life. But this imaginary "distance" can be a barrier to engagement and involvement in science. S. Norris and L. Phillips have identified four main components associated with scientific literacy. They are following: 1) knowing what science is and how science differs from non-science, 2) knowledge needed for participating in science-related social issues, 3) awareness of risks and benefits of science, and 4) critical thinking about science (Norris, Phillips, 2003). Every individual is demanded to have scientific literacy including scientific knowledge, scientific process skill, and scientific attitude (Fakhriyah et al., 2017). The connection between the old and new information, together with new conclusions as the consequences of intellectual activity, improve scientific literacy (Bellová et al., 2017).

R. Laugksch differentiates the micro and macro views of scientific literacy. The micro view is related to the immediate benefits for people, the macro view includes the benefits of scientific literacy for the whole society (Laugksch, 2000). At the micro-level, scientifically literate people have the skills and confidence to make science-related decisions, which often involves interpreting scientific information in the media (Nordheim, et al., 2019). Scientifically literate people may be more supportive of science and, importantly, engaged with democratic decision-making about science-based issues (Yacoubian, 2018). At the macro-level, a scientifically literate society can provide the supply for individuals with skills needed for scientific research.

On one hand, scientifically literate individuals feel confident and competent to deal with everyday science- and technology-related issues; they are in a favorable position for new job opportunities; and enjoy the intellectual and moral benefits that scientific literacy gives

(Yacoubian, 2017). On the other hand, scientifically literate public can contribute to the economic well-being, provide support for science domains, have realistic expectations from science, contribute to democratic decision-making, and benefit society in the context of interaction between science with culture (Laugksch, 2000). So, developing scientific literacy is "not solely an individual process, but one that is situated in various social contexts" (Washburn, Cavagnetto, 2013: 128).

Scientific literacy depends on trust to science. Prior research confirms the thesis that popular online information sources may poorly separate facts from opinions (Brossard, 2013), perhaps due to a lack of gatekeepers (Shapiro, Park, 2015). The main aspects of trust in science include trust in the scientific knowledge itself (accumulated scientific knowledge); trust in the actions of scientists (conscientiousness, self-criticism, validity, logic); trust in the scientific methodology (learning procedure); trust in scientific institutions (universities, institutes, expert teams, etc.) (Shtompka, 2015). The problem of trust in science is closely related to the researcher – the subject of scientific activity, with his ideas about the ethics of scientific work and the desire to follow the accepted norms, which, according to R. Merton, include universalism, communism, disinterestedness, organized skepticism (Merton, 1973).

Universities now play a central role in the creation and dissemination of scientific knowledge in the world. However, a study of corporate sites of five Ukrainian universities, included in the ranking of QS World University (Kharkiv National University named after Karazin, Kyiv National University named after Taras Shevchenko, National Technical University of Ukraine "Igor Sikorsky Kyiv Polytechnic Institute", Kharkiv Polytechnic Institute, Sumy State University), confirmed that their information content lacks a holistic picture about science. The chronological period of monitoring covered 2016–2017. It was found that out of 2289 news items, only 335 publications (14.6 %) talked about scientific discoveries and informed about activities related to scientific topics.

There were mainly reports from meetings of scientific councils, presentations of scientific publications, stories about the participation of students, and teachers in various scientific events. Of the news content, extracurricular topics predominated (854 publications out of 2289). Most news was about amateur art competitions, sports competitions, visits to university officials, the activities of volunteers, etc., but not about science (Sadovnychy, 2017).

Students understand science (issue, concept, theory etc.) only if they see how a constellation of facts relevant to the subject are related to one another (causally, explanatorily, etc.). As a result, "the object of understanding is always a body and never a single piece of information" (Huxster, 2017: 4). Students need not only facts, but also methods of cognition. That is why it is important to implement independent work, investigation, and observation in the educational process, not just a passive perception of information (Veselovský, Gnoth, 2001).

It is crucial for the formation of scientific literacy of students to create scientific media texts. Writing about science gives opportunities to propose, promote, and revise knowledge and to practice in different genres (forms/functions) of writing. Integrating science, writing, and reading results in a more engaging, purposeful, reflective, efficient, and effective approach, which improves comprehension, understanding, and academic writing (Yore, 2012).

In students' communities, scientific literacy is not only equal to the amount of knowledge of members of this community, but is complemented and enriched or, on the contrary, limited by the exchange of information between members of this community.

4. Results

At first, we asked respondents to choose answers from a linear set of responses that increase or decrease in intensity or strength. In this way we received answers to four questions: "Are you looking for scientific information purposefully?", "Do you agree that there can be no restrictions on what scientists are investigating?", "Do we need scientific research, the results of which cannot be immediately put into practice?", "Should scientists listen more to the public about needs for scientific research" (Table 1). This Likert scale has five choices that start at one end with "strongly agree" and end at the other with "strongly disagree," with neutral answer in the middle of all points.

The answers to the next question "Do you read scientific articles from your specialty?" were distributed as follows: yes, Ukrainian and foreign authors, including articles in English – 45.1 %; yes, but only Ukrainian authors' articles – 17.7 %; I do not read, because I do not need it and I am not interested – 14.2 %; yes, but only Ukrainian and Russian authors' articles – 9.7 %; I do not read because I have no time – 8.8 %; I do not read, because I do not know how and where to find articles – 4.5 %.

Reading scientific articles from their specialty, students faced the following problems (respondents could choose more than one answer): lack of open access articles – 69.6 %; insecurity of information, complex vocabulary – 40.3 %; not sufficient level of their English – 36.3 %; outdated lists of literature to articles – 32.5 %; questionable scientific value – 30.4 %; inconsistency of article content and its headline – 19.6 %; illogical presentation – 16.7 %; I do not want to read, but teachers require –20,5 %. Only 2.9 % of respondents have not faced any problems. 4th, 5 th and 6 th year students also noted that they do not trust scientific information if the list of literature at the end of the scientific article contains only Ukrainian-language resources, if non-fiction books predominate among sources, if the authors use ideas without specifying the source.

Table 1. Distribution of the Likert scale responses, %

Question	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
Are you looking for scientific information purposefully?	9.7	20.4	46.9	21.2	1.8
Do you agree that there can be no restrictions on what scientists are investigating?	36.3	37.2	15.9	10.6	0
Do we need scientific research, the results of which cannot be immediately put into practice?	18.6	65.2	14.2	2.1	0
Should scientists listen more to the public about the needs for scientific research?	15.9	49.6	16.8	17.7	0

The students answered that they understand information best from the following sources (respondents could choose more than one answer): YouTube channels, including popular science channels – 77,0 %; their teachers' lectures – 65.2 %; textbooks – 51.3 %; blogs – 46,9 %; Wikipedia – 45.1 %; popular science books and journals – 45.1 %; Facebook and other social networks – 44.0 %; popular science programs on TV – 41.6 %; mass remote online courses – 38.1 %; news sites – 37.2 %; visiting museums, exhibitions, zoos, national parks, reserves, etc. – 37.2 %; peer-reviewed scientific journals – 32.5 %; websites of scientific organizations and universities – 24.8 %; scientific events (conferences, scientific seminars, etc.) – 23.9 %; popular scientific events (science days, scientific picnics, etc.) – 10.6 %; popular science radio programs – 6.2 %. It is consistent with the results of S. Ferraro et al., who proved that the visual experience of videos is a powerful tool for science education and engagement (Ferraro et al., 2019).

Among the popular science sites and groups on Facebook students named AIN.ua, Alpha Centauri, Archaeology. News, Antonov, Astronomy in ua, BBC. Science, Bank of Lectures, Batrachos, Aroundbotany, Damn Rationalist, Kunsht, Microbe and I, Interesting Science, etc. The respondents also noted benefits of popular scientific events, such as the Festival "Arsenal of Ideas", telegram channels (AlphaCentauri – about the Universe, The Damn Rationalist – about critical thinking and refutation of fakes, Laboratory mouse – about science in Ukraine and the world, MedGoblin – about fakes in medicine), etc. The effects of popular science sources on audience result in participation in scientific discourse (Shapiro, Park, 2015) and more positive perceptions of scientists (Brewer, Ley, 2017).

When asked which sources students trust the most, the following answers were received (respondents could choose more than one answer): peer-reviewed scientific journals – 57.0 %; textbooks – 55.8 %; popular science books and journals – 49.6 %; their teachers' lectures – 44.0 %; visiting museums, exhibitions, zoos, national parks, reserves, etc. – 31.9 %; YouTube channels, including popular science channels – 30.1 %; scientific events (conferences, scientific seminars, etc.) – 26.5 %; websites of scientific organizations and universities – 24.8 %; Wikipedia – 20.4 %; mass remote online courses – 12.7 %; popular scientific events (science days, scientific picnics, etc.) – 12.7 %; popular science programs on TV – 7.8 %; news sites – 7.1 %; Facebook and other social networks – 6.2 %; blogs – 5.3 %; popular science radio programs – 1.8 %. Some students noted in comments that media environment creates mass consumer of media information with fragmentary and uncritical perception of content. So, they need books that personify science: fictionalized

biographies of scientists, allowing to show the social psychological, ethical problems that accompany scientific research, the relationship between science, practice and education.

Table 2 shows disparities in understanding and trust to different sources of scientific information. The largest disparities are between the level of understanding and trust for the online popular science sources: YouTube channels (77.0 % and 30.1 %, respectively); blogs (46.9 % and 5.3 %); Wikipedia (45.1 % and 20.4 %); social networks (44.0 % and 6.2 %); popular science programs on TV (41.6 % and 7.8 %); mass remote online courses (38.1 % and 12.7 %); news sites (37.2 % and 7.1 %).

Table 2. Comparative table of understanding and trust to the sources of scientific information, %

Source	Understanding	Trust
YouTube channels, including popular science channels	77.0	30.1
Teachers' lectures	65.2	44.0
Textbooks	51.3	55.8
Blogs	46.9	53.0
Wikipedia	45.1	20.4
Popular science books and journals	45.1	49.6
Facebook and other social networks	44.0	6.2
Popular science programs on TV	41.6	7.8
Mass remote online courses	38.1	12.7
News cites	37.2	7.1
Visiting museums, exhibitions, zoos, national parks, reserves, etc.	37.2	31.9
Peer-reviewed scientific journals	32.5	57.0
Websites of scientific organizations and universities	24.8	24.8
Scientific events (conferences, scientific seminars, etc.)	23.9	26.5
Popular scientific events (science days, scientific picnics, etc.)	10.6	12.7
Popular science radio programs	6.2	1.8

Among the reasons why students are looking for scientific content, the students named the following (respondents could choose more than one answer): to check the facts – 68.1 %; because of my curiosity – 65.2 %; for studying, on the recommendation of teachers – 55.8 %; for studying, when required by teachers – 46.9 %; for writing my own scientific papers – 30.1 %; to solve everyday problems – 28.3 %; scientific content finds me alone – 23.9 %.

The survey showed that students are interested in the following topics: information technologies – 51.3 %, sociological research – 46.9 %, history – 46.9 %, space exploration – 45.1 %, medicine – 44.2 %, ocean – 40.3 %, fauna and flora – 36.3 %, psychology – 34,1 %, art – 33.6 %, climate changes – 32.5 %, technologies – 31.9 %, specialty – 31.0 %, nanotechnology – 21.2 %, geography – 16.7 %, literature – 15.9 %, ethnology – 12.7 %, philosophy – 10.6 %. Among the most interesting scientific information that students have encountered recently, they named the results of scientific research on coronavirus, genetics, astrophysics, biochemistry, nuclear energy, vaccination, ornithology, art studies, gender studies, neuromarketing, microbiology, computer simulation of physical phenomena, artificial intelligence etc.

Students' scientific literacy skill was measured by the test. The test instrument consisted of false sentences about science that were used to measure aspects of scientific knowledge and competence. To find out the approximate level of scientific literacy of students, we selected pseudoscientific statements for which students had to express their point of view. 51.3 % of students responded that none of these statements are true. Instead, 23.9 % believe that the mite is an insect, 20.4 % – that antibiotics treat viral infections, 16.7 % trust homeopathy, 10.6 % trust horoscopes and astrologers, 6.2 % strongly oppose vaccination, 2.1 % believe that electrons are larger than atoms. Senior students (4–6 years of studying) have shown a higher level of scientific literacy than students of 1–6 courses. If more than 60 % of the respondents believe in the truth of pseudoscience among the students of 1–3 courses, then for senior students the percentage decreases to 29 %.

Students who do not consider any of the pseudoscientific theses to be true have demonstrated a high level of trust in science and trust primarily peer-reviewed scientific content. Their understanding of science may help them to participate in ongoing debates about science.

When asked what helps students understand scientific information, the following answers were received (respondents could choose more than one answer): breaking information into small semantic fragments (86.7 %), video format (69.9 %), infographics (57.5 %), interesting examples (51.6 %), emotional statements, dialogue (49.6 %), storytelling (43.8 %), audio format (23,0 %), interesting headlines (19.5 %), comic book genre (18.6 %). 77,0 % of respondents can understand sketches, diagrams, models, tables, charts, maps, pictures, and graphs to reveal relationships between the concepts and data and can evaluate them.

As the main criteria of the reliability of scientific information the students identified the following: the source of information (87.6 %), argumentation of theses and conclusions (81.4 %), peer-reviewing (57.5 %), availability of statistical data (54.0 %), critical assessment of the data (49.6 %), "fresh" scientific data (46.5 %), logical presentation of the material (41.6 %), citation of authoritative scientists (40.7 %), the conciseness (26.5 %), compliance with the language norm (14,2 %), presence of formulas and calculations (13.3 %), refutation of generally accepted scientific statements (8.8 %), sensationality of information (6.2 %), a large number of concepts (1.8 %).

Engagement with science can lead to information overload and difficulties for some students in finding reliable sources. This is partly because anyone can create media content and get direct access to potentially large audiences.

Answering the question about the mission of science in society, students mentioned the following aspects: to ensure social well-being and progress (90.3 %), to warn about the risks (61.9 %), to refute pseudoscience theses (54.9 %), to raise the intellectual and cultural level (44.0 %).

The last question made it possible to collect information on students' self-assessment of the level of their scientific literacy. 77.0 % of the respondents do not share dubious content; 69.9 % are able to separate scientific information from subjective points of view, prejudice, advertising, manipulation; 65.2 % verify dubious scientific information; 59.3% are interested in and understand popular science content; 54.9 % use to compare previously known information with new scientific achievements; 50.4 % can participate in conversations about science; 38.1 % know where to look for reliable information; 19.5 % teach others to choose scientific content. At the same time, 13.3 % do not distinguish which sources of scientific information are reliable and do not even try to identify them.

5. Conclusion

Scientific literacy creates the perceptions of the world, form conditions for perception and understanding of innovation; provides the basis for effective, scientifically, and socially justified management decisions about the prospects for the development of all areas of public life; ensures the economic growth; promotes socialization; influences the choice of communication strategies; helps to motivate young people to do research. Scientifically literate people understand the essence and importance of scientific achievements for their personal and professional lives.

Scientifically literate students can identify a valid scientific argument, evaluate sources of information, the use and misuse of scientific information, understand research methodology and find out how it impacts scientific findings. Science representation is also important because models, analogies, graphs, figures, students' projects improve understanding.

Our results prove that young people enter the universities with certain experiences and stereotypes. Meanwhile the fact that senior students show a higher level of scientific literacy proves that professional education can change stereotypes and misunderstanding scientific facts, incorporated into mindset. So, the education system, libraries, museums, media are responsible for improving the scientific literacy. The survey shown that among the reasons that reduce the level of scientific literacy of students, lack of time, educational overload, lack of motivation.

The set of scientific literacy skills includes ability to formulate questions, to think analytically, to visualize and report summary data, to be able to collect data from different sources and evaluate them, to inform and persuade others about science ideas, and to participate in the public debate about science.

There is a synergy between the interest in scientific information and professional learning. So purposeful integration science education with media use results in a complementary

understanding of both science beyond the scope and within the scope of future specialty. A special and important role should be played by YouTube channels, including popular science channels; blogs; popular science books and journals; Facebook and other social networks; popular science programs on TV; mass remote online courses; news sites; websites of scientific organizations and universities; popular science radio programs. Extremely important for increasing scientific literacy are peer-reviewed scientific journals as a source of reliable scientific information.

The examination of the scientific literacy level of university students indicated that the focus should be directed toward the ability to identify reliable scientific information and interactive participation from educational perspectives. From the popular scientific content students expect novelty, originality, accessibility, and at the same time scientific convincing. It is also important not to contrast the availability of information for perception and its scientific value and validity.

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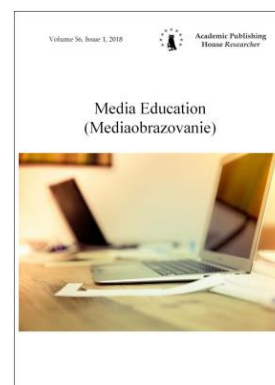
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Cultural Landscapes Photographic Images in Character of Perception and Methods of Mass and Professional Media Education

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Abstract

The article analyzes three aspects of reflecting student's nature perception of the landscapes photographic images in cultural and historical heritage. Perception's types of landscape photo images are identified: architectural views of the city, event chronotopic and social chronotopic images. The central element of this research is the ability the periodization photo artists work. Their correlation with the dominant photographic images of the cultural landscapes showed the dominant ideas of cultural landscapes images. Beyond doubt, on the basis of a combination of cultural-ecological and infrastructural-aesthetic approaches to the view of landscape images is a system of methods for studying various typologies of the city landscape compositions in the context of certain stages of perceptual media competence is established. Besides, the authors emphasize the following problem using the system of online training for more competent perception of photographic images. To assess the level of media competence in the sphere of the city cultural heritage, several indicators of primary perception development are used. As a result of the methods analysis, the authors found that the receiving methods of media competence and professional media education have a certain derivativeness of similar professional methods in relation to the methods of mass media education.

Keywords: environment, visual perception, city, photo images, cultural landscape, media education, digital media competence.

1. Introduction

The relevance of the topic chosen for the article is substantiated by the rapid implementation of information and communication technologies in the realm of both media competence and media education, by growing interest to the problems of critical vision of images and selective understanding of media information by youth, in the first place by university students, residents of cities.

In this paper we analyze the problem of reflection of the nature of the landscape photo images perception, cultural and historical heritage of Omsk in the methods of mass and professional media education in the context of digital online media competence technologies and distance learning, which involve aspects of the visual analysis of cultural-historical city landscape. The amplitude of the research is in the productive use of new information technologies and distance learning for setting the vision and developing the aesthetic perception of students.

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New technologies provide many opportunities to improve the training for the author's creative work. They range from forms for sharing creative experiences in the form of Internet exchanges, video conferences, contests, etc. The content of creative training courses includes theoretical and practical elements of perceptual technologies and procedures for using them in the creative experience of each student. The main objectives of education, as it seems, are research in the development of imaginative vision, aesthetic perception, compositional mobility in the process of implementing creative projects, starting with documentary forms and ending with artistic ones: a photo essay, a slide film, an author's photo exhibition.

2. Materials and methods

This study used a combination of cultural-ecological and infrastructural-aesthetic approaches to the perception of landscape images, which are contained in the works of D.S. Likhachev, V.A. Filin, R. Arnheim and their followers. The material for the study is taken from projects, implementation program and the pedagogical experience of the additional professional education courses at Omsk State University of F.M. Dostoevsky "A photographer artist. A teacher", opened in 2020. For the scientific understanding of this material, the methods of psychological observation, didactic analysis, identification of typologies, systematic cultural and historical analysis, content analysis of archival photographs were used.

3. Discussion

The first aspect opens the ways of analyzing the images of the cultural and historical landscape of the city.

At the same time, the information-axiological approach to the study of the cultural landscape of the Siberian city by E.N. Mastenitsa (Mastenitsa, 2015: 42-51) is quite convincing and thorough, she represents as markers of the cultural space its photo fixation, the main content of which is the architectural heritage and people of a certain time.

In recent years, a number of scientists (Dolgopolova, Savelyev, 2017: 128-136) recognize individuality and uniqueness of the city, correlated with modern urban planning trends and historically developed architectural features of the city.

In their turn, some Russian scientists (Asankozhoeva et al., 2018: 23-31) consider cultural landscape as a system of constants of a cultural heritage, as a result of which a kind of semantic text of the cultural city space is formed. It seems that this point of view is quite productive due to its significant influence on the visual system of its perception, including the influence of photo artists who record a certain cultural sample of time.

To a certain extent, the analysis of cultural landscape images is related to the context of the recipient's environmental behaviour. This allows us to identify ways of interaction between images and the population of cities in the contact of their interpenetration, growing accustomed to the urban cultural environment and giving it a certain "spirit of place". In this regard, T.V. Chaplya fairly considers that "architectural space has always been a means of modeling human behavior, directing not only people movements inside of the living space, but also outside of it" (Chaplya, 2017: 64-77) is productive.

The second aspect of the research is the ways of aesthetic perception of the urban cultural landscape images.

In this context, it is important to establish the connection between perception and thinking, the psychology of talent, which was carried out by M. Wallach (Wallach, 1988).

The basis of this aspect is the development carried out within the framework of Gestalt psychology, where the idea that the whole image is the result of perception is developed. The development of this ideas of perception is reflected in the works of R. Arnheim and others. (Arnheim, 1994: 133).

Modern studies of the psychology of aesthetic perception reveal more and more new aspects of this process which develops the creativity of the spectator. In this context, B.A. Stolyarov's idea that "the unity of imaginative memory and visual thinking allows the spectator to achieve co-creative perception, allows him to open and understand... the deep-laid semantic space" (Stolyarov, 2013: 108) now as relevant as possible.

Special features of multimedia perception of images are reviewed by I.N. Zakharchenko, who connects the technogenicity of perception with its sensory side. In this sense, his idea that "the intensification of visual perception during multimedia viewing does not give an artistic impression,

which arises "on the basis of the imaginative experience of multimedia techniques, depending on the sensory capability and personal qualities of the viewer" (Zakharchenko, 2017:108), is absolutely true.

However, it is necessary to take into account another cultural and ecological aspect of the perceptual process, which is pointed out by S.A. Babaskin, who admits that "the suggestive effect on untrained viewers of multimedia displays can create the illusion of absolute perception of the artist's creative world and hinder artistic assessment of one's own development of aesthetic taste" (Babaskin, 2018: 49-53).

In the context of the above-mentioned problem, the most important for us is the cultural and civilizational approach to the perception of the city images: "The image of the city, on the one hand, is based on the specifics of a particular objective space, on the other, is the result of the perception of this space. The formation of an image is a natural result of self-reflection, the experience of oneself in the surrounding world. When forming an image, the externally perceived picture (the image of the city) is correlated with the system of culturally and socially determined stereotypes of perception and thinking that already exist in the human mind" (Gorelova, 2019: 18).

The third aspect of the study – the problems of motion picture and photo images perception as means of educational representation of media culture, is reviewed by a number of leading English, American and Russian scientists.

A factor that determines the specific character of the natural environment perception is the quality of the audience' viewing experience. In this sense, a distinctive media environment is the viewing of modern TV series. H. Chard noticed that the main feature of their perception is connected with the fact that "serial production strategies and textual seriality balanced demands for textual repetition and novelty" (Chard, 2017: 111-127).

At the same time it should be undoubtedly assumed that the influence of the TV series semantics on the viewer's perception is very wide. S. Higgins is quite right in this sense, he writes that "Recourse to these serial strategies conferred tactile immediacy and ludic clarity to the films, and facilitated engagement with the Bond beyond the cinema" (Higgins, 2017).

On the other hand perception is also affected by the nature of relationships connected with Internet visual images. L. Robinson hints at this when he writes that "these... interactions allow us to rethink the network as an assemblage of events and individuals, addressing the analytical problem of scale in film festivals studies in the process" (Robinson, 2016: 75-92).

This problem leads to the perception of the urban environment with "civic culture and digital citizenship". We agree with G. Alevizou who points out the importance of using "digital media platforms, akin to civic media", which allows "to advocate an approach to urban planning" (Alevizou, 2020: 269-290). This point of view is also supported by T. Tlapana and Z. Myeki: "Perception plays a vital role in anything one should be interested to acquire" (Tlapana, Myeki, 2020: 35). At the same time the problem of perception character cannot help but being connected with career growth of future professionals, "to enable them to actively and strategically develop their careers" (Wirtz et al., 2016: 98-116).

The deep connection of the perception process was surprisingly accurately observed by E. Arnaouti, considering it in connection with the perception of students' animation projects, which cannot but contribute to the creation of an atmosphere of enthusiasm, she actually studied "the affective function of moving image literacy, i.e. the feelings and emotions experienced by the student-participants during animation-viewing, animation-making as well as the affective engagement they wished to cause to their audience" (Arnaouti, 2017:1-15).

At the same time, the perception of images can be affected to some extent by the blurring of the line between reality and imaginary memories, as E. Konstantinidou justly writes: "Mnemophrenia reality and fiction are integrated, mutually negating each other, since the established reality depicted in the film is proven to be 'artificial', based fully on different Virtual Reality films" (Konstantinidou, 2017:4-13).

No doubt the assertion D. Anand and L. Hsu which consider Alexis Jemal's conceptualization of transformative potential, founded on Paulo Freire's idea of Critical Consciousness, a guiding transformative justice approach and accompanying questionnaire effective for overcoming stereotypes of perception and at the same time the following feature is noticed: "It synthesizes and builds on anti-bias and culturally-sensitive pedagogies to intentionally center structural and systemic inequities, as well as fosters social awareness and critical thinking in both teachers and students by reimagining the classroom as a collaborative learning space" (Anand et al., 2020: 122-143).

The thought of A.L. Martin Jr. is progressive for studying the problem, he emphasizes "that film reviews, as cinematic paratexts, helped to structure consumption" (Martin, 2021). We should agree with the statements of N. Kirillova on the comprehensive professional training of students, future leaders of media associations, which is closely related to the formation of their productive perception and "1) increases student's media competency; 2) fosters the development of personal media culture; 3) teaches students skill required to create their own media texts; 4) supports professional training of managers in socio-cultural field (including audio-visual field)" (Kirillova, 2018: 72-79).

The fourth aspect of the problem is researching the process of reflecting the city images in the process of obtaining digital online media competence and media education.

The problem of expanding online distance learning opportunities in the field of visual perception is widely recognized. Currently, especially in the context of additional professional education, such issues as digital ecology, online opportunities, and others are being analyzed. The potential of digital opportunities constantly faces various restrictions of their use because of information danger. In this regard, new measures appear for overcoming it by adult students and children, which modern scientists write about: "Those excited by digital opportunities still tend to neglect or postpone thinking about the ways in which increasing opportunities tend to go hand in hand with increasing the risks of the digital world" (Smahel et al., 2020).

While there are theories that test the effectiveness of media education technologies in the context of the dominant ideas in perception of the style and image of landscape city compositions, there are reasons to be skeptical about the value of these results in this context.

We can largely agree with the opinion of Singapore scientists that "the advent of new media has drastically changed the mode of communication and information dissemination among people. Communication and information are two key elements that constitute learning, regardless of whether one views learning as knowledge acquisition, meaningful participation within a community…" (Tzu-Bin et al., 2015: 8). While acquired knowledge, including media competence, is a key component of some local communication, designed knowledge-acquisitions as key positions require a broader context and discourse. We think this is largely due to the activation of the students' creative abilities. We should agree with V. Golovei, N. Stolyarchuk and T. Prigoda, who believe that despite the challenges of the time associated with the pandemic, "it happens, first of all, due to the growth of their creative potential and the use of new media technology activities of the creative community aimed at transforming culture into a crucial factor of sustainable development in society" (Golovei et al., 2020: 77).

In line with these problems, another aspect related to the effectiveness of online learning is highlighted, which C.E. Kee writes about: "Most study participants expressed concern over the effectiveness of the online learning environment, while others struggled with the possibility of not seeing their colleagues physically" (Kee, 2021: 46).

In this context, project-based learning, applicable to the development of students' perception, becomes relevant and productive: "there are not many project-based learning materials to develop problem-solving and creative capabilities for students" (Tuan et al., 2020: 476).

These positions are also joined by the original idea of E. Hutauruk, B. Sinaga and M. Mulyono about the differentiation of the ways of creative thinking, which cannot but being imaginative, and opportunities which creates quick search of the necessary information: "For students who can think creatively, the medium category takes several minutes in the incubation stage and difficulty in finding concepts with different ideas" (Hutauruk et al., 2020: 144).

Finally, we should support the work of Rosemary Luckin and Mutlu Cukurova on the possibilities of artificial intelligence, which we associate with the creative potential in shaping the imaginative thinking of students and which is based on a modern body of research, which is used "as a result we now have an improved understanding about how best to teach and train people. This same body of research must now be used to better inform the development of artificial intelligence (AI) technologies for use in education and training" (Luckin, Cukurova, 2019).

Along with this, there are "concepts that do not fit the contemporary media environment (anymore)" (Daize, 2020), which are able to link the artificial reactions of mass media with the reflection of listeners.

4. Results
Character and type of landscape photo images perception
The nature of students' perception of reflected images is based on a combination of their aesthetic and imaginative vision, and highly developed compositional mobility and technical

dexterity. In this direction, the idea of personalizing the perception of the world based on the genetic basis of a personal predisposition to visual talent and media competence works fine: "Exploring the roots of digital and media competence through personal narrative provides a wide-ranging look at the origins, concepts, theories, and practices of the field. This unique, exciting collection of essays by a range of distinguished scholars and practitioners offers insights into the scholars and thinkers who fertilized the minds of those who helped shape the theory and practice of digital and media competence education" (Hobbs, 2016: 36).

It becomes possible on this basis to form images prepared by understanding the concept of vision based on the conceptual understanding in general described by A.J.S. Cajandig, and L.S. Lomibao, in the results showing "the level of conceptual understanding of the students and revealing cultural approach"(Cajandig, Lomibao, 2020: 776).

In this regard, we can say that the vision of the Omsk cultural landscapes in the works of photo artists can be approximately divided into three groups, depending on the type of a landscape (natural-architectural, eventful, personalized (lively).

The first type of image perception of cultural landscapes consists of the urban environment landscapes integrated into the natural environment (architectural views of the city: buildings, constructions, monuments, design objects on the natural background with plants, groves, squares and other natural objects). There is a close connection with the theory of multimodality, which points out the unity of the cultural artifact in the urban dimension. This process is determined by the factors "of the creation of the spaces, tools, and resources required for composing multimodal products" (Butler, 2021).

The second type of image perception consists of pictures of events on the background of the architectural environment, reflecting the atmosphere of events, incidents, peculiar signs of time and epoch (event-chronotopic images). This type of perception can be based on a hierarchical model of human psychology and expression, which is based on a combination of constants of creative cooperation according to N.K. Singh: "Thus the model provided us with individual and social reformation" (Singh, 2020: 87).

The third type of landscape image perception also reflects the uniqueness and appearance of the city cultural landscapes through the display of the living environment of its inhabitants, also with all the signs of time: native citizens, guests, children, youth, veterans , families, etc., that is, these are *socio-chronotopic images* of the city. This character of perception is formed largely through inclusion of information and communication technologies in the educational process, as written by S.J. Shum and R. Luckin: "Scholarly community notes a number of benefits and advantages provided by the use of use of new information communication technologies, but they have a strong belief that their inclusion into the educational process does not necessarily mean that student learning will be improved. Moreover there is a fear that quantification and autonomous systems provide a new wave of power tools to track and quantify human activity in ever higher resolution" (Shum, Luckin, 2019).

Identification of cultural chronotopes in the periodization of Omsk photo artists work

According to personalities of photo artists, correlated with the periods of their work, thirteen authors can be identified, in some ways interested in cultural landscapes of Omsk in the second half of XX – beginning of XXI century. These are Moscow-based photographer D. Ukhtomsky and Omsk dwellers: B. Zlobin, G. Marder, E. S. Mamakin, L. Potemkin, V. Lipovskiy, A. Bezborodov, M. Frumgarz, I. Savin, M. Gorokhov, O. Derkunskiy, V. Kudrinskiy, V. Andreev. Their works are presented at exhibitions, in collections and photo cards sets, in personal collections, in the State archive of the Omsk region, on Internet sites, in museums. In this regard, it is possible to draw a periodization of the process of photo fixation of the Omsk cultural landscapes in the reviewed period and it can be combined with the formed cultural chronotopes: 1. the post-war years (1940s-1950s) – the ceremonial sacredness; 2. "thaw" period (1960s) – the triumph of social optimism; 3. the pre-perestroika period (1970s – 1980s) – the harmonization of the urban environment; 4. the period of perestroika (1990s) – the reconstruction of the image vision of the city; and finally, 5. the modern period (the beginning of the XXI century) – the integration of the mosaic images of the past. Therefore works of the masters can be divided into these periods.

Types of perception of the dominant photographic images of the Omsk cultural landscapes in cultural chronotopes

The dominance of dimensional relations, height, style differences, proportions, and characteristic features of the formation of ensembles in different historical periods created different representations in landscape photo images. The main criteria at all times were the

aesthetic and sacred value of the cultural and historical space prevailing in all respects, dominating in the cultural environment of the city. For this reason, the dominant style (of the image – N.Kh.), as D.S. Likhachev writes, becomes "aesthetically valuable, perceived at great distances – spatial, historical, hierarchical – everything ceremonial, everything illuminated and sanctified from great distances of space, time and value hierarchy" (of the ensemble – N.Kh.) (Likhachev, 1983: 250).

For example, the dominant idea of image perception of Omsk cultural landscapes in the period from the 40s of the XX century to the beginning of the XXI century and the level of their perception were changing because new masters were coming, the nature of the cultural landscape was changing and so were its images and vision (Table 1).

The emphasis on *amazing achievements, events, and people* that existed in the post-war period (1940s – 1950s) corresponds to the first type of typological perception and was seen in the works of eight authors.

In the "thaw" period (1960s) it became relevant to show the cultural landscape of amazing facts of urban cultural life, which is included in the framework of the second type of perception, it is presented by six authors.

In the pre-perestroika period (1970s – 1980s), the first type of perception of landscape images is increased by the second, and the number of photo landscapes authors is significantly reduced to three. However, here *the emphasis on a harmony of cultural landscape with nature and a focus on building a new life* is clearly traced.

Table 1. The analysis of dominant ideas in photo images of Omsk cultural landscapes in chronological periods of Omsk photographers works

№	Chronological period, number of authors and cultural chronotopes	Dominant ideas of perception of cultural landscapes photo images and types of their perception
1	Post-was period (1940s – 1950s) – ceremonial sacredness (8 authors)	Amazing views of the city and people – the first type of perception.
2	"Thaw" period (1960s) – the triumph of social optimism (6 authors)	Amazing achievements, events, facts of urban cultural life – the second type of perception.
3	Pre-perestroika period (1970s – 1980s) – harmonization of the urban environment (3 authors)	A harmony of cultural landscape. Building a new life – the first and second type of perception.
4	Perestroika period (1990s) – city image view reconstruction (2 authors)	Exotics of changes – the third type of perception.
5	Modern period (the beginning of XXI C.) – the integration of the mosaic images of the past (3 authors).	"Interchange of centuries" in the images of urban environment and city dwellers – the third type of perception.

In the period of perestroika (the 1990s), the third typological level of perception becomes evident, and there are only two authors of photo landscapes who really strive to show *the exotics of the ongoing changes.*

Finally, in the modern period (the beginning of the XXI century), the third type of perception of landscape images is also productive, therefore only a small number of authors are found (Asankozhoeva, 2018: 23-31), who show a kind of *"interchange of centuries" in the images of the urban environment and city dwellers.*

Having all the unique types of levels of aesthetic perception of photo landscapes images, there is the differentiation of perception not only among city dwellers, but also among landscape photographers, where both the whole and parts of the architectural landscape acquire uniqueness and autonomy. R. Arnheim wrote about it quite convincingly: "The interaction of forms that occurs in perception establishes an order where the whole is formed by a combination of simple, self-sufficient forms that are easily digestible: each part, being an independent whole, is easily perceived as such" (Arnheim, 1984: 133).

It is obvious that the resulting comfort perception by urban residents and professionals of formative components borrowed from nature or human nature (anthropogenic and natural) is determined not only by aesthetics, but also by the peculiar environment of the visual perception of the city image based on the vision of landscape photo images. The specialities of this environment are characterized by the features of the surrounding space defined by V.A. Filin, the essence of which is in a great "variety of elements, which are characterized by curves (including rounded –

N.Kh.) lines of different thickness and contrast; sharp angles, tending to the top in the form of peaks and sharp points, forming a silhouette, a variety of colors, thickening and rarefaction, different distances of objects" (Filin, 2001: 22).

The comfort and creative quality of visual perception of photo landscapes images by students directly depends on the level of their critical thinking. This trend is determined by the peculiarity of media competence training, which provides "a vital, survival skill for an individual" and at the same time "aimed at students' applying their critical thinking skills to media messages and creating media texts". The following trend is triggered: "Hence media competence education should be associated with students' applying their critical thinking skills to media messages and creating their own media images" (Fedorov et al., 2020: 157).

Forms and methods of reflected perception in the stages of perceptual media education and indicators of its landscape images development

The combination of cultural-ecological and infrastructural-aesthetic approaches to the vision of landscape images shows that research of landscape city compositions, representing images of cultural and historical heritage of various typologies by students of media schools, participants of photo clubs, amateur photo associations is possible in the conditions of mastering certain methods of perceptual mass media education, which can be considered as certain stages of perceptual media competence. The developing of the unique system of vision appears on the basis of the individual traits of the photo landscape creator because artistic vision, is a "special, more subtle look, which is due to the display of separate details, special color and other artistic techniques, which enables one to see a sort of cloying or, at least, long familiar objects and fragments of the urban environment in a new perspective. The perception of each artist is special and unique" (Gorelova, 2019: 54).

In addition, students' perception of image forms has changed due to the wider use of digital technologies and distance learning. At the same time, the trend that A.N. Hazaea and A.A.J. Alqahtani are writing about is becoming more and more apparent: "Moreover, technology has changed traditional mediums into digital forms, and the Internet has transformed face-to-face interaction into online interaction" (Hazaea, Alqahtani, 2020: 165). It should be noted that organizational forms of higher education become effective due to their interactive content, which is based on information and communication technologies: "It is therefore essential that more support and scaffolding – such as workshops and peer sharing – are needed to facilitate IT implementation and to ensure its positive effect on teaching and learning" (Gu, et al, 2019).

Imaginative resources of perception are formed largely because of the creative activity of students in the process of their interaction with the media environment and "to greater pupil confidence, involvement and enthusiasm for learning, together with improvement in social interactive skills" (Hajar, 2020: 459). In this context, a special contextual type of relationship with the media environment and the teacher's personality is built. This is justified by the following feature: "relationship between teaching with information technology (IT) and teachers' beliefs, skills and self-efficacy, there has been a paucity of research attention on the construction of teacher identity during actual IT-assisted in-class teaching and out-of-class networking with students, in a full institutional and social context" (Gu et al, 2019).

Activities of students and students of photo courses activity are based on the creative training and transferring of the creative experience of the expert photo artist. At the same time creative support of these unions can be successful if there is a close connection with public organizations – amateur photographers unions.

We should note that in the system of online training in the perception of photographic images, the following methods of independent creative distancing are used:

1. *Remote coding of impressional meanings of photographic images* is a method based on understanding the content and form of cultural codes that denote objects of cultural heritage in the form of artistic photographic images.

2. *Visual-semantic analysis of photographic images online* is a method of understanding the visually perceived content of photo images.

3. *Critical understanding of photographic images in the process of interactive communication* is a method of invoking antitheses that cause skeptical attitude to the visual picture of the city landscapes presented in the photographic images.

4. *Assessment of the social significance of cultural heritage in online mode* is a method of understanding the importance of preserving the cultural image represented in the perceived images of cultural landscapes.

At the same time, the traditional methods of perceptual analysis, operating in the mode of full-time contact training, remain traditional:

1. *The method of organizing an imaginative system of landscapes perception* is a chain of pedagogical techniques that form a photo-artistic image of a cultural landscape in the minds of participants as an integration of representations of natural and artificial artifacts into the vision of the entire urban space.

2. *Aesthetic analysis of landscape photographic images* is a representation of the cultural city appearance and ensembles of the cultural landscape in terms of them being filled with an aesthetic attitude to it, invoking the sense of beauty.

3. *Visual-aesthetic differentiation* is a distinction in the visible features of cultural landscapes of aesthetically attractive and unattractive landscapes.

Participants of media schools, photo clubs, amateur photo unions study city landscape compositions, as a result they master the regional content of cultural and historical heritage, form an aesthetic taste and various skills of differentiating objects of heritage, represented in the images, and the visual sensitivity of aesthetically appealing city images.To assess the level of media competence in the course of educational activities in the field of city cultural heritage, a number of *indicators of the primary perception development in mass perceptual media education* are used:

– mastering the content of cultural and historical heritage;
– differentiation of heritage objects in photo images;
– visual sensitivity to the photo images.
– aesthetic taste in visual perception.

Students and trainees of various faculties of higher educational institutions and college departments in their turn master the semantic content of these landscapes using other online methods applicable to professional media education.

1. *Identifying the dominant idea of landscape photographic images* – detection of semantic subtext in the photographic images of the cultural city space.

2. *Representation of photographic images in the semantic field of creativity* – transforming the content of photographic images into new meanings of an allied type of creativity (drawing, music, theater…).

3. *Interpreting the stylistics of landscape photo compositions* – understanding the nature of architectural and natural compositions of a cultural landscape and reflected images.

4. *Assessing the uniqueness of photo images landscape compositions* – determining the ingenuity of the photo images compositional construction which reflects the cultural landscapes of the city.

5. *Harmonizing the compositional structure of photographic images* – adjusting composition elements of photographic images into a harmonious visually perceived ensemble.

6. *Visually reconstructing photographic images of the lost heritage* – re-building in the mind of the viewer and visual reconstruction of photographic images of the lost heritage, a picture of the lost visual appearance of the urban landscape (a part of the city).

7. *Cultural and historical assessment and marking of cultural landscapes images* – defining and denoting the measure of significance of all cultural city landscape objects.

As a result of mastering media competence in the process of studying images of cultural and historical heritage, the audience's viewing experience increases, and the logic of visual comprehension of the viewed photo compositions is formed. At the same time, there is a shift from stereotypes in the analysis of photo landscapes. Finally, when using online media education technologies, appears an understanding of new meanings of photo images in the remote mode of acquiring skills and mastering professional competences. To assess the level of professional training quality one can use the following *indicators of professional perception development in media education*:

– photo images viewing experience;
– logical visual understanding of the images composition;
– a shift from the stereotypes in the analysis of landscape photos;
– understanding the meanings of photo images in remote mode.

Methods of media competence and professional media education dichotomy

There are three forms of mass media education: additional education, distance education and independent (autonomous) one. It is observed that various pedagogical functions of media educational technologies are reflected in creative self-realization. Organizational forms can be divided into three levels: professional, semi-professional and amateur.

Comparing methods of mass and professional media education, one can notice a certain dichotomy, that is, the derivativeness of similar professional methods in relation to the methods of mass media education (Table 2).

Table 2. Dichotomy of mass and professional media education in the analysis of photo images of the landscapes of the cultural and historical city heritage

№	Methods of mass media education (media competence)	Methods of professional media education
1	Developing an impressional system of landscape perception	Identifying the dominant idea of landscape photographic images
2	Encoding impressional meanings of photographic images	Representation of photographic images in the semantic field of creativity
3	Visual and semantic analysis of photographic images	Interpreting the stylistics of landscape photo compositions
4	Critical interpretation of photographic images	Assessing the uniqueness of photo images landscape compositions
5	Aesthetic analysis of landscape photographic images	Harmonizing the composition structure of photographic images
6	Visual and aesthetic differentiation	Re-building and Visually reconstructing photographic images of the lost heritage
7	Assessment of the cultural heritage social significance	Cultural and historical assessment and marking of cultural landscapes

The first dichotomous pair shows the derivativeness of the recipient's ability to distinguish the dominant idea in landscape images from the formation of his imaginative perception system.

The second is that we are gradually moving from the method of encoding the imaginative meanings of photographic images, which was formed by the mass recipient, to the representation of photographic images in the semantic field of the creative work of the course student.

The method of visual-semantic analysis of photographic images creates the basis for forming a method of interpreting the stylistics of landscape photo compositions in students.

Critical understanding of photographic images in the process of obtaining productive media competence allows students to evaluate the uniqueness of landscape compositions in photographic images.

Initial method of aesthetic analysis of photo landscapes leads students to the harmonization of the compositional structure of photo images.

The visual and aesthetic differentiation of the audience's photographic images allows them to rebuild and visually reconstruct the images of the lost heritage in the future.

Finally, assessing the social significance of cultural heritage leads to a local cultural and historical assessment and marking of cultural landscapes by future professionals in the sphere of developed critical thinking.

5. Conclusion

The problem of reflecting the nature of the recipient's perception of landscape photographic images of cultural and historical heritage is examined in three aspects: images of the cultural and historical city landscape as such, their reflection in the process of obtaining additional education and the effectiveness of media education technologies in the context of the dominant ideas of image perception of the landscape city compositions.

Three types of landscape images perception are identified: architectural views of the city, event-chronotopic and social-chronotopic images. Next, five cultural chronotopes are defined in the periodization of the art of Omsk photo artists: 1. the ceremonial sacredness, 2. the triumph of social optimism; 3. the harmonization of the urban environment, 4. the reconstruction of the image vision of the city and, finally, 5. the integration of the mosaic images of the past.

The correlation of the dominating images of cultural Omsk landscapes with types of perception in cultural chronotopes is reflected in the following dominant ideas of cultural landscape images: amazing accomplishments, events, and people; the harmony of the cultural landscape with nature and focus on building a new life; the exotics of the ongoing changes; and finally the "interchange of the centuries" in images of the urban environment and city dwellers.

As a result of the combination of cultural-ecological and infrastructural-aesthetic approaches and the vision of landscape images, the study of landscape city compositions of different typologies is possible if certain methods of mass media education are developed, which can be considered as certain stages of perceptual media competence. At the same time online system for learning proper perception of the images use the following methods: remote encoding of impressional photographic image meanings; visual-semantic online analysis of photographic images; critical interpretation of photographic images in the process of interactive communication; assessment of the social significance of cultural heritage in online mode. At the same time, traditional methods that work in the mode of full-time contact training remain: the method of developing an imaginative system of landscapes perception, aesthetic analysis of landscape photographic images, visual and aesthetic differentiation.

Besides of mastering media competence of listeners in studying images of cultural and historical heritage, the audience's viewing experience increases, and the logic of visual comprehension of the viewed photo compositions is developing. At the same time, there is a shift from stereotypes in the analysis of photo landscapes. Finally, when using online media education technologies, appears an understanding of new meanings of photo images in the remote mode of acquiring skills and mastering professional competences. To assess the level of media competence in the sphere of cultural heritage, a number of indicators of perception development are used, based on the development of the cultural and historical heritage content, the differentiation of heritage objects in the photographic images, visual sensitivity of photographic images, the development of aesthetic taste in visual perception.

In their turn students of various higher educational institutions and colleges master the semantic content of these landscapes using other online methods applicable to professional media education: identifying the dominant idea of photographic landscape images; representing photographic images in the semantic field of creativity; interpreting the stylistics of landscape photo compositions; assessing the uniqueness of landscape compositions of photo images; harmonizing the compositional structure of photo images; visual reconstruction of photo images of the lost heritage; cultural and historical assessment and marking of cultural landscape images. To assess the level of professional training quality one can use the following indicators of professional perception development, suggesting photo images viewing experience, logical visual understanding of the images composition, a shift from the stereotypes in the analysis of photographic landscape and understanding the meanings of photo images in remote mode.

Speaking about the role of media resources in media education three forms of mass media education are noted: additional education, distance education and independent (autonomous) one. It is observed that various pedagogical functions of media educational technologies reflect in creative self-realization. Organizational forms, which can be divided into three levels are actual: professional, semi-professional and amateur. The interests of amateurs are supposed to be realized through different organizational forms. Activities of students and students of Photo courses activity is based on the creative training and transferring of the creative experience of the expert photo artist. At the same time creative support of these unions can be successful if there is a close connection with public organizations – amateur photographers unions. In this case photo lessons, exhibitions, presentations. The methods of mass and professional media education have a certain dichotomy, which is the derivativeness of similar professional methods in relation to the methods of mass media education.

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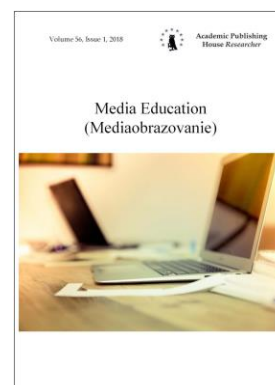
Professional Competencies of a Modern Education Journalist

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Abstract

During 2020, we surveyed 21 educational journalists and editors from major highly specialized as well as broadly specialized media outlets in Ukraine. The results of the survey allowed us to determine how, in the opinion of experts, the industry of educational journalism is developing and what competencies are important for journalists writing on educational topics. The level of educational journalism in Ukraine on a scale from "1" (low) to "10" (high) was rated at an average of "5" points by experts. With the statement that there is a lack of author's analytical content on education in Ukraine, experts agreed at an average of "8" points (on a scale from "1" – quite enough to "10" – critically poor). The questionnaire made it possible to establish the competencies that journalists and editors of educational media outlets consider important, namely knowledge of laws in the field of education, selection of information based on the reliability of sources, understanding the needs of the audience, studying the interests of parents and children, searching for news and checking sources, advanced search information on the Internet, interviewing techniques, generating ideas and meanings, developing contacts, literacy and self-editing.

Keywords: educational journalism, education journalist, mass media, journalism competencies, journalism in Ukraine.

1. Introduction

Our research aims at studying the competencies of an education journalist, based on Ukrainian and international experience and the results of the questionnaire of journalists from Ukrainian educational media outlets.

The objectives of the work correspond to the set tasks:
1. Identify the key competencies of an education journalist;
2. Determine the current state of educational journalism in Ukraine.

The relevance of our study is increased by the poorly developed theoretical base and conceptual apparatus of educational journalism. Not enough research has been devoted to the study of educational journalism.

The communication strategy of the Ministry of Education and Science of Ukraine (hereinafter referred to as CS MES) was formed, inclusively, based on the results of monitoring public opinion and media – "165 resources (TV channels, radio stations, print media outlets, Internet) were analyzed – TNS/MMI data (mass media consumption) and GFK (advertising activity on TV)", "monitoring of the Ukrainian Internet sector" was carried out – "196 Internet resources were analyzed" (CS MES, 2017). The conclusions are interesting – despite the fact that the educational

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sector covers a huge audience, "education reform is not among the five reforms that Ukrainian citizens know about" (CS MES, 2017).

The data of Looksmi's media monitoring "State of the Ukrainian education system" show that education is covered less than other current government topics, there is a "shortage of analytical materials", "there is a lack of advertising and communication campaigns" regarding education. The number of materials about science does not exceed 1 %. "There are almost no materials related to vocational education" (CS MES, 2017).

V. Rizun and V. Ivanov draw attention to the problems of training journalistic staff in the study "Education in the field of media". Among the problems of the industry in Ukraine, researchers name "the orientation of the media industry to the creation of educational commercial centers with a shortage of teaching staff, and not the development of old schools of journalism"; "problematic relations between centers of journalism education and the media industry, supplier and customer of journalistic staff", as well as "a small number of high-quality textbooks and manuals" (Rizun, Ivanov, 2013: 44).

As for textbooks or manuals – in Ukraine, we did not find any separate publications for journalists specializing in educational content, in addition, there are no universal developments in ethical news coverage in the field of education, such as, for example, in the USA – "Education writers association" ("EWA") (EWA, 2020).

Currently, there is only one operating bachelor's program in Ukraine, which trains specialists in "educational journalism". The pilot program "Educational journalism" is being implemented at the Institute of Journalism of the Taras Shevchenko National University of Kyiv, and gives students the opportunity to undergo a traineeship at the press centers of regional and national educational departments, educational media outlets, as well as educational institutions for a better understanding the way educational process takes place.

Educational journalism is primarily the production and distribution of relevant news of interest to an educational audience. The educational audience is a very broad definition. It includes everyone involved in various levels of education as well as those involved in the educational process (children – parents – teachers – experts). Sometimes educational journalism is considered within the concept of "lifelong education" (or lifelong learning) proposed by UNESCO (UNESCO, 2021). Lifelong education begins at birth and ends with death. That is why "lifelong education" is a subject of discussions among educational experts, because education is compared with the form of existence, accompanies a person of the 21st century every day, becomes the main philosophy of "learning society" (Wain, 2016).

Ukraine needs specialists who have not only basic journalistic education, being able to generate content, but who also understand the specifics of the educational process and how it happens, who are ready to work with national and international documents, have a deep understanding of the local and global educational landscapes, as well as the appropriate competencies to "be capable of forming a new view of the future education in the audience" (Katerynych, 2020: 163).

2. Materials and methods

Scientific validity and completeness of the results of the study, its theoretical and methodological level in the socio-communication approach is provided by using such methods as a literature analysis (analysis of scientific papers, made it possible to determine which ideas on the competencies of educational journalism prevail in the Ukrainian and international scientific space, which sides are poorly studied and require development), structural-functional analysis (highlighting basic categories regarding the competencies of an education journalist, which formed the basis of the survey) and an expert survey.

In total, 21 respondents took part in the questionnaire – journalists, editors and active authors of educational content. The selection of experts was based on a documentary approach. The invitation to answer the questionnaire was carried out by sending a personal message to the official e-mail of the media outlets and the personal journalists' e-mail.

The preparatory stage of the questionnaire included the development of questions, drawing up questionnaires, pilot testing (in which 6 journalists and editors took part). The next step was the questioning itself and distribution of questionnaires. At the stage of information systematization of the data obtained in the process of questioning took place by means of automatic generation of

statistics via the online tools of "Google". Links to the survey were sent only to selected respondents.

The sample of our questionnaire is made up of journalists and editors of the Ukrainian media outlets, working on the creation of educational content. For the sample, we have invited education journalists from such media outlets: "Osvita.ua" (https://osvita.ua/), "Osvitoriya" (https://osvitoria.media/), "NUS" (https://nus.org.ua/), "Vseosvita" (https://vseosvita.ua/), "Suchasna Osvita Ukrainy" (Modern Ukrainian Education), "Druzhnya Shkola" (Friendly School), "Dzerkalo Tyzhnia" (The mirror of the week, https://zn.ua/ukr/), "Ukrayins'ka pravda. Zhyttya" (Ukrainian truth. Life, https://life.pravda.com.ua/). The sample of respondents is valid, as they represent all national media specializing in educational content in Ukraine. The sample also includes journalists who specialize in educational topics and consider themselves as education journalists, but work in widely specialized media.

The questions were formed consider the level of the respondents' competence. Since the respondents are industry experts, the questions involve the use of specialized terminology – words and phrases denoting specialized products and technological processes. In the questionnaire, we used closed-ended questions and open-ended ones, a unipolar Likert positional scale. According to the number of participants in the questionnaire – group. According to the type of contact with the respondent – remote. The correspondent method of questioning provided for recording the answers received from respondents automatically in an online form. According to the subject content – questions about facts, knowledge and the opinion of the respondent, according to the function – questions-contacts, information questions, questions-filters.

SPSS was used to analyze the results of responses to questions containing numerical scales, as well as to determine the reliability of the survey.

3. Discussion

An analysis of 119 scholarly papers (included in Web of Science (54) and Scopus (65) databases from 1998 to 2017) on journalistic competencies showed that journalists, media owners, and audiences agree that the continuity of quality journalism depends on the integration of three environments: technological, economic, and fundamental principles of the profession. These findings provide a deeper look at journalistic competencies as a symbiosis of altering societal changes influenced by various socioeconomic factors, as well as technological developments and the digitalization of media (Gálik, 2019; 2020; Marta-Lazo et al., 2020: 53-54).

Some researchers of journalistic competencies emphasize the importance of working with big data. It is working with big data that is one of the key competencies of the modern journalist– it complements, validates, qualifies and creates a more coherent, welcoming, interactive and digitally oriented story (Oliveira, Angeluci, 2019).

A team of journalism researchers analyzed and compared 50 journalism competencies and qualifications identified in the 2006 European Tartu Declaration and 22 key competencies available in a survey of editorial job postings by journalism organizations in the United States in 2008 and 2009. Journalism skills such as writing style, teamwork, and working under time pressure were found to be important as before (Cokley et al., 2011).

Digital media have accelerated the process of media production, and journalists are faced with a lack of time. Journalists as multi-tasking professionals are becoming the norm (Praprotnik, 2016: 86).

Researcher N. Habor believes that "the requirements of the modern media market – a universal journalist. This is not even discussed now. But will this universality be in demand, shall we say, in five years, or maybe, on the contrary, there will be an interest in highly specialized competencies, skills, thematic specialization? Nowadays, neither experts from education, nor from the media business predict this" (Habor, 2018: 273).

It is not enough for an education journalist to simply write down the information presented at specialized press conferences and briefings; he/she has to find "an approach to an accessible and multimedia presentation of this information" (George-Palilonis, 2013; Shemberger, 2015).

The education journalist primarily works with a significant amount of information - most societal shifts lead to changes in the educational process, and in addition, every new executive team tries to make changes and implement reforms (Lemos, 2017). An education journalist must have several key skills – not just working with multimedia tools, but also thinking in multimedia way – having the multimedia mind-set, analyzing information, and drawing conclusions (Wenger, Potter, 2007).

As journalism and society change, emotions become more important and dynamic in the process of news production and consumption (Beckett, Deuze, 2016).

A modern education journalist builds a dialogue not only with adults but also with children. This is the specificity of educational journalism – to find appropriate approaches and encourage a child to communicate.

H. Lokarieva writes: "social dialogue" play an important role in journalism", which includes "comparison of positions, desires and ability to understand the opponent, taking into account his approach, assertion of interests and demands because of criticism, controversy during the open discussion to achieve agreed solutions" (Lokarieva, 2013: 224).

The essence of the journalistic approach of communication with children is caution, discretion, politeness, balance between "possible" and "better to control yourself", as well as consent to communicate with a child (Zelenina, 2015).

It is noteworthy that educational media outlets are not media killers and media terrorists; they less often cause public response than multidisciplinary or news media outlets (Nacos, 2016). However, they perform important functions, namely "informing, cognitive, critical, stratification, scientific-innovative, mythological, evaluative-stimulating and entertaining" (Katerynych, 2020: 155-156).

Sensationalism in educational journalism is not a "higher order" value. The rule "if it bleeds, it leads" does not apply here (Miller, Albert, 2015: 61). However, educational media is also no stranger to the theme of "seven guidelines" – "Scandals, Sensations, Fear, Death, Sex, Laughter and Money" (Detector Media..., 2008). Examples of such materials relate to sexual education, corruption, and lifehacks for educational institutions – where to take investments for educational projects; and infotainment – materials that use "entertainment by informing" (Morozova, 2012: 165).

M. Diachenko notes: "The creative self-development of a future journalist contributes to his professional growth" (Diachenko, 2016: 20). I. Drozdova says that today journalism focuses more on the "general idea of the profession" and the technology of journalism than on the "formation of the worldview", "value system" and "features of creative self-realization" of a journalist (Drozdova, 2015: 17).

We interpret values as "something which has a certain material or spiritual value", "the importance, significance of something" (SUM, 2015: 17).

There are the following values of an education journalist that we propose to highlight:
• Ability to work with vulnerable categories – juveniles, victims of bullying, children with special educational needs (IMI, 2019);
• Child-centrism – "the priority of the child's interests" (Dziomba, 2019: 113);
• Desire for lifelong learning;
• Social responsibility – "professional self-consciousness of a media worker" (Trehub, 2015: 138);
• Professional identity (Sherwood, O'Donnell, 2018);
• Compliance with the principles of basic professional ethics and ethics of an education journalist (Lyhachova, Dutsyk, 2016: 5);
• Curiosity (Holmes et al., 2014; Witschge 2013);
• Creativity and innovation ("creative and innovative thinking") (British council, 2016: 5);
• Critical thinking (Kostrytsia, Mazur, 2019: 134);
• Striving for self-improvement and career development (Diachenko, 2014: 170).

A deep understanding of the concept of "educational journalism" is reflected in the research of K. Schaar (Schaar, 2019). The scientist mentions the main topics that a modern education journalist should be interested in. These include the demographic change in society, age-related interactions, health and education, innovative teaching methods, and qualitative and quantitative social and research in education.

The German Academy of Journalism introduced the term "journalist as educator" into the dictionary of journalistic vocabulary. The journalist as an educator personifies the idealistic representative of morality and ethics, wanting to communicate the values of idealism to an audience by doing his or her job. In a broader sense, he or she acts not only as an educator of his or her "charges" but also as a "guardian of culture and morality. We should emphasize the aspiration of the journalist to be such an "educator" (Journalist als Pädagoge). The danger, however, is not to turn professional journalism into mentoring, with the "use of exhortations and admonitions" inherent in educators (Graesser et al., 2010).

G. Pérez distinguishes the following knowledge and skills that an education journalist should have: (Pérez, 1998: 113):

• "the concept of the education history (national and international), pedagogical ideals and methods of teaching, learning and institutional practices";

• "knowledge of the main actors of modern education: professionals (professors, teachers), students, parents and civil society";

• "knowledge of sources about educational events and contacts of experts who you can talk with about various educational topics";

• "knowledge of new channels of educational information: specialized news agencies, Internet resources, thematic periodicals, radio and television";

• "knowledge of the ethical and political aspects of providing educational information";

• "knowledge of concepts of education quality";

• "ability to form the agenda of the media outlets in the field of education, observation of this agenda using journalistic methods of work";

• educational communication: media literacy and didactic use of the media, mission – providing explanation for things that are incomprehensible or inaccessible for readers.

To the skills identified by G. Pérez should be added the ability to learn throughout life and acquire relevant skills depending on the development of the journalistic and educational industries – "multimedia mind" (Quinn, 2005).

4. Results

21 respondents took part in the questionnaire. Among them are journalists and editors. According to the criterion "education" – 10 – "journalists" (journalism, advertising, publishing, media communications), 6 have "pedagogical" education, 1 – "law", 1 – "Ukrainian philology", 1 – "philology" (a respondent did not specify), 1 – "philosophy", 1 – "computer science". According to the criterion "place of work" – 6 – "Osvitoriya", 3 – "Vseosvita", 2 – "NUS", 2 – "Druzhnya Shkola" (Friendly School), 2 – "Osvita.ua", 2 – the newspaper "Suchasna Osvita Ukrainy" (Modern Ukrainian education), 1 – "NUS", 1 – the center of innovative education "Pro.Svit", 1 – "Osvita.Nova", 1 – "Dzerkalo Tyzhnia" ("The mirror of the week" – analytical publication that does not specialize in educational topics). 16 are journalists, 4 – editors, and 1 work as a content manager. 10 respondents indicated work experience of more than two years, 9 of them – one or two years and 2 respondents indicated less than a year work experience. 16 respondents consider themselves to be the "specialized education journalists", and 5 of them indicated that they specialized in a wide range of topics.

Table 1 explain the questionnaire was tested for reliability by applying a Chonbach's Alpha, the value came out to be .947 which is 94.7 %. Hence, the questionnaire is reliable in terms of measuring the main concept of the study.

Table 1. Reliability Statistics

Cronbach's Alpha	N of Items
.95	3

With the statement that Ukraine lacks of author's analytical content on education topics, on a scale from "1" (quite enough) to "10" (critically poor), the respondents on average agreed on "7.5" points (4 answers "10", 3 answers "9", 5 answers "8", 3 answers "7", two answers – "5" and "6", 1 answer – "4" and 1 answer – "3" (see Fig. 1).

The level of educational journalism in Ukraine on a scale from "1" to "10" respondents rated at an average of 5 points (the lowest score – 3, the highest– 8). The importance of journalism education for working as an education journalist on a scale from "1" (not important at all) to "10" (extremely important), the respondents rated at an average of 5 points (the lowest score is "1", the highest one – "10"). It is interesting to represent the results on this criterion in accordance with the education received by the respondents. The response to the question "How much (from "1" (not important at all) to "10" (extremely important) do you rate the importance of journalism education for working as a journalist specializing in educational topics?" has some significant differences between respondents who work on the creation of educational content and received a journalism education. Some of them rate the education they received to work as a journalist

specializing in educational content rather high (respondent 4 – "8" points), others – vice versa (respondent 11 – "3" points, respondent 7 – "1" point). This category is assessed differently by respondents with pedagogical education (respondent 8 – "10" points, respondent 10 – "1 point", respondent 5 – "7 points", respondent 6 – "2 points").
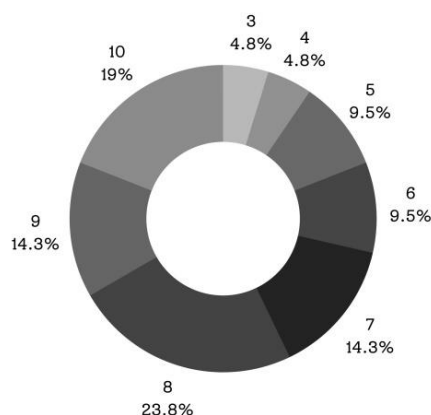
Fig.1. The results of respondents' answers to the question-scale "How much (from 1 (quite enough) to 10 (critically poor) do you agree with the statement that Ukraine lacks of author's analytical content on education topics?"

Table 2 presents the experts' answers to the question "Which of the following categories do you consider the most important for working as an education journalist?" (several options were possible).

Table 2. Which of the following categories do you consider the most important for working as an education journalist?

Category	Number of responses (n=21)	Percent
Knowledge of journalistic ethics	6	28.6
Possession of broad general knowledge	5	23.8
Possession of deep specialized knowledge	10	47.6
Accuracy	4	19
Team play	5	23.8
Study of other cultures and languages	8	38.1
Adequate acceptance of criticism	3	14.3
Comprehension of political processes	4	19
Knowledge of laws in the field of education	18	85.7
Knowledge of laws in the field of information	2	9.5
Knowledge of laws in the field of copyright	3	14.3
Ability to establish social contact	5	23.8
Understanding of the media landscape and media business strategies	3	14.3
Ability to accept changes and innovations	6	28.6
Ability to adequately assess the importance of news	11	52.4
Ability to cope with stress and deadlines	9	42.9
Selection of information based on the reliability of sources	15	71.4
Team leadership	0	0
Desire for self-improvement	3	14.3
Good relationships with the employer	1	4.8
Understanding of the needs of the audience	15	71.4
Study of the interests of parents and children	12	57.1
Adherence to editorial policy	7	33.3

Table 3 presents the experts' answers to the question "Which of the following skills do you use in your journalistic work?" (several options were possible).

Table 3. Which of the following skills do you use in your journalistic work?

Category	Number of responses (n = 21)	Percent
Interpretation of statistical data and graphics	12	57.1
News search and source check	21	100
Analysis and synthesis of big data	9	42.9
Advanced search for information on the Internet	19	90.5
Establishment of contacts and the source base development	16	76.2
Interview technique	14	66.7
Photographing and photo processing	4	19
Audio recording and processing	7	33.3
Video recording and processing	3	14.3
Infographic creation	6	28.6
Other (writing author's materials)	1	4.8

Table 4 presents the respondents' answers to the question "Which of the following competencies do you consider the most important for a journalist writing on education?" (several options were available).

Table 4. Which of the following competencies do you consider the most important for a journalist writing on education?

Category	Number of responses (n=21)	Percent
Understanding of digital technology	6	28.6
Heightened emotional intelligence	12	57.1
Organizational skills	4	19
Generation of ideas and meanings	17	81
Ability to find and simplify information	12	57.1
Multitasking	10	47.6
Working with interactive content	6	28.6
Knowledge of methods and tools for working with open data	7	33.3
Active presence on social networks	8	38.1
Ability to build an extensive base of experts and stakeholders	15	71.4
Ability to establish contacts in the Ministry of Education and in other executive bodies	15	71.4
Knowledge of basic programming and HTML	2	9.5
Mastery of design basics	0	0
Mastery of the basics of marketing	1	4.8
Mastery of transmedia storytelling techniques	6	28.6
Understanding of the digital environment (analyzing audience expectations, studying competitors)	9	42.9
Experience in testing programs, services, applications	1	4.8
Orientation in matters of media business	0	0
Study of new products on the educational literature market	10	47.6
Blogging skills	0	0
Literacy, self-editing	17	81

5. Conclusion

In our study, we explored theoretical and practical approaches to understanding the competencies of an educational journalist. Among the important skills for an educational journalist emphasized in the theoretical studies are child-centrism, desire for lifelong learning, compliance

with the principles of basic professional ethics and ethics of an educational journalist, critical thinking, knowledge of the main actors of modern education, and others.

The results of the expert survey allow us to speak about the lack of analytical content on education topics in the Ukrainian media space. Also experts estimate the level of educational journalism in Ukraine on 5 points from 10. It means that journalists and editors who deal with the themes of education, see a problem in the perception and popularization of educational content among the audience.

From the practitioners' point of view, the important competencies for working as an educational journalist are news search and source check, knowledge of laws in the field of education, selection of information based on the reliability of sources, understanding of the needs of the audience, literacy, self-editing, establishment of contacts and the source base development, ability to build an extensive base of experts and stakeholders, ability to establish contacts in the Ministry of Education and in other executive bodies, advanced search for information on the Internet.

Our study underscores the need to develop training programs for educational journalists in higher education institutions and to create programs that describe the competencies and knowledge that educational journalists must possess. An important point is the development of an ethical guide for such journalists, since an educational journalist works with children. The topic of educational journalism in terms of practical research is poorly covered, theoretical concepts are developing chaotically, so we see the need for further research from this topic.

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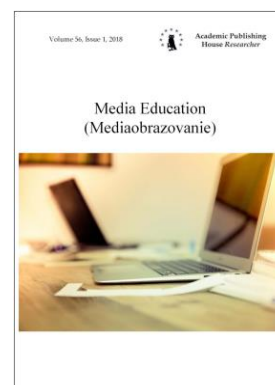EWA, 2020 – Education Writers Association. [Electronic resource]. URL: https://www.ewa.org

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Jacinda Ardern Framed as an Icon of Peace and Anti-Racist in the Muslim World Press

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Abstract

The Christchurch attack on March 15, 2019, on two mosques by a white supremacist is marked as a lethal incident in the history of New Zealand. In this deadly attack, at least 50 Muslims were killed and more than 50 got fatal injuries. The oddity found in this attack was that both the shootings, one on mosque Al Noor and the other on Linwood Islamic Centre, were broadcast live on Facebook. Though, the incident sparked a wave of anger throughout the Muslim world. However, that Jacinda Arden the Prime Minister of New Zealand stood in front and showed sympathy with Muslims by assuring them justice. In this way, the primary purpose of this study was to examine the representation and framing of Jacinda Ardern in post-Christchurch attack press coverage in the Muslim country newspapers. The study found that most of the stories related to Jacinda Ardern are found in Daily Dawn Pakistan, New Straits Times of Malaysia, and in the UAE's leading newspaper Khaleej Times. However, the Tehran Times of Iran has given less coverage to Jacinda. Further, findings of the framing of Jacinda Ardern in the Muslim world press after Christchurch's attack showed most of the stories published in the four newspapers have and have framed her neutral and positive. Besides, frames like the icon of peace, anti-racist, Jacindamania, comparison of JA, and anti-Islamophobia are represented higher and paragon of leadership and redefining leadership are framed lowest in the Muslim world press.

Keywords: Christchurch attack, Jacinda Arden, framing, Muslim World Press.

1. Introduction

The Christchurch attack on March 15, 2019, during Friday prayers on two mosques by a white supremacist, is marked as a lethal incident in the history of New Zealand. In this deadly terrorist attack on Al Noor Mosque and Linwood Islamic Centre, at least 50 Muslims were killed and more than 50 got fatal injuries. Nevertheless, it was odd that the killer broadcast both shootings on Facebook by introducing himself and showing him driving to a mosque, entering the mosque, and shooting people randomly who were present there.

The attack occurred during Friday prayers on Al-Noor mosque at Christchurch at about 1.30 pm local time. A video made by the gunman himself, shows him pulling up in a car, taking a gun, and walking through the main gates and front door. In the continuous attack, the attacker returned to the car to re-arm himself during the attack, which lasted about 15 minutes. As a result, 41 people were killed on the spot and later the number exceeded 50. The injured persons were taken towards a nearby city hospital. Shortly after a couple of minutes at 2 pm, the second attack

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took place at the Islamic Linwood mosque which was 6 km away from the Al-Noor mosque, and seven more people were shot dead in the second attack.

In a few moments, the video of the incident was shared on social networking sites. However, the incident sparked a wave of anger throughout the Muslim world. Though, the world leaders and the common people around the world started condemning this coward act. Nonetheless, it could be an act to bring a bad name to New Zealand which is considered one of the peaceful nations. Thus, in short, Jacinda Arden, the Prime Minister of New Zealand came forward. She condemned the attacks and called them terrorist acts. In a clear message of sympathy with the Muslims, she assured them to bring the culprit to the court of law.

Jacinda Kate Laurell Ardern (born 26 July 1980) is New Zealand's 40th incumbent Prime Minister since 26 October 2017. Ardern is New Zealand's third female prime minister. She is also a member of the Council of Women World Leaders. At age 37, since Edward Stafford (1856) she is the youngest one to become New Zealand's head of government. No leader can prepare for a moment like this, but she stood with her nation to overcome this tragedy. That is why Jacinda Ardern's attitude after Christchurch's attack has been admired across the world. Jacinda Ardern managed to maintain national unity, which was a challenge, but she created a platform of trust from where she could deliver meaningful change. In such a backdrop the primary purpose of this study is to examine the post-Christchurch attack representation and framing of Jacinda Ardern in the Muslim world press.

It has been seen vastly that Western societies are gripped to a great extent under the Islamophobia after the US 9/11 attack (Nimer, 2007). Islamophobia is regarded as an exaggerated fear, hatred, and hostility toward Islam and Muslims (Amiri et al., 2015). Most of the western leaders used it as a political weapon to win elections. Donald Trump also used Islamophobia as a tool in his speeches during the 2016 presidential election campaign (Khan et al., 2019).

However, there are a few leaders who ignore this sentiment. Like after attacks on places of worship and Muslims Prime Minister of New Zealand Jacinda Ardern, President of France Emmanuel Macron, and Canada's Prime Minister Justin Trudeau did so.

The Strasbourg attack in France on 11 Dec 2018 at Christkindelsmärik (Christmas market) was done by a Muslim-converted shooter who had an allegiance with a terrorist organization (Nesser, 2019). President Macron tried to manage the situation by calming the protestors but failed to do so. Instead, they demanded his resignation. Like the Christchurch attack in the Quebec City mosque shooting in Canada done by a far-right, white nationalist and Anti-Islamic shooter killed six France based Muslims (Mahrouse, 2018). Trudeau over this incident expressed condolences and denounced the attack.

Both the heads of governments of France and Canada spoke in favor of their citizens and denounced xenophobic, racist, and Islamophobic attacks done all over the world. Politicians tried to maintain law and control but hardly handled this in an impactful manner. Against it, however, New Zealand Prime Minister Jacinda Ardern became prominent all around the world in the aftermath of Christchurch's attack. Media around the globe kept an eye on Jacinda's stance. However, her stance was clear and appreciable which was to stand for humanity. Jacinda finely handled this matter of concern which ultimately presented her as a leader of time who worked on the principle of egalitarianism. Since it has been stated that very few western leaders have Anti-Islamic beliefs and thoughts and came forward denouncing Islamophobia and racist ideologies. This study aims to fulfill the research gap and was conducted to examine the media portrayal of Jacinda Arden in the Muslim World Press after the Christchurch attack. That is further to know either she is portrayed positively or negatively. In this context, the researchers have developed research objectives RO(i) is "To determine coverage patterns about Jacinda Ardern in the Muslim World Press after the Christchurch attack." Following it, research question RQ(i) What are the coverage patterns of Muslim World Press about Jacinda Ardern after Christchurch's attack? Further, the RO (ii) is "To examine the News frames of Muslim World Press about Jacinda Ardern after the Christchurch attack." Following it, RQ (ii) is "How did Muslim World Press frame Jacinda Ardern after the Christchurch attack?"

2. Materials and methods

This research was conducted under a quantitative content analysis methodology that chooses news, literature, and studies specifically reported on New Zealand's Prime Minister Jacinda Ardern after the Christchurch terror attack. The quantitative approach aims to inquire about a social

problem, interpret phenomena by gathering numerical data that are analyzed using mathematical methods (Aliaga, Gunderson, 2002). The content analysis is used to analyze communication in a systematic, objective, quantitative manner to measure variables. Other research studies conducted on leadership framing patterns around the world also learned intensively to bring out the best of this framing analysis (Krippendorff , 2013).

News, reports, and other write-ups such as articles, features, editorials, etc. regarding Jacinda Ardern, the Prime Minister of New Zealand have been picked out from different newspapers of Muslim states to analyze her image development in Muslim countries. Khaleej Times newspaper from Saudi Arabia has been chosen due to the kingdom's influence on state and press and its functionality under the authoritarian government. Tehran Times has been taken from Iran as it also follows rigid Islamic ideology in governance and press. Whereas the rest of the two newspapers are Daily Dawn and News Strait Times from the Islamic Republic of Pakistan and Malaysia respectively. This population of newspapers had been carried out because of their higher circulation and credibility among the masses.

A purposive sampling technique was used to study the subject, as it opts out deliberately a specific and subject, element, or person among the whole population. The purposive sampling chooses members with a purpose to represent a location or type about the criterion (Ritchie et al., 2003).

The coding sheet was set to determine the subject's representation in Islamic states' Press. There were seven categories enlisted in the sheet which starts from newspaper name, type of story, byline, visuals, headline type, tone of the story and the last was framing which is subdivided into thirteen frames that were obtained in data collection and analyzed later.

For the topic under study four newspapers Daily Dawn from Pakistan, Daily News Straits Times from Malaysia, Daily Khaleej Times from Saudi Arabia, and Daily Tehran Times from Iran were chosen to find a representation of New Zealand's Prime Minister Jacinda Ardern's post-Christchurch terror attack. The coding sheet was first set for this framing analysis.

The data were analyzed through the Statistical Package for Social Sciences (SPSS) Version 25. After the collection of data, the researcher entered data into SPSS software. That was then analyzed descriptively, and the findings were presented in tables.

3. Discussion
Christchurch Attack

The Christchurch mosque shootings were two consecutive terrorist attacks at mosques in Christchurch, New Zealand, during Friday Prayers on 15 March 2019. The Al Noor Mosque which was attacked first is in the suburb of Riccarton, and second, was the Linwood Islamic Centre. The number of people killed in Friday's massacre was 50 and 50 injured when a gunman, Australian native Brenton Harrison Tarrant, opened fire inside a pair of mosques at Christchurch (Sullivan-Halpern, 2021). He broadcast live stream footage on Facebook introducing him and showing him driving to a mosque, entering, and shooting randomly at people there. New Zealand history marks Friday's terror attack as one of the deadliest in the country (Sehar et al., 2021).

New Zealand is often regarded as a safe country and has a relatively low level of homicide. Since the Raurimu massacre in 1997 these attacks were the first mass shooting in New Zealand. The 1990 Aramoana massacre, in which 13 people died was the prior deadliest public mass shooting (Fakhrurroja et al., 2019). Experts have opinioned that far-right extremism has been growing in New Zealand in recent years; however, it has been seen that the country is rarely associated with the extreme right. Australia, where the alleged shooter belonged, has also seen a recent increase in xenophobia, racism, and Islamophobia.

Al Noor Mosque

The cruelest attack in the history of New Zealand occurred during Friday prayers was on Al-Noor mosque at Christchurch at about 1.30 pm local time on 15 March 2019. A video made by the gunman shows him pulling up in a car, taking a gun, and walking through the main gates and front door. Then he returned to the car to re-arm himself during the attack, which lasted about 15 minutes. A total of 41 people were killed on the spot' however, later the number exceeded 50. The injured persons were taken towards the nearby city hospital.

Linwood Mosque

Shortly after a couple of minutes at 2.00 pm, the second attack took place at the Islamic Linwood mosque which was 6 km away from the Al-Noor mosque. Reports said seven more people

were shot dead. Countering the attack one of the worshippers seized the gunman's arms and tried to catch him but the attacker fled.

Jacinda Ardern

Jacinda Kate Laurell Ardern (born 26 July 1980) is New Zealand's 40th and incumbent Prime Minister since 26 October 2017. On 19 October 2017, New Zealand's First leader Winston Peters agreed to form a coalition with Labour, making Ardern the next Prime Minister. This coalition has received confidence and supply from the Green Party. After Jenny Shipley (1997–1999) and Helen Clark (1999–2008), Ardern is New Zealand's third female prime minister. She is also a member of the Council of Women World Leaders. At the age of 37-year-old, since Edward Stafford (1856), she is the youngest one to become New Zealand's head of the government (Curtin, Greaves, 2020).

No leader can prepare for a moment like this, but she stood with her nation to overcome this tragedy. That is why Jacinda Ardern's attitude after Christchurch's terror attack has been admired across the world (Monin, 2020). Compassionate but composed, from the first few hours she placed herself on the side of the victims and their families. Wearing a hijab as a sign of respect may seem a simple gesture but taken as a symbol of solidarity. Repeating deliberately since the attack – "we are one, they are us" - spoken to the families of victims in Christchurch, and seen it written on countless cards and posters alongside all the bouquets. Jacinda Ardern managed to maintain national unity, which was a challenge, but she has created a platform of trust from where she could deliver meaningful change (Besley, Peters, 2020).

Framing and Leadership

Similar case studies have been found which relate to the subject under study. Among them is a case study of news framing of Obama, racialized scrutiny, and symbolic racism (1) which shows how media built up the attitude of the public on racism when in the history of the US, a non-white became a leader of whites. It is stated that the salient schemas of public figures have been used by media to frame and make a variety of strategies (Scheufele, 2000; Scheufele, Tewksbury, 2007). A recent study explored the effects of news frames of President Obama within the framework of symbolic racism and racialized scrutiny. It represents positive versus negative frames of President Obama in influencing white audiences' racial attitudes toward African Americans (Ramasubramanian, Martinez, 2017).

Further, a study about political communication of leadership, explores the political communication strategies of Jacinda Ardern after the two mosques attack in Christchurch. The study discovered from the analysis of Jacinda's speeches that the leader used various methods and ways to handle the terror attacks on the two mosques such as politics of tears, hugs, and greetings typic of Muslims (Mustaqim, 2019). Another study of Barack Obama as the new president in international coverage shows that how electronic media of both the western and eastern world frame him in the positive and negative frames of representation (Farnsworth, Lichter, 2011).

Content analysis of newspaper New York Times was conducted in 2000 to find out the framing patterns of Hillary Clinton after the Senate Elections. Another study states four possible framing patterns of Hillary Clinton that are gender-based stereotyping, horserace, the traditional first lady, and political activity had been achieved after the study (Busher, 2006).

Gender and race-based discrimination of leaders and politicians or pointing out them on their ethnicity have also been seen in a few studies which help us to understand that these beliefs would have been played on political grounds too. It is showed in a study of race versus gender between Obama and Clinton. If it is the first-ever Black-man the head of America or the first-ever White-woman, if elected, head of America. This nominee of the higher authoritative position draws the attention of the world because of its foremost happened minority and womanhood representation at this prime stage of the United States of America (Zacharias, Arthurs, 2008).

Different studies show how leaders around the world are framed in different mediums. A critical discourse analysis study regarding characteristics of discourses of Jacinda Arderna and Donald Trump about the Christchurch mosque shooting revealed that message of Trump is obsessed with anti-Muslim sentiments. It also shows his inclination towards the white supremacists' narrative. Whereas Arden tried hard to shatter the dichotomization between Muslims and other residents of New Zealand, supporting co-existing morals. Arden's anti-orientalist dialogue is endorsed as a model that can motivate change to the orientalist stance dominating the West (Jalalian Daghigh, Rahim, 2020).

In the research study racialized scrutiny, tokenism, and presidential burdens of American President Barack Obama shows that Black leaders in token roles in majority White organizations experience tremendous stress because of a sense of isolation and the need to demonstrate greater levels of competence than their White peers (Jackson et al., 1995) which means masses and media compare the performance and decisions of leaders on these bases (Ramasubramanian, Martinez, 2017).

Although Americans claimed themselves having a nonjudgmental egalitarian attitude but at certain times, they do racial ambivalence which exhibits they still have a racist approach. Wingfield and Wingfield (Wingfield, Wingfield, 2014) described that those who are in token authority positions their actions, reactions, appearance, and decisions examined keenly and continuously. Under this in-depth scrutiny and extreme examination, Black leaders held to a higher bar of expectations, their minor and major steps are magnified in the eyes of the public and media rather than their counterparts from majority groups.

Framing analysis of Hillary Clinton through the chosen newspaper New York Times and selected time duration year 2000 shows Clinton in possibly four frames in which research findings were highest in her political activity. Her activeness in the political ground, breaking the grounds of gender-based stereotypes and emerging to be the foremost female presidents of the US in its history if elected. This framing found the greatest amount of space in news among others (Busher, 2006).

It has been found in the previous research that female candidates receive more horserace coverage than coverage of their political activities (Kahn, 1994a, 1994b, 1996). When the horserace frame is dominant for coverage of female candidates, it shows female candidates as being less viable than their male counterparts(Kahn, 1994a, 1994b, 1996). Contradictorily, Clinton's representation than other female candidates never had been given in the same media way just because there was none before her to strive for this highly esteemed position in the country. Other female candidates have always been presented in the horserace frame by media, but Clinton managed to outstand with her political activeness.

In a research study it is said that gender versus race between Clinton and Obama explains through the content analysis of a cinematic moment in the history of the US when white but first female nominee of the presidency was the competent of the masculine but first black, African-American man (Zacharias, Arthurs, 2008).

In another study, it is elaborated that during his early months as president, Barack Obama sought to build positive feelings, both for the United States and for himself, in the international arena as stated in the research study of international news coverage of Barack Obama as a new president (Farnsworth, Lichter, 2011). From Europe to the Middle East he got praised in the international world notably because he attempted to connect with the Muslim public (Shear, Sullivan, 2009; Zeleny, Cowell, 2009; Zeleny, Kulish, 2008).

Public opinion polls have been carried out on comparison of Obama's and Bush's presidency in Germany and Europe to examine public attitudes framed through their media outlets. Same as the public conduct has been carried out in Muslim countries like Lebanon, Turkey, and Egypt where to a fair extent positive representation has been seen (Wike et al., 2010).

In this way, this research aims to focus on New Zealand's Prime Minister Jacinda Ardern's post-Christchurch terror attack representation in the Muslim World Press. That is how she clearly explains her belief in egalitarianism with her words and actions. Her stance that she stood with one percent Muslim minority of her state during the time of turmoil and managed to denounce racist and Islamophobic beliefs which are the causative agent of the killing. This study also focuses on how the Muslim World Press presented and framed her in their dailies. Altogether this study will help in understanding the states' and publics' attitudes and views on Jacinda Ardern's crystal clear actions, public-oriented decisions, and invincible performance.

4. Results

The primary purpose of this study was to examine the post-Christchurch attack representation and framing of Jacinda Ardern in the Muslim world press. In that context, the research objective (i) is "To determine coverage patterns about Jacinda Ardern in the Muslim World Press after Christchurch attack." Following the above research objective research question (i) is "What are coverage patterns of Muslim World Press about Jacinda Ardern after Christchurch's attack?" The results given below are obtained after setting the coding sheet and then its systematic evaluation. The methodology used in the study was quantitative content analysis which takes out the numerical results of each finding. First, the findings of RO(i) and RQ(i) are

presented below. Thus, the results are presented in frequencies and percentages set in the tables to represent the numerical findings. Also, each table is cross tabulated to show results in comparison with each other.

Frequency of Coverage in the Muslim World Press

Table 1. Frequency of stories published in the Muslim World Press

Newspaper Name	Frequency	Percent (%)
Dawn-Pakistan	51	(34.9)
New Straits Times-Malaysia	49	(33.6)
Khaleej Times-Saudi Arabia	40	(27.4)
Tehran Times-Iran	6	(4.1)
Total	146	(100)

Table 1 presents the data about the frequency of Jacinda related stories published in Muslim World Press. The findings reveal that the total number of stories published stands 146. Out of which the highest proportion that is a bit over than one third (34.9 %) of the stories has been published in Daily Dawn Pakistan. And the second-highest proportion of one-third (33.6 %) of the stories has been published in the New Straits Times of Malaysia, whereas, in the UAE's leading newspaper Khaleej Times has published the third-highest proportion of over than a quarter (27.4 %) of the stories. However, the lowest proportion of just 4.1 % of the stories has been carried by the Tehran Times of Iran.

Table 2. Frequency of content-type in the Muslim World Press

Content-type	Frequency	Percent (%)
Editorial	5	(3.4)
News	110	(75.3)
Column/Article	16	(11.0)
Feature	1	(0.7)
Letter to the Editor	14	(9.6)
Total	146	(100)

Table 2 describes the data regarding content type published in the chosen newspapers in which it surfaced that the first highest proportion of three quarters (75.3 %) published in the selected four newspapers was news stories. And the second-highest proportion of little over one-tenth (11.0 %) published was columns/articles. Added the third-highest proportion of about one-tenth (9.6 %) stood for letters to editor section, whereas, against it, the lowest proportions came out for feature (.7 %) and editorial (3.4 %).

Table 3 represents the comparison of content type and newspaper. The total frequency of news stories is 110 (100 %), out of which 38 (34.5 %) has been contributed from New Straits Times, 34 (30.9 %) from Khaleej Times, 32 (29.1 %) from Dawn, and 6 (5.5 %) from Tehran Times. Column/Article has the second-highest frequency of 16 (100 %); out of which two newspapers that are Dawn and New Straits Times had the same frequency 7 (43.8 %) and (43.8 %) respectively. Whereas the frequency of 2 (12.5 %) has been contributed from Khaleej Times and Tehran Times stands with 0 (0 %) frequency.

Table 3. Comparison of content-type by newspaper

Content-type	Newspaper Name				
	Dawn Pakistan (%)	News Straits Times, Malaysia (%)	Khaleej Times Saudi Arabia (%)	Tehran Times Iran (%)	Total (%)
Editorial	3 (60)	0 (0.0)	2 (40)	0 (0.0)	5 (100)
News	32 (29.1)	38 (34.5)	34 (30.9)	6 (5.5)	110 (100)
Column/Article	7 (43.8)	7 (43.8)	2 (12.5)	0 (0.0)	16 (100)
Feature	0 (0.0)	1 (100)	0 (0.0)	0 (0.0)	1 (100)

Letter to the Editor	9 (64.3)	3 (21.4)	2 (14.3)	0 (0.0)	14 (100)
Total	51 (34.9)	49 (33.6)	40 (27.4)	6 (4.1)	146 (100)

Letter to the editor section has the third highest frequency of 14 (100 %); out of which 9 (64.3 %) has been published in Dawn, 3 (21.4 %) in New Straits Times, 2 (5.0 %) from Khaleej Times, and 0 (0 %) from Tehran Times. Added to it editorials have the fourth highest frequency 5 (3.4 %); out of which Dawn published 3 (5.9 %), Khaleej Times 2 (14.3 %), while New Straits Times and Tehran Times had same frequencies 0 (0 %). The lowest frequency has been brought by the section of a feature that is 1 (100 %); which is contributed only by New Straits Times 1 (100 %); while Dawn, Khaleej Times and Tehran Times had not published any feature so have the same frequency of 0 (0 %). Though to compare overall content-type in the Muslim world press Chi-Square test was used.

Table 4. Frequency of byline type in the Muslim World Press

Byline	Frequency	Percent (%)
Reporter/Correspondent	10	(6.8)
News Agency	102	(69.9)
Author/Writer	17	(11.6)
Citizen	14	(9.6)
Editor	3	(2.1)
Total	146	(100)

Table 4 shows the frequency of byline types in the Muslim World Press which resulted that the first highest proportion of over two-thirds 102 (69.9 %) was a news agency. Whereas the second-highest proportion of over than one-tenth 17 (11.6 %) stood as author/writer; however, the remaining bylines of varying proportions were determined as follows in descending order 14 (9.6 %) citizen, 10 (6.8 %) reporter/correspondent, and 3 (2.1 %) editor.

Table 5. Comparison of byline type by newspaper

	Newspaper Name				
Byline type	Dawn Pakistan (%)	News Straits Times Malaysia (%)	Khaleej Times Saudi Arabia (%)	Tehran Times Iran (%)	Total (%)
Reporter/Correspondent	4 (40)	2 (20)	4 (40)	0 (0.0)	10 (100)
News Agency	28 (27.5)	37 (36.3)	32 (31.4)	5 (4.9)	102 (100)
Author/Writer	7 (41.2)	7 (41.2)	2 (11.8)	1 (5.9)	17 (100)
Citizen	9 (64.3)	3 (21.4)	2 (14.3)	0 (0.0)	14 (100)
Editor	3 (100)	0 (0.0)	0 (0.0)	0 (0.0)	3 (100)
Total	51 (100)	49 (100)	40 (100.0)	6 (100.0)	146 (100)

Table 5 presents data of comparison of byline type and newspaper in the Muslim World Press. The total frequency is 146 of the different published content types from different sources. In which news gathered through news agency has the highest proportion 102 (100 %); Thus, out of the total of 102 items bylined with news agency 37 (36.3 %) are from New Straits Times, 32 (31.4 %) from Khaleej Times, 28 (27.5 %) from Dawn and the remaining 5 (4.9 %) from Tehran Times. Whereas stories contributed through authors/writers are in aggregate 17 (100 %). Regarding this, it was observed that Dawn and New Straits Times have the almost same proportion of 7 (41.2 %) and 7 (41.2 %) respectively. Added Khaleej Times has published stories bylined as author/writer with a frequency of 2 (11.8 %), while Tehran Times has published with a frequency of only 1 (5.9 %). Further, bylined with the name of the citizen has been published a total of 14 (100 %) items, which is additionally broke-up as Dawn 9 (64.3 %), New Straits Times 3 (21.4 %), Khaleej Times 2 (14.3 %) and Tehran times 0 (0 %). Added, frequency of bylined as reporter/correspondent is a total of 10 (100 %) items. Among them Dawn has 4 (40 %), Khaleej Times also has a frequency of 4 (40 %), New Straits Times has just 2 (20 %), and Tehran Times 0 (0 %). Finally, stories published

in editorial form in total are 3 (100 %); out of which frequency of 3 (100 %) is contributed only by Dawn; while New Straits Times, Khaleej Times and Tehran Times had same 0 (0 %) frequency.

Table 6. Frequency of stories with visuals in the Muslim World Press

Visuals	Frequency	Percent (%)
Without Visuals/photos	30	(20.5)
With visuals/photos	116	(79.5)
Total	146	(100)

Table 6 presents data regarding the frequency of content published with visuals about Jacinda Arden in the Muslim World Press that is the pictorial representation of the subject. Thus, as per data, it was observed that in total there were 116 (79.5 %) items/stories published with photos; however, the remaining proportion of 30 (20.5 %) of the published items had no visuals.

Table 7. Comparison of stories with visuals/photo by newspapers

	Newspaper Name				
Visuals	Dawn, Pakistan (%)	New Straits Times Malaysia (%)	Khaleej Times Saudi Arabia (%)	Tehran Times Iran (%)	Total (%)
Without Visuals	26 (86.7)	0 (0.0)	4 (13.3)	0 (0.0)	30 (100)
With visuals	25 (21.6)	49 (42.2)	36 (31)	6 (5.2.)	116 (100)
Total	51 (100)	49 (100)	40 (100)	6 (100)	146 (100)

Table 7 regarding the distribution of visuals by newspaper describes that the proportion of nearly four-fifth 116 (100 %) is a total of such content which is published with visuals. Further, it was observed that the highest visual representation was in New Straits Times 49 (49.2 %) then it was followed by Khaleej Times 36 (31 %), Dawn 25 (21.6 %), and Tehran Times 6 (5.2 %) in descending order. Out of them the proportion of one fifth 30 (100 %) of the stories was without visuals. Whereas the remaining proportion of nearly four-fifth of stories 26 (86.7 %) in Dawn and 4 (13.3 %) in the Khaleej Times were published stories are without visuals/ photos.

Table 8. Frequency of headline type in the stories of the Muslim World Press

Headline type	Frequency	Percent (%)
Single	121	(82.9)
Multiple	25	(17.1)
Total	146	(100)

Table 8 shows the proportion of headlines type in the stories of Muslim World Press. In this way, it was found that out of the total of 146 headlines the proportion of over than four-fifth 121 (82.9 %) of the headlines was of a single line, whereas the remaining proportion of little less than one fifth 25 (17.1 %) of the headlines was of multiple lines. Thus, it was concluded that most of the stories were of single line headlines.

Table 9 above compares headline types and the newspaper in the Muslim World Press. Thus, it was found that out of the total of 146 (100 %) content items the proportion of single line headlines were over four-fifth 121. That further newspaper wise accounted that the highest proportion of single line headlines in descending order was first, in New Straits Times 47 (38.8 %), second in Dawn 39 (32.2 %), third in Khaleej Time 31 (24.6 %) and finally the lowest proportion of single line headlines was in Tehran Times 4 (3.3 %). Regarding multiple type headlines, it was found that out of the total of 25 (100 %) the first highest frequency of such headlines was in Dawn 12 (48 %), second Khaleej Times with a frequency of 9 (36 %); however, the lowest frequencies were in New Straits Times 2 (8 %) and Tehran Times 2 (8 %) with the same number respectively.

Table 9. Comparison of headline type by newspaper

Headlines	Newspaper Name				Total (%)
	Dawn Pakistan (%)	New Straits Times Malaysia (%)	Khaleej Times Saudi Arabia (%)	Tehran Times Iran (%)	
Single	39 (32.2)	47 (38.8)	31 (24.6)	4 (3.3)	121 (100)
Multiple	12 (48)	2 (8)	9 (36)	2 (8)	25 (100)
Total	51 (100)	49 (100)	40 (100)	6 (100)	146 (100)

Framing of Jacinda Ardern in the Muslim World Press

Though research objective (ii) is "To examine the News frames of Muslim World Press about Jacinda Ardern after Christchurch attack." Following the above research objective, the research question (ii) is "How did Muslim World Press frame Jacinda Ardern after Christchurch attack?" Though the findings given below represent the RQ(ii) and RQ(ii).

Table 10. Frequency of the tone of stories in the Muslim World Press

The tone of the story	Frequency	Percent (%)
Positive	38	(26.0)
Neutral	108	(74.0)
Total	146	(100.0)

Table 10 describes the frequency of the tone of stories published in the Muslim World Press. In this way, it was observed that the stories with neutral tone have gathered the largest number with the proportion of almost three quarters108 (74 %); however, against it, the remaining proportion of little over than a quarter 38 (26.0 %) was of such stories who had a positive tone.

Table 11 describes the comparison of the tone of the story by a newspaper in the Muslim World Press. In this way, out of the total of 146 (100 %) stories the proportion of nearly three-quarter stories 108 had a neutral tone. Moreover, out of the total 108 (100 %) stories with the neutral tone the first highest frequency was in New Straits Times 38 (35.2 %), second 32 (29.6 %) in Khaleej Times, and third 32 (29.6 %) in Dawn, whereas the lowest frequency of stories with neutral tone was in Tehran Times 6 (5.6 %). The stories with a positive tone maintained a frequency of 38 (100 %) out of a total of 146 gathered stories.

However, among those stories with the positive tone the highest frequency in descending order was found first in Dawn 19 (37.3 %), second in New Straits Times 11 (29.9 %), third in Khaleej Times with a frequency of 8 (21.1 %); whereas Tehran times was observed with 0 (0 %) frequency of positive tone stories.

Table 11. Comparison of the tone of stories by newspaper

The tone of the Story	Newspaper Name				Total (%)
	Dawn Pakistan (%)	New Straits Times Malaysia (%)	Khaleej Times Saudi Arabia (%)	Tehran Times Iran (%)	
Positive	19 (50)	11 (28.9)	8 (21.1)	0 (0.0)	38 (100)
Neutral	32 (29.6)	38 (35.2)	32 (29.6)	6 (5.6)	108 (100)
Total	51 (100)	49 (100)	40 (100)	6 (100)	146 (100)

Table 12 states the framing frequency of Jacinda Ardern in the Muslim World Press after the Christchurch terror attack which resulted that 55 (37.7 %) times she has been termed as an icon of peace in newspapers. Further, Jacinda Ardern 32 (21.9 %) has been termed as Anti-Racist because of her unbiased religious and ethnic views and statements. The rise of her fame as "Jacindamania"

not only in New Zealand but also all around the globe was reported in the Muslim World Press with a frequency of 17 (11.6 %).

Table 12. Frequency of framing of Jacinda Ardern in the Muslim World Press

Frames about Jacinda	Frequency	Percent (%)
Icon of Peace	55	(37.7)
Anti-Racist	32	(21.9)
Jacindamania	17	(11.6)
Comparison of JA	15	(10.3)
Anti Islamophobia	15	(10.3)
Paragon of leadership	9	(6.2)
Redefining leadership	3	(2.1)
Total	146	(100)

Additionally, the framing of Jacinda Ardern in comparison with other state heads and anti-Islamophobia both was found with the same number 15 (10.3 %). Second, last, the results of the New Zealand Prime Minister's framing often termed as a paragon of leadership in the published stories in the selected population are 9 (6.2 %). And finally, findings obtained for the framing of her representation in redefining leadership are 4 (2.1 %).

Table 13. Comparison of framing of Jacinda Ardern by newspaper

	Newspaper Name				
Framing	Dawn Pakistan (%)	New Straits Times Malaysia (%)	Khaleej Times Saudi Arabia (%)	Tehran Times Iran (%)	Total (%)
Icon of Peace	14 (25.5)	22 (40)	14 (25.5)	5 (9.1)	55 (100)
Anti-Racist	11 (34.4)	11 (34.4)	9 (28.1)	1 (3.1)	32 (100)
Jacindamania	7 (41.2)	5 (29.4)	5 (29.4)	0 (0.0)	17 (100)
Comparison of JA	6 (40)	4 (26.7)	5 (33.3)	0 (0.0)	15 (100)
Anti Islamophobia	5 (33.3)	7 (46.7)	3 (20)	0 (0.0)	15 (100)
Paragon of leadership	6 (66.7)	0 (0.0)	3 (33.3)	0 (0.0)	9 (100)
Redefining leadership	2 (66.7)	0 (0.0)	1 (33.3)	0 (0.0)	3 (100)
Total	51 (100)	49 (100)	40 (100)	6 (100)	146 (100)

Table 13 shows the cross-tabulation between the framing of New Zealand's Prime Minister Jacinda Ardern in the Muslim World Press and newspaper which resulted as follows. The first frame was an icon of peace which has been counted 55 (100 %) times altogether in the four newspapers; further, its newspaper wise breakdown shows that Dawn 14 (25.5 %), New Straits Times 23 (40 %), Khaleej Times 14 (25.5 %) and Tehran Times has 5 (9.1 %) frequencies.

Second, Jacinda Ardern has been seen in the frame of Anti-Racism 32 (100 %) times. Its further break-up shows that Dawn 11 (34.4 %), New Straits Times 11 (34.4 %), Khaleej Times also 9 (28.1 %), and Tehran Times have 1 (3.1 %) frequency.

Third, the rising fame of Jacinda termed as Jacindamania was seen in a total of 17 (100 %) stories which shows her admiration not only among the masses but also in world leaders. So, in the context of this framing Dawn 7 (41.2 %), New Straits Times 5 (29.4 %), Khaleej Times 5 (29.4 %), and Tehran Times have 0 (0 %) frequency.

Fourth, Jacinda Ardern has also been compared to a total of 16 (100 %) times with the leaders of other states of the world who managed to handle their country and image as well in the international arena. In this way, regarding this frame, the frequencies shown in the four newspapers are Dawn 6 (40 %), New Straits Times 4 (26.7 %), Khaleej Times 5 (33.3 %), and Tehran Times 0 (0 %).

Fifth, Jacinda's anti-islamophobia gestures, statements, and views were worldly appraised and reported with total frequency accounting 15 (100 %). Among them Dawn has reported 6

(33.3 %), New Straits Times 7 (46.7 %), Khaleej Times 3 (20 %), and Tehran Times reported with 0 (0.0 %) frequency. Second, last her framing as a paragon of leadership resulted in frequency totaling 9 (100 %). That further stood as Dawn 6 (66.7 %), New Straits Times 0 (0 %), Khaleej Times 3 (33.3 %) and Tehran Times 0 (0 %) frequency.

Lastly, the frame of redefining the leadership of Jacinda Ardern has been seen as a total of 3 (100 %) times. Among those 2 (66.7 %) have been found in Dawn, 0 (0 %) in New Straits Times, 1 (33.3 %) in Khaleej Times and 0 (0 %) in Tehran Times.

5. Conclusion

The primary purpose of this study was to examine the post-Christchurch attack representation and framing of Jacinda Ardern in the Muslim world press. In that context, findings of RQ (i) elaborated that the main proportion of the stories related to Jacinda Ardern are found in Daily Dawn Pakistan with 34.9 percent. Following it, the New Straits Times of Malaysia also published a significant proportion of the stories with a value of 33.6 percent. Then the UAE's leading newspaper Khaleej Times reported Jacinda Ardern with a value of 27.4 percent. However, the lowest frequency of stories about Jacinda Ardern is found in the Tehran Times of Iran with a percentage value of 4.1. Further in the context of content type, the findings stood that 75.3 percent of content is published as news stories. However, the percentage value of another type of content is found such as column/articles 11 percent and letter to editor 9.6.

Further, the results in the context of byline type in the Muslim World Press showed that the main proportion of bylines is found as a new agency with a value of 69.9 percent. Whereas, the other bylines are author/writer 11.6 percent, citizen 9.6, reporter/correspondent 6.8 percent, and editor 2.1 percent. Regarding the findings of the pictorial representation of Jacinda Ardern in the Muslim World Press, it was found that a proportion of 79.5 percent of stories is published with visuals/photos. However, the remaining value of 20.5 percent of the stories does not carry any visuals/pictures.

Moreover, subject to headline type of the stories of Muslim World Press showed that the value of 82.9 percent headlines was with a single line, and the remaining proportion 17.1 headlines were found with multiple lines. Additionally, the findings of RQ (ii) showed that the frequency of the tone of stories published in the Muslim World Press revealed that the tone of 74 percent of the stories about Jacinda Ardern was neutral and the remaining proportion of 26 percent stories had a positive tone.

Finally, the findings of the framing of Jacinda Ardern in the Post-Christchurch terror attack in the Muslim World Press was as an icon of peace represented with value 38.4 percent. as anti-racist represented with value 21.9 percent, as Jacindamania with 11.6 percent, comparison of JA and anti-Islamophobia with 10.3 percent. However, she is framed as the paragon of leadership with a value of 6.2 percent and redefining leadership with 2.1 percent. In this way, overall, the findings showed that the majority frames of Jacinda in the Muslim World Press are constructed and represented positively.

Conclusively, the study found that most of the stories related to Jacinda Ardern are found in Daily Dawn Pakistan, New Straits Times of Malaysia, and in the UAE's leading newspaper Khaleej Times. However, the Tehran Times of Iran has given comparatively less coverage to Jacinda. The findings regarding the content-type showed that most of the content published in the four newspapers are news stories. About the byline types in the Muslim World Press showed that the new agency is represented greatly higher in comparison with other types of bylines. Additionally, in context to the pictorial representation of Jacinda Ardern in the Muslim world press, it was observed that the majority of the stories carry her pictorial representation. Besides, findings of the headline type showed that the majority of the stories were consisted of as single-lined headlines.

Further, it was found that the content published about Jacinda Ardern in the post-Christchurch Muslim World Press was neutral and positive in tone. this study supported the findings given by (Jalalian Daghigh, Rahim, 2020; Mustaqim, 2019). Also, the results about types of frames represented in the Muslim World Press showed her mainly as an icon of peace, anti-racist, Jacindamania, comparison of JA, and anti-Islamophobia. However, she is framed as a paragon of leadership and redefining leadership comparatively lesser than other frames in the Muslim World Press. Overall, it is evident from the findings that Jacinda Ardern is framed positively in the Muslim World Press.

Finally, this is a significant study, because after the Christchurch attack, being prime minister of New Zealand handled the political situation inside the country. She also played to control the sentiment of the Muslims living around the globe and negated the narrative of white supremacism. Jacinda proved that being a woman she has charismatic leadership qualities to handle terror attacks (Reicher et al., 2019). Although, the action of Jacinda Ardern was positive to tackle this attack. Thus, this study exhibited that she was framed Icon of peace and anti-racist in the Muslim world press, which becomes a positive sign for the peace of the world.

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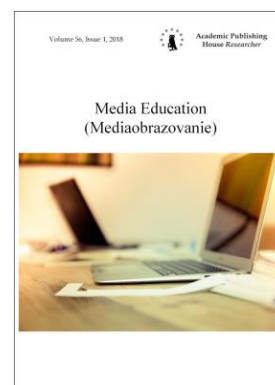Zacharias, Arthurs, 2008 – *Zacharias, U., Arthurs, J.* (2008). Introduction. *Feminist Media Studies.* 8(4): 425-433.

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Impact of the COVID-19 on the Economic Medialiteracy in Online Media

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Abstract

Economic themes are not one of the most popular in Ukraine. However, during the COVID-19 era readers became more interested in the economic content. Mostly it's because of lockdown, when entrepreneurs couldn`t provide their activities and a huge part of citizens had lower incomes. So as a result people began to search for information about how to avoid crisis or to reorganize their business.

To find out what economic information our audience is the most interested it was provided a survey during May 2020. The results showed COVID-19 influenced on the preferences of the readership of online media. In particular readers become more interested in macroeconomics than in microeconomics. Also the audience noted a lack of practical information about how to provide activity online or legal information about how to reorganize business due to the lockdown requirements. The analysis of Ukrainian online media with economic section proved that the amount of economic content during the COVID-19 increased, but still haven't meet the needs of readers of such information.

Keywords: economics, online media, survey, COVID-19, Ukraine, media education

1. Introduction

Each citizen needs to know about the current affairs in his country's economics. Of course, you can draw conclusions from your own observations, experts' opinions, or try to analyze the economic situation individually. However, common Ukrainians used to put this mission on the media (Boiko, 2008). It is from television, radio, print and periodicals, online media that our compatriots get information about what's going on around the world, and it is this information that forms their perceptions about economic affairs in the country and the world. And this undoubtedly means that the media must constantly keep its audience informed. And it is precisely the level of effectiveness of the national economy that determines the country's place in the world economy.

An economics, no matter of what country, is such a sphere of life of society, which covers the production of products and services, the exchange of them, the distribution of goods and consumption created in society. Today it is considered that the most important task of any society is to ensure the fullest satisfaction of human needs (Khuhro et al., 2019). Economic science is one that studies how people (society), using limited production resources, can achieve the creation of various things and services, while providing the most complete satisfaction of needs.

Today, economic topics are a key topic in society and on the pages of mass media. Economics and economic and political decisions of the government in one way or another adjust the lives of

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every reader, viewer or listener, whether in the work or home spheres (Vasilenko, 2006). The general social tasks detail the functional features of the economic media. The main ones are:
- analysis of major economic events in the country and abroad, their impact on political life;
- analysis of social problems associated with changes in the economy;
- assistance in establishing relationships with a partner;
- dissemination of business experience;
- providing the audience with regulatory information (bills, decrees);
- influence on the authorities and management for decision-making;
- forming public opinion, readers' views.

In the work of any media, the problem of the effectiveness of journalistic activity becomes important (Petrov, 2003).

That is why addressing the problem of functioning Internet media whether in today's Ukrainian society and the effectiveness of their influence on the audience in the period of economic crisis is relevant.

After all, it will only improve its activities and increase its influence on the society by providing the media with full and thorough study of its capabilities.

2. Materials and methods

In the study, we used both theoretical and empirical scientific research methods. The main quantitative method of collecting empirical information in our work is a survey, which is divided into the following stages:
1. Preliminary collection of information;
2. Observation of the phenomenon (we analyzed economic materials in Ukrainian Internet media and communicated with experts and readers of editions);
3. Surveys of readers who constantly read economic news and other publications on this theme in the media. In order to find out which economic topics are the most interesting to readers of socio-political Internet media, we conducted our own survey. The survey was conducted in two stages – May 2019 and May 2020 in the same focus group (150 people). The survey was provided through the social network Facebook in Google forms. The poll was filled by 80 women and 70 men. We selected respondents using the information provided on their personal pages – age, gender, education. To make our survey relevant and representative we used stratified sample. The following age groups were interviewed – 18-24 years old – 38.7 % of respondents, 25-40 years – 46 %, 41-50 years – 5.3 %, 51-65 years – 5.3 %, 65 and more – 4.7 %. A total amount of 150 respondents answered our survey.
4. In order to find out, what peculiarities have online media, which are the most popular among our respondents, we have made a review of publications on the economic themes in the online media. We took into attention the theme of the publication, it`s genre, numeral data, graphics, language, special terms etc.

3. Discussion

The convergence of economics and journalism is evident not only in the development of media economics as an area of economic knowledge. Its other side is the separation of the theory of economic journalism from the general theory of journalism. In practice, the term "economic journalism" has been used for a long time, but there is still no theory of economic journalism. Economic information in this case is a commodity if it is "produced" by a private media company or a public good if its producer is a state-owned media company. Its main consumer is an audience, the public, a legal entity or an individual (Mikhailin, 2002).

As a system of creativity, economic journalism is, on the one hand, a system of economic publications and economic media which contain them, and on the other hand, a collection of economic publications in any other media. In this case, economic journalism is a kind of goal system that forms the infrastructural links in the economic, social, cultural, and other spheres of society. Often the role of economic journalism consists in economic justification, explaining the behavior of individuals in certain situations (Lutsenko, 2007).

V. Ivanitsky believes that: "Economic journalism can hardly be called journalism as such today, because at the thematic level it is almost completely formed by the press services of enterprises and agencies, which are often the advertisers of the media. In these conditions, the majority of economic media representatives act as re-institutes of press-release journalism, where,

instead of a clearly stated position of the media in the field of economic policy, the commercialization of economic content is observed. In rare actions, with few exceptions, there are no economic-related materials of their own" (Ivanitsky, 2016). Unfortunately, we also see this trend on the Internet-media pages.

Economic information can be published in different kinds of media. Moreover, foreign scientists divide economic journalism into types depending on the latitude of the themes which they cover. C. Juergens pays attention for one, very important on our mind, point – data medialitercay. He declares that data literacy is an essential skill for today's digital way of life, to be able to judge the reliability of different data presented, for instance in news and media or in business processes (Juergens, 2020). Moreover, L. Palsa and, S. Salomaa consider media literacy as cross-sectoral phenomrnon (Palsa, Salomaa, 2020), so economic media literacy can be examined as a part of media literacy in general.

In this case, K. Putry et al. emphasize that it can be called as new media litercacy, which influeces on community economy (Putry et al., 2020).

For example, J. Timmermans speaks about financial journalism as such that helps people to make informed economic choices, and understand how those choices impact their financial situation within the context of the broader political economy. The focus of financial journalism is quite consistent no matter what country or language it is published in: broadly defined, financial journalism encompasses news about financial markets, macroeconomic data and trends, government economic policy, corporate news (especially earnings announcements), personal finance, and commentary about all of the above (Timmermans, 2019).

Simultaneously T. Vos and J. Singer excrete such kind of economic journalism as entrepreneurial journalism. At their mind, "entrepreneurial journalism" is a condensational term: it is defined broadly and loosely but generally in a positive way (Vos, Singer, 2016). As we understand, such information should help people to make true decisions about creating their own business or to develop one which they already have.

While Hamilton and Morgan declares that economic and news information that helps to make decisions on all these issues should be contained in the business media as well as in the universal or specialized mass media, only the structure of problems of representatives of different segments of the audience and the level of competence of the audience and the journalist can differ (Hamilton, Morgan, 2018).

In Ukraine we cannot divide economic journalism into groups or kinds, because, on the one hand, we don`t have the variety of journalistic materials on this theme, and on the other hand, there is a lack of specialized media in Ukraine, or they have small circulation

Today, economic journalism is on the stage of rapid development. Its typological characteristics, genres are determining (Lavryk, 2008). So changes the themes, which economic journalism covers. Andrew Yarrow explains, that the post-World War II era saw a dramatic transformation of U.S. financial journalism. Financial reporting changed from reciting stock quotations, company earnings, and puff pieces on businessmen and individual companies to broader stories about the national economy and what economic trends meant for average Americans (Yarrow, 2006). The similar processes take place in Ukraine. However, Ukrainian citizens have not already evaluated their interests such as citizens of South Korea. Findings of Na Leyon Lee revealed that articles addressing broad issues about the economy-in-general (economic news) that are likely to be of public concern, such as unemployment and government policies, dropped from 53 to 32 percent, while news about individual businesses, which are current or potential purchasers of newspaper advertising, rose from 17 to 30 percent (Lee, 2016). In Ukraine readers still want to benefit from publications by information about currency exchange or advices how to save money. Little interest of news about individual businesses means the economic situation in Ukraine is still tend to be better.

The next point which flows from our researching is the peculiarities of online media and the role of journalists in spreading economic information, which is interesting and useful for their readership. Due to the financial crisis, the media market is being re-structured. Television has become a mean of entertainment, while the press is mainly focused on those who have analytical mind (Braun, Eklund, 2019). Now, not only financiers and entrepreneurs, but also average citizens feel clear anxiety, they want guidance, explanations and forecasts. Those media outlets that have not lost the ability to offer such a product are back in favor. We agree with D. Kirsh, who declares that economic journalism has to report the major events and try to explain them (Kirsh, 2015).

However, translating economic information into easily accessible news content is for many the biggest challenge of their work. Economic terms such as bonds, coverage ratios, or quantitative easing are carefully circumvented, as content needs to be simplified and jargon eschewed (Krpálek, 2019). In Ukraine, as we have seen according to our content-analysis, publications on economics are often written hardly, with special terms and language. While readers try to choose publications, which are easy to read.

Form the results of our researching we can observe a direct relationship between the amount of reads and the number of journalistic materials on economics. It can also be proved by the results of survey, made by A. Damstra and K. De Swert among journalists: "Journalist 7, 'It is one of the main advantages of online journalism. You learn which issues are important to people. If news about bonuses is well received, you may write another piece about bonuses, but from a new and fresh perspective" (Damastra, De Swert, 2020).

The media is an integral part of life of a large percentage of people (Litvinov, 2020). Moreover, online and social media serve us every day as a source of information and a means of rest (Slavko wt al., 2020). Only 7.9 % of Ukrainians are not interested in the media, they do not give them a minute of their time. For the most part, Ukrainians spend almost an hour daily browsing the news from various information resources. Television, with an audience of approximately 88.6 % of Ukrainians, is the most popular source of information. The rest of the media covers about a third of the population. The press audience is 32.6 %. At the same time, according to USAID-Internews, 51 % of respondents trust to nationwide online media, and this is the highest rate this year. But according to researching, Ukrainian online media often publish hidden advertising and commercial materials without indications about the customer of information. Thus audience get information that is beneficial to the customer, but not to reader. Also our online media do not use UGC, though, as M. Vujnovic et al say, UGC has become one of the most dominant features of online news media development (Vujnovic et al, 2010).

Participatory journalism in Ukraine is also not very popular (Shuneyko, Chibisova, 2019). B. Franklin declares that "journalists and editors we interviewed, all seem to be grappling with the vision and future of the media they work for. They see participatory journalism as a way to increase competitiveness but at the same time most admit to the lack of clear vision of why and how to adopt it, either for democratic or competitive purposes (Franklin, 2014). Our respondents have told, that they want to get exclusive, important and effective for them content, but previous researches show that our readers are not ready to pay for online news (Kitsa, 2018). So our journalists can meet Huffinization, which spreads in USA. Pete Bakker declares that there is a growing pressure on news organizations to produce more inexpensive content for digital platforms, resulting in new models of low-cost or even free content production. Subscription, advertising revenues and non-profit funding are in many cases insufficient to sustain a mature news organization. Aggregation, either by humans or machines, is gaining importance (Bakker, 2012). In Ukraine the situation is the same as describes Tomas Unduragga, journalists engage in a variety of valuation practices through which these orders of worth are shaped, defined, and refined, reflecting different understandings of economy and society, and different conceptions of what journalism is good for (Unduragga, 2017).

4. Results

First of all, we wanted to find out how often respondents are interested in news. It turned out that 90 % read the news daily. Of course, within the framework of this sociological survey we were interested in the demand for economic materials.

Thus, 77.5 % of those polled read daily economic news. Among the respondents were also foreign media readers – 54.8 %. Therefore, they have to compare ways of presenting information. 45.2 % of respondents believe that news about Russian-Ukrainian economic relations is between 20 % and 40 % of daily information flow, and 40.5 % of respondents think that such news is more than 50 %. And such public opinion cannot be alarmed. Thus, 60 % of Ukrainians would like more information on Europe to be found on the pages of Ukrainian editions and on their websites. After all, despite the complicated Ukrainian-Russian relations, the war in the East of Ukraine, we should not cyclize the reader exclusively on Russian topics. It is worth emphasizing to him that despite all the difficulties that Ukraine is now facing, we are moving Europe the same way. For this purpose, in our opinion, it is worth informing the audience about the processes taking place in the civilized countries of the world, so that the country can compare the Ukrainian

economy with the more developed ones, think how to catch up with them and how to build the same system of prosperity in our country.
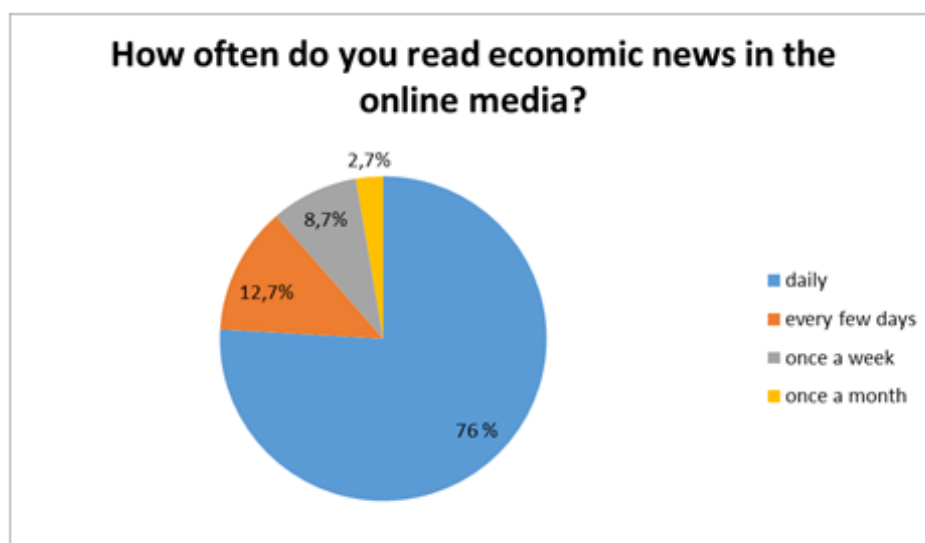
Fig. 1. How often do You read economic news in online media?

As to which economic topics are the most interesting in the media, the respondents were able to choose the proposed answer options or to indicate their own answer. Respondents responded as follows: exchange rate (90 %), wage increases (89.3 %), fuel cost and price change forecast (83.3 %), inflation rate forecast (76 %), utilities (66.7 %), shadow economy (57.3 %), economic corruption (54.6 %), tax system (43.3 %), tenders (38 %), world economy (14 %), bank news (10 %). Gender, education and age characteristics cannot be traced, as the responses of different categories of respondents overlapped.
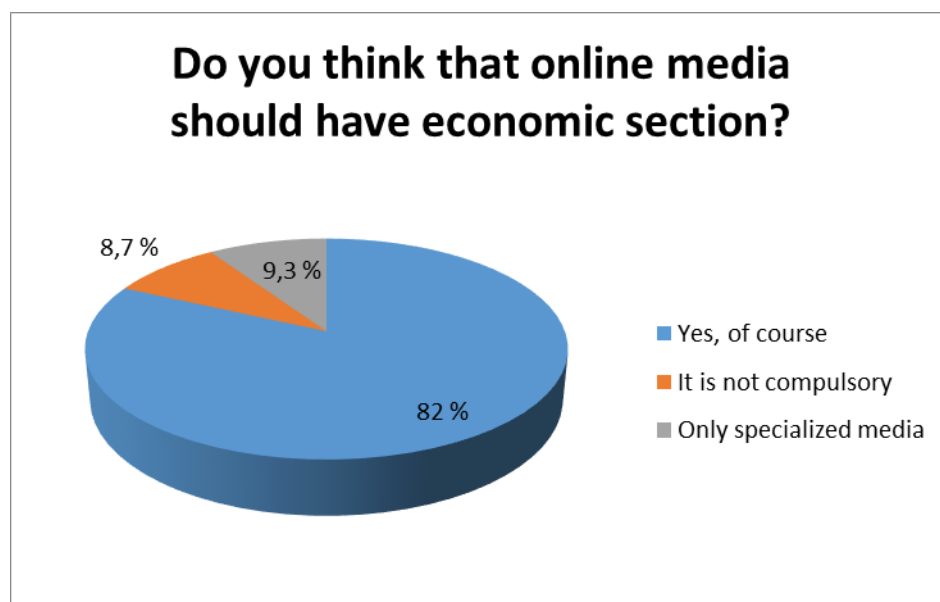
Fig. 2. Do you think that online media should have an economic section?

As we have noticed earlier, our main purpose was to compare the results of surveys which were provided in 2019 and in 2020 years. In 2019, 51.3 % of readers read economic materials every day, and in 2020 this percentage increased on almost a third part to 76 %. We can assume that this has been affected by quarantine restrictions, because of the spread of the pandemic, people want more information about changes in the economy and how it will affect on their well-being.

And most of all this year, as last year only read Ukrainian news – 50.7 % (the data in the two polls was almost the same). Although among those who polled there were 49.3% of those who read foreign media. Most often our respondents read the following online media: BBC Ukraine (54.3 %), Economic Truth (37.9 %), Radio Liberty (39.3 %), Censor (14.3 %), New Time (10 %) and Internet Explorer (13.6 %).

The overwhelming majority (82 %) believe that economic topics should be equally presented on Internet media pages, only 9.3 % of respondents believe that only economical Internet media should write about the economics. And 8.7 % are convinced that the Internet media does not really need this topic. These indicators are practically unchanged with the results of 2019, which means that economic topics on the resources of socio-political media are popular.

But readers are not ready to read all economic topics (73.3 % of respondents), only those who are interested in them. Only 22.7 % of respondents like to read all economic materials regardless of topic. And only 1.3 % of respondents are not interested in reading about the economics, but they have to do it because of some circumstances. Again, the results differ by 2–3 % compared to 2019, which means that there is a comparative stability of interest in reading economic news.
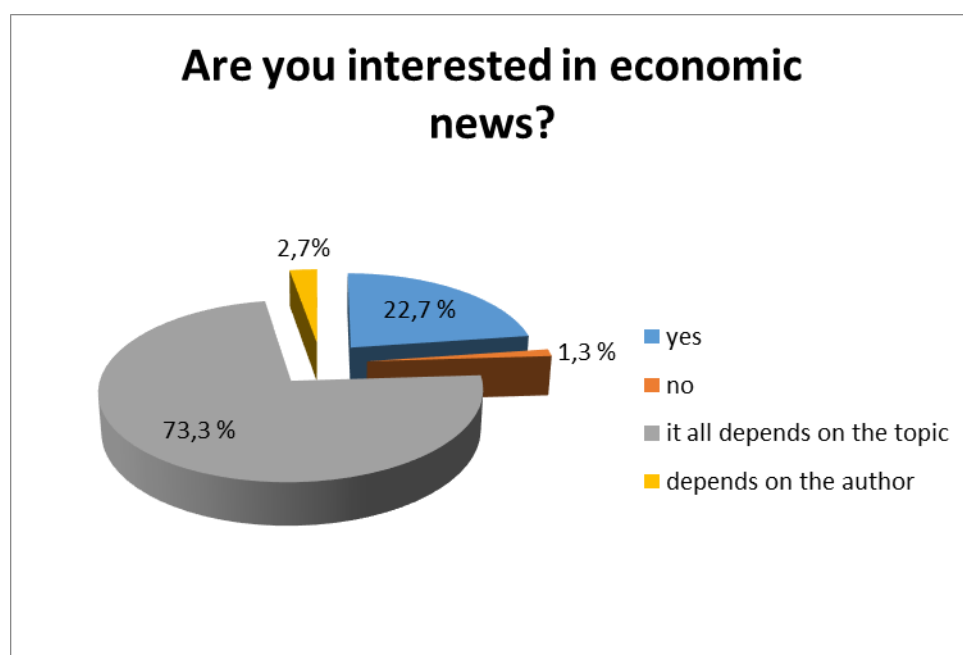
Fig. 3. Are you interested in economic news?

We can see some changes in the interest to the most popular topics. In 2019, 93.3 % of respondents were very interested in the issues of fluctuation of the national currency, in 2020, the number of those who first read the material on this topic is 66%. Although this indicator is rather strange, the national currency was significantly depreciated during the pandemic. In 2019 respondents were also very interested in the price of fuel (85.3 %), and in 2020, those who prioritize this topic are only 32.7 %. We can assume that this is due to the fact that people stay more at home and use their own vehicles with minimal use, and in Ukraine there is a rather stable price for fuel, but in 2019 there were fluctuations in it. But the inflation rate is of interest to the vast majority of people, 84.7 % in 2019 and 41.3 % in 2020. A lot of respondents are also interested in an increase in salaries (49.3 %), an increase in utility prices (43.3 %), and a loan from the IMF (24.7 %). In addition, the number of materials raising the topic of corruption in Ukraine has increased – in 2020 – 54.7 %, and in 2019 – 48 %; banking system news – in 2020 – 19.3 % and in 2019 – 10 %. Also, the interest of readers to the news of the world economy has considerably increased, if in 2019 such materials were read by 12.7 %, then in 2020, as much as 53.3 % of respondents. This may be due to the fact that economic experts predict the global economic crisis.

Interest in the tax system was significantly reduced – in 2019 – 43.3 %, in 2020 – 17.3 %, also decreased interest in tenders in 2019 – 25.3 %, and in 2020 – 17.3 %.

In 2020, we watched a lot of economic material about the impact of the new COVID-2019 pandemic on the economic situation in Ukraine and the world, and added a question whether our

readers are interested in reading such material and whether they consider it appropriate. 60,7 % of readers read such material and consider it a priority among economic topics. We see that a new pandemic can quickly affect the theme preferences, priorities and interest. But also the media themselves shape the preferences of the audience, because they can publish some topics more often than others. For example, readers believe that the Internet media publish too often materials on such topics as: IMF credit (24.7 %), news in the banking sector (20.7 %), raising utility prices (28.7 %), inflation (15,3 %), international news (12 %). At the same time, respondents think that Internet media too rare publish materials on such topics as: global crisis (38.7 %), changes in the tax system (23.3 %), loans to small and medium-sized businesses (52.7 %), news from the regional economic sector (58.7 %). It is also interesting that 28.7 % of respondents believe that there are too many topics in the media regarding the impact and effects of the coronavirus pandemic on the economics, while at the same time 19.3 % of those surveyed said that there are not enough materials attached to this topic.

Respondents also have a lot of remarks on published economic-related material in online media. 51.3% of respondents believe that journalists submit a lot of unverified information in the materials, as well as manipulate facts (46.7 %) and misrepresent them (46 %). Respondents also believe that journalists use a lot of figures (29.3 %) and complex professional terms (44.7 %) in economic materials. Also 32.7 % of respondents stated that they wish economic materials were smaller.

Thus, the results of the study show that pandemics, changes in the economics, restrictions and prohibitions can affect the tastes and preferences of the readership, regarding economic materials in the Internet media. Quarantine conditions also increase the interest in news and it is the fact that people read it more often. Most respondents still prefer the domestic Internet media. The priority for readers is not the author of the material, not the media, but the topic, because people want to read only what directly relates to their interests, well-being or can affect their lives. As well as respondents complain that the economic materials in the socio-political Internet media are difficult to read and not everything they can understand.

Based on the survey, we decided to analyze the economic publications in the most popular online media, which are most often read by our respondents – these are the following media: *BBC Ukraine*, *Radio Liberty*, *Economic Truth*, *No Censor*, *Observer* and *New Time*.

With regard to the online media *Economic Truth*, it is part of the *Ukrainian Truth*, which was founded in 2000 by Georgy Gongadze. This Internet media is considered as one of the examples of quality online media in Ukraine and is in the top 5 in rating of attendance. The economic truth has several headings: *News, Publications, Columns, Info Cards, Promarket Energo, Business Interviews, Chemistry Between us, Decisive Reforms, Qualitative regulation, Gas in the House, Just about taxes* and others. Some of these headings are commercial and created with the support of companies. Interviews with, or news of, the sponsor company are prevalent in such sections. Also interviews with expert economists are posted here, there are publications covering the journalistic experiment, such as *journalist changing profession*, as well as analytics on exchange rates, unemployment, fuel and energy complex, tariffs and etc. Effective, in our opinion, is the heading *Infographics*. In this rubric there are interactive cards with the spread of Coronavirus, changes in ecological sphere etc.

Internet Media *New Time* (*Novoe Vremia*) has the heading *Business* and the following subheadings: *Economy, Finance, Companies/Market, Telecom/IT, Interviews, Experts* and *Top 100 Profiles*. The media publishes materials in two languages – Ukrainian and Russian. There are a lot of news articles on the resource, and you can find quite a few analytical articles. In the *Experts* section, which is like a blog, various Ukrainian and world experts publish their opinion on different economic problems.

An interesting feature of *New Time* is that they publish not only textual materials with photographs and graphics, but also videos such as on television, about complex topics. These materials tell the audience in simple language about complicated economic processes, and there are also graphics during the video to emphasize important figures and details.

New Time has open statistics on the amount views and it can be noted that average economic material has 2000 views. Of course, there are some publications with more than 5,000 views.

BBC Ukraine is a Ukrainian version of *BBC* that publishes political, economic, international and social news, which are related to Ukraine. There are no *Economics* sections on the site, but by flipping down the main page you can find economics-related publications, called *Economics*.

Updating economic information is not permanent, sometimes one publication will be in 2-3 days. Mostly there are published news articles, but sometimes there are also reviews and economic papers. There is a great deal of material on the impact of coronavirus on the economy of Ukraine and the world. The peculiarity of the economic materials on this media is that journalists try to write very simply about complicated economic things and try to give as little as possible figures and almost don`t use special terms.

Internet Media *Censor.Net* has a heading *Business*, which publishes materials on economic topics in Russian and Ukrainian languages. Also the statistics are open and you can see that the average material is read by 5–7 thousand people. And there are plenty of content that has over 10,000 views. The analytical materials are quite complex for the average reader.

Radio Svoboda publishes materials in Ukrainian language. It has the heading *Economics*. The most amount about economics is written in informative genre, while we have noticed very small amount of analytical articles.

Internet-media *Observer* publishes in Russian and Ukrainian languages and has the section *Economics*. The internet media has a variety of journalistic genres, such as interviews, reports, reviews, correspondence, analytical articles, etc. As for the content itself, it is quite difficult to read, uses insufficient amount of graphic material and articles are of a large volume.

Thus, according to the poll, the most popular among the readers are the *BBC Ukraine* and *Radio Svoboda*. Our analysis of these media shows that they are the online media where journalists write the simplest words, try not to use economic terms and numerals, the materials are not very large in volume, and our audience likes it. The other analyzed editions are more complicated and are not intended for the average reader.

Thus, the economic online media can meet the needs of both the common reader and the economics reader who expects to benefit from reading material such as tips on how to save money and how to start a business.

So, by analyzing the materials of the Internet media, we can identify such topics that are raised:

1. The labor sector, including changes in the labor market in terms of types of jobs and wage levels, as well as the number of new and available jobs, data on employment and unemployment, and government action to create new jobs or change jobs legislation;

2. Trade involving negotiations between countries and organizations, such as the World Trade Organization, to reduce trade barriers and promote international trade;

3. Foreign Investment Laws. Changes in these laws may affect the volume and composition of foreign direct investment received by the state. They can also affect the domestic industry, which has to compete with foreign companies;

4. Privatization. When it comes to the decision of the state to sell state-owned companies to private or foreign companies;

5. Construction of infrastructure. Construction or repair, for example, a port or an airport, can affect the whole economy and the amount of imports and exports;

6. The state budget.

7. Tax policy. The government decides how much money to raise and from whom in the form of taxes.

8. Social protection systems.

9. Exchange rate.

10. Conditions for obtaining loans. These are negotiations with international financial institutions such as the IMF and the World Bank.

11. Debt negotiations. Debate discussions are called debt negotiations.

Our research shows that 60 % of materials on economic topics cover the general economic topics related to the Ukrainian economy, 20 % – regional topics of economic development, as well as 20 % cover economic international topics. However, this division is somewhat conditional, as any changes in international economic life affect the state of the economy in countries and its regions.

5. Conclusion
Public, political, legal, religious institutions influence the formation of public consciousness. As far as public consciousness is concerned, it has a direct backward effect on the entire spectrum of social processes and the development of social institutions, so it can actively

contribute to society's change. Uncertainty publications about the economic situation of the state becomes one of the components of public consciousness. In such cases, society is transformed into a rival and antagonist from the accomplice and support of the person. In this difficult situation, media play a leading role as a regulator of public consciousness. Accordingly, it is possible to specify the following general social tasks facing quality business media: formation of market consciousness; promoting the ethics of interaction between entrepreneurs; balancing economic interests in different groups of society. In times of crisis, the question of the effectiveness of media influence on the audience is more acute than ever. And to increase the effectiveness of such influence can only be provided with honest and sincere relations with the reader. According to our researching, we can make the next conclusions. First of all, there is a direct interdependence between the stability of economics in the state and the preferences of readership in economic publications. In countries with market economics readers are more interested in the providing business, credits, grant for starting their own biz, while in the countries with not stable economics – exchange rate, fuel price, salaries and social payments. Information on economics in media can help to strengthen national economics through publishing materials about the entrepreneurships, credits for business etc. Next is that the rule that demand generates supply can act vice versa: if journalists explain in their materials the advantages of providing small business, credits, entrepreneurship, the possibilities of winning grants or involving foreign investments, so readers may be more assured in making decisions about starting their own business etc. Online media are seeking new formats for involving readers and advertisers, but do not often read UCG. World crisis, diseases such as COVID-19 influence on the interests of readers in economics. In particular readers become more interested in macroeconomics than in microeconomics.

All this will influence and transform the system of genres of economic sections of online media. On the pages of modern economic sections of the daily press and online media, Western scholars distinguish not only two general genre forms – information and commentary (according to similar trends which are already observed in the national periodicals), and also state their mixing. Most editors of the economic sections of the high-quality European media consider it a risk and oppose such a "mix". This is the first point of view. Secondly, European experts speak of the positive effects of this trend: contentless, with lack of commentary and analysis materials are not allowed to exist in the quality online media. The third point of view is based on the fact that such mixing is necessary as an exception, because a short message of economic content is more informative. At the same time, the economic online media proved to be the least prone to appearing on its front pages of new genres, which were firmly rooted in socio-political and mass media. So, the development of economic journalism in online media should still be in the point of view of further researching. Our media should continue to practice with European style and improve forms of presentation the content.

Theoretical part of this paper explains that the transitional crisis is influenced by different institutional, economic, political, cultural, and the following factors: conflicts of formal and alternative institutions, global processes, liberalization of economy, domination of politics, etc. Characteristically, they had a multiple impact through several independent variables which we have analyzed in three countries in transition (Montenegro, Serbia, and Bosnia and Herzegovina). During the socialist period, these countries had centrally-planned economies, limited economic growth, and spiral reproduction of the crisis. However, they are a typical example of the general situation in the Eastern Europe. Therefore, the results of this research are expected to contribute to the understanding the transitional crisis in the most Eastern European countries. Apart from some positive processes and improvements (in business environment, tourism, liberalization, civil society, civil and political rights, democracy, freedom of the media, the development of a knowledge society, environment for investments, etc.) the observed countries experienced the intensification of the social, political and economic crisis for the last 25 years. Conducted empirical research has verified it. A number of negative factors provoked the transitional crisis. The most important of them are selectively identified and explored in this research.

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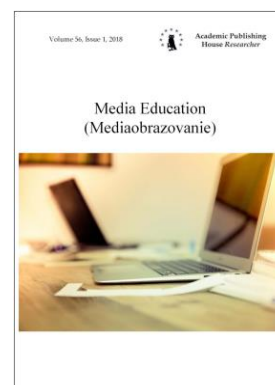
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Feminitives Activation in Modern Media Discourse: Linguoecological Aspect

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Abstract

The formulation of the research topic is dictated by the tendency to investigate feminitives as destructive phenomena of the modern Russian language, contradicting the linguistic ecology and good language taste. Traditionally invectives, obscenisms and English-language inclusions were considered to be such destructive phenomena. In this connection, it is urgent to analyze the grammatical essence and pragmatic functions of feminitives in media discourse and, on this basis, to find out to what extent they can meet the ecological criteria. The conclusion is that feminitives are not equal in their ability to convey certain pragmatic co-meanings, and it is on these abilities the place of a particular female correlate in the language system, and the correspondence to the linguistic and ecological parameters of communication depends. The question of female correlates from the names of persons by profession, occupation, etc. is not new in grammar and linguoculturology, but new communication techniques, in particular, the features of word usage in Internet blogs, have given a new impetus to this topic. In the study of the language material, retrieved from traditional media texts and internet media content, such techniques as contextual linguopragmatic analysis and the method of pragmatic interpretation, which consists of identifying the features of connotational increments, were used.

Keywords: feminitives, grammatical category, gender, normativity, pluralism of norms, pragmatic functions, linguoecology.

1. Introduction

The question of female correlates from the names of persons by profession, occupation, etc. is not new in grammar and linguoculturology, but new communication techniques, in particular, the features of word usage in Internet blogs, have given a new impetus to this topic. New feminitives have become the subject of numerous discussions, and sharply negative evaluations of this phenomenon, which in fact is the natural elimination of grammatical lacunae, have become widespread (Akay, 2020). The eternal dispute between opponents and supporters of feminization has received a new impetus today, it encourages a detailed study of the origins and prospects for solving this problem.

The peculiarities of the representation of linguistic-ecological principles and linguistic-ecological thinking in media discourse still need clarification. The specificity of these phenomena is determined by

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the interaction with the categories of tolerance, political correctness, and socio-cultural lacunarity, which must be taken into consideration in the specific linguistic cultures analyse.

These phenomena specificity is determined by the interaction with the categories of tolerance, political correctness, and socio-cultural lacunarity. It is important to analyse definite linguistic cultures. The description of used in media communication feminitives as units of the language system according to linguoecology seem to make their linguocognitive and linguopragmatic parameterization.

2. Materials and methods

Using a sociometric technique that makes it possible to show the conditionality of grammatical forms by cultural and social parameters, the authors attempt to explain the features of feminitives in the modern Russian language, especially in the media space. An adequate analysis of Russian feminitives is possible only in comparison with the corresponding trends in other European languages. The authors take into consideration a methodological approach to the widest possible extralinguistic, psycholinguistic and cognitive factors in the analysis of feminitives used in media communication. In the study of the language material, such techniques as contextual linguopragmatic analysis and the pragmatic interpretation method, which consists in identifying the features of connotational increments, were used. The examples are retrieved with the continuous sampling method use from current materials of traditional media and the Yandex Zen Internet platform, as well as other blogs. This choice of language material sources is determined with declaring blogs as a part of media discourse, the rapid replenishment of such materials and the diverse socio-cultural status of bloggers.

3. Discussion

In numerous works analyzing female correlates from masculine names in diachrony, the extralinguistic conditions for their occurrence are clarified. The formation of feminitives as correlates is determined extralinguistically: female person nominations in accordance with social status were connected with new social conditions. According to lingual taste and orthology, most of such forms did not meet the formed criteria, but they were used in official practice: *avtorka* (author – female), advokatka (lawyer – female), *istorichka* (historian – female), etc.

Newspapers of the early XX century give examples of forms such as *pedagogichka* (pedagogy – female), *filologichka* (philologist – female), *istorichka* (historian – female), *inspektorsha* (chief inspector– female) *and yuristka* (lawyer – female).

As a special group of feminitives used from the second half of the XIX century, there are feminitives that reflect worldview features (political, cultural, social, etc.) such as *nigilistka* (nihilist – female), *boevichka* (militant – female), *darvinistka* (Darwinist – female), *neprotivlenka* (non-resisting person – female), *burzhuazka* (bourgeois – female), *ateistka* (atheist – female), *slavyanofilka* (Slavophile – female), *liberalka* (liberal – female), *feministka* (feminist – female), *yakobinka* (Jacobin – female) in the Russian language.

It is this group of feminitives that is actively replenished. New feminitives joined this group in the first years of Soviet power: *ptitsevodka* (poultry breeder – female), *vuzovka* (university student – female), *vtuzovka* (technical university student, who studies and works after classes in the evening at the factory – female), *skotovodka* (cattle breeder – female), *beekeeper* – female), an employee who organizes mass cultural recreation, and games – female), even some words such as *chlenikha ispolkoma* (the executive committee member – female), narobrazikha), *narobrazikha* (employee of the Department of Public Education – female). These examples of feminitives are presented in the newspaper "Red tulyachka" (resident of Tula – female), published in 1924.

The "Explanatory Dictionary of the Russian Language" by D.N. Ushakov (1935–1940), in which the word usage of the first two decades of Soviet power is represented, practically has no old feminitives meant a wife by her husband's occupation. Such correlates began to appear in the era of Peter the Great – *dvornichikha* (a janitor's wife), *slesarikha* (a locksmith's wife), *admiral'sha* (an admiral's wife), *ministersha* (a minister's wife), and so on. Since these are discriminating names, but many words with the suffix-k meant new professions and, as a result, new opportunities for Soviet women – *vuzovka, vtuzovka, krasnoarmeika* (Red Army soldier – female), *shakhterka* – (miner – female), *brigadirka* (brigadier – female).

In our time, we can see a new splash in this area – new feminitives in Internet blogs, first of all in feminist ones: *redaktorka* (editor – female), *terapevtka* (therapist – female), *illyustratorka*

(illustrator – female), *animatorka* (animator – female), *mul'tiplikatorka* (multiplier – female), *geimerka* (gamer – female), r*eperka* (rapper – female), *personazhka* (character – female), *professorka* (professor – female), *skul'ptorka* (sculptor – female), *avtorka* (author – female), *doktorka* (doctor– female), *donorka* (donor – female), *liderka* (leader – female), *blogerka* (blogger – female), f*rilanserka* (freelancer – female) an so on. The work: (Sekerina, Zakharova, 2017) even contains examples such as *cheloveka* (person – female), *rebenka* (child – female), *tovarishchka* (friend – female), *geniya* (genius – female).

Often such word formation is naturally perceived as corruption, destruction, even ugliness, as presented by lively discussions in the media and on the Internet (Deligiaouri, 2018; Lehmann et al., 2017; Sengul, 2019; Tandoc et al., 2019; Van Duyn, Collier, 2019; Wenzel, 2019). Such evaluations are indicative: *The word avtorka* (author – female) *is unnatural; blogerka* (blogger – female), *poetka* (poet – female), etc. – *are the fads of feminists*; *feminitives are disgusting, there is no word avtorka* (author – female) *and, I hope, there will not be* (Tatiana Tolstaya), etc. Even somebody talks of a "feminist reform of the Russian language" that must be resisted.

First of all, many of the forms appear to be the product of the last (fourth) wave of feminism flashed in the domestic press 150 years ago. For example, at first the word "poetka" (poet – female) was used in 1842 (see about this: Berkutova, 2018: 6-22; 2019: 7-26).

Feminitives are regularly and productively used in the media space (Boulianne, 2019; Harcup, O'Neill, 2017; Hoffmann, Suphan, 2017; Van Duyn, Collier, 2019), includes both traditional media and Internet-mediated texts and discourses. But the functioning of such pairs and marked elements is determined by the following principles:

1. High communicative freedom, primarily typical for special media discourse such as blogs or hypertexts based on blogs. These hypertexts are the discursive combination of a blog and its comments.

2. The desire of the authors of blogs and comments to consistently implement the phenomenon of tolerance and political correctness, in the part determining the feminitives use. The author's idea correlates with the necessity to express evaluation, to ensure the choice of the correct and clear nomination of a female person. The specificity of feminitives is connected with the fact that as a rule they express a category of evaluativeness, but this evaluation is ambivalent by its essence and it can be perceived by communicants in different ways (from positive to negative). The evaluation can change almost to opposite one, and the context not always makes it possible to identify this evaluativeness unambiguously.

3. Media discourse has a high pragmalinguistic potential, and strives to implement pragmatic and informative functions in various combinations, according to the type of media discourse. This obligatory characteristic determines the choice of pragmatically oriented, expressive multi-level linguistic units, including feminitives. These parameters determining the feminitives functioning in the media discourse (Deligiaouri, 2018; Tandoc et al., 2019; Temmermanet et al., 2019; Tully, Vraga, 2018) explain such functioning regularity, but it is not possible on their basis to form a view about the completed orthological system of feminitives implementation in various types of discourse, first of all, in media discourse.

These recent innovations in the Russian language are more harmless, although they can also contain the potential for conflict. The main idea of linguoecological thinking is to prevent speech conflicts, and the authors investigating linguistic ecology problems convincingly stated its necessity in their works (Kara-Murza, 2014, Skovorodnikov, 2013, 2019, and many others).

It is important to investigate in more detail the pragmatic peculiarity of Russian feminitives in the aspect of linguoecological thinking.

4. Results

As an obligatory parameter for feminitives it is necessary to take into consideration the linguocognitive, and therefore linguoecological, aspects for the creation and for the functioning of such units. Thus, to investigate correlative pairs in the nomination with connotatively, stylistically and pragmalinguistically marked feminitives it is necessary to investigate such units in linguo-ecological mental and functional features aspect. With this approach, the media discourse is a communicative space in which both systemic and asystemic feminitives can be used creatively, but at the same time media discourse is characterized by a tendency to stabilize such intentionally chosen linguistic units.

Female correlates to anthroponyms have always reflected the peculiarities of the text author worldview (Baek et al., 2019; Jang, Kim, 2018). For example, in the novel by M. Bulgakov, Professor Preobrazhensky corrects Shvonder that about a woman Shvonder should use *headmistress* and not *headmaster*. A.I. Solzhenitsyn consistently uses female correlates, and this shows not only the desire for an accurate nomination, but also the desire to get away from one of the features of totalitarian language with its people leveling. Feminitives can be used as elements of an idiostyle, for example, the lexeme *leitenantka* (lieutenant – female) in one of the A.I. Solzhenitsyn's texts. But this is one of the author's specific idiostyle manifestations; other manifestations are connected with special punctuation and even spelling. Feminitives are often characterized by pejorative connotation.

For example quite fair remark: "The Russian language is arranged in such a way that if we say *professorka* (professor – female) instead of *professor*, *rektorka* (rector – female) instead of *rector* or *deputatka* (deputy – female) instead of *deputat*, we will not only lawer the status of this person to whom we attribute such a nomination, but also clearly violate the of language taste criteria" (Annushkin, 2021: 11).

Non-usual feminitive correlates are characterized by the pejorativeness (Brichacek, 2017), which is important for various media texts creation, in particular, secondary ones (translated texts).

Now Prince Harry and Meghan Markle cheerleader Nicola Brentnall quits her role as chief executive of Queen's Commonwealth Trust (Eden, 2021).

This information is translated into Russian in two ways on the Internet. In the conversational style, the feminitive *chirlidirsha* (cheerleader – female) is appropriate. To compensate this feature of the unit during the secondary texts creation in Russian, traditional, systemic properties of units can be used, in particular, the choice of the feminine form in the past tense verb for updating the gender identity of a person (Semenova, Grigoryeva, 2017) in the professional nomination:

In six weeks after Prince Harry and Meghan Markle had been deprived of their positions as president and vice-president of the Queen's Commonwealth Fund, Nicola Brentnall, the Fund's ispolnitel'nyi direktor (chief executive – male), ushla (left – the verb in the feminine form of the past tense) her (feminine possessive pronoun) post, too. She was accused of being too worried about the California Dukes (Style..., 2021).

Thus, feminitives in the Russian language system are marked members of gender correlations, including from the point of style, they have signs of colloquialism, informality. And not the feminitives themselves contradict the linguoecological approach, but their inadequate use, leading to stylistic eclecticism.

And stsenaristka (screenwriter – female) *Alexandra Zharkaya explained her position in detail...*(Glebova A, 2021: 13).

But these differences are not always recorded even by the special dictionaries. Thus, in the "Explanatory Dictionary of Women's Names" by N.P. Kolesnikov, the lexeme *direktorsha* (director – female) in all the lexical and semantic variants has a stylistic mark "colloquial", while the lexeme *diktorsha* (announcer – female) does not have such marks. It makes it possible to suppose its stylistic neutrality, common usage, and no dependency on communicative genres and spheres, and therefore, the so-called zero pragmatics. The words *radetel'nitsa* (guardian – female), *demokratka* (democrat – female) have the mark "colloquial".

According to E.V. Melikhova's fair remark of (2008), the system of marks for such lexemes should be supplemented with an indication on the regular representation of the irony figure. Therefore, it is necessary to use two stylistic marks "colloquial" and "ironic". In the Russian language of the last decades, a complex palette of emotive feminitives has been formed. However, media, especially electronic media, today have an interstyle eclecticism, and feminitives are used not in accordance with their style-forming capabilities. For example, how haphazardly masculisms and feminitives alternate in an article devoted to the fate of one of the all-Russian scientific foundations – the Russian Foundation for Basic Research:

Anastasia Proskurina, *sotrudnik* (fellow worker – male) of the Novosibirsk Institute of Cytology and Genetics, *vzyala* (was given – the author used the verb in the feminine gender) the floor.

For the first time, addressing the President, an *ordinary uchenyi* (*scientist* – male) of the country *otkryla* (revealed – the author used the verb in the feminine gender form) the truth about the real salaries in the field of science. This is what Anastasia Proskurina told in her brief speech at

the council meeting. The President always makes notes. Was the young *uchenaya* (scientist – female) convincing for him who showed the courage of a hero to tell the leader of the country the truth to his face. Or would his advisers explain everything to him in their own way again? (Ivanov, 2021: 4).

It was quite possible to use the standard correlate *sotrudnitsa* (fellow worker – female) in the first sentence, but, in any case, the rule of coordination with the verb-predicate in the feminine gender was followed.

In the second sentence, for some reason, this rule is not: *uchenyi* (scientist – male) otkryl (opened – male). In this case it was incorrect to use the masculine gender form relating to the woman. It would be correct "*Uchenyi* (scientist – male) *otkryla* (opened – female)". Such a norm has been formed recently. In the sixties of the XX century, scientists debated on that score, but the time for discussions has passed, and this is the standard fixed by modern grammars, including school ones.

But in the last sentence, the form *uchenaya* (scientist – female) was used again. This form is neither pragmatically nor stylistically motivated. There is not any irony in the author's text (on the contrary, only piety towards the heroine of the story), the text about science in modern society, which does not assume such strange deviations from the standard. This is an example of "normative chaos hindering the word usage accuracy", this is "a trend diametrically opposed to the language cultivation" (Khazagerov, 2020: 17). It is this chaotic use of feminitives that is contrary to ecological principles. Thus, it is possible with these parameters to regulate the feminitives use.

5. Conclusion

It is possible with the anthroponymic language system analysis to point out a distinction in the essence of the information transmitted by the muscular and feminitive elements of gender correlations naming a person at the same time by gender and other parameters of social status. Feminitives represent connotative and pragmatic layers of information, including layers of information determined by the context. As a rule, oppositional elements of gender correlations express denotative layer of information, for updating other types of information, it is necessary to use specialized contexts.

Feminitives correspond to the principles of linguoecology and the features of linguoecological thinking, therefore they as the elements of the language system are universal.

Such units potentially can specify names, forming marked elements of sociocultural gender oppositions or more complicated language microsystems.

The degree of both pragmatic and connotative markedness itself, fixed in the semantics of feminitive linguistic units, is different. It makes it possible to note not only the universality, but also the compliance of the feminitives with linguistic and cultural specifics and linguistic and ecological principles. Thus, lexemes such as *avtorka* (author – female), *rezhisserka* (director – female), *poehtka* (poet – female) have no negative connotations, for example, in Bulgarian and in Polish and can function as linguo-ecological, normative elements of the system in all the spheres of communication. In the Russian language, such units retain negative connotations, they are pragmalinguistically aimed at the actualization of destructive communication strategies and tactics. These characteristics are supported by the linguoculturally determined semantic features of the anthroponyms with the same word forming formant (for example in Russian personal names). Thus, we can say that in the Russian language, feminitives are not functionally equal, neutral elements of the opposition: they correspond the main linguistic and ecological principles, but their functional ambiguity, linguistic and ecological thinking represented in different cultures determine the development trends of language systems, the worldview perception specifics, while it may be possible for such systems not to have intentional regularities of the feminitives functioning stabilization.

The feminitives activation itself rather can be evaluated positively (as "the language living space expansion", its "linguovitalism", "the ability of the root to branching" (according to Epstein, 2016). V.I. Novikov in his" Novel with Language" wrote that many words of masculine gender such as the *manager* and so on do not have feminine pairs, that "the language gods, unfortunately, did not pull the edge out of these masculine words to make female pairs." Today, we must confess that there are no anthroponyms, from which, in principle, it would be impossible to form a feminitive. And these new feminitives themselves, which we meet in the media and Internet communication, demonstrate increasing capabilities of the language system for the most adequate representation of

grammatical and pragmatic content. But their use should be the result of intentional, reasonable, determined with linguocultural parameters preferences of the text sender.

The stabilization and the orthological validity of the gender-oriented correlates functioning in the media discourse will make it possible to intentionally choose such units in the future in forming other types of discourse.

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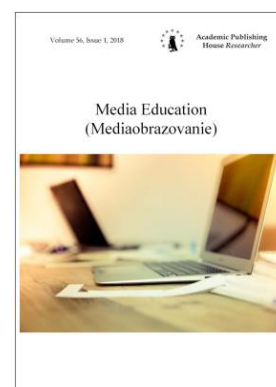
On the Question of the Oratory of a Television Journalist (On the Example of Journalist and TV Presenter O. Skabeeva, Program "60 Minutes", TV Channel "Russia")

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Abstract

Among the problems related to the media and requiring resolution, the most acute is the problem of public speaking skills of TV journalists. The attitude of viewers to television programs has a direct relationship with the speech culture of the TV presenter. Proficiency in the language and styles of speech, the ability to clearly express one's thoughts and feelings and contribute to the expression of the interlocutor's position, accurately tell about what has happened, reflect what has happened, and assess what has happened are the main elements of journalistic skills. The TV journalist needs to master the word perfectly. This is especially true of the present, which is the introduction of barbarisms (vocabulary of foreign origin) into Russian speech, when it is attacked by slang and slang vocabulary, when television is littered with illiterate TV presenters.

Correct diction, the ability to breathe correctly, a delivered voice, exemplary orthoepy will allow the presenter to focus the attention of the public on the problem covered, to help the audience understand the content of his speech, influence their consciousness, imagination, and will.

Dynamic television information, which is captured in television programs, remains the embodiment of the viewer's thoughts and hopes, while the television word serves as an effective instrument for reflecting the phenomena and moods of the audience. Therefore, the study of the concept of "oratory" and the possibility of its professional use by journalists on TV screens is relevant both in scientific and practical aspects.

Keywords: oratory; television journalism; TV presenter skill, media.

1. Introduction

At all times, oratory from time immemorial was considered one of the mostpowerful levers of culture. All outstanding people in the era of prosperity of states, the best philosophers, poets, reformers masterfully mastered the art of words. The concept and the word "orator" itself began to be used in Russian speech from the beginning of the 18th century, but it became wider only at the beginning of the 19th century. In Russian culture, the word "orare" came from the Latin language and means "to speak" in translation. The meaning of the word is associated, as a rule, with the emotional mastery of the speaker's speech. In the classical sense, it is generally accepted that an "orator" is the one who makes a speech, as well as a person who has the gift of eloquence or is fluent in oratory.

The terminology of public speaking is extensive. It includes both terms developed by the ancient theory of eloquence and terms reflecting modern ideas about the essence and purpose of public speech.

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The theoretical and methodological foundations of Russian oratory were laid and developed by M.V. Lomonosov, who believed that in order to acquire eloquence – "it is good to speak about any given matter and thus incline others to your own opinion" – five "following consequences are required: first – natural talents, second – science, third – imitation of authors, fourth – an exercise in writing, the fifth – knowledge of other sciences" (Quoted from: Pochikaeva, 2003: 9). All these funds, despite the past two centuries, have survived to this day.

Often, when discussing the issue of who is usually called an orator, opinions differ: some consider the orator to be a person who delivers a speech in front of the audience, regardless of how exactly he delivers it, while other supporters argue that only someone who knows how can be called an orator master the word perfectly. To understand this issue and understand which of the opinions is closer to the definition of this term, it is enough to turn to dictionaries.

In the "Explanatory Dictionary of the Living Great Russian Language" Vladimir Ivanovich Dal explains the meaning of the word "orator", choosing words and phrases that are close in meaning to it: "florid, red-tongued, eloquent person, master of speaking" (Dal, 1882: 352). It is fair to say that all these words underline the fact that the speaker is a person who can speak "redly", that is, speaking in modern language, beautifully, figuratively and expressively.

A synonym for the Latin phrase "oratory", as well as for the domestic concept of "eloquence", is the word "rhetoric", borrowed from the ancient Greek language. According to L.A. Konstantinova, "Rhetoric is the designation of a philological discipline that studies the theory of eloquence, methods of constructing expressive speech in all areas of speech activity in different oral and written genres" (Konstantinova et al., 2015: 71).

Traditionally, rhetoric was also considered art, compared with poetry, acting on the basis of the importance of creativity, improvisation in speech, aesthetic pleasure, which brings public "thinking out loud". It would seem that not many are given oratorical talent by nature, however, according to researchers, absolutely every person has a "gene" of rhetorical abilities that can and should be developed.

It is not easy to master the spoken word. This mastery is achieved by several factors: a deep understanding of the subject of discussion, the absence of inertness of mind, in addition, such personal properties that help the TV presenter to timely catch and reflect the challenges of our time in the TV show.

The culture of speech of the media is ensured, first of all, with the help of the oratory of a journalist. Through the fact that the issues of public speaking skills of television journalists have not been studied enough, we consider it relevant to turn to the cultural and speech analysis of a particular journalist working on television.

The purpose of the research underlying the article is to gain an understanding of the oratory of journalists based on the analysis of the speech behavior of the television journalist Olga Skabeeva (program "60 minutes", TV channel "Russia")).

The above stated goal of the study led to the definition of these tasks:

1. To study the theoretical prerequisites for becoming of the culture of television speech.
2. Determine the features of the oral speech of modern journalists on television.
3. Analyze ways to improve public speaking skills.
4. To analyze the features of the speech technique of the journalist O. Skabeeva.
5. Analyze the speech behavior of the selected journalist.
6. Outline the main recommendations for increasing the level of public speaking skills of O. Skabeeva.

The object of the research underlying the article is the culture of speech and speech behavior of TV journalist Olga Skabeva.

The subject of the research is oratory, speech culture, speech technique and behavior of a modern TV presenter in relation to the criteria of good speech and types of speech culture.

2. Materials and methods

Theoretical basis of oratory are presented in numerous sources. In Russian culture, the word "orare" came from the Latin language and means "to speak" in translation. The meaning of the word is associated, as a rule, with the emotional mastery of the speaker's speech.

To most accurately determine the semantics of this concept, we analyzed special sources of some authors.

The first source is the textbook by I.N. Kuznetsov "Rhetoric". In it, the author argues that the art of mastering a word is defined by several terms:

1) "Rhetoric (Greek) – theory and practical skill of eloquence, persuasion, influence by means of speech" (Kuznetsov, 2000: 403).

2) "Oratory (lat.) – a high degree of skill in public speaking, skillful mastery of a living word, the art of constructing speech" (Kuznetsov, 2000: 4).

3) "Eloquence is the mastery of oral speech, the ability to speak convincingly, interestingly, expressively, at a high level of culture" (Kuznetsov, 2000: 391).

In this source, we observe that the author defines the terms "rhetoric", "oratory" and "eloquence" almost as synonyms.

N.I. Ushkova in her work "Foundations of Rhetoric" defines the concept of "oratory" as "the art of practical verbal interaction, which provides an opportunity to masterfully use the word as a tool of thought and persuasion" (Ushkova, 2006: 5).

It should be noted that N.I. Ushkova, as well as I.N. Kuznetsov, considers the terms "eloquence", "rhetoric", "oratory", "art of the living word" semantically close concepts that allow her to use them as synonyms.

A similar definition sounds in the textbook by L.L. Zakharova's "Rhetoric": "Oratory in its modern sense is a set of knowledge and skills that are necessary for preparing and delivering a public speech in order to fully express the speaker's communicative intention and deliver the desired impression to the audience" (Zakharova, 2012: 34). We noticed that the author of the textbook in his work rightly distinguishes between the concepts of "rhetoric" and "oratory" and highlights the following differences:

1) Rhetoric is the science of persuasive speech that serves the needs of the active side of the communicative process, the needs of the speaker and writer, shows how to make texts, how to build speech and teaches to speak convincingly (Zakharova, 2012: 9).

2) Oratory - it is distinguished by a specific purpose, incentive function and orientation to action, requires certain physical and psychological data, vocation and talent (Zakharova, 2012: 34).

On the basis of this special source, we can conclude that for the author the concept of "rhetoric" has a broader scientific value, which is not exclusively related to the physical and psychological capabilities of the speaker, in contrast to the concept of "oratory", where the problem of managing the activities and thoughts of people in help of speech forms the basis and constitutes the main goal for the master of the living word, because professional oratorical speech is speech that is created with the aim of convincing the viewer.

Modern scientific and methodological literature notes the variety of types of oratory and classifies them on various grounds.

The most complete classification of modern eloquence is presented in the book by G.Z. Apresyan "Oratory". Here the author identifies the following main types of eloquence:

1) The author considers a report on socio-political and political-economic topics, a report report, "a political speech, a diplomatic speech, a political review, an agitational speech to be socio-political eloquence;

2) Academic eloquence – a university lecture, scientific report, scientific review, scientific communication;

3) To judicial eloquence – a prosecutor's or accusatory speech; public accusatory speech; lawyer, or defensive; public and self-defense speech;

4) The author considers the anniversary speech, the drinking speech, the memorial speech to be social and everyday eloquence;

5) To theological and ecclesiastical eloquence – sermon, speech at the council" (Apresyan, 1978: 82-84).

It should be noted that this classification, according to L.A. Vvedenskaya and L.G. Pavlova, in general, correctly and fairly fully reflects modern oratory, but does not cover all types of eloquence, which they rightly expressed in the textbook for universities "Business Rhetoric". Namely, "it does not present discussion speeches, such an effective form of oratory as a remark, responses to press conferences, as well as types of eloquence used on radio and television" (Vvedenskaya, Pavlova, 2002: 280).

On television, the oratory of a journalist plays a huge role in the process of influencing the audience. By means of such an element of the language sounding from the TV screen as the sounding word, television achieves its goals aimed at satisfying the multi-vector requirements of

the mass audience for information. M.A. Heveschi believes that "politics considers the mass as the sum of individuals, each of which can be convinced and thereby push to certain political actions" (Heveshi, 2001).

In the scientific monograph "Cultural Mission of Television" (2011) N. S. Gegelova notes that a word spoken on television can influence the development of a television audience intellectually: "to actively influence the tastes, views, worldview of people, formulate attitudes, create guidelines, spiritual, moral cultural values, and form public opinion among the viewer" (Gegelova, 2011: 185). According to the author, the analysis of the culture of speech of journalists on television seems to be relevant for the reason that the meaning of the word and the attitude towards it are still in constant transformation.

Next, we return to the analysis of the textbook by N.I. Ushkova "Foundations of Rhetoric". The author of this source, as well as N.S. Gegelova in a scientific monograph, assesses the importance of the oratorical word for a journalist on television. "It is not difficult for a person endowed with the gift of eloquence to win the trust of listeners, to achieve understanding, to win over to his side, because a journalist who knows oratory has inexhaustible possibilities of self-expression" (Ushkova, 2006: 55).

After analyzing the opinions of researchers, we can conclude that the speaker is not only the creator, but also the performer of the speech. Therefore, it is not enough for a modern journalist to prepare a speech that is interesting in content, but it is important to learn how to make a speech, i.e. to master special qualities, techniques and methods of public speaking. In addition, from the point of view of Maria Claudia Cook, the person should "develop his communication skills, critical thinking, develop his responsibility, tolerance, develop his aesthetic sensitivity and use his own experience, connecting with experience and social reality" (Cuc, 2014: 68). Maintaining constructive self-esteem and constantly cultivating a personal desire for knowledge determine all of the above (Florescu, 2014).

In journalism, rhetoric is perceived as a means, as a tool for successful interaction with people. According to V.I. Annushkin, over the course of decades, oratory has developed in the following directions:

1. «The culture of speech, which required to speak correctly, in accordance with the norms of literary pronunciation;

2. Technique of speech, which required the speaker's representative behavior in front of the audience and the speaker's personal "conviction";

3. The use of the laws of formal logic in oratory» (Annushkin, 2017: 81).

Reality testifies that content and form, as correlative categories, require attention in the process of acquiring the skills of speaking in front of an audience. They are so consistent with each other that form and content are inseparable without jeopardizing the intended positive outcome.

Among such components of the speech culture of a TV journalist, on which the success of the speech depends, one can single out:

1. Logical construction of speech using arguments and evidence;

2. The richness and depth of the truths presented, the figurative and emotional expressiveness of speech;

3. "Ability to achieve mutual connection with the audience, because in the process of speaking, the act of interaction between the speaker and the listener is most expressive;

4. The impact of the journalist's personality on the audience" (Kokhtev, Rosenthal, 1988: 47).

To achieve understanding by the addressees of the information about what is said, to grasp the important aspects and accents of the content, and also to correctly assess why the speech took place, a modern journalist needs certain speech training, which includes:

1. Practicing speech technique, which includes diction, volume, tempo and rhythm.

2. Vocabulary, which is a selection of vocabulary material that helps to most accurately convey the content.

3. Grammar and syntax help the journalist organize the material according to the laws of the language.

4. Logic teaches the speaker to express his thoughts consistently and harmoniously, to build a speech correctly.

5. Knowledge of the style of speech determines the speech form that will most accurately reveal the given content of the speech.

6. Possession of the basics of kinesics - a set of body movements who are involved during communication, with the exception of the speech apparatus, as well as the correspondence of gesture, facial expressions, posture and appearance of the speaker to the spoken words (Rozhdestvensky, 2005: 97).

"The main tool of a journalist is the word" (Vvedenskaya, Pavlova, 2002: 282). Using the opinions of well-known authors and referring to the above sources, we have established that a journalist is a bearer of an average literary type of speech culture, which means that he must master the norms of both the colloquial style and the literary one.

The methodological basis of the study was the methods of analyzing the characteristics of the oral speech of a television journalist and observation of the speech behavior of the object of the study.

3. Discussion
S.R. Koni, in the book "The 7 Habits of Highly Effective People," retells an old parable:

"A certain man saw a lumberjack in the forest, with great difficulty sawing a tree with a completely dull saw.

The man asked the woodcutter:

– Dear, why don't you sharpen your saw?

"I don't have time to sharpen the saw, I have to saw," – moaned the woodcutter "(Koni, 2014: 17).

This parable, according to the author, illustrates the fact that many people, in their desire to get success in their professional activities, often forget about the tools that will help them achieve the desired goal. The meaning of this parable is that sometimes you need to pause to sharpen the saw, and only after that something will start to work out. This idea can be applied to the concept of self-education. The self-learning individual readiness is determined by the stages of its socialization and professionalization during the whole life; it means that it has "a tiered character" (Akmanova et al., 2019).

Self-education is one of the most essential habits a journalist needs. A professional must constantly "sharpen his saw". First of all, it is a source of self-esteem and self-confidence. This habit helps in all spheres of life, since with constant self-education, a person replenishes his resources, develops abilities and becomes more adapted to changes around.

M. Gorky said: "In relation to very many of our writers, it must be said that they treat the Russian language barbarously and know it poorly" (Quoted from: Ivin, 2003: 173). First of all, this applies to modern "feather sharks", which just force people to talk about the so-called "language problem", which is incredibly relevant to our time.

The public's perception of a TV show depends to a large extent on the TV journalist's mastery of speech culture. It should be borne in mind that each speaking journalist has his own individual characteristics, which, as a rule, affect the style of speech and are manifested in the manner of speech.

It is known that the language for a journalist is an everyday working tool, therefore, the improvement of his culture of speech and speech technique of a journalist should occur constantly, without interrupting his main activity. That is, the culture of speech and speech behavior of the individual are capable of be construed as a way of intelligent behavior that maintains discipline in the community and in society (Alba-Juez, Larina, 2018; Arévalo, 2018; Wierzbicka, 2018).

Even in ancient times, two approaches to the perception of oratory were clearly identified. Some supporters believed that the main thing was the idea and content, while others considered rhetoric as the art of decorating speech and considered its form and style to be the main advantage of speech. What important professional qualities should a television journalist develop in order to improve the level of public speaking?

The source we turned to to study this issue was the book "My Life in Art" by K.S. Stanislavsky. Here the author examines in detail an important quality that a good speaker should possess – this is speech technique. According to Stanislavsky, "a well-developed speech technique should ensure simplicity and nobility of form, musicality, sustained faithful and varied rhythm, good, calm, easily conveyed inner pattern of thought and feeling" (Stanislavsky, 2009: 372).

Some authors consider the concept of "speech technique" in the aspect of the speaking process. So, N.M. Pochikaeva in the textbook "Fundamentals of Oratory and the Culture of Speech" believes that this concept primarily includes "correct breathing (physiological basis of speech),

voice (continuous sound), pronunciation (diction) in the process of speech and reading" (Pochikaeva, 2003).

From these definitions, we can conclude that a developed speech technique is an obligatory, necessary quality for a public speech, which helps to embody and convey the depth of the text taken for reading to the viewer and listener. It should be assumed that the development of this skill will increase the journalist's level of public speaking skills.

Oratory theorists have long distinguished different types of orators. So, academician I.P. Pavlov, in his writings, substantiated the presence of two types of higher nervous activity in humans, namely, artistic and mental. The author believes that depending on what type of higher nervous activity a person belongs to, he will make a speech in different ways. In addition, when we talk about different types of speakers, it is necessary to take into account which side prevails in speech – emotional or logical (Pavlov, 1954: 18)

For a successful speech, a journalist needs to determine the "golden mean" for himself. For example, it is not recommended to be only an emotional speaker and at the same time not worry about the logic of reasoning. If the speaker speaks enthusiastically, but his speech is empty, then this, as a rule, irritates the audience and causes protest. Also, oratorical speech will not be of high quality if the journalist speaks dispassionately and unemotionally.

Therefore, a television journalist must work on his intonation capabilities, it is possible to diversify the tempo of speech, think over where it is appropriate to pause. In this case, the presentation will not sound monotonous and monotonous, which will help to keep the attention and interest of the audience.

Freedom of communication determines the personal choice of the addressee, giving him the right to choose from a number of possible the very alternative that is acceptable in communication with a specific addressee of information (Kulikova et al., 2019). Of no small importance for the emotional impact of the speaker on the audience is the problem of mastering facial expressions and gestures. The arsenal of basic human emotions that are reflected on the face includes surprise, fear, disgust, joy and sadness. It is very important for a TV journalist to learn how to manage them during a speech in order to improve public speaking skills in general.

Knowledge of the expression system gives the journalist an effective tool with which you can change your emotional state during a public speech.

Australian specialist A. Pease in the book "Body Language", based on his own experience of public speaking and research, concluded that "with the help of words 7 % of information is transmitted, sound means – 38 %, facial expressions, gestures, posture – 55 %" (Pease, 2007 : 94).

Based on this example, it can be assumed that mastering the means of non-verbal communication perfectly can convey much more information to the audience than verbal ones. Thus, establishing contact, capturing the public attention ensures the success of public speaking and increases the level of skill, and is also a prerequisite for conveying information, providing the desired impact on the listener and consolidating certain knowledge and beliefs in them. Therefore, in our article devoted to the analysis of the oratory skills of a particular television journalist, we will refer not only to the theory of oratory technique and culture of speech, but also analyze the special skills and abilities necessary for effective speech.

Many changes are taking place in modern society, which, as a rule, attract the interest of the media. Issues of importance to society in the field of politics, international relations and economics are actively discussed on television in political talk shows. Ľ. Greguš, J. Mináriková, and K. Kubíková indicate that newscast is one of the main determinants of opinion-making (Višňovský et al., 2019: 51). Due to the diversity of opinions expressed and often fundamentally different points of view of the participants, talk shows are very popular with the majority of the audience of Russian television. In programs of this kind, a special role always belongs to the presenter, who must be able to competently and constructively support the discussions and skillfully manage the opponents' speech parties.

In the course of preparing the article, we decided to analyze speech technique, speech culture and speech behavior of the popular journalist and Russian TV presenter Olga Skabeeva. We examined the level of oratory skills of this journalist on the example of the program "60 minutes" on the TV channel "Russia-1".

Olga Skabeeva is a Russian journalist and TV presenter. In 2008, she began work in the federal editorial office of the All-Russian State Television and Radio Broadcasting Company (VGTRK) and became a laureate of the Profession-Reporter competition in the Journalistic

Investigation nomination. In 2015-2016, she hosted the author's program Vesti.doc on the Russia-1 TV channel. In this TV project, journalistic investigations were combined with a studio discussion. Since September 12, 2016, together with her husband Yevgeny Popov, he has been conducting a social and political talk show "60 minutes" on the Russia-1 TV channel, declared as a discussion program on high-profile topics. In February 2017, she was awarded the "Golden Pen of Russia" award from the Union of Journalists of Russia "for the development of discussion platforms on Russian television."

The image of a presenter on television is not only an appearance, but also speech behavior, speech technique, as well as possession of an instrument of lexical means of expression. "The image of a person is an already formed holistic image with which a person makes an impression on society" (Oleshko, 2016: 236).

The image of Olga Skabeeva characterizes her as a confident, straightforward and rather tough personality. The presenter, as a rule, does not allow the opponent to interrupt herself, she is fluent in the art of arguing. Enters the discussion, and then abruptly interrupts it if the statements of the opponent are not based on facts or contradict the reality of the problem under discussion.

The basis of the image is the psychological component, which in turn consists of three elements:

1. "Appearance;
2. Behavior (includes facial expressions, gestures, various motor habits and reactions);
3. Speech" (Osetrova, 2004: 14).

Critics often define Olga Skabeeva's style as "prosecutorial and accusatory". TV reporter IE Petrovskaya quite sharply comments on her manner of presenting news material: "This is a spetsnaz correspondent. Follower of Mamontov and other people, when it is necessary to hammer the last nails into the lid of the coffin, where, however, a person still lies alive" (Quoted from: Somina, 2013).

"*When I listen to her, I think about Prosecutor Vyshinsky. If Andrei Yanuaryevich were a lady, then he, quite possibly, would have spoken in a harsh, assertive voice of Skabeeva,*"– expressed Slava Taroshchina, a columnist for "Novaya Gazeta" (Quoted from: Somina, 2013). The researchers emphasize that caution is needed when perceiving news that is narrated by a TV presenter, with emotional outbursts in the presence of subjective evaluative statements about news reports (Albright, 2017).

Indeed, it is fair to agree that the culture of speech and speech technique of the TV journalist figure prominently in shaping the image on television. The formation of the image takes place with the help of lexical and technical tools implemented in speech. It is they who regulate the moment of contact between the TV presenter and the addressees of the information. Hence, speech is the most powerful tools by which the speaker achieves greater impressive power.

Effective public speaking is impossible without various means of expression. A speech based on reasoning alone is not able interest the public as much as possible through the use of figurative speech by the communicator. Lexical techniques are the basis for a successful public speech. The figurativeness of speech is facilitated by epithets, comparisons, tropes and figures. The lexical techniques of oratorical speech are designed to increase the expressiveness and expressiveness of the prepared speech. When played together, they can ensure the success of a political speech.

To organize successful communication with opponents and interaction with the audience, O. Skabeeva often resorts to speech clichés, for example: *now this is a fundamentally important moment; let's get a look; let's pay attention; let's quote*, etc. When communicating with the guests of the studio, he always addresses by name and patronymic or uses the address "for you". But in rare cases, he allows himself to address his co-host Evgeny Popov or colleagues only by name, for example: *"Zhen, thank you very much; What do you say, Zhen?"* (see broadcast 19.11.19).

"A speech stamp is a stylistically colored speech means that has become a popular universal unit due to its high usage" (Vvedenskaya, Pavlova, 2002: 250). The use of cliches is not considered a mistake or a flaw in the construction of speech, but excessive use of them in speech can irritate some audience.

In the program «60 Minutes», the presenter often uses cues using epithets, metaphors and exaggeration. Consequently, the speech of the presenter in each issue is presented by expressive statements and expressive means:

– *"Donald John Trump becomes President, triumphantly, with an advantage, because of which the Clinton headquarters were crying"* (broadcast on 9.11.16);

– *"with righteous anger"* (broadcast on 9.11.16);

– *"Bloody Assad"* (broadcast 29.11.16);

– *"You spoke about the bloody mess, into which Russia is being dragged"* (broadcast on 29.11.16);

– *"rocket stake in the heart of Russia"* (broadcast on 3.03.17).

The way and manner of presenting the topic by O. Skabeeva may resemble the presentation of arguments against a person who is accused of committing some kind of offense. Indeed, in the course of a discussion, a journalist, as a rule, always works in the style of the so-called "prosecutor". It seems that this often contradicts what is called «social responsibility and ethics: the ability to apply the principles of social responsibility, democratic citizenship and ethics to one's own identity, communication, behavior and media activities» (McDougall et al., 2018: 7).

In order to have a clearer idea of the arsenal of speech techniques, techniques and lexical means of expressive speech used by the presenter, we analyzed a fragment of the journalist's address to the guests of the studio in one of the episodes of the program (broadcast 23.09.16):

Olga Skabeeva:

"It's a very important question, perhaps it seemed to us, but Poroshenko started this European tour last week, first he visited Estonia, then Finland. Today is such a kind of political climax, because today he landed in Berlin, and exactly last week the offensive began in the Donbass".

We dare to make the assumption that in this case the presenter's goal is to accuse Petro Poroshenko (the former president of Ukraine). The reasons for this article help to understand the power of language as an ideological tool in production and promoting the "we and them" doctrine (Lajevardi, Oskooii, 2018).

In her address, Skabeeva begins with the designation of an urgent business trip of the Ukrainian leader abroad, but with a clearly sarcastic intonation and sarcasm, instead of the phrase "business trip" she uses the word "tour" (meaning "travel"). Further, the presenter uses an oxymoron and calls the landing in Berlin "a political climax", i.e. the highest point of a political career – which belittles Poroshenko's authority.

The presenter continues the statement: *"It was no coincidence that at the beginning we said that it was to a certain extent, well, in fact, you correct me if I'm wrong …"*. Note that in programs with the participation of Skabeeva, you can periodically record such techniques; I think they should be interpreted as a desire to avoid censure for a rude tonality in assessing the situations under discussion..

"It is very similar to a kind of Poroshenko's handwriting, when he goes somewhere, he always brings photos of the funeral. Brought today, buried yesterday. Demonstrated by Merkel, and necessarily, a second, and necessarily aggravation in the Donbass … ". In this case, the TV presenter discusses the existence of a possible connection between Poroshenko's business trips and his alleged death in the area of hostilities in Donbass. By making such a statement, O. Skabeeva commits incitement and acts to undermine the image of the President of Ukraine.

The TV presenter supplements her tirade with an expressive epithet, in fact, reprimanding Poroshenko for his frequent business trips abroad, while blood continues to shed in Donbas and a civil clash occurs: *"Neither before nor after, exactly on the eve of the visit, so that he had such a bloody background, you know. Alas, that's right".*

So, in the course of observing the vocabulary and speech technique of O. Skabeeva, we can conclude that this is a powerful image component. The lexical arsenal of the TV presenter includes the use of speech stamps, replicas using a variety of expressive and pictorial means: epithets, metaphors, hyperbole, oxymorons, irony and sarcasm. The technique of speech – a strong, sonorous voice, clear diction, correct and expressive intonation – corresponds to the image of an accuser, prosecutor, straightforward, tough, confident in his position.

Different social groups differ in their speech behavior. Professor of Philosophical Sciences Cheslav Daletsky in the textbook "Rhetoric: Speak, and I will tell you who you are", explains this phenomenon by "the existence of a number of stereotypes" (Daletsky, 2003: 27).

The role of speech behavior in the preservation of culture becomes clear when speech culture is an indispensable condition for the preservation and transmission of value codes.

In the modern world, the problem of acquiring speech competence by a person aggravated by the fact that it involves not only mastering various social role situations.

The high level of the TV presenter's speech culture is evidenced by his freedom in handling various means of speech expression (tropes and stylistic figures), but – at the same time – the ability to keep within the boundaries of literary and ethical norms, pursuing a specific goal.

Olga Skabeva's speech behavior during the "60 minutes" program pursues the following goals:

1. Management of the process;
2. Controlling reasoning.

In accordance with the named goals, the TV presenter has developed a number of gestures that perform the following functions:

1. "Pointing function. It is manifested by a directed movement of the hand at the one who should take the floor, or at the screen in the studio;

2. Accentuating function. More often presented in the form of hand movements during the pronunciation of intonationally highlighted words.

3. The pictorial function. Includes a visual demonstration of words" (Oleshko, 2016: 146); for example, outlining the halo of hostilities in the Donbass on broadcast on 30.01. 2017.

In the speech behavior of O. Skabeeva, the gender peculiarity is clearly manifested - this is a female intense and expressive gesticulation, with all the normative restraint of the leading one.

In a situation where there is no need for regulatory gestures, the presenter keeps her arms crossed at waist level. Often her gestures are constrained, due to the fact that she is holding a folder with a script.

The presenter has an excellent command of the "art" of provoking conflict, but also – rarely – can "soften" conflict situations. In the process of observing the journalist's behavior on the air, we noticed that Skabeeva more often pays attention to the talk-show participant who is the most aggressive in his speech behavior. The presenter uses techniques to reduce the distance, smile and touch the opponent's hand. It is fair to assume that such a manner is a win-win option precisely in the matter of female behavior during conflict resolution. An illustration can be a fragment of the program "60 minutes" with the participation of Vladimir Zhirinovsky (from 29.11.16).

In order to have a complete picture of the level of professionalism of the presenter and to identify possible violations of the law in her speech behavior, we decided to be guided by the "letter of the law" (Law of the Russian Federation of December 27, 1991 N 2124-1 (as amended on 01.03.2020) "On the mass media information").

On television, this issue is relevant due to the frequent ignorance, ignorance and negligence of journalists in matters of legal and ethical standards of the profession. One of the consequences may be lawsuits against journalists and the media.

The "lawsuit" against the journalist can be caused by several reasons:

1. Negative reaction of the media audience to factual errors, unfair assessments, which often relate to the reputation of the object of journalistic attention. Studying the process of TV reporters' perception of the revision of facts is now something commonplace (Mena, 2019: 657-672).

2. The idea that with the help of scandalousness, cynicism, shocking, as well as an aggressive style of presenting information, the rating of the program rises.

3. Legal unpreparedness of journalists (Lozovsky, 2004: 3).

It is known that in the Law "On the Mass Media" of the Russian Federation, the same norm is fixed in two articles: 47 "Rights of a journalist" and 49 "Duties of a journalist" – "to check the accuracy of information communicated to him and her" (Electronic Fund, 2020). The reliability of the information is extremely important, since neglect of the requirements for checking information often significantly worsens the reputation of the journalist and the TV channel. "Misinformation is pollution" (Adams, 2018: 232-234)

So, in the program "60 minutes", dedicated to the massacre in the Kerch college, presenter Olga Skabeeva contacted by video link on the air, allegedly with an eyewitness to the incident, sophomore Alina Kerova. Later it turned out that a student with this name and surname died during the shooting. A classmate of the deceased confirmed to the Dozhd TV channel that it was not Kerova's voice that sounded on the air of Rossiya 1. She assured that there are no more girls with such a surname in the college (broadcast from 17.10.18).

According to the Law "On Mass Media" Skabeyeva as a journalist has the right not to come out with a message or material, the content of which, in her opinion, was distorted in the course of editorial preparation (Article 47 "Rights of a journalist"). This can be defined as "lying" or "distorting" some reality or experience (Besana et al., 2019). Fake news and misinformation is one

of the problems that the present age presents (Lotero-Echeverri et al., 2018: 295-316; Young et al., 2018: 49-75).

Note that such a violation was most likely due to an editorial oversight of the TV channel, however, that is why it is important for a journalist to check sources for the veracity of information before broadcasting.

On the air from the presenter, harsh and insufficiently correct statements about the opponent are often heard, which is also a violation of journalistic ethics.

Skabeeva criticized the guest of the program, politician Nikita Isaev, who spoke about the problems in Ukraine (broadcast from 01.10.18).

Nikita Isaev: (interrupting Skabeeva) "And this is absolutely correct!"

Olga Skabeeva: "Is that correct?! Please go away, Nikita Olegovich, get out of here. I think you are an idiot".

Such a statement by the presenter is of a sharp evaluative nature, expresses a negative position and negative attitude towards the guest of the studio, which may serve as a reason for a claim for "protection of the rights, honor, dignity and business reputation of a citizen" (Electronic Fund, 2020) (Article 49 "Duties of a journalist"). The problem of bullying in childhood and adolescence quite often attracts the attention of teachers and social psychologists, but it is impossible to constantly close our eyes to the fact that adults are being bullied, as well as to the fact that the initiators of violence are able to sufficiently lower the self-esteem of seemingly already formed people (Friesem, 2019). We have to admit that verbal abuse occurs quite often in life. Many individuals face bullying and insults every day, which is necessarily reflected in their psyche and self-esteem (Kubiszewski et al., 2019).

It is much more correct and safer not to use harsh words and statements towards the opponent, but, on the contrary, to demonstrate a set of facts that will themselves lead the audience to the same assessment. The task of a professional speaker is to minimize these mistakes in their professional activities.

In general, by observing the behavior of the presenter, we have identified the main property that is inherent in the speech manner of O. Skabeeva – categoricalness. She often uses constructions with a direct and negative assessment, for example: *"On the other hand, well, this is rudeness"* (in this case, a negative assessment of the act of the British Prime Minister and a negative assessment of the British government are given).

The manner of speech behavior is also characterized by distinctness, clarity and sharpness. It should be noted that the speech rate of the presenter is quite fast. The voice is high-pitched, clear, with metallic notes.

Olga Skabeeva's general speech style can be characterized as aggressive, assertive and organizing. All these characteristics are definitely more characteristic of the male style of performance.

Modeling the communicative behavior of media personalities, as a rule, is associated with a personal set of tools of various communication tactics that the presenter uses in the process of discussion and to establish contact with the participants in the program.

L.A. Vvedenskaya and L.G. Pavlova in their textbook on rhetoric, give the following definition of the concept of "Discussion". "This is a public dispute, the purpose of which is to clarify and compare different points of view, search, reveal the true opinion, and find the correct solution to the controversial issue" (Vvedenskaya, Pavlova, 2002: 326).

In the course of the research, we focused on tactics typical of political talk shows: presenting a topic, defining a problem and addressing it to the interlocutor, stopping the discussion, limiting and, conversely, pushing the interlocutor to dialogue, stopping the talk show.

1. Submission of the topic. Olga Skabeeva in the situation of presenting the topic uses a universal tactic of self-presentation, avoiding welcoming formulas or by giving the role of a "good" TV presenter to another host of the program, Evgeny Popov. The discussed information was presented with an accusatory intonation towards the object of discussion. The facts are selected in such a way that they fulfill the function of corroborating the allegations made. Personal assessments of the facts or people under discussion are aggressive and are designed to cause an ambiguous reaction from the opponent. The TV presenter sometimes turns to quotes or authoritative sources in order to strengthen her position in the dispute (for example, broadcast on 9.12.16).

2. Turns to the interlocutor by asking a question. This process is always personified - Skabeeva refers to the interlocutor by name. With her, as a rule, lengthy questions, the TV presenter resorts to the interlocutor as an expert on the problem under discussion or as a participant in one of the past programs, even using flattery. The method of collecting information of interest to the TV presenter is sometimes the naming of a fact and a problem interconnected with it. Often questions related to its discussion are provocative (for example, broadcast on 20.03.17).

3. Termination of discussion. The TV presenter makes intermediate conclusions, resorts to promises in order to invite one of the participants in the program to speak, and thus continue the discussion of the topic. In view of the fact that the program "60 minutes" includes the showing of a video sequence on the screen in a television studio, Skabeeva quite often stops the discussion of the problem, inviting the audience to watch the video sequence (for example, broadcast on 14.09.16).

4. Containment of the opponent. It is difficult for Olga Skabeva to stay in such a situation, since the broadcast lasts a maximum of one hour, meanwhile there are 2-8 invited guests in the TV studio. In such a situation, Skabeeva turns to strict methods of restraining the opponent with verbal attacks and accusations against him. She gives her voice a metallic hue, resorts to repeated repetition of commands. The TV presenter does not hesitate to intercept the opponent's word, independently determining the sequence of speeches (for example, broadcast on 14.09.16).

5. Encouraging the interlocutor. The TV presenter defends the point of view of the interlocutor, shows agreement with him, plays along with him in every possible way, encourages the participant in the program. Skabeeva introduces the interlocutor in order to increase the status of the communicative partner, which can be considered as support (for example, broadcast on 14.09.16).

6. Situation of the conclusion of the discussion. At the end of the program, Olga Skabeeva draws conclusions from the discussion in the television studio, emphasizing the positive aspects of the discussion, expresses hope for an early successful resolution of the problem, referring to the "positive" facts and expressing gratitude to the interlocutors. Olga Skabeeva ends the program with a call to watch the newscast of the "Vesti" program (for example, broadcast on 29.11.16).

Despite the stream of criticism directed at her, Olga Skabeeva has been successfully conducting various political projects on television for many years, retaining her rhetorical features that distinguish her from other journalists and attract TV viewers. Olga Skabeeva diligently maintains the image of "the iron doll of Putin's television" – this is how the TV presenter Irina Petrovskaya called the TV presenter on one of the broadcasts of radio "Echo of Moscow".

The main tasks of Olga Skabeyeva in the context of a conflicting political discussion are gaining authority, strengthening her image and defending her position, even by lowering the status and discrediting the communicative partner, creating the image of an "enemy".

Consequently, the considered situations of the TV show "60 minutes" make it possible to generalize the following signs of the presenter's speech behavior: in the speech behavior of Skabeeva shines through the emphasized attention to the interlocutor, the detailed formulation of the questions addressed to him, a verbal attack on the object of discussion or opponent, the desire to complete her thought, but in parallel with this, the TV presenter is rather passive when challenging the opponent's point of view and conducting a mutually respectful dispute. She "takes part in verbal bullying in order to assert himself and to gain higher status in his social group" (Tuzel, Hobbs, 2017).

An analysis of Olga Skabeeva's speech behavior in a conflict situation revealed the discrepancy between her speech actions and the prevailing stereotypes of female communicative behavior, which she rarely exhibits. In the verbal behavior of Skabeeva, there are much more non-cooperative, conflict tactics. A woman in political discourse, as we can observe, is no less active in a situation of defending her opinion than a man, often resorts to tactics of "overturning" the interlocutor and ignores his opinion, making negative evaluative statements about him. Intimidation in the process of communication appears due to an imbalance in the distribution of power or power - the stronger attacks the weaker, hence there can be no equals in the dialogue built on intimidation. This imbalance can manifest itself due to various circumstances: through physical contact, verbal abuse and humiliation, the spread of rumors (Allcott, Gentzkow, 2017). Unfortunately, insults in the media (de Lenne et al., 2020) are now becoming more and more popular. Sometimes the presenter appeals to unverified data in her speech and distorts the facts. Sometimes the named features of speech behavior contradict the legislation of the Russian

Federation in the field of mass media (in particular, Articles 47 "Rights of a journalist" and 49 "Duties of a journalist").

4. Results

Today it is already difficult to imagine a modern society without television. The real influence of the mass media in the world is constantly growing, therefore, the profession of a journalist requires them to have the highest level of humanitarian training and high intellectual and professional abilities.

In our article, we studied the theoretical prerequisites for the development of oratorical skills and culture of speech and carried out a cultural and speech analysis of the acting journalist and TV presenter of the TV channel "Russia-1" "60 minutes" Olga Skabeeva.

After analyzing the opinions of authoritative researchers, we found out that there is a lot of controversy about the culture of the language of modern media and about the oratory skills of journalists, which arouses scientific interest. The speaker is not only the creator, but also the performer of the speech. Therefore, it is not enough for a modern journalist to prepare a speech that is interesting in content, but it is important to learn how to make a speech, i.e. to master special qualities, techniques and methods of public speaking. Public speaking involves, first of all, the study of the tools of successful speech. Among the elements of the culture of the journalist's oral speech activity, on which the success of the speech depends, the following factors were identified:

1. Logical construction of speech using arguments and evidence;
2. The richness and depth of the presented arguments, facts and truths, figurative and emotional expressiveness of speech;
3. Achievement of mutual connection with the audience;
4. The impact of the personality of the journalist on the audience.

We also determined the qualities of speech that, ideally, a professional speaker should have:
1. Precision and Wealth
2. Comprehensibility of speech
3. Purity of speech
4. Brightness, imagery, expressiveness

Each of these qualities determines the effectiveness of speech on television.

The study identifies the main features of the oral speech of modern journalists:
1. Ease of communication;
2. Informality of relations between interlocutors;
3. Often unpreparedness of speech;
4. Direct participation of speakers in the act of communication;
5. The widespread use of sensorimotor methods of communication (facial expressions, gestures, etc.).

In the course of observing the vocabulary and speech technique of O. Skabeeva, the host of the social and political talk show "60 minutes", we came to the conclusion that this is a powerful image component. The lexical arsenal of the TV presenter includes the use of speech stamps, replicas using a variety of expressive and pictorial means: epithets, metaphors, hyperbole, oxymorons, irony and sarcasm. The technique of speech - a strong, sonorous voice, clear diction, correct and expressive intonation – corresponds to the image of an accuser, prosecutor, straightforward, tough, confident in his position.

As a result of the analysis of the journalist's speech technique, its main qualities were identified:
1. Conflict
2. Perseverance
3. Determination

To a large extent, the named characteristics of the vocabulary and speech technique of O. Skabeeva are explained by the role of the host of a TV show of such a format, which obliges to take a leadership position.

An analysis of Olga Skabeeva's speech behavior in a conflict situation revealed the discrepancy between her speech actions and the prevailing stereotypes of female communicative behavior, which she rarely exhibits. In the verbal behavior of Skabeeva, there are much more non-cooperative, conflict tactics. A woman in political discourse, as we can observe, is no less active in a

situation of defending her opinion than a man, often resorts to tactics of "overturning" the interlocutor and ignores his opinion, making negative evaluative statements about him. Sometimes the presenter appeals to unverified data in her speech and distorts the facts. Sometimes the named features of speech behavior contradict the legislation of the Russian Federation in the field of mass media (in particular, Articles 47 "Rights of a journalist" and 49 "Duties of a journalist").

5. Conclusion
Having analyzed the use of elements of oratory in the activities of the television journalist Olga Skabeeva, we concluded that they are the main reasons that impede productive communication, as well as the positive reaction of the audience to the speech behavior of the presenter. As a result, we formulated some recommendations designed to improve the level of public speaking skills of the TV presenter.

Recommendations for non-verbal behavior:

a) The jaw and lips of the leader are in most cases in a slightly tense state, showing restraint in facial expressions. This tension gives Skabeeva's voice a "metallic note" that is difficult for many viewers and critics. If these parts of the face are relaxed, moving freely, the voice will sound in a softer manner and less tense.

b) Gesturing is often stiff. While listening to the opponent's speech or speaking with her own argument, the presenter often stands with in a closed position, keeping her arms crossed at waist level. Thus, a non-verbal barrier is created between the speaker and the audience. This explains why this pose cannot be taken in journalists' speeches on television. Note that Skabeeva often resorts to unfemininely restrained gestures, because there is a folder with a script in her hands.

Recommendations for verbal behavior:

a) It is noticed that the presenter in her speech resorts to the use of words-parasites "like", "well", "here", "in general", "on this", "means" when she forms the thought of the statement.

Example (broadcast on 30.11.16): Olga Skabeeva: *"Tomorrow, as it was, it was said again by the very same official Kiev, tomorrow at 9 am the start of Ukrainian missile firing in Russian airspace is supposedly scheduled".* Avoiding the use of such words, it is better to take a short pause before speaking.

b) O. Skabeeva often interrupts guests, raises her voice to them, and sometimes kicks them out of the studio. For this reason, many critics accuse the journalist of being unprofessional.

Example (broadcast on 27.01.17):

Yakub Koreyba: "I say that, from my point of view, Russia is suspect number one ...".

Olga Skabeeva: "Come on, when Jacob has evidence, then he will continue to speak out, yes, on this score".

We would recommend the TV presenter to be more restrained in her emotions and respectful to the interlocutor, even if it is an opponent.

c) It is fairly noted that in the speech of the presenter there is an inaccuracy of some statements, which is why false information may sound on the air. So, in one of the broadcasts Skabeeva mistakenly stated that the novel "Young Guard" was written by Mikhail Bulgakov, although in reality the author is Alexander Fadeev.

Example (broadcast 28.03.17):

Olga Skabeeva: "Probably Bulgakov's Young Guard or Chekhov's Cherry Orchard will now look fun and amusing".

We would recommend in such a situation to refer to verified facts that are known for sure by the TV presenter, so as not to distort them. In search of protection from information and psychological aggression, the audience resorts to proven, high-quality information provided by sources with a high degree of reliability (Pearson, Knobloch-Westerwick, 2018).

A high level of speech culture, oratorical skill is an integral feature of a cultured person. Improving your speech is the task of every journalist.

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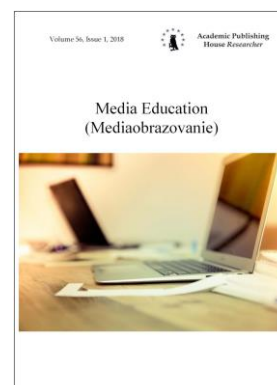
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Theoretical Model of Media Competence's Development of Teachers-to-be in the Process of the Analysis of Manipulative Media Influences

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Abstract

This article emphasizes that media manipulations are spread not only by the manipulators themselves, who initiate and create (with specific agenda) one or another (partially) false media text, but also by ordinary audiences who uncritically perceive these media messages as true. This is a natural consequence of the modern capabilities of the mass media ("yellow press", "yellow" TV programs, Internet sites), when once created, false information is replicated over and over again bypassing any critical comments and analysis.

Based on the analysis of a number of scientific sources, the article's authors developed and presented not only the theoretical model of the development of media competence of students of pedagogical universities in the process of analyzing media manipulative influences, but also the theoretical models of effective media educational activities of (future) teachers, contributing to the development of media competence of the audience in the process of analyzing media's manipulative influences, as well as media educational activities that contribute to the development of media competence of the audience in the process of analyzing the reliability of media texts.

Keywords: media competence, students, teachers, media and information literacy, media education, media manipulations, models.

1. Introduction

Media manipulations are multiplied not only by the manipulators per se, those who initiate and create (with specific objectives) some (partially) false media texts, but also by ordinary audiences, who uncritically perceive these media messages as true. This is a natural consequence of the existing capabilities of the mass media ("yellow press", "yellow" TV programs, Internet sites), when once created false information is replicated without any critical comments and analysis. It has been noted before that the spread of false media information resembles a viral epidemic, when in many cases filters and information verification practices have disappeared (Pérez Tornero et al., 2018: 222; Martens et al., 2018).

We agree that "living in what Marshall McLuhan coined the global village, it is not enough to merely understand media, students need to be empowered to critically negotiate meanings, engage with the problems of misrepresentations and underrepresentations, and produce their own alternative media. Addressing issues of inequality and injustice in media representations can be a powerful starting place for problem-posing transformative education. Critical media literacy offers the tools and framework to help students become subjects in the process of deconstructing

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injustices, expressing their own voices, and struggling to create a better society" (Kellner, Share, 2005: 382).

Therefore it is necessary today to develop a theoretical model of the audience's media competence development focused on the analysis of manipulative media's influences.

2. Materials and methods

Materials of our research are academic books and articles, as well as online media education institutions' resources on media manipulation, on media and information literacy education. Methodology is based on theoretical framework on the relationship, interdependence and integrity of the phenomena of reality, the unity of the historical and the logical in cognition, the theory of the dialogue of cultures. The following methods are used: data collection, analysis of the academic literature, theoretical analysis and synthesis; generalization and classification.

3. Discussion

On the one hand, the current actualization of the phenomenon of media manipulation and fake news is rooted in a synthesized crisis: globalization of journalism, the deterioration of the public sphere and the pandemic. On the other hand, "we have seen how reducing the matter of fake news to a simple contrast between truth and falsehoods-fact checking-is very limited. It does not consider the discursive hybridization, which is characteristic of the present, nor the complexity of discourses in the context in which news and other journalistic discourse are developed. Only a global vision of the phenomenon will allow us to have a comprehensive understanding. ... What seems to mark the near future in the field of fake news will be a group exercise by political media and educational institutions to develop what we have called news literacy. We are thus facing a new period in the study of the media and the politics of mediatization. If the emphasis had been previously put on information rights and expression, media literacy has begun to be heard as a new civil right. On the other hand, beyond understanding journalism as an institutionalized practice, which only corresponds to journalists, in light of the fake news phenomenon only a strong alliance between citizens and journalists can lay the foundations for an authentic renewal of journalism" (Pérez Tornero et al., 2018: 230-232).

In 2017 R.K. Nielsen and L. Graves analyzed data from eight focus groups and interviewed online news users from the United States, Great Britain, Spain and Finland in order to find out the opinions of the audience about media manipulations and fake information. Their findings reveal that the audience does not always see the difference between fake and objective news, although it does often blame bad journalism, deceitful politicians, propaganda, as well as some types of advertising. Fake news is perceived by this audience as a mix of media and politics. However, "findings suggest that, from an audience perspective, fake news is only in part about fabricated news reports narrowly defined, and much more about a wider discontent with the information landscape — including news media and politicians as well as platform companies. Tackling false news narrowly speaking is important, but it will not address the broader issue that people feel much of the information they come across, especially online, consists of poor journalism, political propaganda, and misleading forms of advertising and sponsored content" (Nielsen, Graves, 2017: 1).

Media literacy education is able to facilitate the fight against media manipulations whilst developing media competence and information literacy of the audience. Certainly, a modern citizen "demands additional skills, political knowledge and actions. In other words, today's society should have a deep understanding on how politics work, such as hate spin politics. Thus, we will not easily to be manipulated by political actors and we can be wiser in responding to these phenomenon" (Salma, 2019: 334).

We believe that media education can be integrated in almost all academic subjects (native language, literature, social studies, history, geography, etc.). While in many countries around the world it has already been integrated into basic school subjects, in some countries there is also partnerships between media educators and the media industry, literacy organizations, NGOs and other stakeholders at the level of resource production and specific events (McDougall et al, 2018: 8).

Media education has been proven to reduce children's vulnerability to misinformation. At the same time, the development of analytical competencies is a key component of a successful educational process, "there are many current educational initiatives that improve students' capacity to detect disinformation and protect themselves against its influence. Evidence shows that students who reported high levels of media literacy learning opportunities were more likely to

identify misinformation, which lends credence to the impact of media literacy programmes. Educational programmes across Europe's schools to combat conspiratorial thinking are beginning to involve professional journalists. Journalists can help teach students how to check the authenticity of information and to understand how advertisers and others use the students' personal information to influence them" (McDougall et al, 2018: 72).

4. Results

Thus, based on the analysis of a number of scientific concepts (Albright, 2017; Aldwairi, Alwahedi, 2018; Baake et al., 1999; Bertin et al., 2018; Bharali, Goswami, 2018; Blumeke, 2000; Bowker, 1991; Bradshaw, Howard, 2018; Buckingham, 2003; 2015; Conroy et al., 2015; De Abreu, 2019; Dentith, 2017; Fletcher, 2018; Gálik, 2019; 2020; Gahirwal et al., 2018; Goering, Thomas, 2018; Hobbs, 2010; 2017; Jolls, Wilson, 2014; Kačinová, 2018; Martens et al., 2018; Marwick, 2018; Marwick, Lewis, 2017; McDougall et al, 2018; Nielsen, Graves, 2017; Petranová et al., 2017; Pérez Tornero et al., 2018; Potter, 2019; Potter, McDougall, 2017; Ruchansky et al., 2017; Rushkoff, 1994; Sadiku et al., 2018; Salma, 2019; Silverblatt, 2001; Tambini, 2017; Usov, 1989; Vargo, 2018; Waldrop, 2017; Wilson, 2019; Wilson, 2019; Worsnop, 2004; Zhou et al., 2019) we can express the theoretical model of the media competence's development for students of education colleges and departments as follows:

Definitions of basic concepts and essential features

The media competence of a person is a set of criteria/features (motivational, contact, informational, perceptual, evaluative, practical and operational, creative) to choose, use, analyze, evaluate, transmit and create media texts, analyze complex processes of media functioning in society.

Professional media competence of a teacher is a set of skills (motivational, informational, technological, practical and operational, creative) to carry out media educational activities in classes with students of different ages.

Conceptual framework: the synthesis of cultural, sociocultural and practical theories of media education.

Aim: development of media competence of students of education colleges and departments in the process of analyzing media manipulation effects.

Objectives: development of the following skills of the audience: historical and theoretical; perceptual and creative; practical and creative; analytical.

Organizational forms: the development of future school teachers' media competence in the process of analyzing media manipulation effects in the framework of a media education course.

Methods: according to the sources of acquired knowledge - verbal, visual, practical; by the level of cognitive activity: explanatory and illustrative; problematic, research.

The main sections of the content of the media education program: 1) the place and role of media and media education in the modern world, types and genres, language of media; 2) basic terms, theories, key concepts, directions, models of media education; 3) media competence – as a result of media education; 4) analysis of the functioning of media in society and media texts of different types and genres (content analysis, structural analysis, plot/narrative analysis, analysis of stereotypes, analysis of cultural mythology, character analysis, iconographic analysis, semiotic analysis, ideological and philosophical analysis, ethical analysis, aesthetic analysis, hermeneutic analysis of the cultural context, etc.); 5) typology of media's manipulation effects; 6) the main directions of the analysis of media manipulation effects.

Fields of application: teacher training universities, colleges, departments; professional growth training courses for teachers.

The theoretical model of the media competence's development of student teachers in the process of analyzing media manipulative influences as follows (Figure 1):

1) *diagnostic (ascertaining) component*: definition of the levels of development of the audience's media competence with an emphasis on the ability to analyze media manipulations; questioning, testing, analysis of the audience's creative work, observation;

2) *content-target component:* theoretical component (a unit for history and theory of media culture, for the development of media educational motivation) and practical component (units of creative and analytical activities based on media material);

3) *efficiency component* (a unit of final questionnaires, testing and creative works of the audience and a unit of the final identification of the levels of development of the audience's media competence with an emphasis on the ability to analyze media manipulations).
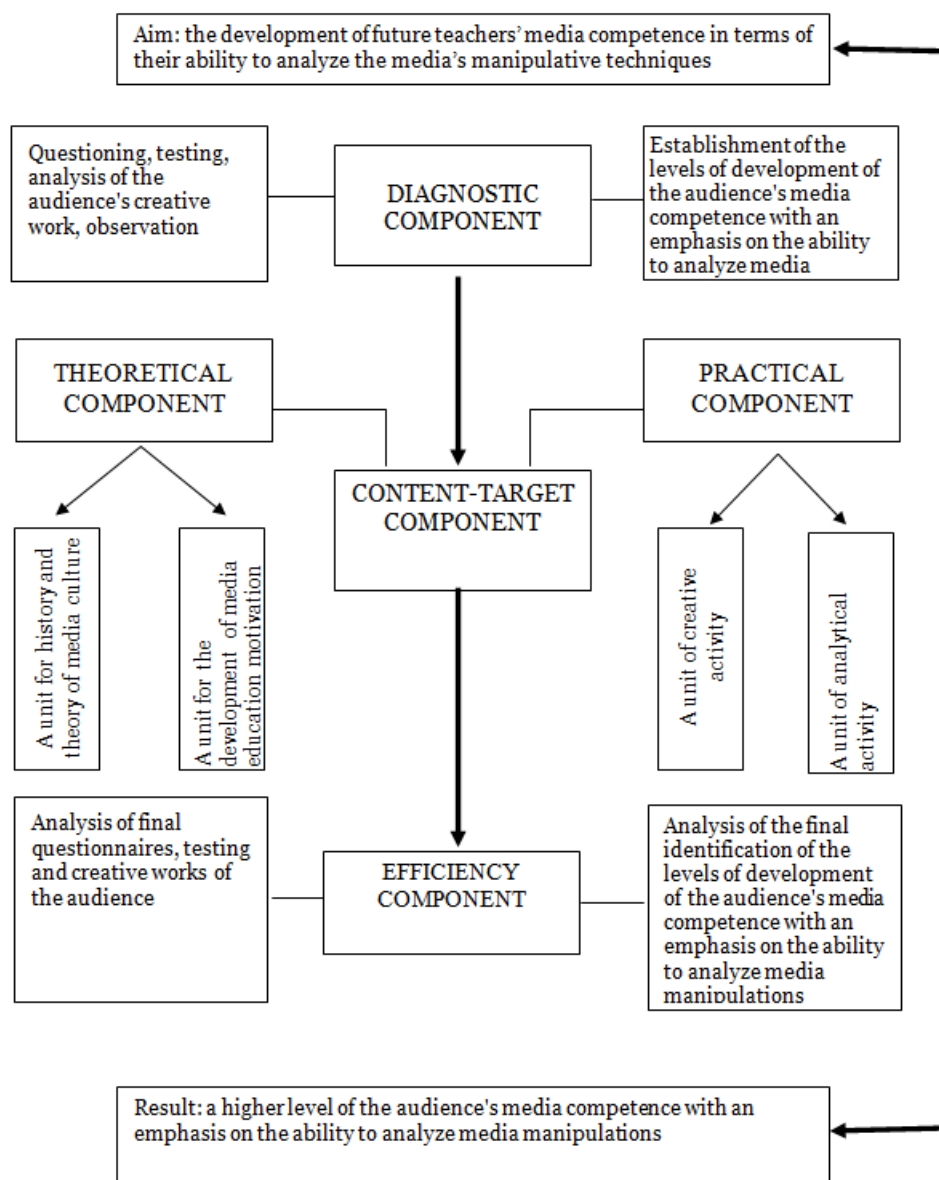
Fig. 1. The model of the media competencies' development of teacher training colleges' students in terms of the manipulative media influences' analysis

The need for diagnostic and efficiency's components of the model is justified by the fact that, both at the beginning and at the end of the implementation of the main structural units, it is important for the teacher to be aware of the levels of development of the media competence of a given audience with an emphasis on the analysis of media manipulative influences.

For the full-fledged practical implementation of this model, the following criteria (features) of the media competence of the audience are particularly necessary:

- *motivational* (motives of contact with media and media texts: genre, thematic, emotional, epistemological, hedonistic, psychological, moral, intellectual, aesthetic, therapeutic, etc.);
- *contact* (frequency of communication / contact with media and media texts);
- *informational* (knowledge of terminology, theory and history of media culture, the process of mass communication);
- *perceptual* (ability to perceive media texts);

- *interpretive*/evaluative (the ability to analyze the process of media functioning in society and media texts of different types and genres);

- *practical/operational* (the ability to choose certain media and media texts, create/distribute your own media texts, skills of self-education in the media sphere);

- *creative* (the presence of creativity in various aspects of activities (perceptual, play, artistic, research, etc.) related to media).

We believe that this model corresponds to those developed by Yu.N. Usov indicators of optimality (the development of systematic knowledge about media culture, the ability to analyze media texts; taking into account the dialectical unity of education, development, upbringing; the possibility of expanding the communication of the audience; orientation towards personal development) (Usov, 1989: 32).

As for the theoretical model of the efficient media education activity of (future) teachers, focused on the media competence's development in the process of manipulative techniques' analysis, it is presented as follows (Figure 2):
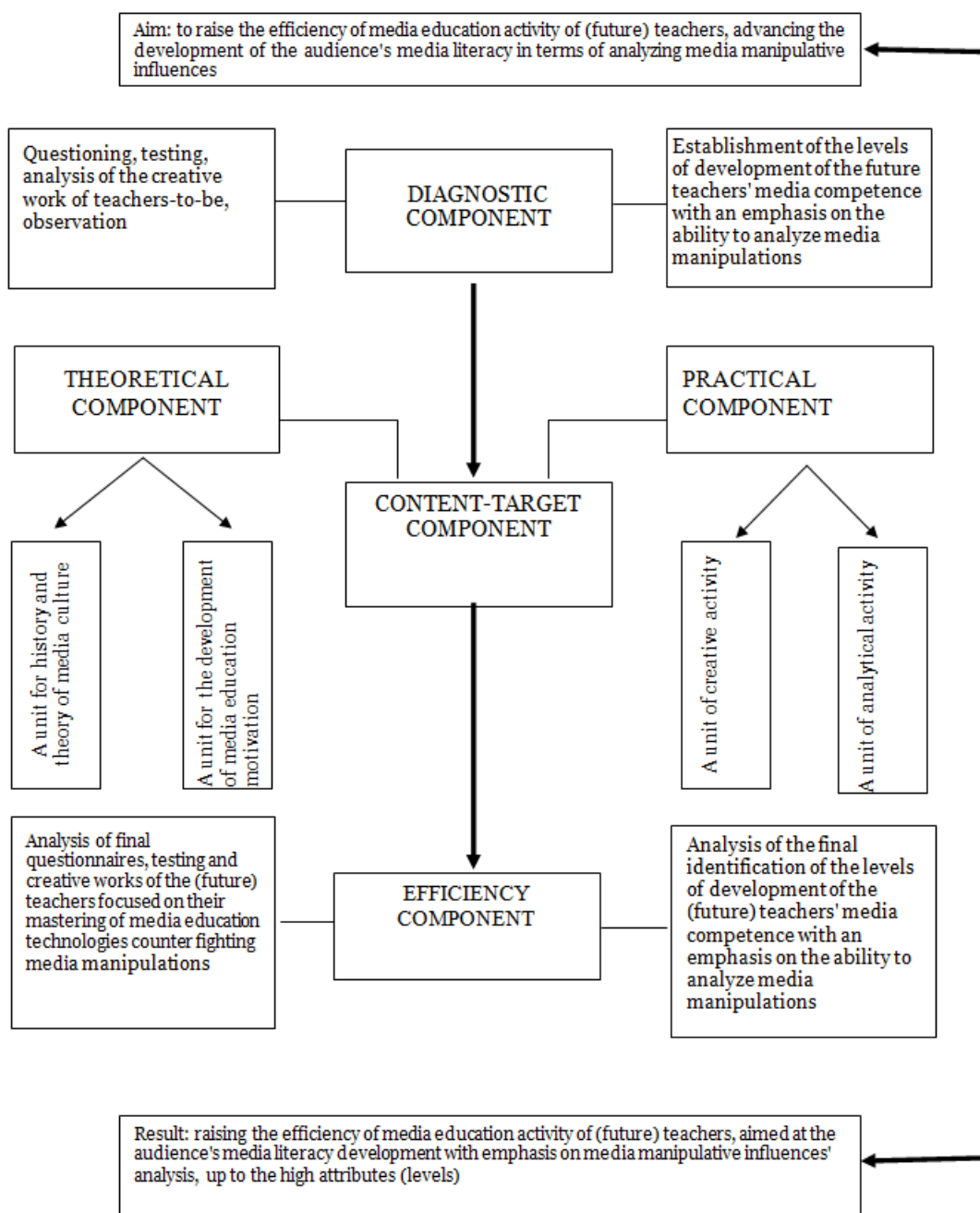
Fig. 2. The model of the efficient media education activity of (future) teachers, focused on the media competence's development in the process of media's manipulative techniques' analysis

1) *diagnostic (ascertaining) component*: ascertaining the levels of effectiveness of media educational activities of (future) teachers, contributing to the development of media competence of the audience in the process of analyzing media manipulations; questioning, testing, analysis of creative works of (future) teachers, observation;

2) *content-targeted component*: theoretical component (the unit for studying the history and theory of media culture, for developing media educational motivation and technology for conducting classes from classrooms) and practical component (units of creative and analytical activities based on media material, with an emphasis on the analysis of media manipulative influences);

3) *an efficiency component* (a unit of final control testing of (future) teachers, analysis of the results of their performance of creative tasks on media material, with an emphasis on mastery of media educational antimapulation technologies; a unit of final statement of the effectiveness levels of media educational activities of (future) teachers, contributing to the development of media competence of the audience in analysis of media manipulations.

For a full-fledged practical implementation of this model (Figure 2), the following criteria (markers) of the effectiveness of media educational activities of (future) teachers are necessary, contributing to the development of media competence of the audience in the process of analyzing media manipulative influences:

- motivational (motives of the media educational activities of (future) teachers, contributing to the development of media competence of the audience in the process of analyzing media manipulative influences: emotional, epistemological, moral, legal, etc.); striving to improve their knowledge and skills in the field of media and media education and resisting media manipulative influences);

- contact (the frequency of contacts of (future) teachers with audiences in the process of media educational activities, contributing to the development of media competence of the audience in the process of analyzing media manipulative influences);

- informational (awareness, theoretical and pedagogical knowledge of (future) teachers in the field of media, media education, typology and essence of media manipulations);
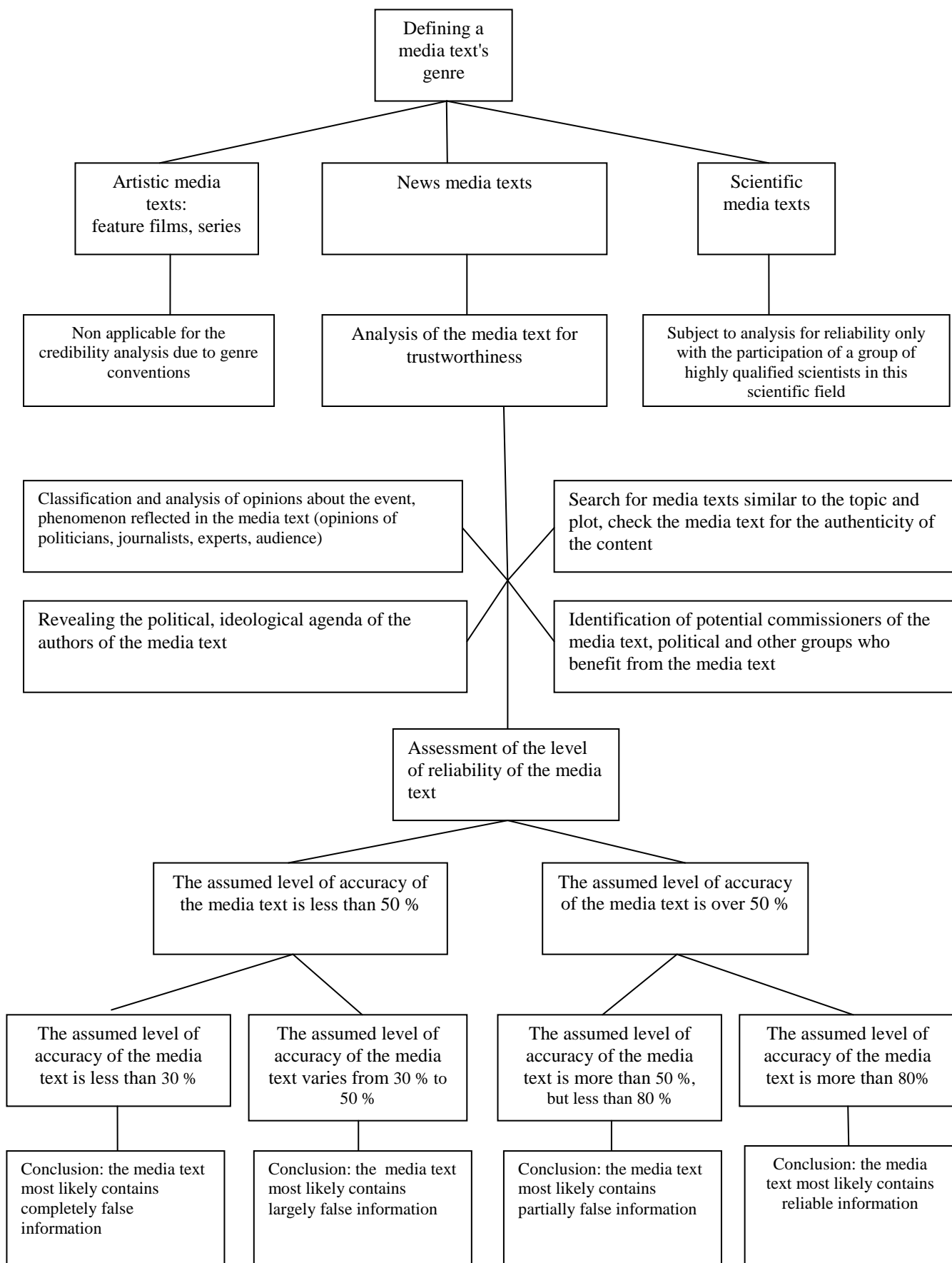
- technological (technological skills of (future) teachers in the field of media educational activities, contributing to the development of media competence of the audience in the process of analyzing media manipulative influences);

- evaluative (proficiency of (future) teachers in the methods of assessing the knowledge and skills of the audience in the field of media education and analysis of media manipulative influences);

- practical and operational (the quality of practical media educational activities of (future) teachers, contributing to the development of media competence of the audience in the process of analyzing media manipulative influences);

- creative (the level of creativity of (future) teachers in media educational activities, contributing to the development of media competence of the audience in the process of analyzing media manipulative influences).

Further on, drawing on a number of scientific studies (Albright, 2017; Aldwairi, Alwahedi, 2018; Bertin et al., 2018; Bharali, Goswami, 2018; Bradshaw, Howard, 2018; Conroy et al., 2015; Dentith, 2017; Fletcher et al., 2018; Gahirwal et al., 2018; Goering, Thomas, 2018; Martens et al., 2018; McDougall et al, 2018; Marwick, 2018; Marwick, Lewis, 2017; Nielsen, Graves, 2017; Pérez Tornero et al., 2018; Ruchansky et al., 2017; Sadiku et al., 2018; Salma, 2019; Tambini, 2017; Vargo, 2018; Waldrop, 2017; Wilson, 2019; Zhou et al., 2019), we have elaborated the theoretical model of media education activity, facilitating the development of the audience's media literacy in the process of the analysis of media texts' credibility (Figure 3).

Defining a media text's genre

Artistic media texts: feature films, series

News media texts

Scientific media texts

Non applicable for the credibility analysis due to genre conventions

Analysis of the media text for trustworthiness

Subject to analysis for reliability only with the participation of a group of highly qualified scientists in this scientific field

Classification and analysis of opinions about the event, phenomenon reflected in the media text (opinions of politicians, journalists, experts, audience)

Search for media texts similar to the topic and plot, check the media text for the authenticity of the content

Revealing the political, ideological agenda of the authors of the media text

Identification of potential commissioners of the media text, political and other groups who benefit from the media text

Assessment of the level of reliability of the media text

The assumed level of accuracy of the media text is less than 50 %

The assumed level of accuracy of the media text is over 50 %

The assumed level of accuracy of the media text is less than 30 %

The assumed level of accuracy of the media text varies from 30 % to 50 %

The assumed level of accuracy of the media text is more than 50 %, but less than 80 %

The assumed level of accuracy of the media text is more than 80%

Conclusion: the media text most likely contains completely false information

Conclusion: the media text most likely contains largely false information

Conclusion: the media text most likely contains partially false information

Conclusion: the media text most likely contains reliable information

Fig. 3. Model of media education activity, facilitating the development of the audience's media literacy in the process of the analysis of media texts' credibility

While implementing the above model it is useful to rely on the technology of resisting media manipulations and fakes, based on asking and seeking answers to such challenging questions as:

"What is the source of the information? Can the source be verified? Is it reliable? Who owns the media platform or information source?

What is the main message? What facts are presented to support the main message? Is any information missing? What is the purpose of conveying this message? Who will gain if people accept the message? Who will lose?

From whose perspective is the message presented? Does the message appeal to logic or emotion? To what effect?

Who is quoted or given air time? How often? What names and titles are used and to whom do they apply? Can you verify these? Are there any incomplete quotations or comments taken out of context? Are all claims or conclusions supported by the facts presented?

What words or images are used to describe or illustrate both sides of an issue? Look for the use of emotionally laden or vague terminology. What effect could emotional elements have on the message of the story and on audiences?

Where is the information or story presented? How has it been distributed or shared? If it is a news report, where is the report located in relation to the rest of the news presented? How much time or space has the story been given?

What is the context for the story? Is information about the context shared? What is the impact of the presence or absence of any context for the story?

Does the platform or website allow for sharing different points of view? How do you know? What values and priorities for the site are conveyed as a result?

Could you base an important decision on the information you have received? Explain why or why not with specific reasons to support your opinion.

How do you determine whether or not to share or block information you receive? What are the factors you or others might consider?

What is the difference between sharing information as an act of "transmission" by making a conscious decision to pass on information, and sharing information as an act of "ritual" by sharing regularly as a habit? What are the possible effects of each kind of sharing?

Does the platform you are using provide any "incentives" for passing on information? How do you know this? What is the purpose of incentives? How might you decide to respond and why?

How can you exercise your individual and collective influence to challenge examples of fake news?" (Wilson, 2019: 12).

5. Conclusion
Thus, the article presents not only the theoretical model of the development of media competence of students of pedagogical universities in the process of analyzing media manipulative influences, but also theoretical models of efficient media educational activity of (future) teachers, contributing to the development of media competence of the audience in the process of analyzing media manipulative influences; and also media educational activities, facilitating the development of media competence of the audience in the process of analyzing the media texts' trustworthiness.

6. Acknowledgements

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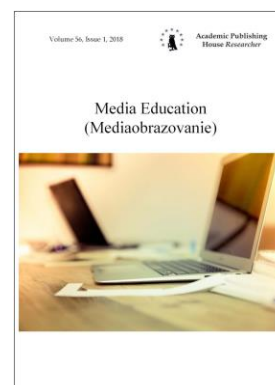
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Modern Literary Criticism in the Context of the New Culture Evolvement

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Abstract

Literary criticism in the Mass Media is affected by social and cultural changes in the society, which leads to new forms and methods of analysis and new ways to influence the audience. The article summarizes the research of the modern Media criticism, highlighting the opaqueness of the methodology, the criticism types having been transformed, stylistic subjectivity and genre verification of the criticism. Different directions of criticism, such as Media criticism, cinema criticism, literary criticism, theatre and music criticism are undergoing common processes of Media texts transformations that span around names, topics and events, relevant in the communicative discourse, rather than around the analysis of artistic process. Moreover, the analytical component of the statements shrinks, while the interpretative part, subjective evaluation of art and information loosely related to art expands.

The article analyzes the manuscript of representatives of scientific schools in the sphere of Media criticism of Belgorod State University and of Belarusian State University (Minsk), based at journalism departments, that have been exploring the process of literary criticism transformations for many years. The research is based on the analysis of articles and books, comparative approach, theoretical consolidation of the results of exploration of literary criticism.

Keywords: media criticism, literary and art criticism, methodology, media text, stylistics, genre, analysis, essays.

1. Introduction

Literary criticism – along with verbal means of mass communication in general – is being tested today as to its meaningfulness and resilience. Media transformations, active in the 1990s and conducted today in the new economic, technological and socio-cultural conditions, have affected the nature of critical thought expression in MassMedia, from analysis methods to genre and stylistics features. The old forms of critical expressions in the electronic and printed Mass Media have been changed to such an extent, that today one can hear claims that criticism has vanished and no longer bears any influence on the minds and hearts of the audience. Undoubtedly, such tendencies, besides leading to the loss of esthetic taste of the arts audience, create preconditions for mass dehumanization. Thus, the question of literary criticism existence is transferred from the sphere of professional literary and publicist activities to the sphere of cultural development problems. Hence, the purpose of this article is to define not only the chief tendencies of critical thought in the modern Mass Media, but also the direction of evolvement of the newest culture in its value dimension (the value of memory, common deal, perspective of development, etc.).

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2. Materials and methods

The grounds for the analysis of the state of modern literary criticism is the manuscript of the representatives of scientific schools in the sphere of Media criticism of Russian and Belarusian Universities – Belgorod State University and Belarusian State University (Minsk) respectively, "Criticism in the Context of the Modern Culture" (Criticism…, 2020).

The methodology of the analysis of the manuscript is based on the theoretical grounds on transformations of Media criticism as a product of social institute, as reflection on the changing literary and social processes, as literary and journalism activity. New tendencies of literary criticism are conditioned by the interconnection of reality phenomena and unity of historical pace of development. The research is based on the analysis of articles and books as well as on the comparative approach. The following methods are applied: literature analysis, theoretical analysis and synthesis, and generalization.

3. Discussion

Presenting cultural activity as cognitive-evaluative with the defining models as analytical, a renowned researcher A. Korochensky in his research on media-criticism writes about co-existence of authoritarian, or dominating, political, oligarchic, scientific, intra-corporate, or professional criticism, and, per se, media-criticism, or criticism in Mass Media. The author considers the latter,analytical criticism model to be domineering, due to the mass character of the audience, involved into communication, and that is why he calls it mass criticism, as opposed to elitist one, produced by political, economic, professional and scientific elites. However, at the same time, the researcher points out to the tendencies of boundaries erasure between these two critical statements about modern culture. Thus, one could speak both about the critical thought getting more massive and about the critical thought getting more intellectual, engaged into "exploration of relations between culture and the natural world and a diverse social practice"(Korochensky, 2003: 31).

Quality changes of the critical thought pertain, in the first place, to the function and style. Mass criticism in printed editions focuses not so much on the analysis of the current literary process (since the update and selection is successfully fulfilled by the Internet channels), as on the evaluation of the works of art in the context of socially significant or relevant ones. Journalism criticism draws attention to classic names, as well as modern artistic tendencies, and up-to-date "heavy" works of elitist art. Literary critic I. Shevliakova-Borzenko notes a "prolonged conceptual and methodological break" and "multiplication of individual strategies of authors" (Criticism…, 2020: 30) in Media critical claims, meaning the patchy type of interpretation ways and art assessment in the modern media-sphere with its varied formats.

However, some researchers endeavor to differentiate the methods of modern criticism. Thus, T. Orlova, the leading theatrical critic and a researcher of art-journalism, discerns two critical approaches: traditional and innovative. Defining the new context for theatre criticism, in particular, finding its expression in the "global transformation" of culture, in establishing a new type of mass consciousness (postmodern), the researcher admits in conclusion the existence of both old and new, innovative criticism forms, characterized by elitism, irony, and blurred genre (Orlova, 2009: 14-21). As we can see, T. Orlova registers stylistic, not methodological changes of critical materials. Most researches mark some quality changes of criticism, primarily pertaining to the function and the style.

I. Shevliakova-Borzenko distinguishes such a phenomenon of the 2000-s as "literary journalism", formed due to media professions becoming "mass". "Its genre range is quite humble: literary journalist is at its depth in small format genres of an advertising sketch, essay style annotation (on different events of a literary life, such as a published text, a presentation, an award or a scandal) and, inparticular, of a sketch based on literary life and literary context"(Criticism…, 2020: 45). The major function of such journalism is marketing, advertisement and PR of books of fiction and their authors. Hence, a cinema criticism researcher L. Sayenkova-Melnitskaya remarks, "the turn of the century criticism can be defined as promotional-representative or mass-culture criticism"(Criticism…, 2020: 85). It seems to us that is a general tendency of the modern culture, developing in the market economy conditions and within expanding service sector, with its strategy of brand's survival and promotion. Literary criticism becomes an instrument of public relations technology.

A. Korochensky defines such transformations in mass criticism as tendencies of development of post-journalism related to the cult of media celebrities, hedonism boost due to increase of

entertainment constituent in mass media, and hybridization of media texts that gain features of promotional and PR materials of journalism and infotainment (Criticism…, 2020: 126).

Marking the changes in the modern process of critical procession of culture, many refer to the past to reconstruct a chain of development and define the principles of critical thought genesis. T. Orlova opposes the principles of organization of a classic theatre performance and review to its modern modelling of a successful show and effective critical statement. Music critic A. Karpilova highlights the priority of educational functions of musical criticism in the Soviet period and subjectivity and non-professionalism of a statement in the modern media sphere. L. Saenkova-Melnitskaya goes into detail researching the changes of cinema criticism, born out of synthesis of science and journalism, and split later into conceptual-analytical and journalistic. The latter is marked by issues of ideology and moral, and was developed by the end of the XX century into "the criticism of moral anxiety", uniting "the research of cinema imagery and explication of deep moral collisions"(Criticism…, 2020: 84), but, as mentioned above, it has transformed into "mass culture criticism". I. Shevliakova-Borzenko defined "the golden age" of the literary criticism to be between the first third of the XIX c and the 1980-s of the XX century, when it played the role of the social and cultural regulator. Unlike in the newest period (from the end of the 1980s) that includes "a massive reputational crisis" (up to the 2000s), "an ethnographic period" (after the 2000s), and a period of "gathering, catalogue creating and consolidating "the assets" of the literary criticism as a relevant socio-cultural phenomenon" (Criticism…, 2020: 38). According to the researcher, the stylistic variability, the diversity of forms and ways of today's critical statements are both the expression of crisis and the strategy of survival, or gathering strength for the future existence.

Changes in the criticism under the influence of it-technologies led to the advent of network criticism that has not received a general definition in the scientific literature, and can be defined as civil, user, amateur, non-professional, or mundane criticism. Spontaneity, intensity, subjectivism, provocative character, interactivity are among its chief characteristics and researchers note both positive and negative parameters of the "non-systematic" criticism. On the one hand, it activates the audience, more and more people are engage in opinion exchange. A. Korochensky claims, "a developed "non-professional" media-criticism can potentially become not only a channel of public expression of reactions and information needs of the audience and defense of the mass information consumers' rights in their relations with media-industry, but also a "laboratory" of the generation of new citizenship apt for the new reality of the information era"(Criticism…, 2020: 133).

On the other hand, non-professional statements lower down the quality of such communication: "Mundane criticism", built up on trivial truths, straightforward assumptions and talks to the network resources participants in the language of kitsch" (Criticism…, 2020: 111). Eventually it annuls the serious critical atmosphere, gives rise to a false concept of the time being non-critical, the critics being phantom, according to I. Shevliakova-Borzienko, and the period being the period of "criticism without criticism", by the definition of L. Saenkova-Melnitskaya (Criticism…, 2020: 84). As a result, the criticism image drops, there appears a communicative gap both with the readers and between the scientific and professional criticism, and the criticism loses its collective capacity to influence artistic process.

In the crisis period of adaptation to the new media conditions, one naturally looks for the new genre and stylistic forms of communication with the reader and viewer's audience. I. Shevliakova-Borzenko compares this period with the ancient Greek image of Proteus, multifaceted (Criticism…, 2020: 32), since the criticism of today is really varied. Quality changes of the criticism relate primarily to the functions and the style. While one of the priority goals of the modern criticism is the promotion of personal brand, the text of the critical statement itself gets more complicated stylistically with its interpretations and assessment becoming more subjective.

The researchers of literary criticism write about lack of the "tools", or the analysis method. I. Shevliakova-Borzenko mentions a "suspended conceptual and methodological pause" (Criticism…, 2020: 30) in critical statements. Variability of fundamental concepts definitions is typical of critical texts.

Thus, the chief function of media criticism, according to A. Korochensky, is "defining the degree of social realism of Mass Media" and "adjusting the public's perception of media content" (Criticism…, 2020: 122), which explains his definition of the media criticism – "operative evaluative recognition of social functioning of the mass media information" (Criticism…, 2020: 122-123).

At the same time, I. Shevliakova-Borzenko regards media criticism as a field for constructing "personal critical strategies" (Criticism..., 2020: 59), from guarding or liberal, i.e. politically relevant, to those close to scientific, semiotic-semantic and literary journalism, creating the image of the critics author. The researcher comes back to the idea that the modern criticism varies in genres and stylistics depending on personal theme preferences. Besides, she highlights that the concept "media criticism" is regarded differently in the western and eastern traditions. In the Belarusian and Russian communication space this concept is interpreted in a wide way – from analytical works per se to "the general background of lack ofsatisfaction with the quality of modern literary criticism, some sort of "discourse" noise"(Criticism..., 2020: 62). This way, the author reiterates the turn away from objective critical consideration towards subjective and emotional statements, conditioned by personal qualities. In the network criticism, based on the spread of literature-centered blogs, the researcher notes a formation of a special criticism genre – "virtual entity" (Criticism..., 2020, 49). A. Karpilova, in support of his colleague, separates the notions of "musical criticism" and columnist writing, or "statement of author opinion", "quite a free author expression"(Criticism..., 2020: 112).

Reinforcement of subjective and personality-oriented element in the critical discourse made L. Saenkova-Melnitskaya define modern criticism as "role criticism, in which authors play out certain role models becoming certain characters of their own texts"(Criticism..., 2020: 87). According to I. Shevliakova-Borzenko, the tendency to subjectivity leads to refocusing from analysis to informing, announcement, promotion of the work of art, on the one hand, and to expanding forms of interpretational strategies, on the other hand: from destroying traditional concepts to "non-judgmental considerations of the new mentality" (Criticism..., 2020: 41). Fundamentally, criticism of today refuses to play a didactic upbringing function, rejecting defined moral guidelines and judgments: "Consciousness chaos of the modern man is described not in the moral and mental system of coordinates, but in the mental and psychological system of coordinates. The opposition "norm-deviation" is not relevant since the elusive phantom of being does not have poles asparticular guidelines..."(Criticism..., 2020: 43).

In this discourse, there are also extremities, registered by L. Sayenkova-Melnitskaya, such as critics falling back on "certain provocative tricks: intentional silencing (or avoiding mentioning) of the core meaning of the work, or pointedly careless treatment of the name of the author" (Criticism..., 2020: 87-88). Being provocative is one of the tendencies of the new critical thought style. Moreover, at the same time, the subject matter of the analysis and evaluation is not the literary process, but events around literary life and pseudo cultural phenomena.

4. Results

Stylistic changes of the critical statements can be put down to the addressee being indeterminate: reduction of specialized media, or focusing on mass media audience in the first place. Hence the stylistic obscurity, negligence, simplification and search for "a new metalanguage" (Criticism..., 2020: 50). Discussing genre transformations, researchers write both about topic changes and about structural and axiological changes. The authors note "quasi-critical activity" (Criticism..., 2020: 51) in the formation of new genre forms, related to the expansion of media presence, primarily on the Internet.

Still belonging to the information-analytical genre direction, representatives of the newest criticism aim at "pointedly minimalistic critical reviews... with a highest possible reflection subjectivity"(Criticism..., 2020: 45). Expanding their presence in the electronic mass media of communication, the authors develop "a specific style universality" (Criticism..., 2020: 53), with the domination of informative (or promotional) element, "quantitative characteristics (number of likes, comments, reviews, rates, income, top lists)", "quite scarce and openly provocative statements-recommendations"(Criticism..., 2020: 85-86).

Morphological flexibility of genres creates theoretical difficulties for the research. Thus, in the study "Criticism in the context of modern culture" there are, for example, different interpretations of the concept of essay. I. Shevliakova will have it with a negative connotation, claiming an unusual popularity of this genre today: she speaks about "everything turning into essays, totally and ruthlessly" (Criticism..., 2020, 44) with its tendency "towards reduction, "merging" genres and at the same time dividing texts into chunks or small fragments" (Criticism..., 2020: 43). The researcher points out to the prevalence of small forms, such as essays, short review or comment. Yet, in the text of L. Saenkova-Melnitskaya, an essay is the focus of esthetic or literary

point of an analytical statement. She puts forward an argument that critical "texts have lost essay-analytical aspect"(Criticism…, 2020: 85) (i.e. essay genre disappears from practice) and grounds this argument on the statement that modern criticism does not have the status of "moving esthetics", or esthetic criteria. Choosing this or that genre core, structural-cognitive or axiological, respectively, researchers come to different conclusions.

Returning to the image of Proteus, who one of the authors of the study compared modern criticism to, due to its multiple faces, let us remember that it is this mythological deity who disclosed, according to Homer, the path of the son to the father (Telemachus in search of Odysseus). Hence, this symbol can reveal the image of the future.

5. Conclusion

Belarusian and Russian researchers of the modern literary criticism are trying to reflect on its forms, methods, functional vectors in the context of informational and communicative transformations of the last decades. Media criticism, or the criticism in Mass Media, continues dominating in the social space, yet at the same time there is a perceptive tendency to blur the boundaries between art history and journalism statements, between professional and amateurish comments. Researchers note critical statements becoming more subjective and consequently specialized editions, by the type of art, becoming more scarce and informative verbal and digital editions becoming more varied. Modern criticism is marked by stylistic diversity, or rather opaqueness, negligence and simplification. Which leads to changing functions and goals of the criticism and its stylistics. Media criticism more amd more frequently targets not the analysis of the current artistic process, but the up-to-date in the communicative discourse names, topics and events. Thus, the analytical component of the statement, conditioned by the methodology, gets annulled, while the interpretational and subjective part of the artistic process expands and there are more and more statements on things related to literature, cinema, theatre, etc.
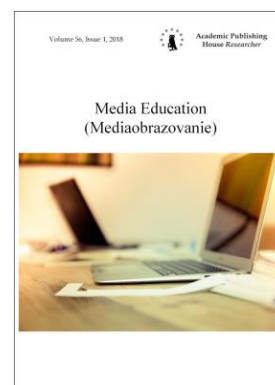
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Social Media Use and Self-Sexualization Behaviour Among University Girls: A Serial Mediation Approach

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Abstract

Social media has become the most popular communication and entertainment channel for youth. Prior research has explored social media role in eating disorder, body image and sleep quality but the research related to effect of social media on self-sexualization behaviour is lacking. The purpose of this study is to investigate and to explore the use of social media and its effects on self-sexualization behaviour among university students. In this research total of 485 girls, age (M = 21.4 SD = 3.48) are taken as samples. In this study, the researchers used the convenience sampling technique for data collection. The data was collected from different universities in Lahore. The quantitative survey research design used to collect data. Correlation and serial mediation analysis used to analyse the data. The findings show that the internalization of reward beauty, self-objectification, social media use, and appearance conversation is positively correlated with self-sexualization. In addition to this, the results showed that self-objectification and internalization of reward beauty was not a significant mediator between the relationship of social media use and self-sexualization. The implications of a study related to media educators, campaign designers and parents have been discussed.

Keywords: self-sexualization, self-objectification, Social Networking Sites, social media, Instagram, Facebook.

1. Introduction

Social networking sites (SNSs) introduced the online identity to the lives of youth all over the world. D. Boyd and N. Ellison (Boyd, Ellison, 2007) argued that web media through which people interact around the whole world in various forms like blogging, YouTube account, Twitter, Facebook, Instagram, innovative media are free to share their personal information and profile pictures. The interactive nature of social media helps the users to exchange the visual images of themselves with their friends and family members (Perloff, 2014). The primary focus of sharing these pictures is to show the physical appearance and get approval or appreciation from the peer group (Ringrose, 2011). The posting of physical appearance leading the youth to post sexualized images on SNSs. S. Kapidzic and S. Herring (Kapidzic, Herring, 2014) study found that more than half of teens (51.7 %) were posting seductive clothing on a famous chat site while 20.4 % of teens highlighted revealing clothing on their profile. In the presence of these figures and research, self-

sexualization may be considered as a contributing factor among youth. In this study, we will examine how much our youth is being pretentious while using social media.

The previous studies found a link between SNSs use and body image (Grabe, Hyde, 2009), body dissatisfaction (Eckler et al., 2016; Homan et al., 2012), eating disorder (Harrison, Hefner, 2006) and self-objectification (Manago et al., 2015) but the role of these websites in self-sexualization is not fully explored. This study contributes by exploring the relationship between SNSs use and self-sexualization behaviour in university students. The experience of social media use is different from traditional media because new media is providing surveillance, comparison, and appearance-related conversation option to students. Secondly, our study is taking an appearance-related conversation on SNSs as an independent variable which can also lead the users towards self-sexualization. Previous studies have also not explored the role of appearance-related conversation with self-sexualization behaviour. Many other factors can play a role of mediator between the SNSs use and self-sexualization behaviour (Vandenbosch, Eggermont, 2012). This study has considered the role of mediatory variables such as internalization of reward beauty and self-objectification. The study used the objectification theory framework broadly while the help of social cognitive theory was taken the explain the role of internalization. The acceptance of beauty ideals among university students provides a personal beauty standard to them and this internalization may relate to their level of self-objectification. Moreover, this study measured the different self-sexualization behaviours like applying makeup and dressing is a manifestation of self-objectification among university students.

D. Boyd and N. Ellison (Boyd, Ellison, 2007) argued that users have willingly shared their information through these different social sites and connect to jamming and hang out with their friends. L. Hjorth and S. Hinton (Hjorth, Hinton, 2019) argued that this SNSs money maker projects shared information about products and ideas to their users and shared other entertainment information to different pages of networking sites in a short period which is called user-generated content. Social media is the culture that allowed people to share their creativity and express themselves in their way. It is a type of connectivity in which everyone is sharing each other's thoughts. J. Vaterlaus, E. Patten, C. Roche, and J. Young (Vaterlaus et al., 2015) argued that young adults almost spent half of their day on social media. There are a lot of digital devices that are the source of communication among people, but the smartphone is the most comfortable device for the users that always have internet access which allowed their users to get engaged 24/7 through social media.

Youngsters are using social media all the time to explore and get information about new things. Facebook is the most used site in the US; almost eighty percent of adolescents used new media (Lenhart et al., 2011). V. Rideout, U. Foerh, and D. Roberts (Rideout et al., 2010) argued that SNS use is the most favourite activity among youth. An adolescent must use the computer for their studies or some playing games at this age. SNSs use has become the most favourite and popular thing among adolescents and the most preferred activity of teen's social life. Due to the intense use of social media, adolescent's sexual culture is increasing rapidly. Social media shaped sexuality in substantial and figurative forms which have become more universal (Livingstone et al., 2015). J. Kim, M. Seo and P. David (Kim et al., 2015) argued that mainstream media and new media are directly and positively related to self-objectification among both genders.

APA task force's report on girls' sexualization observed that women are more often sexual than men (Zurbriggen et al., 2007). Women portrayed their bodies as sexual objects. They wore short clothes and exhibited their body. On the other hand, men are less sexualized than women. They showed their bodies as six-packs and muscles.

In this study, we are examining the type of opportunities social media is providing our youth that they are being sexualized. We are also examining sexualizing factors (social media use and appearance related conversation) among youth. Adult girls followed celebrities on social media and demand from their parents for those types of clothes that celebrities wear. In this sense, girls sexualize themselves by using these clothes.

Social networking sites (SNSs) are involved in the lives of adolescence everywhere, with the higher percentage of youngsters 81 % are using it on daily basis especially Facebook, which stands out of the other social apps and the most common social site (Madden, 2013). There is One of the exclusive characteristics of SNSs is to the presentation of mainly pictorial imageries (Perloff, 2014) henceforward, the focus on the bodily look. Sexualization and social media have a strong relationship. Social media is the pioneer of sexualization (APA, 2007; Ringrose, 2010). The above-

mentioned studies show that social media has a boundless consequence and impact on the lives of youth, and it leads to sexualization. The youth is so much fascinated by the SNSs that they upload sexualized images and observe sexualized data on these sites.

J. Trekels, Ward, and S. Eggermont (Trekels et al., 2018) argued that how youngsters disturb their body image using social networking sites. This study also wants to investigate the role of social networking sites in self-sexualization and self-objectification behaviour. Viewers may enjoy sharing sexual images consensually, the distribution of teens' private images create disturbance and traumatize them (Ringrose et al., 2012). The studies show that the sharing of sexual pictures on social networking sites may create abnormalities among youth. These abnormalities are the results of sexual harassment on social networking sites. The youth is so much fascinated by the data shared on these sites that they try to apply these things in their real lives.

Internalization of rewarded beauty. The internalization of reward beauty is the adoption of rewarded beauty standards. In other words, internalization means acceptance of appearance ideals standards and then applying those standards on oneself for praise, admiration, and approval from other others. J. Thompson and E. Stice (Thompson, Stice, 2001) found that women want to look like a magazine and music video model, and they have gone on diet for it. Eating disorder and body-image disturbance are the cause of physical and mental health problems. Personality leads to reduce sexual health and mental health internalizing which is a symbolizing view of one's body (Fredrickson, Roberts 1997). The girls who are addicted to social media and the beauty presented on it may make them fall to eating disorders and health problems. They may not take care of their health to remain slim and smart.

Self-Objectification. Self-objectification means that women increasingly notice themselves as sexual kinds of stuff to be appreciated for their physical appearance and sexual appeal. As stated, the objectification theory by B. Fredrickson and T. Roberts (Roberts, Fredrickson, 1997) daily exposure to sexual content badly affects women. In society, sexual objectification slowly tempts women to adopt this view. Exposure of magazines produced the linking of self-objectification rather than TV (Fardouly et al., 2015; Slater, Tiggemann, 2014). S. Mehdizadeh (Mehdizadeh, 2010) examined the narcissism and self-esteem showed on the huge web of the world Facebook. Social networking sites introduce an entirely new technique of self-presentation. It is a new way to examine and analyse personalities and identities. He selected 100 Facebook users with a correlational study. He found that online activists on Facebook; individuals are high in narcissism rather than self-esteem. Self-objectification is associated with more negative mental health consequences among women except for man.

Social Media and Self-Objectification. Several types of research have been conducted to analyse the impact of self-objectification on women's psychological well-being and self-perception. Recent research has investigated the depiction of women in a sexualized way and people's perception of them (Daniels, Zurbriggen 2016). K. Karsay, J. Knoll, and J. Matthes (Karsay et al., 2018) researched to investigate that men and women are influenced by self-objectification due to observing sexual media. In this meta-analysis research, the researcher found that online media and gaming media have a conditional effect rather than traditional media. However, findings show that self-objectification equally affected through whatever media used. It reveals that self-objectification is the result of social media. It can be print media or electronic media and both genders are greatly influenced by them.

Self-sexualization. Though there is lack of consensus on self-sexualization definition among researchers, but some has defined self-sexualization as intentional imposition of sexualization on oneself (Choi, DeLong, 2019). In other words, self-sexualization is intentional involvement in sexually appealing activities or one's involvement in sexually expressing activities (Smolak et al., 2014). Mainstream media is the real source of sexualization. In the study of U.S. media indicates that 71 % of music videos are portraying the women as sexually objectifying objects (Aubrey, Frisby 2011), 45.5 % of youngsters Social networking sites (SNSs) have occupied in the survives of adolescence everywhere the sphere, about the percentage of 81 % of youngsters are using the social media on daily basis, especially Facebook, the most used social site this era (Madden, 2013). The exclusive characteristics of SNSs are the show of mainly pictorial imageries (Perloff, 2014). Hence, the priority is on the bodily look (Ringrose, 2010). Sexualization and social media have a strong relationship. Social media is the pioneer of sexualization (APA, 2007). A new trend has been starting to post sexualized images on SNSs.

The music video medium is considered as a high level of objectifying content. Women are sexually objectified in these videos but mainly the sexual body parts are more focused (Aubrey, Frisby, 2011; Ward et al., 2012). For example, almost 41 music videos contain objectification in one content analysis (Ward et al., 2012), women's buttocks are focused on, in 90 % camera shots, and woman's breasts are focused on in 76 % camera shots. Women are represented as sexually objectifying in television programs, the second screen medium. Women are presented as sexually objectifying in television stories, via drama conversation, plots, or performances that are used as a climax the ultimate value of the appearance of women and sexual attractiveness (Vandenbosch, Eggermont, 2013). L. Ward, R. Seabrook, A. Manago, and L. Reed (Ward et al., 2016) proved that the content in which women and men are objectified equally affects both genders.

E.A. Daniels (Daniels, 2018) analysed male sexual objectification on social networking sites such as Twitter, Facebook, Instagram, and Snapchat, etc. They use these sites to maintain and continue their romantic relationships. Social media profile pictures show the whole personality of a person and college students attract each other by profile pictures. L. Vandenbosch and S. Eggermont (Vandenbosch, Eggermont, 2013) showed how young boys perceive the concept of sexualization. This study shows that prime-time television programs, music videos, men's magazines, and pornographic websites are related to the internalization of appearance ideals, self-objectification, and body observation. There is a direct and indirect relationship between these things.
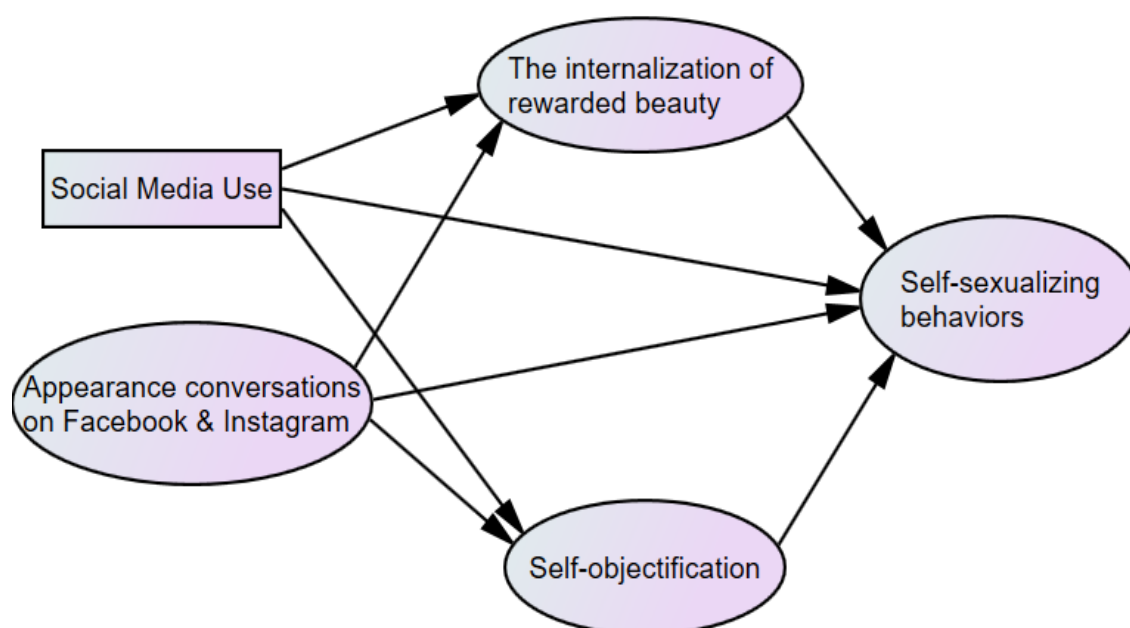
Social Media and Self-Sexualization Behaviour. There are women sexual objectification in every form of media whether it is in social media, TV, commercial, advertising, movies, music lyrics, internet, computer games, sports media, cartoons, animation, magazines, music videos, and lyrics (APA, 2007). These media are involved to show that women are sexual objects. Ward and his colleagues found that media is related to sexual attitudes like music videos have a common feature of sexual stereotypes (Caruthers et al., 2011). There is a great role of media in objectifying women as sexual objects. This type of depiction of the woman increases the rate of sexuality among people. Even the girls idealize the attractive looking women presented on media and try to be like them. Some websites and media depict women as sexualized objects.

P. Hall, J. West, and E. McIntyre (Hall et al., 2011) observed self-sexualization in My Space.com accounts of female profile photos by conducting the content analysis. The results argued that the self-sexualization rate of the female is low. But body display photographs posted on a swimsuit, bra, lying on sofa revealing their body and instead of their face showing the full body including breast and buttocks only. In one study, college students argued that SNS sites increase their interest in sexual activity with the profile owner rather than dating them or making a relationship with them for the whole life. This study shows that sexualized profile activity of female persuades them to make a flirty relationship rather than to accept them in their life (Moreno et al., 2011). The above-mentioned studies show that the self-sexualized photos increase the rate of dishonesty in the relationships. The males are only attracted to the sexy bodies of the females just for the sake of fun and enjoyment by viewing the SNS sites whether the faces of females are visible or not.

A. Meeus, K. Beullens, and S. Eggermont (Meeus et al., 2019) discussed the role social media and self-esteem in adolescent's life. A serial mediation approach was used to examine self-presentation & self-esteem popularity through social media. The study shows that self-presentation & self-esteem are positively connected for youngsters and they are observing online popularity in social media. Every adolescent wants to be popular in social media among their peer group which turns them negatively related to self-esteem. This study also finds out that when adolescents addicted to social media, they got the power to provoke the user to likes their activity which leads to decreased self-esteem. Social media feedback is the most important thing in an adolescent's life that what other people think about our post and how many likes and comments they have. SNS and self-esteem relationships satisfied their users by liking and nice commenting on their posts (Meeus et al., 2019).

On the basis of social cognitive theory, objectification theory and above literature following hypotheses and conceptual model has been constructed. Both of theories helps us to understand that how social media use and appearance conversation on Facebook and Instagram is leading the girls to self-sexualization. Moreover, these theories also explain that why girls adopt the beauty standard of celebrities. The girls adopt these standards to get same benefits as celebrities enjoy in their life like popularity, fame, and romantic success. Moreover, objectification theory explains that certain girl's behaviour like applying makeup and wearing celebrity like clothes is manifestation of self-sexualization behaviour.

Fig. 1. Conceptual Model

On the basis of above literature following hypotheses have been constructed.

H1: Social media use is a significant predictor of self-sexualization behaviour.

H2: Appearance conversation on social media is a significant predictor of self-sexualization behaviour.

H3: Internalization of reward beauty is a significant predictor of self-sexualization behaviour.

H4: Self-objectification is a significant predictor of self-sexualization behaviour.

H5: Appearance conversation on Facebook and Instagram is a significant predictor of self-sexualization behaviour.

H6: Internalization reward beauty will be mediating the relationship between social media and self-sexualization behaviour.

H7: Self-Objectification will be mediating between the relationship of social media usage and self-sexualization behaviour.

H8: Internalization reward beauty and Self-Objectification will be a mediator between the relationship of social media usage and self-sexualization behaviour.

H9: Internalization reward beauty will be mediating the relationship between appearance conversation on Facebook, Instagram, and self-sexualization behaviour.

H10: Self-Objectification will be mediating the relationship between appearance conversation on Facebook, Instagram, and self-sexualization behaviour.

H11: Internalization reward beauty and Self-Objectification will be a mediator between the relationship of appearance conversation on Facebook, Instagram, and self-sexualization behaviour.

2. Materials and methods

Characteristics of Participants. Participants of this study were 485 university female students between the age of 18 years to 28 years old. For data collection of study, purposive sampling technique used to collect the data. Purposive sampling was used because Facebook and Instagram's users sampling frame is not available. Moreover, purpose sampling used because only females of certain characteristics (e.g., university students, educated, Facebook and Instagram User) were chosen. Females' students were enlisted from different universities of Lahore city that agreed to participate in the study. Researchers collected the data from the University of Central Punjab, Garrison University of Lahore, University of Management Science and Technology, Punjab University of Lahore, NUML University of Lahore.

Measures. We asked about their demographics that their age, gender, and class in which they were studied. They also give further answers about self-objectification, self-sexualization behaviour, appearance conversation on Facebook and Instagram, and internalization of reward beauty ideal.

Time spent on social media. J. Trekels, Ward, and S. Eggermont (Trekels et al., 2018) developed the scale to know that how much adolescents spent their time on Facebook and Instagram on weekdays and weekends. E. Frison, S. Kaveri, and E. Steven (Frison et al., 2016) study also help to create this scale of measurement. In social media use, only the use of Facebook and Instagram has been considered because these two platforms are used most frequently to share the pictures among university girls of Lahore.

Appearance conversations on Facebook and Instagram. J. Trekels, Ward, and S. Eggermont (Trekels et al., 2018) developed the scale of appearance conversation. The same scale has been adopted to measure the appearance conversation on Facebook and Instagram. Appearance conversation on Facebook is the adaptive questionnaire which is peer scale questionnaire. It shows us the reliability and validity if adolescents' engagement of boys and girls on Facebook (Clark, Tiggemann, 2006).

Self-sexualizing behaviours. J. Trekels, Ward, and S. Eggermont (Trekels et al., 2018) developed the scale of self-sexualization behaviour in his article. Their scale also based on previous studies (APA, 2007; Smolak et al. 2014; Zurbriggen, Roberts, 2013). The same scale has been adopted to measure self-sexualizing behaviors among girls.

The internalization of rewarded appearance. J. Trekels, Ward, and S. Eggermont (Trekels et al., 2018) developed the new scale of the internalization of reward beauty based on the ideal beauty appearance scale of an existing study (Thompson et al., 2004). The researchers adopted the newly developed scale for the study.

Self-objectification. To analyse self-objectification, we used a modified form of questionnaire on self-objectification from an existing study (Noll, Fredricksin, 1998). To measure self-objectification 10-point Likert scale ranging from 0 (least impact) to 9 (greater impact) was used.

Data Collection Procedure. The researchers visited the above-mentioned universities for the collection of data. Prior permission was taken from the class teacher and visited the respective teachers during the class timings. The participant fills the present study questionnaire during class hours under the supervision of the class teacher. No incentives were given to the participant.

Data Analysis. We used SPSS software version 25 for data analysis and Process Macro by Hayes. Correlation and serial mediation analysis were used to find out the results.

3. Discussion

This study is an effort to fill the gap regarding social media usage and self-sexualization behaviour among youth by considering the internalization of reward beauty and self-objectification as a mediator among youth. The correlation table shows the relationship between independent, dependent variables and mediator. The use of social media is positively related to the appearance conversation of Facebook and Instagram. Social media use was positively related to self-sexualization behaviour. Social media use was positively related to the internalization of reward beauty. Social media use was positively related to self-objectification. Interestingly appearance conversation also has a positive relationship with the dependent variable of self-sexualization behaviour. Appearance conversation also was positively related to the internalization of reward beauty and also positively related to self-objectification. All the variables have positive relationships and statistically significant.

In female participants, direct paths of serial mediation show that social media use was positively related to the internalization of reward beauty, self-objectification, and self-sexualization behaviour. Interestingly, the internalization of reward beauty was negatively related to self-objectification but positively related to self-sexualization behaviour in the direct path of the results. In the direct path, self-objectification is positively related to self-sexualization behaviour.

The indirect paths of the model are showing that internalization of reward beauty is mediating between social media use and self-sexualization behaviour. The other two indirect paths (self-objectification and internalization of reward beauty with self-objectification) did not mediate between social media use and self-sexualization behaviour. On the other hand, the second direct path of this study showed positive and negative results. Appearance conversations on Facebook and Instagram are positively related to the internalization of reward beauty, self-objectification, and self-sexualization behaviour. Internalization of reward beauty negatively related to self-objectification but positively related to self-sexualization behaviour in the direct path. The other direct path shows the negative relationship between self-objectification and self-sexualization behaviour.

The indirect path of female results has shown that internalization of reward beauty positively mediates between appearance conversation on Facebook and Instagram with self-sexualization behaviour. Self-objectification did not mediate with self-sexualization behaviour using appearance conversation of Facebook and Instagram and they did not have a direct relationship between appearance conversation on Facebook and Instagram with self-sexualization behaviour. And interestingly indirect path with self-objectification and internalization of reward beauty is also not mediating between appearance conversation of Facebook and Instagram and self-sexualization behaviour. Though without mediator they have direct relationships in this study and have strong relationships.

In female findings internalization of reward beauty, self-objectification, social media use, and appearance conversation is positively correlated with self-sexualization. In addition to this, the results showed that self-objectification and internalization of reward beauty was not a significant mediator between the relationship of social media use and self-sexualization. J. Aubrey and C. Frisby (Aubrey, Frisby 2011) found that males are less objectifying their self and body shame than females. Interestingly in our study girls are not objectifying themselves. These finding does not support the objectification theory in female results. P. Hall, J. West, and E. McIntyre (Hall et al., 2011) argued that the self-sexualization rate of females is low. But body display photographs posted on swimsuit, bra, lying on sofa revealing their body and removing of their face and showing the full body including breast and buttocks only. Self-sexualization is a subject for women maybe impacting body image unhappiness and sexual working. Our finding shows that females are less involved in self-objectification but involved in self-sexualization behaviour through social media use. One plausible reason could be the unacceptability of society for such kind of behaviour which is preventing female from objectification. Appearance conversation on Facebook and Instagram significantly related to the internalization of reward beauty and self-sexualization behaviour but not significantly related to self-objectification in female participants. Females are engaged in self-sexualization behaviour, they post their sexual photos in which see-through clothes, different poses of their faces but less involved in self-objectification.

4. Results

In this study, we followed the multistep approach to analyse the data by using SPSS version 25 and PROCESS macro-designed by A.F. Hayes (Hayes, 2017). In the first step, Pearson product-moment correlation was used to find out the relationship between variables and at second step serial mediation was used to analyse the model. Before running these analyses, the researcher separated the data for the presence of missing values, non-normal distribution, and multicollinearity. We found 5 to 6 missing values in datasets and we did not add them. Further Skewness and Kurtosis values for each residential ranged between − 2 and +2, thus confirming the normality assumptions (Field, 2013). No bivariate correlation values were found to be above less than .001. We also estimated the variance inflation factor (VIF) values. All the values ranged between 1.245 and 1.841 suggesting in this study that multicollinearity was not an issue (Marquardt, 1970). We measure the mean age of female students which is M=21.4 and the standard deviation of age is SD=3.48. Female education frequency and percentage is B.A/BS 180 (37.11 %), Masters 155 (31.96 %) and MPhil 150 (30.93 %) in this study.

Standard deviation, means, and correlation study of these variables are displayed in Table 1. Total social media use was found to be positively related with appearance conversation of Facebook and Instagram (r=.273[**], p=<.001) and total social media use was found to be positively related with self-sexualization behaviour (r= .158[*], p=.6995) and total social media use was positively found with internalization of reward beauty (r=.314[**], p=<.001) and total social media use was positively found with self-objectification but insignificant (r=.096, p=.1544) and appearance conversation of Facebook and Instagram was positively found with self-sexualization behaviour (r=.518[**], p<.001) and appearance conversation of Facebook and Instagram was positively related with internalization of reward beauty (r=.469[**]p=<.001) and appearance conversation of Facebook and Instagram was positively related to self-objectification (r=.096, *p*=<.1433) and self-sexualization behaviour was positively related with internalization of reward beauty (r=.428[**], p=.0002) and self-sexualization behaviour was found to positively related with self-objectification (r=.027, p<.7363) and internalization of reward beauty was positively related with self-objectification (r=.024, p<.7168). Thus, H1, H2, H3, H4 and H5 are accepted.

For the model, the researchers used the SPSS Process Macro developed by Hayes to analyse the role of internalization of reward beauty and self-objectification between the relationship of usage of social media and self-sexualization behaviour among the university students. We used the model 6 of Process Macro to find out the serial mediation. In this analysis, 5000 bootstrap model was used to create 95 % bias-corrected and enhanced confidence intervals to test the importance of secondary effects which are significant at p=<.001 if the 95 % confidence interval does not include zero. Our two mediator's serial mediation models include one straight and three secondary paths (see Figure 2).

Table 1. Correlational Analysis

Variables	M	SD	2	3	4	5
1.TSMUse	214.0426	118.74230	.273**	.158*	.314**	.096
2.ACFI	13.0766	5.39730	-	.518**	.469**	.096
3.SSB	22.0809	6.26940	-	-	.428**	.027
4.IRAI	10.4979	5.35203	-	-	-	.024
5.SO	41.5872	21.56039	-	-	-	-

**. Correlation is significant at the 0.01 level (2-tailed). *. Correlation is significant at the 0.05 level (2-tailed).
Note: TSMU = Total social media use in minutes, ACFI = Appearance conversation on Facebook and Instagram, SSB = Self-sexualization behaviour, IRB = Internalization of reward beauty, SO = Self-objectification.

Table 2 displays indirect effects for the anticipated serial mediation model. Concerning indirect effects, the first indirect effect of SMU on SSB through the mediator IRB was valued as the product of path constants connecting SMU→IRB(x_1) and IRB→SSB (y_1). The valued indirect effect (SMU→IRB→SSB) was originated to be positive and statistically significant because bootstrap CI values were below zero (i.e., Boot LLCI = .736 to Boot ULCI = .2000). Thus, H6 is accepted. The estimated indirect effect (SMU→SO→SSB) was found positive but statistically insignificant because Bootstrap CI values were above zero (i.e., Boot LLCI = -.0124 to Boot ULCI =.0177). Therefore, H7 is not accepted.

The fourth pathway shows the mediated direct effect of SMU on SSB through the mediators IRB and SO. The estimated indirect effect (SMU→IRB→SO→SSB) was found positively related and statically significant as the bootstrap CI values were below zero (i.e., Boot LLCI = -.0024 to Boot UCLI = .0029). Thus, H8 is accepted.

Table 2. Indirect Effects of social media use and self-sexualization behaviour

	Self-sexualization behavior			
Indirect Effect	β Coeff.	SE	Boot LLCI 95 % CI	Boot ULCI 95 % CI
SMU→IRB→SSB	.1319	.0328	.736	.2000
SMU→SO→SSB	.0014	.0070	-.0124	.0177
SMU→IRB→SO→SSB	<.001	.0012	-.0024	.0029

Note: Coeff. = standardized regression coefficient, SMU = Social media use, SSB = Self-sexualization behavior, IRB = Internalization of reward beauty, SO = Self-objectification.

To test our hypothesis that internalization of reward beauty and self-objectification performed as serial mediators of the relationship between social media use and appearance conversation (IV) and self-sexualization behaviour (DV), we used the SPSS PROCESS Macro, model 6, five thousand bootstrap sample were used to create 95 % bias-corrected and enhanced

confidence intermissions to test the importance of incidental effects which are important at p = <.001 if the 95 % confidence interval does not include zero.
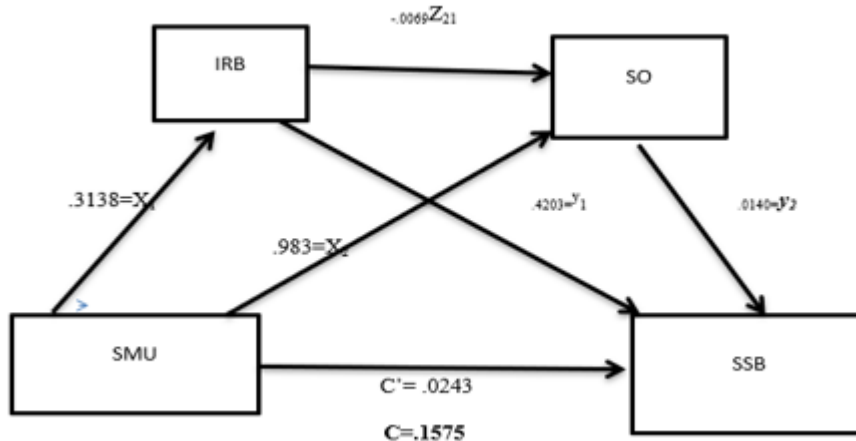
Fig. 2. Statistical Model of Self-sexualization behaviour

Our two mediator's serial mediation models include one straight and three secondary pathways (refer to Figure 3).
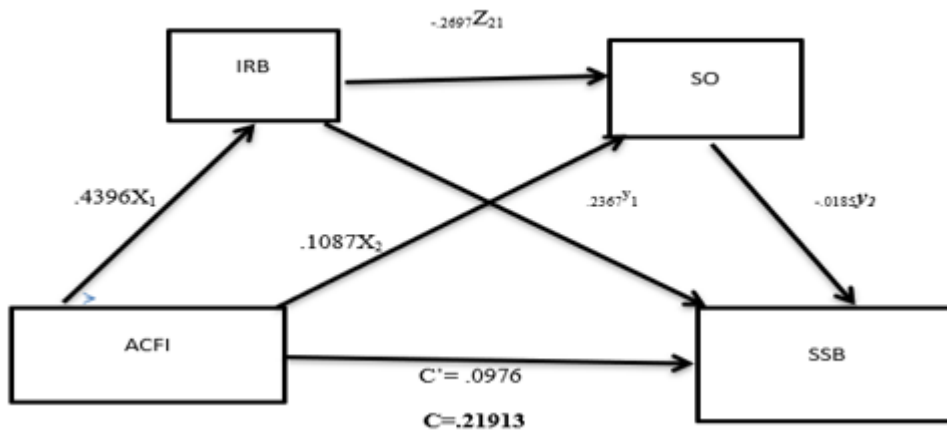
Fig. 3. Hypothesized model of Self-sexualization behaviour

Table 3 shows path coefficient values and secondary effects for the planned serial mediation model. Concerning the indirect effects, the first indirect effect of ACFI on SSB through the mediator IRB was valued as the product of path constants relating ACFI-IRB(x_1) and IRB-SSB (y_1). The valued indirect effect (ACFI➔IRB➔SSB) was originated to be positive and statistically significant because bootstrap CI values were below zero (i.e., Boot LLCI = .0461 to Boot ULCI = .2026). Thus, H9 is accepted. The valued indirect effect (ACFI➔SO➔SSB) was found positive but statistically insignificant because Bootstrap CI values were above zero (i.e., Boot LLCI = -.0193 to Boot ULCI = .0113). Thus, H10 is not supported by data.

The 3rd indirect effect between ACFI and SSB through both the dominant variables, IRB and SO was estimated as x_1 y_1 x_2 y_2 .4693(-.2610) -.0185= -.1224. The estimated indirect effect (ACFI➔IRB➔SO➔SSB) was found positively related but statically insignificant as the bootstrap CI values were above zero (i.e., Boot LLCI = -.0032 to Boot UCLI = .0051). Thus, H11 was also not supported by the data.

Table 3. Indirect Effects of social media use and self-sexualization behavior

Mediators	Appearance conversation on Facebook and Instagram			
	β Coeff.	SE	Boot LLCI 95 % CI	Boot ULCI 95 % CI
ACFI➜IRB➜SSB	.1111	.0403	.0461	.2026
ACFI➜SO➜SSB	-.0020	.0073	-.0193	.0113
ACFI➜IRB➜SO➜SSB	.0002	.0020	-.0032	.0051

Note. Coeff. = standardized regression coefficient, SSB= Self-sexualization behaviour, IRB= Internalization of reward beauty, SO= Self-objectification.

5. Conclusion

This study helps us to understand why adolescents reflect their knowledge of sexualizing appearance ideals as personal morals and are willing to produce on a sexualized attractive them. They are not aware of the consequences of using social network sites so they may relapse to certain physical and mental disorders. The current study shows that girls are less influenced by self-objectification rather than self-sexualization. Moreover, this study could be helpful for parents, practitioners, educators, and health professionals. They can guide the young girls that how social media use and appearance conversation is leading them towards the self-sexualization behavior with the help of self-objectification. More research is required to further explore the area to better understand the SNSs impact on girls.

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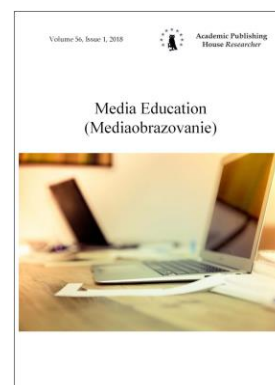
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Media Platforms as Influential Tool of Russian Language Learning Abroad

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Abstract

The purpose of this study is to analyze the role of media platforms as influential tool of Russian language learning abroad. In PRC/People's Republic of China and Maghreb countries (comprised of Algeria, Libya, Mauritania, Morocco, and Tunisia), the concept of soft power is very important in the framework of educational process when the attractiveness of another country presented from different linguistic points. It reveals how one can explore language and culture of other countries with the aim to the look at the world closer. Media education offer as detailed as possible Russian culture to foreign citizens. A review of the latest publications on the issue under study made it possible to determine the problem field and possible solutions to negative phenomena in teaching process. The article examines variations in online activities using media platforms as an innovative teaching method. Learning a language, on one hand, promotes the Russian mentality, making it clear enough for foreign citizens, and, on the other hand, ruins "Friend and Foe" stereotype barriers. In a situation of globalization language is the most important communication tool more than ever can contributes to the developing of speech habits. The younger generations speak more than one language and more connected to the Internet than ever before constantly enlarging the army of multilingual speakers. At the same time, the use of new media should be combined with the use of the traditional pedagogical approach to learning a foreign language; otherwise, students will acquire "low-quality" knowledge, since many platforms contain materials with errors. The purpose of the work is to study and identify the problematic field of application of innovative methods of studying Russian language abroad.

Keywords: Russian language, digital media, PRC, Maghreb countries, education media platforms, multilingual speakers.

1. Introduction

The active development of new technologies, as well as the large-scale digitalization of all systems that influenced the activities of residents of the whole world, created the need for the development of new technologies allowing distant learning a foreign language. First, this need is due to the development of international relations, the expansion of markets and the establishment of effective relationships between their participants. In this context, it is worth mentioning the most rapidly developing economic relations between Russian Federation and PRC, Russian Federation and Arab Maghreb countries, as well as the issue of language proficiency of indigenous nations.

New media is a special form of communication that uses innovative, digital technologies to provide users with information, services through electronic channels, computer networks and

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other means capable of transmitting information and files over a long distance. Thus, "digital media" are becoming a substitute for "traditional media", which are gradually transforming their activities and transferring them to Internet platforms (Moroz, 2017).

New media includes two broad categories: media that have been transformed from traditional media into online platforms, and the so-called traditional new media, which have already been created in the digital environment like blogs, news portals, social networks and other variations of media. Today society has entered a digital era, as more than 80 % of people use the privileges of the Internet and view news on online platforms, and use educational materials to gain new knowledge and skills in the language direction (Guruleva, 2018).

As a new type of information technology, digital media have their obvious advantages: they have more "personalized properties"; cover a wide audience, there is a possibility of using a large number of multimedia tools that improve and simplify the perception of information. It is obvious that the creation of an effective communication strategy for ensuring partnerships without knowledge of languages is impossible, since proficiency in them provides a comfortable socio-psychological environment for negotiations. Today, international relations are experiencing a new round of development. In the context of globalization, countries are increasingly interdependent, and in a situation of interaction, the role of international actors is intensifying.

The availability of technology that connects people all over the world, and the increasing of cultural diversity of the world's population, and the emergence of educational programs in media platforms and also by downloading applications on the smart phones and tablets. The use of platforms from the new media segment, help to acquire the latest news about what is happening in the world, including in Russia.

2. Materials and methods

The research based on a content analysis and comparative approaches to the main popular media platforms used to teach Russian as foreign language in China in 2019-2020. More than 60 thousand Chinese people are officially involved in all kinds of training programs and improved their skills in Russian language independently. Theoretical analysis and synthesis; generalization and classification were used while dividing all the sources under study into 3 levels because of the educational quality criteria. There are "Professional" platform with online teaching support (*class.hujiang.com),* "Standard" online resources (*Weixin* and *Weibo)* based on a duplicate information included significant grammatical errors and absence of feedback with teachers, and Social networks as an «entertainment format» mixed with educational materials – TikTok (for example, *v.douyin.com*), *haokan.baidu.com*, *bilibili.com*.

At the same time, we considered Russian language instruction through media platform presented in 2019-2020 on the RT TV channel as well as on its website RT Online with a program called "Learn Russian language with Nastia" with 34 full lessons targeting at Arab Maghreb countries. In a period of research the program supported by 277000 followers on the on Instagram and 1137 followers on Facebook and 2037 followers on YouTube channel, and 70100 followers on TikTok (Learn…, 2019). The main TV channel under study also has a high quality educational program at *arabic.rt.com* as a website version titled "Russian language lessons".

Data collection included about 1000 sources on the topic like academic literature, monographs, articles and reports on teaching Russia as foreign language, as well as 120 websites.

3. Discussion

Speaking about the modern structure of world politics, J. Nye speaks of it as a three-dimensional projection of a giant chessboard, which is revealed in the projections where Soft Power and Higher Education are closely tighten (Nye, 2005). In some papers, the soft power described as a part of military framework in the changing multipolar world. Some scholars emphasized the ubiquity of Soft power in the international system (Cooper et al., 2013), and stressed on the use of media technologies in the learning process (Bulger, Davison, 2018; Gibson et al., 2018; De Abreu, 2019; Hobbs, 2017; Potter, McDougall, 2017). Influence of convergence technologies on different aspects of learning process through media technologies also described by (Kabha, 2019; Mason et al., 2018; Müller, Denner, 2019; Reid, Norris, 2016; Shen et al., 2019; Wilson, 2019).

The most optimal media technologies for distant learning analyzed by F. Macqilchris, H. Allert, A. Bruching (Macqilchrist et al., 2020) proving that media education enhancing acquired new knowledge while interactive media produce better memory for specific events (Anderson,

2020). Innovative forms of media education considered by Russian (Egorov, 1986; Fedorov et al., 2019; Fedorov, Levitskaya, 2015; Guruleva, 2018; Levitskaya, 2018; Moroz, 2017; Muzykant, 2019, 2020; Sharikov, 2012), and foreign scholars (Bazalgette, 1992; Bennett, Senor, 2017; Buren, 2009; Cavanagh, 2020; Considine, 1999; Gere, 2006; Gibson et al., 2018; Livingstone, Haddon, 2009; Mangen et al, 2013; Park, 2017; Silverblatt, 2001; Thompson, 2014, etc.)

However, in the scientific apparatus there is not enough high-quality research on the topic under study, since media platforms have recently been involving into educational processes. B. Wang examined the theoretical concepts of teaching the Russian language with the help of new media, and highlighted the key possibilities of using multimedia technologies that effectively supplement the use of this direction (Wang, 2021). T.L. Guruleva in her work "Studying the Russian language in China: the state of the problem" describes trends in the development and improvement of the relevant educational processes (Guruleva, 2018). Zhou Xiaocheng discussed the needs, problems and possibilities of creating educational materials in Russian (Xiaocheng, 2018). Some linguistic problems in teaching methods were considered by L.Z. Tenchurina (Tenchurina, 2016), J. Jiang (Jiang, 2017), I.I. Akimova (Akimova, 2013).

Social media creates new opportunities for interaction and collaboration in the issue of foreign language learning, as well as allow students to engage in content creation and communication using social media and Web 2.0 tools (Gikas, Grant, 2013). Online safety education acknowledge educators' objectives as well as related values like integrating aspects of media culture, engaging both learners and teachers, etc. (Hartikainen et al., 2019).

New media transform old systems and methods of obtaining / studying information, thereby forming a new order of its dissemination and the discourse itself. In recent years, online learning through new media has become a fairly popular and effective method. Students and people who already work in companies can use high-quality educational resources without leaving their homes as one of the key benefits. This significantly increases the level of motivation, «generates» enthusiasm, and saves financial resources (On..., 2017).

The establishment and deepening of international interactions, in particular between Russia and China, Russia and Arab countries have significantly increased the importance of the most effective methods of learning foreign languages. The growing demand for Russian-speaking talents in China, Arab countries has led to a new period in the development of professions; diplomatic relations associated with active use of Russian language (Xiaocheng, 2018). Development of such kind of skills and abilities are very productive in new media formats like the *class.hujiang.com* in China, program "*Learn Russian language with Nastia*" in Arab countries on the both TV and online platforms.

Today, the Russian language ranks third among the foreign languages of Chinese universities, second only to English and Japanese, hence education media platforms of great popularity in the country. In 2016, over 10 Thousand Chinese students were enrolled in Russian Universities (Over..., 2016). A year later in 2017, due to an increase in the number of universities offering Russian specialties, the number of people studying Russian in China increased by 7 %, and the number of teachers teaching Russian also increased by 10.5 %. There are 159 colleges and universities in China that teach the Russian language. At the same time more than 26,000 Russian students study at colleges and universities. In addition, about 20,000 students study Russian as a second foreign language, and about 20,000 in secondary schools. About 600 Chinese took part in online Russian language competition in 2019 (About..., 2019).

The main reasons for teaching the Russian language in schools and universities are the unprecedented level of comprehensive partnership and strategic interaction between the above-mentioned countries regions. Li Qin, a lecturer at the Guangdong Institute for International Strategies, stresses that relations between China and Russia are at a very high level: the main areas of cooperation are trade, education and tourism (Why..., 2020). Against the background of this aspect, the profession of a teacher of the Russian language in China becomes in demand.

It is difficult for the Chinese to understand the depth of the Russian language, due to the absence of so many features in the native language like the gender of nouns in Russian, etc. For the Chinese, these objects have nothing to do with generic characteristics, and even the most skilled connoisseurs of the Russian language make mistakes. In addition, it is a problem for the Chinese to assess the scale and importance of the grammar of the Russian language as a whole due to the absence of such complex rules in the Chinese language as well as punctuation (How the Chinese, 2020).

The main platforms used to learn Russian in China:

1. Professional platform for learning Russian – *class.hujiang.com*

Advantage of the resource is in a pool of educational programs formed that correspond to the level of knowledge of the Russian language including online teaching support. This resource is of the highest quality for self-study of the Russian language, since it contains "selected" educational materials that have been preliminary checked for errors.

2. "Standard" online resources for learning Russian: *Weixin* and *Weibo*.

These platforms are more ambitious, so they often duplicate information; though some materials have significant grammatical errors and absence of feedback with teachers. However, today the situation is changing rapidly – teachers create accounts on the mentioned resources and make their own adjustments to educational content.

3. Social networks with educational materials and other platforms with media materials: Tik Tok (for example, *v.douyin.com*), *haokan.baidu.com, bilibili.com.*

These resources, in our opinion, are of the lowest quality, since educational materials being presented there in an «entertainment format». Students often distracted by an "entertainment" component. There are also many bugs on such platforms.

In China over the past years, the following changes as new the methods of teaching the Russian language as well as an integration of historical and modern teaching methods with a new scale of professionalism based on computer and digital technologies are being taken place. Despite the obvious change in the vector of training aimed at "innovativeness", there are a number of unresolved problems still associated with the use of new media platforms. There is no need to obtain teaching advice while studying online materials like the alphabet and pronunciation, though grammar, basics of business negotiations and reading Russian literature need more teacher advice (Jiang, 2017).

The first problem is that a large number of Chinese electronic resources contain repetitive material. One of the official platforms is the WeChat resource, where a variety of materials with a «Russian bias» being uploaded for the best information perception. However, if we turn to other resources that appear when entering the corresponding queries into Google, we find that information from WeChat is duplicated on other platforms (Tenchurina, 2016).

Such a variety of options can be useful for those who study Russian in China, but the high repetition rate, fuzzy structure of knowledge increase the student's time expenditure, reduce his level of motivation and enthusiasm. The second problem is that learning with the help of new media is not always of high quality, since a person is self-taught, that is, no one controls or checks him. Even the mistakes on the digital platform are not so vivid to the students. This creates a new problem like a low quality of the context itself.

For example, Russian monitoring companies conducted a study and found out that the popular platforms WeChat, Weibo presented materials with spelling, grammatical, and punctuation errors. In addition, many digital platforms have a large number of advertisements, which negatively affects the perception of information and the learning process itself (On..., 2017).

One more problem is that there is no interaction between teachers and students. Most of the courses presented on digital platforms downloaded in audio file format or in article/publication format with no feedback from the instructors. Nevertheless, the problem also generates new opportunities for students, allowing them to deepen into the thoughts and conclusions, which expands the boundaries of the educational process and its capabilities (Xiaocheng, 2018).

Despite the presence of shortcomings and a high level of learning complexity, the popularity of the Russian language in China is growing steadily. The number of students exceeds 60 thousand people among officially registered (The popularity..., 2018). On average, the official annual growth rate of students is 7 % (Figure 1).

There is also a strengthening of cooperation between Russian teachers and new media platforms. Russian teachers consult with the creators of educational materials in order to improve the quality of information, reduce the number of duplicate sources, and increase the level of learning. Typological differences between the Russian and Chinese languages have not only superficial and formal, but because of structural and semantic consequences that tell on the practice of teaching Russian as a foreign language. Developers of new media platforms also cooperate with teachers regarding "the elimination of the shortcomings of the platform itself, correction of grammatical and spelling errors" (Akimova, 2013: 13).
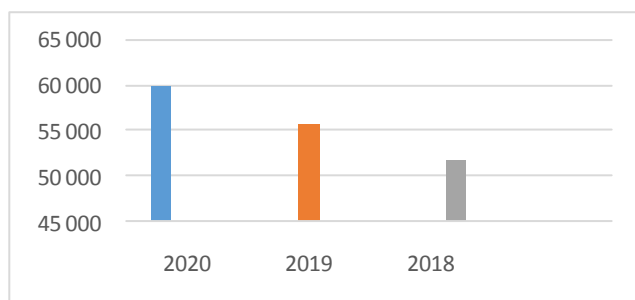
Fig. 1. The number of the Chinese learning Russian reached 61,000 people while 85.000 students are engaged in exchange programs between China and Russia
(Yan Wu, 2019; The popularity..., 2018)

A separate category of innovations is the establishment of partnerships between students themselves and representatives of media platforms. Some students who have been studying materials in Russian for a long time may suggest that the platform publish articles on the proposed topics from the spheres of politics, economics, culture, literature and other segments. Many students find friends on such platforms and exchange experience and knowledge. In this way, they further increase their level of motivation.

The new teaching model removes time and space constraints and strengthens effective communication between teachers and students. In foreign universities, for example in London, teachers use this model to develop individual curricula for different students, and students/schoolchildren can use the platforms based on their preferences and needs. Also on the platforms, they can get advice from highly qualified specialists, get answers to questions and solve other problematic aspects (On..., 2017).

Thus, this innovative teaching model has improved the process of teaching for Chinese. In 2020, China itself launched two innovative platforms designed for international students to learn the basics of the Chinese language in a short period of time (China..., 2020). Among them "*Chinese Plus*" and "*Chinese Bridge*" as famous online platforms useful for "promoting Chinese language teaching around the world amid the novel coronavirus infection pandemic", stressed Zhao Guocheng, deputy head of the Center for Linguistic Teaching and Cooperation in the Ministry of Education. A total of "18,000 enterprises and institutions from 148 countries and regions of the world have registered on the mentioned above platforms" (The Center, 2020).

The "*Chinese Plus*" platform contains unique sections like "Beginners" (learning hieroglyphs, Pinyin table); «Teaching materials» (books, texts with voice acting, grammar reference); "Communication" (forum with like-minded people and teachers); "Found a mistake? " (mistake corrections) and other headings. Thus, the platform took into account the latest trends in teaching foreign language, based on a partnership between teachers and students (Digital..., 2020).

"*Chinese Bridge*" is not only a platform to find materials for learning Chinese, but also a large-scale international competition sponsored by Hanban. It consists of three activities: a Chinese Language Proficiency Competition for International Students, a Chinese Language Proficiency Competition for International High School Students and a Chinese Language Proficiency Competition for International Students in China. In recent years, the competition has been held in cooperation with local authorities. To date, more than 200 high school students from more than 20 countries have been invited to China to share their achievements in the study of the Chinese language (Chinese..., 2014). The expansion of this experience is of great value for Russian linguists and teachers as well (Kitayskiye..., 2021).

The influence of new media in the field of teaching Russian have proven that today the use of appropriate technologies is quite relevant, since they allow solving a number of problems associated with organizing effective offline learning (Moroz, 2017). There are a number of exercises based on interaction with digital platforms to implement educational tasks.

Examples of such exercises: *select material for the studied topic from foreign online publications and prepare a report; find materials on the same topic in various media presented on the Internet (for example, from one online newspaper, 2-3 educational platforms).*

Analyze and create your media text; identify similarities in publications that have been presented on the same topic on different digital platforms; listen to a public figure speaking in a

foreign language (for example, on the YouTube platform) and write a speech for him using style, rhetorical techniques, turns that are characteristic of this particular person.

Imagine that you are the creator of a new educational platform for foreign students, aimed at increasing the efficiency of assimilation and acquisition of knowledge. Prepare a speech that aims to convince the audience that the new digital platform can improve the quality of knowledge (Jiang, 2017).

Experienced Russian teachers combine online education and offline learning formats, create personal Weibo and WeChat accounts to support students during self-study. They adjust existing materials that were previously published on the platforms, leave their comments, point out errors (On..., 2017).

Nowadays the possibilities of using Russian language instruction through media platforms are presented on the RT TV channel and its website RT Online in a program called "Learn Russian language with Nastia" included 34 full lessons. Nastia is Russian and learned the Arabic language because she "loved this language a lot". She started her classes with 50 Russian Words borrowed from Arabic: *abrikos, avariya, algebra, almaz, amulet, benzin, tsifra,* and soon gained support of 277000 followers on the on Instagram and 1137 followers on Facebook and 2037 followers on YouTube channel, and 70100 followers on TikTok. In her chat, Nastia recommended not to forget "to practice with me out loud and copy my pronunciation. I would love if you'd subscribe if you enjoyed this, means so much!" (Learn..., 2019).

The question of purposefully shaping the image of Russia through language training first arose in 2000s after President V.V. Putin came to power. It was then that they started talking about the need for a new approach to Russia's foreign image policy. A consequence of the priorities set by Russian Federation can be considered the opening of an English-language program about the Russian language, focused on an international audience, in June 2005. The program was created for reflecting the Russian position on the main issues of international politics, as well as to inform the audience about the events and phenomena of Russian life. Interaction on the transfer is as follows (Figure 2). Thus, many students additionally study Russian using media platform and often receive newlprofessional qualifications that allow them to carry out teaching activities.

The first wave of learners are Arab speaking football fans who came to Russia in the period of World Cup 2018. It started as one of the educational TV programs, which had a great interaction from the audience, in the period of May to July 2018; the Facebook website got 3 million views that time.
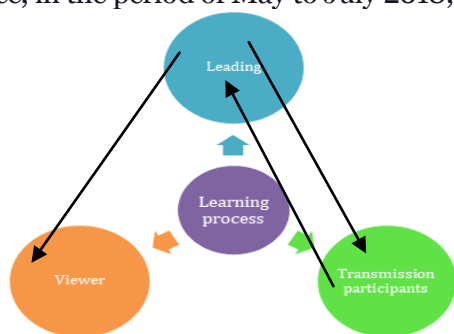
Fig. 2. General Scheme of Educational process via new media platform

Today among many websites for the education online in Arab countries some are free and other courses need to be paid. The digital media allow users to get any new innovation by one click, just you need to download the applications and use it easily any time anywhere. The main TV channel under study also has the website version at *arabic.rt.com* titled "Russian language lessons".

The program goes on the RT channel is an example of a good quality educational program. The language course was implemented as the disclosure of the main attractions of Russia and training, in parallel, typical tasks in the Russian language. At first, these were videos released in the afternoon, at 15.00-16.00, as a rule, between newscasts. Gradually, the convergence process expanded broadcasting and a whole page was created for teaching the Russian language. It includes the exercises as well as materials for testing and homework. This made it possible to consolidate the topics studied on the air (Learn..., 2019).

The following characteristics of the program are given on the TV site: it is an intensive course in learning the Russian language, started with explanation in Arabic of Russian alphabet (Introductory..., 2021). Launching of such a kind program capable of competing with international media required the creation of an error-free theoretical concept: the principles of international broadcasting became a kind of culmination of many years of work to determine the place and image of Russia in the context of world experience. Nevertheless, the selected genre of the show cannot be called a pure one, since it contains features of both reality itself and talk shows, thanks to which the channel is popular. However, contrary to the traditional concept of talk shows as a place where heroes compete for money or another material prize, RT approached somewhat unconventionally.

The specificity of this program is that it uses the principles of schooling: there is a certain group of eight people trying to learn language in 16 hours. The viewer, thanks to the specifics of the television broadcast, is included in the process of learning a language. In fact, the program, as a special course, successfully provides the necessary data for subsequent language training with the aim of creating of stronger associated with the idea of a "Russian world" as an imagined community based on the markers of the Russian language, culture, etc. (Feklyunina, 2015).

The guests of the program are specialists on certain topics as well as ordinary Russian residents. Every student has his/her own reasons for learning a language. Someone wants to watch movies and read poets in the original language, someone needs the language primarily for communication, and for someone it is an important pivot of a new stage in his career, as it is necessary to expand professional capabilities.

All learners have one thing in common: participation in the program based not only on teaching the Russian language, but also on promoting a positive image of Russia. Students get familiar with the country's realities, exceptionally in a positive way. In other words, they are involved in the show, which helps to memorize the language. The main requirement for a teaching process is the native speakers of the language and the absence of dialects. It is a necessity because of the difficulties for an unprepared person to perceive non-literary Russian speech.

The program does not make the basic requirement to apply to learn a language completely in 16 hours - any person who has at least somehow come across a foreign language knows that learning a language is a long process. Which cannot fit in multiple gears by the hour. At the same time, the program performs the necessary function - it draws the attention of the audience to language learning, while creating the necessary rating for Russia.

It is important to note that the launch of the program was only the first step towards creating a new type of Russian language teaching aimed at a foreign audience. To understand how Russian language teaching is implemented, we present a list of programs for 2019-2020.

How to Use Verbs of Motion (lesson 31): "We use two general types of verbs to talk about motion in Russian. For our purposes, we will call them groups *idti and khodit' - go* and *walk*. It is convenient to use them because whomever you are speaking with understands at once, what time and direction you are talking about and how often you move that way. It is better to learn these verbs in pairs" (Verbs, 2020).

Obviously, the proposed topics are closely related to the realities of reality, that is, with what is useful for students of the Russian language for practical activities. The practice-oriented approach implemented on the basis that learning the Russian language is important for people who want to learn about it at the initial stages, and the focus is on a fundamentally different audience. Here are examples of such activities in the program:

Task 1. Listen and drag the words to complete the text. How to use Verbs of Motion with different prefixes.

Task 2. Listen and drag the words to complete the text.

All the actors of the language learning programs are unique because of different prerequisites for starting language training. Each of the participants at the beginning of the cycle sets learning goals. Understanding the goal is a basic condition for learning. That is why at the beginning of training, each student is obliged to create motivation. The most important condition of the program is training based on the internal potential of the individual. Training takes place based on the answer to the main question – what language learning means for each person. It is noteworthy that the element of interactivity from the very beginning was inherent in the project – viewers could vote for their favorite language course.

In the future, the role of the viewers increases significantly, in educational TV-shows they turn from passive participants into active ones. From this moment on, each viewer is able to watch programs on the channel's website while using text formats to memorize visual material. Educational TV-shows traditionally presents video allowing learning better theoretical and grammatical material interspersed with information on the sights. As a rule, this leads to the fact that the presentation of information given as clearly as possible for the learner. During educational TV-show, participants can ask live questions.

If the participants of the TV educational show perceive the material based on the notes on the board, the viewer perceives the material using the inscriptions on the notebook sheet. The specificity of the popularity of the program is such that, according to the channel's calculations, at least 400 thousand people are involved in viewing (Learn…, 2019). A significant part of the materials promotes the image of Russia according to the criteria of state power, culture and science, economics, people. Such an approach largely meets the needs of foreign audiences: peculiarities of foreigners' perception of the external image of Russia. Among the most interesting aspects of the country's such topics as the politics of Russia, cultural life, as well as the motive of the mysterious Russian soul.

All this directly correlates with what RT broadcasts and the image markers that the channel regularly uses in its programs. A cooperation of the program with the Ministry of Education of the Russian Federation allows present maximum number of materials about Russia including all the marked markers of the construction of the image of the state.

Comparative analyses of the competitive programs showed many similar courses like "*Grammar Wise. Second Season*", which says if you "often make grammatical mistakes; it is an excellent choice for you to speak with confidence" (Grammar…, 2021). "Basic Lexis" is a series of entry-level English language video tutorials produced by English Club as well. After each lesson, viewers asked to take a short test on the topic covered. "*English in Focus*" is an interactive guide to English words aimed to point out the subtle distinctions between pairs of lexical units and explain some grammar mistakes that cause much confusion.

The reality show of language learning tool is also characterized by hypertext space. In this case, the creators of the broadcast program are not only the producers, but also the participants in the show. A talk show on a media platform as a project combines the essential features of an interview, discussion, game, but it primarily focuses on the beauty and attractiveness of Russian culture and history. The creation of good communication is greatly facilitated by the personal qualities of the presenter: mind, resourcefulness, charm, humor, the ability to listen interestedly, move plastic, and so on. These characteristics are inherent in the traditional genre; however, the implementation of the genre in the project imposes fundamentally different features like putting the problem in such a way as to encourage the solution of the problem (Gallarotti, 2011).

Russian language considered by foreign students as a complicated one. System, typology is very different from other language. Structures are similar to the Spanish language, but Russian has cases, so sometimes it is difficult to understand them as well as verbs of movement. For learning Russian constantly, we would advise you to watch and revise Russian films. When we have already watched the film repeatedly, we know what it is about and therefore it is easier to understand Russian words. Documentaries with English subtitles are a good example because, according to RT documentary channel, in an increasingly interconnected and globalized world.

One may choose among presented titles film-investigation *MH-17: The Untold Story*, Arts and Culture *Dance of the Little Swans,* Personalities *Agafia,* Society *Big Sister,* Environment *Baikal Blues,* Meeting with Nature *The Permafrost Mystery,* Sport *Winner Takes it All,* Professions *Cold Rush,* Discovering Russia *My Crazy Russian Vlog*. Hence now "viewers no longer have settle for what Hollywood produces, because documentaries with English subtitles are now available that explore cultures from all over the world. With quality translations RTD's documentaries with English subtitles means language is no longer a barrier – you'll be able to immediately understand speakers from any locale, from China and Russia to Brazil and Afghanistan… without the annoying dubbing" (Documentaries…, 2021).

4. Results
Such integration of educational activities, based on the conceptual foundations of the media-cultural approach, contributes to the formation of a culture of communication with media and digital platforms. It helps to understand the implications of publications in foreign languages;

the formation of foreign language cultural values; develop speech habits and abilities of mediatized intercultural communication for overcoming cultural barriers.

According to the provisions presented in the recommendation, the teaching is not effective enough without feedback, as many teachers work part-time and devote a small number of hours to studying the vocabulary and grammar. This problem is difficult to solve with the traditional model of teaching, but with the advent of new media, the situation has changed for the better. This type of interactive learning has solved the problem of the lack of teaching resources. The main advantage of this format is that the study space is not limited to small classrooms. Any place with Internet access can become a classroom for learning.

There is still a need for teaching support, since artificial intelligence cannot fully ensure the high-quality development of all language areas: grammar, literature and other components. Thus, based on the above, it can be stated that new media is a trend, perspective of modern reality. This opportunity has been created because of scientific and technological progress. Accordingly, higher education and school institutions must accept "new challenges" dictated by the times, as well as master "new opportunities" provided by digital technologies.

Consequently, foreign institutions should introduce programs based on the use of new media, as this is one of the most effective, innovative methods of teaching a foreign language, allowing you to master knowledge in a short period.

5. Conclusion

Summarizing the results of the survey, we highlight following criteria for the responsible use of media by teachers using media platforms as influential tool of Russian language learning abroad.

1. Despite the popularization of new media as a new form of education, innovations should not destroy the traditional approach to teaching a foreign language, as it allows you to create a solid foundation of knowledge of any languages. The study showed that new media tools need teacher's supervision.

2. Thus, based on the above, we can highlight the obvious advantages and disadvantages of such training. Among advantages are a round-the-clock access to online resources, which significantly increases the level of motivation; saving money resources – you can find a large number of free educational materials.

3. There is one more opportunity to find "like-minded people" who are also interested in fast and high-quality learning through the variety of means and methods of teaching.

4. Disadvantages are also obvious: a duplicated information on many platforms with similar errors because of a lack of the teaching control. In addition, not all materials can be studied "thoroughly" without teaching support with the exception of the courses "for beginners".

Consequently, independent education with the help of new media" is a rather difficult process, since the student must be motivated and disciplined. New platforms, as well as the events held on their basis, make it possible to «refresh» the traditional educational material and improve its perception. New media is making it possible to reflect the daily life of the country, which also affects the quality of education. Thus, foreign students receive the latest information on the changes that are taking place in many segments of Russia's activities and improve their language level. For a long time, courses on listening, speaking, reading and writing in traditional formats, prevailed in for a long period. However, with the advent of new media the situation has changed significantly. Students now use multimedia platforms, read Russian-language media articles, share knowledge with friends, and even compete with friends on electronic platforms. We conclude this review with suggestions for researchers in mainland China and Arab Maghreb countries promotes transnational-collaboration to support the development of Russian language education. The advent of television, which began to perform these functions, led to a change in mass consciousness and influence on perception from a position of soft power. Educational programs contribute to the assimilation of information, instilling standards of behavior. Media platform projects with a focus on training are part of a new reality. To make learning process relevant means finding social media sites which work like a real classroom. Social media organically dovetails with subjects like language arts and social studies, but tech savvy teachers know that collaboration can work in any classroom.

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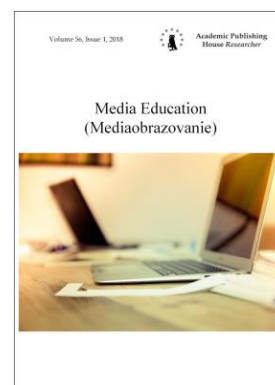
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Representation of Working Dynasties in Soviet Cinema: Inertia or Forcing

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Abstract

The article is devoted to the analysis of the working dynasties representation in the Soviet cinematography. The theoretical research model is based on several approaches: the continuity of generations concept; the concept of social capital and social production strategies; studies of the socio-professional structure in the Soviet society; studies of labor dynasties in Russian society; the concept of "the myth of the great family" and its application in the official discourse analysis. Analyzed information sources are 43 Soviet films released from 1920s to 1980s. The article substantiates the presence of several stages in the dynastic themes presentation in the Soviet cinematography. The periodization criteria are: 1) ideological conditions and assessment of the working dynasty potential in the Soviet society; 2) genre, visual-aesthetic and resource characteristics of the film production; 3) the nature of intergenerational translation of social and professional experience. The first period (1924–1953) is characterized by discursive negativity in the propaganda films of generational continuity in the parental family. The configurational type of social and professional experience transition dominates. At the second stage (1954–1965), in accordance with the ideology, the constructive potential of labor succession in the family is emphasized in the chronicles. This stage is characterized by a post-figurative type of generational continuity. At the third stage (mid-60s-80s) there is ambivalence in the representation of working dynasties.

Keywords: working dynasty, Soviet cinematography, representation, film discourse, legitimation, intergenerational continuity.

1. Introduction

The working dynasty is a "social group localized in the production and socio-economic structure, characterized by kinship relations, in which several generations carry out their professional activities in one field of work" (Posukhova, 2013). Working dynasties as a phenomenon of the socio-economic life of society have dual potential. On the one hand, with family succession in the family, professional development begins determining life trajectories of the young generation (Zelenkov, 2007). In this context, dynasty can be interpreted as a constructive phenomenon, which is accompanied by the formation of interest in the profession, the provision of mutual assistance, the transfer of significant experience, etc. On the other hand, working dynasties can act as peculiar social monopolies that restrict access to professional statuses. This happens through the accumulation and redistribution of social professional resources between family members through inheritance, through control of access to the profession for those who are not members of the family circle (Posukhova, 2013). This leads to the fact that working dynasties are gradually turning into stable groups of a professional stratification structure that reinforce social stratification.

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The dual nature of intergenerational reproduction in the labor sphere determines the difference in assessing this phenomenon both from the professional community itself and from the authorities. As the history of the development of Russian society shows, approaches to assessing the phenomenon of working dynasty largely depend on the prevailing historical, socio-economic and ideological context. In this regard, it is of great research interest to look into the practice of dynasty presentation through cinema at different stages determined by the specifics of 'agenda' in Soviet society.

During the Soviet period, working dynasties were special ideologically constructed groups, reproduced in a socio-historical context, determined by class and production policies and the interests of the dynasties themselves (Tkach, 2008: 6). The legitimization of the unique social status of representatives of working dynasties took place, among other things, through the active use of various artistic means: in the publications of newspapers of general circulation, regional and central print media, Soviet propaganda posters, paintings, industrial novels (Posukhova, Frolova, 2016). A vivid example is V. Kochetov's novel *The Zhurbin Family* (1952) and *The Tale of the Criminal Investigation* (1978) of A. Nagornyi and G. Ryabov. The former is about the history of a family of hereditary shipbuilders, upon which *A Big Family* (*Bolshaya semya*, dir. I. Kheifits, 1954) was filmed, while the latter describes the days of the Soviet militia, the "transformation" of the Pskov *muzhik* Kolka Kondratyev into a "new man" of the Soviet type and the formation of a working dynasty in the Soviet militia: "We have a dynasty," Nikolai Fyodorovich said proudly. "Everyone served in militia: me, my deceased wife…Sons, and now my grandson" (Nagornyi, Ryabov, 1978: 519).

Cinema has increased opportunities for legitimizing the unique status of working dynasties. That was facilitated by both technical capabilities (dynamics of visual images, light, color, sound, etc.) and a mass audience. During the periods of Soviet societies, there was also a state order for the production of films about the life of working dynasties. At the same time, in different chronological periods, the constructive (boosting socio-economic development) and destructive (socially inert) potential of working dynasties were evaluated by the Soviet authorities in different ways, which was also expressed in film discourse. However, the problems of the presentation of working dynasties in Soviet cinema have not yet received proper understanding. In this regard, the objective of this article is to consider the substantive dynamics of the representation of working dynasties in Soviet cinema.

2. Materials and methods

The theoretical research model is based on several conceptual approaches.

In our research we rely on generational continuity concept of the American anthropologist M. Mead, who in her work "Culture and Commitment" (1970) distinguishes between three types of cultures – a "post-figurative type, where children primarily learn from their parents, a configurational type, where both children and adults learn from peers, and a prefigurative type, where adults also learn from their children" (Mead, 1970: 322; 1983). From this perspective, we consider the features of the visual representation of working dynasties that differ in the nature of professional continuity (the degree of importance of parental authority in the family and the level of independence in choosing a way of living).

An essential role plays the concept of social capital and social reproduction strategies by P. Bourdieu (Bourdieu, 1983: 241-258; Bourdieu, 2005), within the framework of which one can reinterpret the concept of working dynasty, representing the multi-generational transmission of social and professional capital as a family property in terms of the reproduction of professional monopoly.

We also refer to the studies of the socio-professional structure of Soviet society by O. Shkaratan, G. Yastrebov, A. Yakovlev, M. Matthews, T. Gerber and others. These specialists point out that in the USSR there was a "prevalence of estate forms of inequality over class forms, the prevalence of regulated mobility over the natural process of moving individuals and groups, the prevalence of the meritocratic principle of advancement over the meritocratic one" (Shkaratan, Yastrebov, 2011: 9). And if at the first stages of the development of Soviet society in the conditions of industrialization and urbanization high rates of absolute mobility of the population and permeability of the social structure were recorded (Yastrebov, 2016), then in the era of developed and late Soviet society the dynamics of social mobility decreased significantly, and in the last

decades of the existence of the USSR the social structure is preserved and reproduces social inequality (Gerber, Hout, 1995; Matthews, 1989; Shkaratan, 2009; Yakovlev, 2012).

Besides, we use the research findings of O. Tkach (Tkach, 2008), V. Mansurov (Mansurov, 2018), and W. Teckenberg (Teckenberg, 1989; 1978), who explore the phenomenon of working dynasty in Russian society. Researchers note that the processes of formation and institutionalization of working dynasties in the USSR are directly related to state policy (Engineering..., 2017). The social group of hereditary proletarians "began to form in post-revolutionary Russia through the practice of "attribution to class" as an elite estate group of an ideologically constructed working class and society as a whole" (Tkach, 2008: 21). In the second half of the 20th century, the spread of working dynasties was associated with the consolidation of the "estate" and rigidity of the social structure (Teckenberg, 1978; 1989).

From our point of view, the Soviet film discourse until the mid-20th century is a system of meanings and values, which through cinema language constructs and legitimizes ideas about the normative social structure. When analyzing film representations of the working dynasty in Soviet films from 1924 to 1965, we relied on the approaches developed in the research of K. Clark, P. Romanov and P. Kenez. In the "big family" model (Klark. 2002) in the Stalin era, the discourse of patriarchal kinship dominated, defining narrative and genre models of culture. However, this kinship was built not on the basis of a kinship feature, but on the idea that the whole of Soviet society was a big family. And then the Soviet leaders were represented as "fathers" (led by Stalin); national heroes are "sons," and the state is a "family" or a "tribe" (Klark, 2002: 102).

In this regard, in the Soviet film industry as one of the most effective propaganda tools capable of teaching the broad masses of the population to think and speak "Bolshevik" (Kenez, 1992), the construction of the image of a big family as applied to the themes of working dynasties was an application of class politics. And in a situation of conflict between state interests and the needs of a particular family, priority was given not to kinship, but to political unity (Clark, 2002: 103). "The motion-picture camera in this case acts as an ideological apparatus, a mediator of social conflicts" (Romanov, 2001: 134).

The display of dynasty by means of cinema in different chronological stages often had the opposite vector. From our point of view, a number of *criteria for periodization of Soviet cinema can be distinguished from the position of reflecting the problems of* working *dynasties in it*. These features are: 1) ideological conditions and assessment of the working dynasty potential in Soviet society; 2) genre, visual-aesthetic and resource characteristics of the film production; 3) the nature of intergenerational transmission of social and professional experience (configurational and post-figurative types).

The empirical base of the study consisted of 43 films: *Strike* (*Stachka*, dir. S. Eisentstein, 1924); *Battleship Potemkin* (*Bronenosets Potemkin*, dir. S. Eisentstein, 1925); *October* (*Oktyabr'*, dir. S. Eisentstein, 1927); *Mother* (*Mat'*, dir. V. Pudovkin, 1926); *The End of St. Petersburg* (*Konec Sankt-Peterburga*, dir. V. Pudovkin, 1927); *Storm over Asia* (*Potomok Chingiz-Hana*, dir. V. Pudovkin, 1928); *Arsenal* (*Arsenal*, dir. A. Dovzhenko, 1929); *Zvenigora* (*Zvenigora*, dir. A. Dovzhenko, 1928); *Earth* (*Zemlya*, dir. A. Dovzhenko, 1930); *Women of Ryazan* (*Baby ryazanskie*, dir. O. Preobrazhenskaya and I. Pravov, 1927; *The Shepherd and the Csar* (*Pastuh i car'*, dir. A. Ledashchev 1934); *Enthusiasm* (*Entuziazm*, dir. D. Vertov, 1930); *Ivan* (*Ivan*, dir. A. Dovzhenko 1932); *They met in Moscow* (*Svinarka i pastuh*, dir. I. Pyryev, 1941); *A Great Life* (*Bol'shaya zhizn'*, dir. L. Lukov, 1939); *Tractor Drivers* (*Traktoristy*, dir. I. Pyryev, 1939); *Tanya* (*Svetlyj put'*, dir. G. Aleksandrov, 1940); *How the Steel Was Tempered* (*Kak zakalyalas' stal'*, dir. M. Donskoy, 1942); *Komsomolsk* (*Komsomol'sk*, dir. S. Gerasimov, 1938); *Clear Skies* (*Chistoe nebo*, dir. G. Chukhray, 1961); *Spring on Zarechnaya Street* (*Vesna na Zarechnoj ulice*, dir. F. Mironer and M. Khutsiev, 1956); *A Big Family* (Bolshaya semya, dir. I. Kheifits, 1954); *My Beloved* (*Dorogoj moj chelovek*, dir. I. Kheifits, 1958); *Other People's Relatives* (*Chuzhaya rodnya*, dir. M. Schweitzer, 1955); *Tamer of Tigers* (*Ukrotitelnitsa tigrov*, dir. N. Kosheverova and A. Ivanovsky, 1954); *Different Fortunes* (*Raznye sud'by*, dir. L. Lukov, 1956); *Big Break* (*Bolshaya Peremena*, dir. A. Korenev, 1972); *Goal! Another Goal!* (*Udar, eshche udar*, dir. V. Sadovsky 1968); *Step Forward* (*Shag navstrechu*, dir. N. Birman, 1975); *The Family of the Zatsepins* (*Sem'ya Zacepinyh*, dir. B. Durov, 1977); *Officers* (*Ofitsery*, dir. V. Rogovy, 1971); *Born by Revolution* (*Rozhdennaya revolyuciej*, dir. G. Kohan, 1974-1977); *The Garage* (*Garazh*, dir. E. Ryazanov, 1979); *It is Stronger Than* Me (*Eto sil'nee menya*, dir. F. Filippov, 1973), *Convict* (*Zaklyuchyonnye*, dir. Ye. Chervyakov, 1936), *Bride with a Dowry* (*Svad'ba s pridanym*, dir.

T. Lukashevich and B. Ravenskih, 1953), *Road to Life* (*Putyovka v zhizn*, dir. N. Ekk, 1931), *Cossacks of the Kuban* (*Kubanskie kazaki*, dir. I. Pyryev, 1950), *The Young Guard* (*Molodaya Gvardiya*, dir. S. Gerasimov, 1948), *Volunteers* (*Dobrovoltsy*, dir. Yu. Egorov, 1958), *Brave People* (*Smelye lyudi*, dir. K. Yudin, 1950), *True Friends* (*Vernye druz'ya*, dir. M. Kalatozov, 1954), *Hello, Doctor!* (*Zdravstvuy, doctor!* dir. V. Levin, 1974). The criteria for film selection were as follows: 1) presence of a storyline about working dynasties; 2) social significance of the film and its "historical stability" (i.e. film is time-tested, constantly shown, and was not forgotten after its premiere).

Based on the criteria for the periodization of Soviet cinema, three stages of its development can be distinguished for further analysis of the substantive dynamics of the representation of working dynasties. The first period (1924-1953) is characterized by discursive negativity in the propaganda films of generational continuity in the parental family. The configurational type of social and professional experience transition dominates. At the second stage (1954-1965), in accordance with the ideology, the constructive potential of labor succession in the family is emphasized in the chronicles. This stage is characterized by a post-figurative type of generational continuity. At the third stage (mid-60s - 80s) there is ambivalence in the representation of working dynasties.

3. Discussion

Soviet cinema is a sociocultural phenomenon (Khramov, 2009), which has its own features of development (Graschenkova et al., 2012; Zorkaya 2005). The analysis of scientific literature demonstrates a number of studies aimed at exploring various themes and aspects of Soviet cinema.

Among these studies, considerable attention has been paid to the representative practices of gender relations (Kalashnikova, 2016; Khloponina, 2017; Tkach, 2003); children's and adolescent images (Artemyeva, 2013; Zaitseva, 2016); the image of a teacher (Mitina, 2015a; 2015b), his or her gender specificity (Levitskaya et al., 2017) and educational space (Fedorov et al., 2017; Chelysheva, Mikhaleva, 2018). There are analyses of cinema as a means of professional orientation (Lobanova et al., 2019) and a way of visual presentation of the image of a region (Golovnev, Golovneva, 2018).

Cinema as a mass art form is undoubtedly a mechanism for constructing collective identity (Kino..., 2013; Kolotaev, Markov, 2019). It also contributes to the formation of historical memory through films about the Civil War (Mazur, 2017) and the Great Patriotic War (Novoseltseva, 2017; Volkova, 2016).

A special niche in Soviet cinema is occupied by films with production theme representing this way a genre phenomenon (Khryukin, 2016). The reflection of the "labor theme" dates back to the 1920s, one of the main tasks of which is the formation of a new Soviet man, as it is also in the case of production novel (Posukhova, Frolova, 2016).

In many films until the mid-1960s, there is an escape from harsh reality and "the construction of a bright future on the screen, the main task of which was to support enthusiasm and ideological propaganda of state tasks" (Chelysheva, 2017: 170). In fact, the viewer was presented with a picture of the struggle between the good and the best, forming a socially approved model of behavior.

By the mid-1970s a production drama, "as an ideologically defined model of reality" (Davidenko, 2004), as a child of state order, becomes the focus of state attention in cinema (Gulin, 2019). It was promoted both by a large-scale attempt to transform the planned economy in the mid-1960s, and strengthening the ideological qualification reflected in the Resolution of 1972 "On measures for the further development of Soviet cinematography." However, by the beginning of the 1980s this genre is losing its leading position, and the interest in it is gradually fading.

When reflecting the specificities of the Soviet era, the analytical constructs for the study of films with production themes were "the image of a business person" (Gurevich, 1983; Tyurin, 1977), "moral problems of the scientific and technological revolution" (Freilikh, 1985), "hero" (Bauer, 1976), etc.

Soviet cinema was also subjected to comprehension in Western European studies. In this context, several main research topics can be distinguished.

First of all, these are studies of Soviet cinema in the context of ideological and political analysis (Dubois, 2007; Kenez, 1992; Shlapentokh, 1993). The presentation of the "new Soviet man" in Stalinist cinema as the ideal of masculinity, as a person who is formed in a specific socio-cultural and political context, is depicted in the work of J. Haynes (2003). Most of the films of the Stalin era are presented by strong heroes, not only physically, but also spiritually. However, Lilya

Kaganovsky exposes the paradox behind the myth of the indestructible Stalinist-era male in Soviet cinema (Kaganovsky, 2008).

The second block of research is devoted to the period of Stalinist cinema (Moss, 2011), its content (Belodubrovskaya, 2017; Kaganovsky, 2020) and technical features (Belodubrovskaya, 2019; Beumers, 2017). The presentation of the Russian revolutions (Pedrosa, Camara, 2019) and the Civil War is further analyzed: the cinematic methods of the legitimacy of the Stalinist regime and related myths (Gradinaru, 2017), the specifics of transforming civil war presentation practices (de Oliveira, Franciscon, 2017). The appearance of new heroes in Soviet cinema is also subject to reflection. For example, Soviet scholars promoting a positive image of the idealized Russian-Soviet scientist as representatives of the new Soviet intellectual class (McLenachan, 2018); transformation of images of negative characters.

Thus, despite the fact that Soviet cinema has often become the object of study by a number of researchers, including the production theme that has been repeatedly comprehended, the problems of the meaningful dynamics of representations of working dynasties have not yet received proper reflection.

4. Results

Family continuity as the inertia of the past (1924–1953). Working dynasties are not a phenomenon inherent only in Soviet society. In pre-revolutionary Russia, family continuity was also widespread. However, the mechanisms for the formation of intergenerational succession were different. Serfdom, which prevailed for many years, led to the fact that generations were tied to the same factory (as an example, Ural factory craftsmen can be considered), agricultural territory (seignorial villages), and coal mines. In this case, the dynasty was the result of the lack of alternatives in social promotion and practically zero level of vertical mobility for low-income population and the poor in terms of civil rights.

At the same time, working dynasty was observed in the upper class of society. There, it was traced mainly in the field of military service (hereditary officers), which was a consequence of the Table of Ranks, in which the place on the social ladder directly depended on the ranks and grades achieved in the service. In the second half of the 19th century - the beginning of the 20th century, dynasties began to appear in other industries in connection with the intensive development of industry and trade (the Demidov dynasty of grain merchants, the von Meck railway dynasty, the oil dynasties of the Caspian Sea, etc.).

The events of 1917 introduced fundamental changes in the mechanisms of formation and reproduction of the socio-professional structure of society. Pre-revolutionary estate society was now assessed as class antagonistic. The course towards industrialization proclaimed by the young Soviet state, overcoming lag behind European countries in industry and the formation of a new hegemonic class, radically changed the status of industrial workers. "The discursive formation of a certain type of family – the working dynasty, or rather, the discursive endowment of these families with a certain set of traits, becomes one of the mechanisms of the class policy of the state" (Tkach, 2003: 312). The stimulation of the labor of workers by the Soviet government and factory managers was based mainly on moral obligations, public enthusiasm (Markevich, Sokolov: 2005). Therefore, the role of film presentations, legitimizing the new system and encouraging the increase of labor productivity, was great during this period. In this context, the variations on the theme of the Stakhanov movement in the films *A Great Life* (*Bolshaya zhizn'* dir. L. Lukov, 1939) and *Tanya* (*Svetliy Put'* dir. G. Aleksandrov, 1940) are of particular interest. The first one was the leader of the rental in 1940; it was watched by 18.6 million viewers. Based on the plot of the film, a young engineer Boris Petukhov (actor Mark Bernes) develops a new method of coal mining, which may increase the productivity. On the very day of the experiment, mining veterans Kuzma Kozodoev (actor Ivan Peltzer) and Viktor Bugorkov (actor Viktor Arkasov), significantly exceed their productivity level when using the new method. Ivan Kuzmin (actor Yuri Lavrov) and Makar Lyagotin (actor Lavrenty Masokha) arrange the collapse of the mine, in which the Stakhanovite miner Kuzma Kozodoev suffers. There is another typical character in the film, Khariton Balun. After the mine collapses, he transforms from the reveler miner ("Are you drunk again? Who cares to live with a drunkard? I am all serious, you are playing the fool, but you could be a good miner" (dialogue between Khariton Balun and Khadarov (13:45), "Kozodoev taught you, he thought you would become a real miner! I taught you, lent you some books, and this is how you are reading them [drunken brawl in a women's hostel]" (51:33) into the Stakhanovite miner ("Let me into this

mine! I studied with Kozodoev… All the guys agree to a record" (1:09:58), "Do not let Kuzma Petrovich [Kozodoev] get offended, but I will exceed his record" (1:18:46), and soon sets a new record for coal production.

Chronologically, the first stage in reflecting the theme of working dynasties in visual discourse is the so-called "Stalinist cinema". This stage dates back to 1924–1953 (from the first Soviet films for a wide screen to the Great Patriotic War, which made significant adjustments to the semantic and plot content of films and the post-war period). The aesthetics of the "Stalinist empire", penetrating into the specified period in all spheres of life (from architecture to production design) is also decisive for cinema. Initially, the dominant themes in cinema were a theme of revolution and a theme of formation of a new conscience. This is what the films of S. Eisenstein (*Strike, Battleship Potemkin, October*), V. Pudovkin (*Mother, The End of St. Petersburg, Storm over Asia*) and A. Dovzhenko (*Arsenal, Zvenigora, Earth*) are devoted. Even in the era of silent cinema, such films were shot as *Strike* (1924) by S. Eisentstein, *Women of Ryazan* (1927) by O. Preobrazhenskaya and I. Pravov, *The Shepherd and the Csar* (1934) by A. Ledashchev, *Enthusiasm* (1930) by D. Vertov, *Ivan* (1932) by A. Dovzhenko and many others. The formation of a new conscience among the masses was determined either through the so-called military theme (battles on the fronts of the Civil War), or through production activity, which in this case was transformed from directly labor activity into social activity (organization of trade unions, participation in strikes, struggle against "owners"). In those cases when the production theme is discussed, a significant difference was shown between labor "under the rule of the czars" and labor activity in the era of the Soviet state, achieved due to the enthusiasm of the working masses, who became the new "masters of life". The examples of such films are *They Met in Moscow, A Great Life, Tractor Drivers, Tanya*, which demonstrate a new image of a winning worker who successfully interacted with the state according to the classic formula "From each according to his ability, to each according to his need".

From the point of view of the first criterion (genre, visual-aesthetic and resource characteristics of film production), the visual range of film production of this stage is determined by the transition from the aesthetics of silent films to the aesthetics of sound films. Characteristic features are hypertrophied acting, simplification and "enlargement" of storylines in the context of the opposition between "good/progressive – bad/inert". At that stage, the great figures were involved as the personnel support for film production: directors Eisenstein, Pudovkin, Dovzhenko, Kozintsev; actors Chirkov, Andreev, Batalov, actress Orlova. The plot axis of a film is based on the opposition of the "antagonist-protagonist" characters, accompanied by the "collective" (in fact, the concept of production cinema is based on the canons of the ancient theatre, where the so-called "choir" accompanied the interaction of the two main characters). The ideological situation at this stage is connected with the demonstration of the image of a "new man", who denies the whole past and follows his career along the route presented to him by the party.

Films of this period share a number of common features: 1) labor activity is represented as a matter of valor and heroism associated with the mandatory overcoming of difficulties and personal growth (*A Great Life* (*Bol'shaya zhizn'*, dir. L. Lukov, 1939), which tells about the engineer Petukhov (actor Mark Bernes) who overcomes the opposition of the retrogrades Kuzmin and Lyagotin; *Convict* (*Zaklyuchyonnye*, dir. Ye. Chervyakov, 1936), which shows the transformation of the thief Kostya-Kapitan (actor Mikhail Astangov) and the criminal Sonya (actress Vera Yanukova) into honest workers through their work on the construction of the White Sea-Baltic Canal; Brave People (*Smelye lyudi,* dir. K. Yudin, 1950), which tells about the pre-war and war years of the life of the workers of one of the stud farm in the South of the USSR, the fate of the stable boy Vasily Govorukhin in particular; 2) the main role is assigned to the collective, Mayakovsky's thesis about "rubbish of the individual" and the individual's worthlessness to the collective is confirmed (collective becomes the leading social unit, individual takes a subordinate place in relation to the collective; priority of the collective over the individual can be observed; a stationary type of "individualist-derelict", rejected by the collective, leading an individualistic way of life and, ultimately, finding himself in a losing position, is even formed. The latter becomes obvious through the roles of the foreman (then a collective farmer) of the Iskra collective farm Nikolay Kurochkin, Bride with a Dowry (*Svad'ba s pridanym*, dir. T. Lukashevich and B. Ravenskih, 1953), and the stable boy Vasily Govorukhin (*They Met in Moscow* (*Svinarka i pastuh*, dir. I. Pyryev, 1941); 3) a demonstration of labor activity as a vertical social elevator (the widespread plot of such films is the path from an unnamed illiterate guy to a super productive

worker, a hero of labor and a head of a division/brigade/deputy (*Tanya* (*Svetlyj put'*, dir. G. Aleksandrov, 1940), where Tanya Morozova (actress Lyubov Orlova) changes from a simple housekeeper to an advanced weaver and becomes the initiator of the Stakhanov movement of many workers in the textile industry); 4) the extolled role of the labor collective as a second family (and in fact the first family) integration into the "big family" of the Soviet country (*Road to Life* (*Putyovka v zhizn*, dir. N. Ekk, 1931), which is about a gang of homeless children who are placed in orphanages, and regularly run away from there and the question arises whether to send them to prison or to organize a labor commune, as a result of which the heroes Mustafa "Firth" (Yivan Kyrla) and Kolka "Svist" are re-educated thanks to the collective; in other words, the "rebirth" of the children happens when they associate themselves as a part of the collective); 5) the inseparability of personal lives of heroes from a professional, factory life (*Cossacks of the Kuban* (*Kubanskie kazaki,* dir. I. Pyryev, 1950) tells about the competition between two prosperous advanced Kuban collective farms, where their chairmen Gordey Voron (actor Sergei Lukyanov) and Galina Peresvetova (actress Marina Ladynina), as well as the advanced workers of the same collective farms Nikolai Kovylev and Dasha Shelest, gain their personal happiness. It also symbolizes the merger, the amalgamation of industries that were previously competitors, since everything is common in the USSR).

The general context of "Stalinist cinema" period is the party course on "building a new person". When covering the problems of working dynasties by means of cinema, as a rule, a clearly pronounced contrast between the obsolete mode and the new progressive system is used. The first are petty-bourgeois and proprietary vestiges of the past, pulling the positive hero down. His parents, who belong to the same working dynasty, are shown to be bearers of social vices (drunkenness, parasitism, laziness, expressed in being negligent of their work duties), political illiteracy and backwardness. Old Kyutsam may serve as an example (*How the Steel Was Tempered,* 1942).

On the contrary, integration with the "big family", which is a work collective and representatives of the Soviet party (a party organizer, a party secretary, an old Bolshevik), replacing the father's hero, giving him clear guidelines for choosing a way of living, is the approved progressive evaluation pole.

A popular motive in the films of this period is also the plot of the main character's break with the usual dynastic peasant environment and moving to the city, closer to the plants and factories, where he finds his place: *How Steel Was Tempered* (1942), *Komsomolsk* (1938) and etc. In fact, young shock workers should be the first element of the new, socialist working dynasties. Previous dynasties, which are a relic of the old regime, are subject to withering away and liquidation (as they do not correspond to the goals and objectives of the new society).

In particular, Pavel Korchagin (*How Steel Was Tempered,* 1942) after a visit to his older brother (the age gap is 15–20 years) reflects gloomily that his brother yearns for one-man agriculture and petty-bourgeois small-town life "*What evil spirit lured Artem out here? Now he's tied down for the rest of his life*" and rejoices at the thought that tomorrow he will go to the big town to join his friends and all those dear to his heart. "*The big city with its bustling life and activity, its endless stream of humanity, its clattering trams and hooting automobiles drew him like a magnet. But most of all he yearned for the huge brick factory buildings, the sooty workshops, the machines, the low hum of transmission belts. He yearned for the mad spinning of the giant flywheels, for the smell of machine oil, for all that had become so much a part of him*". (Pavel's internal monologue).

In film representations of the Stalin period, the professional activities of the "fathers" often served as a bad example for their children. The assimilation of values and modes of behavior is developed through personal labor experience and through integration into a "big family", and not through socialization and labor succession in the parental family. Thus, according to the classification of M. Mead, at this stage, to reflect the problems of dynasty, the configurational type of culture dominates, in which generations learn from people of the same age and experience. Family continuity in a value system, attitudes towards labor, living arrangements is positioned as a relic of the past, which prevents the proletarians from gaining a class identity that motivates production feats.

Working dynasties as a factor of the boosted socio-economic development (1954-1965). The next stage of reflection of the "production theme" in the cinema is chronologically dated to the beginning of the fifties – the middle of the sixties. During this period, working dynasties are finally

institutionalized in the social structure of Soviet society and the number of hereditary working class is growing (Mansurov et al., 2018; Tkach, 2004). This process consolidates the emerging class-corporate structure of Soviet society.

The films of this period are distinguished by the following characteristics: 1) there is a transition to the epic film genre, accompanied by rich imagery (for example, in the film *Clear Skies*, the ice drift, visually presented for 1.5 minutes, symbolizes the transition from the era of Stalin to the era of Khrushchev); 2) the aesthetics of propaganda films and musical films, where the linearity of the plot is compensated by the visual "showy" component, is replaced by the aesthetics of the "chronicles" (as a rule, the characters' biography is shown not through key points of a career, but through significant points of personal life events).

From the point of view of transmitting the image of the heroes, there is a greater emphasis on the individual characteristics of the heroes, a qualitatively new component is the display of the individual weaknesses of the heroes. "Cultural producers of "the thaw" period, trying to change narratives and genres, nevertheless, continued to use the already formed cultural tropes, especially a trope of the family as a model of Soviet society. But the literature and cinema of "the thaw" period did not depict universal integration into a big family, but the individual's disconnection from this family" (Prokhorov, 2004: 114).

It should also be noted that at this stage, a reflection of the formation of the hero through the collective is often encountered, but not the labor collective, but the comradely, friendly collective (the classic plot is a demonstration of the fate and life strategies of former comrades next door, classmates). Films on similar themes still go to directors of the first level (Pyryev, Chukhray, Gerasimov, etc.), but in the cast there is a shift towards little-known actors, for whom these films often become career jumps. Actors traditionally starring in films on similar themes are also in a stable demand (Rybnikov, Yumatov, Gurzo, Lukyanov, Blinnikov).

Working dynasties in this period are already represented in the film production as a positive phenomenon, boosting the socio-economic development of Soviet society. At this time, the ideological order for positioning the hereditary proletariat in the films, which is distinguished by its attitude to work as the highest value, becomes distinct. Working dynasties are positioned as the bearers of labor morality, the responsible and disciplined professionals, concerned with their work, while that morality gets transmitted from generation to generation.

The post-figurative type of generational continuity coverage becomes dominant, implying the transfer of socially approved knowledge and skills from the older generation to the younger one. Moreover, the presence of representatives of various generations in the film is not mandatory. So in the film *Spring on Zarechnaya Street* the theme of dynasty, pride in belonging to a plant chosen from a young age, is one of the central ones in the film ("*I don't want any other fate, I wouldn't change for anything that plant entrance which gave me recognition*"). However, nothing is said specifically about the parents of the protagonist, a shock worker Sasha Savchenko. For the viewer of the 50s, this situation, however, is understandable and needs no explanation. The reason why young men have no fathers in the 50s, i.e. a decade after the end of Great Patriotic War, is obvious.

Film works that directly cover the theme of the working dynasty should also be singled out. The film *A Big Family* (1954) is the most outstanding one in this series. In the film, the main features of the epics of the Khrushchev thaw period are shown through the example of a family of hereditary shipbuilders Zhurbiny. Firstly, personal lives of the heroes are inseparable from an industrial and factory life (the conflict between Lydia and Viktor Zhurbiny, forced to break up because of the priority of the professional sphere of life over the personal one): "*Ships, ships … It's only heard that about ships … And what about love that they forgot … (Lydia, 6:53) Victor? … But do I see him? At night-time he jumps out of bed and draws some wheels, teeth. And in the afternoon I do not see, he is never there (Lydia, 7:21); You don't notice anyone around, yeah, right, you are Zhurbiny!!! But you don't notice what others have on their minds (Lydia, 53:34).*" In this context, the visual presentation of Lydia's running away during family evening songs is very interesting, no one notices her leaving at sunset, only the dog noticed, following at her heels and whining).

Secondly, the positioning of workers as the bearers of "inherited" labor morality, occupying the highest places in the social hierarchy. An illustrative scene is in which the hereditary old worker Matvey Zhurbin criticizes his superiors for luxury in everyday life. Here, the opposition of the working class to the bureaucratic authorities is clearly shown: "*Well, you got two cars: one for yourself, the other is for your wife to go shopping … this is not good …* [example about Lenin and the hairdresser's] *And the hairdresser shaves you in your office (Matvey Zhurbin, 1: 04:14)*").

Thirdly, the glorification of man's labor activity: and pride in it: "*it means she didn't understand that she was building ships ...* (Agafya Karpovna, 1:01:24); "*there are 12 ships in my lifetime, but I remember the name of everyone, I remember the year when it was launched, I remember them as the birthdays of my children*" (Agafya Karpovna, 1:36:23)".

Fourth, a demonstration of how socially significant values are transferred from the older generation to the younger one: family as a value ("*Don't ruin the workers' reputation, there were no scoundrels in the family Zhurbiny before you* (Ilya Zhurbin, 53: 08)"; by judging individualism of Alexey Zhurbin as a result of a public presentation of his labor achievements (photo session for an magazine at the All-Union level, a radio program where the pronouns "I", "my method" are repeatedly used in just a few seconds) and an emphasis on the importance of the work collective in the scene "An exemplary breakfast of a Stakhanovite" ("*Working fame does not grow out of nowhere ... it should not be cultivated alone, but together* (Basmanov, 41:10)."

Fifth, the demonstration of labor succession and the constant confirmation of professionalism due to belonging to the working dynasty, pride in the working family history: "*I only finished seven classes, the war was on. Father said it was necessary to help the factory ... That's how I became a worker* (Alexey, 9:38); "*Another Zhurbin was launched* (the birth of the great-grandson of Matvey Zhurbin)"; "*They* [Zhurbiny] *alone can build a ship by their family* (34:09); "*The best riveter, Alexey Zhurbin, my son* (Ilya Zhurbin, 16:22)"; "*We are Zhurbiny*", "*We have no other way*".

Sixth, a "soft" demonstration of the dynasty's economic well-being: Alexey's gift of a perfume to sister Antonina in honor of going to tenth grade for sixty rubles; "*We were poor workers, Zinochka. Well, now you see it yourself, what thousands they are paid now. If we were envious, we would have not only a piano, but there would be crystal chandeliers in each room. Only we don't love this chic and shine* (Agafya Karpovna, 56:00)". The film's refrain is the idea that a high level of professionalism and labor morality are immanent to the family Zhurbiny, and a different situation is simply impossible: the life of all generations of their family is connected with labor activity at a shipyard. And if someone is not ready to understand and accept this, they have different paths to follow. The labor reputation of the dynasty determines the life trajectories of all family members. In this context, the scene of the launch of a new ship, named after the founder of the dynasty, Matvey Zhurbin, is illustrative. His answer is illustrative (when he is holding his great-grandson Matvey) while paying attention to the name of the ship: "*Why is it mine [my name]? It may be his name, he is also Matvey Zhurbin. He shall live and prosper*".

Thus, unlike the first stage, in this period, labor continuity in the family is presented as the achievement of the socialist system, which replaced the old-style petty-bourgeois individual family. We can say that at this time a normative model of representing the working dynasty in the Soviet film discourse was being constructed, attributing certain moral assessments and social expectations regarding labor continuity in the proletarian family.

As another example of an "epic film" dedicated to the problems of working dynasties and relationships within the family, there is the film *My Beloved* (1958). The family Stepanovy is represented there by three generations (grandfather Methodius Stepanov, father Rodion Stepanov and the younger generation – Varvara and Evgeny Stepanovy). The older generation is presented as a model of morality, bearers of socially approved value ideas and attitudes. The daughter as a whole corresponds to their value guidelines, and her labor activity is carried out in accordance with the vector given by the representatives of the older generation. The son uses his family status and family membership as a resource for solving personal life tasks and selfish issues. Inconsistency of his line of conduct with dynastic value guidelines leads to the emergence of an interfamily intergenerational conflict.

On the example of the professional sphere related to agriculture, the problem of dynasty was also touched upon in the film *Other People's Relatives* (1955), where the plot is based on the conflict between the Komsomol member, the advanced collective farmer Fedor and the parents of his young wife, ardent opponents of collective farm life. The representative of the older generation, Silanty Ryashkin, is a typical bearer of obsolete, inertial values, not only personally opposing himself to a new life, but also in every possible way hindering the growth and development of his daughter.

As a separate subgroup, it is worth mentioning film works in which the theme of dynasty is presented in a humorous-ironic manner. Negative connotations can be traced to working dynasties in the entertainment industry (*Tamer of Tigers*, 1954). As well as heroes who inherit a family status and are shown in a bad light, are representatives of the so-called "intellectual class", creative

professionals (*Different Fortunes,* 1956). In such films, the emphasis is on social vices that are the result of dynasty. They are nepotism, isolation and monopolism of the industry, which impede the promotion of talented personnel from the outside. But unlike the films of the first stage, here the negative aspects of the existence of working dynasties are not brought to the fore, being more of a background that shows the promotion and formation of good heroes. Negative characters "from the dynasties" are more likely comic and do not represent a serious antagonism to the main characters. In other words, in films of this kind, representatives of non-working dynasties are not bearers of social-class continuity. In this environment, the full transfer of socialist labor traditions to the younger generation is not carried out.

Thus, at the second stage, a discursive repertoire of the representation of working dynasties in Soviet cinema as a phenomenon that boosts the country's socio-economic development is taking shape. The ideological nomination of hereditary proletarians involves the concentration of a socially approved lifestyle, value guidelines, labor and communication practices in these groups. Working dynasty in other (non-working) areas is not marked as socially approved. According to the criterion of generational continuity, film discourse of this period can be attributed to the post-figurative type. This is due to the fact that, according to the doctrine of social order (the state), at this stage, a generation of workers has already formed, whose value attitudes correspond to those socially approved and laid down in the concept of the USSR, therefore they are suitable for the role of a relay of the accumulated knowledge, values and experience of youth.

Ambivalence of the social role of working dynasties (mid-1960s – 1980s). The era of the so-called "physicists and poets" and the subsequent "stagnation" period introduced a new social order, which was reflected in the films of the second half of the 1960s – 1970s. This stage is characterized by the output from directors of the "first echelon" from the genre of "production cinema", despite the fact that by the mid-70s "production drama" reaches its greatest development, which is due the Resolution of the Central Committee "On Measures for the Further Development of Soviet Cinematography" (KPSS, 1986: 263-268) in 1972. Meanwhile, this circumstance did not have a major impact on the selection of cast characters. As a rule, the ensemble of these films is represented by high-level actors (Iya Savvina, Oleg Anofriev, Yevgeniy Leonov, Oleg Yankovsky, Nikolar Karachentsev, Aleksandre Abdulov, etc.). The opportunistic component of production films again changed in accordance with the social and political situation.

The general vector for the romanticization of professions, the search for the new and the unknown, the fashion for a social challenge in parallel with the demonstration of the shortcomings of the Stalinist period contributed to the abandonment of the genre of labor epics and the emergence of such a genre of "narrow production cinema", in which attention is already concentrated on individual episodes of labor activity, preferably accompanied by the opening of "social sores". The general socio-historical context is the ambiguous attitude towards the results of "the thaw" on the part of the intellectual class, and the understanding of the impossibility of transforming the administrative-command system.

The problems of working dynasties at this stage recede into the background, and are represented in the film industry either in an ironic manner ("hereditary fourth-generation historian" Nestor Petrovich Severov from the film *Big Break* (1972), family of father and son Tamantsevy *Goal! Another Goal!* (1968)), the heroine of the novel *The Captain's Daughter* from the film *Step Forward*), or the main characters are representatives of the young generation, going to science, to conquer virgin lands, to exploration parties. They demonstratively contrast themselves with the obsolete old labor class, living in the past.

The exception is the films in which the main direction of professional activity is military service (*Officers* (*Ofitsery*, dir. V. Rogovy, 1971) or service in law enforcement agencies (*Born by Revolution* (*Rozhdennaya revolyuciej*, dir. G. Kohan, 1974-1977). The first film tells about the life of the Trofimov family from the time of the Revolution of 1917 to the 1970s, the three generations of military officers – Alexei Trofimov (Georgy Yumatov), Yegor Trofimov (Alexander Voevodin), and Ivan Trofimov (Yuri Sorokin), as well as the strong friendship of military officers Alexei Trofimov and Ivan Varrava (Vasily Lanovoy). The second one, presented on behalf of General Kondratyev, tells about the formation and everyday life of the Soviet militia at different stages of the development of a conscientious society, together with the resolution of criminal cases in which his wife Maria Kondratyeva (Natalya Gvozdikova) and his son Alexei Kondratyev (Vladislav Dolgorukov) took part. In these films, dynasty is shown as a worthy and good concept. Children brought up on the examples of parents valiantly serving, choose their life path almost since school

days. One of the traditional plot devices is the death of the senior representative of the dynasty and the continuity of the parental position by the young family member. The phrase "there is such a profession – to defend the homeland" becomes key and determining. It is curious that, in fact, at this stage there is a return to the value orientation of pre-revolutionary Russia, when dynasty in the sphere of factory labor or agriculture was perceived as commonplace, and family continuity in officer service is a matter of valor and heroism. This phenomenon is probably due to the fact that, unlike everyday labor activity, which is close and understandable to the bulk of the country's population, officer service in the armed forces and in law enforcement agencies was covered with a veil of obscurity and romanticism.

As an exception, one can mark also the film representation of working dynasties in medical profession, limited to doctors in rural areas, where there is a staff shortage of representatives of this profession. This can be found in the film *Hello, Doctor!* (*Zdravstvuy, doktor!* dir. V. Levin, 1974). According to the plot, a young talented surgeon Alexander (actor Vasily Lanovoy) comes on vacation to the village, where the local doctor Trofim Zubtsov (actor Nikolai Volkov Sr) turns to him for help, as a result of which Alexander receives patients all his vacation, since there is no surgeon in the village. But the dynasty in the film is not central - it is used to enhance the effect of the mission and pride of the village doctor Trofim Zubtsov (actor Nikolai Volkov Sr) in medical profession: "You just don't know what a village doctor is. It's an all-round craftsman! There was a tradition in our family - to go to the people in the people, armed with knowledge, of course, in order to be useful to people. Here! This is my grandfather. One hundred years ago I came here into the mud, into this disorder...For three hundred miles around there is no doctor and no paramedic! Do you understand it? Imagine that a nobleman quarreled with his father, came here, and married a peasant woman... And this is my father, he is a land doctor, and this is me, even before entering the university, and this is me (points to the university photo) and this is me (points to himself)" (22:56).

At the late stage of the existence of the Soviet state (late 1970s – 1980s), the genre of production cinema finally goes into the category of drama or satire. The problem of dynasty, if it appeared in the late Soviet cinema, is rather in a negative way, and there is a sharp transition from mild irony to satire and revelations. Monopoly, nepotism and family ties in production are declared evil, which has to be constantly fought by decent citizens who are distinguished by a high level of consciousness and ideas about socialist justice. Examples of such films are *The Garage* (1979) (images of the son of comrade Miloserdov performed by Igor Kostolevsky and Marina Smirnovskaya performed by Olga Ostroumova), *It is Stronger Than Me* (1973). From a visual point of view, there is a transition to "chamber" films, characterized by a focus on close-up shots of the main characters, interspersed with outdoor shooting of moving masses of people (traditional: shooting of people's streams on the street, inside workshops, at the plant entrance, and during mass shooting the camera is expressly in the distance).

The problem of confrontations between generations of "fathers and children" takes on greater importance, but not in the genre of production cinema, but more often as a psychological drama. Production relations themselves become only the background, which does not have a special effect on the plot. Such films are directed by, as a rule, the so-called. "young directors" (Numganov, Tsyplakova, Priyemyova). The selection of the cast of films is determined mainly by the ability of the actor to portray the "duality" of the type, under the guise of a successful worker to show the individual's internal problems. At this stage, the so-called aesthetics of the "street theater" (same as "Brecht's aesthetics"), where the actors' emphasis is not on getting the feel of their parts, but on demonstrating the most characteristic features of the character.

In fact, at this stage, attempts to revive the genre of production cinema have shown its complete futility in conditions of public demand for "social" cinema, and the problems of dynasty in the labor sphere are background in relation to other director's intentions. Labor succession in the family is assessed ambivalently, in some cases as a constructive phenomenon, the ascending social and labor trajectory of children, the transfer of human capital, in other cases as a social vice, nepotism, and inertia.

5. Conclusion
The analysis of the display of working dynasties in Soviet cinema allows us to distinguish three stages in the cinematic presentation of the problems of dynasty. In the first stage (1924–1953), the emphasis is placed on the production theme, enlarged story lines, and express

antagonism of the socially approved and condemned. The film production engages USSR directors and actors of the first echelon. The film discourse is aimed at exalting the role of the labor collective, the significance of unity with the "big family" of the Soviet state. In Stalin's cinema, family continuity in the labor sphere and life strategies is positioned as inert, preventing the acquisition of proletarian consciousness and building a new type of society. The configurational type of transmission of social and professional experience dominates.

In the second stage (1954–1965), the aesthetics of propaganda films and musical films is replaced by the aesthetics of the "chronicles". In the cinematic discourse, the emphasis shifts to the problematization of individual characteristics and even the weaknesses of heroes. The directors, as a rule, are the masters of the "first level", while the cast often includes actors little known at that time. In accordance with the ideological order to construct the image of the hereditary proletariat, representatives of working dynasties are presented as bearers of an "inherited" labor morality, the most disciplined and skilled workers who shape socio-economic development. Priority is the post-figurative type of generational continuity coverage.

The third stage (mid-1960s – 1980s) is characterized by a weak demand for the production theme in cinema, as the theme of working dynasties moves to the periphery of film production. The outflow of leading directors from films of this direction is recorded, but the acting ensemble is often represented by stars of Soviet cinema. The reason is that the state order for films on production themes has changed. Requirements, keeping quantitative characteristics (not less than a certain percentage of films per year), gave qualitative characteristics in a completely different way. In fact, directors were instructed to shoot according to strictly specified patterns, within the framework, going beyond which could lead to blocking the rental of the film or to prohibiting its appearance on the screen. In turn, this led to the fact that the leading directors of that period (Andrei Tarkovsky, Eldar Ryazanov, Stanislav Govorukhin, etc.), not seeing the opportunity for self-realization, refused to produce such films. The ordinariness and lack of an interesting line in the plot were compensated by the involvement of leading artists, who were often announced with increased fees and career advancement instead. In this context, multi-generationalism in the professional sphere can be presented both in a constructive manner and as a social vice.

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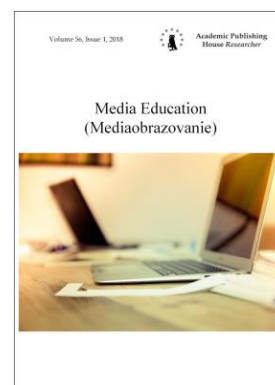
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Consumption of Sexually Explicit Content through Web Series and Emerging Adults' Sexual Objectification: An Empirical Study

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Abstract

Modern technologies play a significant role in shaping gender perception and adolescents giving more emphasize on the external rather than internal features of an individuals. This study has been designed to examine the effects of the sexually explicit content of web series on emerging adults' objectification. Survey method was applied, and data was collected from 700 undergraduate participant ages 18 to 23 studying in various public and private sector universities of Lahore, Pakistan. The study is driven by theoretical framework of uses and gratification and objectification theory. The result of the study showed that exposure of sexually explicit content through web series among male was strongly correlated with sexual objectification, dis-empathy, commenting about women's body and insulting unattractive women. Moreover, web series exposure of sexually explicit content among female was not significantly correlated with male objectification. In addition to this, web series exposure is a significant predictor of sexual objectification dis-empathy, commenting about women's body and insulting unattractive women among male university students. On the other hand, web series exposure of sexually explicit content is not significant predictor of sexual objectification among female university students. Hence the information acquired in this study can help in understanding the objectification decision made by males and females of this society and motivate parents to keep check on the type of contents their children are exposed to. Implication regarding media effects on gender perception and sexual objectification among male and females are discussed.

Keywords: Explicit media content, media effects, sexual attitudes, sexual behavior, sexual objectification.

1. Introduction

Commodification of male and female body is becoming a routine in web series. The seasons of games of thrones and Spartacus remained in press for their gender subordination, high rating, and explicit sexual material (Erdem, 2017; Needham, 2017). This phenomenon has attracted the TV channels attention, and everyone tries to produce more erotic content for admiration of their work. Recently, Netflix app released a new reality television series with the name of too hot to handle is a new addition to sexually explicit content. Web series due to their length of storyline produce more powerful affect in shaping up public opinion and perception with respect to any occasion or occurring on national and world-wide level (Gillig et al., 2018). These web series are a

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major source of sexual information is media and this study is related to the effects of these sexual contents on males and females of university students of Lahore. New technologies day by day are adding up new ways to approach these sexual contents more easily and readily.

S.J. Baran (Baran, 1976) argued that many adults who are not much aware of sexuality, for them media act as a teacher. Male and female both are used as an object in media, but media objectifies women more as compared to men. In media males and females are portrayed in sexual roles, which becomes the source of entertainment and visual pleasure. This factor of objectification plays an important role in the lives of consumers, when male and female watch such type of contents in which male or female are portraying as a sex object then this affects them badly, this will change their perceptions towards opposite sex as only sex objects. These changes in behaviour of consumers have been seen in every field, whether they are in academics institutes, offices or in public.

Media contents and their characters acts as a role model for males and females, especially when they watch their favourite or famous artist on media, they try to follow their acts, without thinking that whether they are good or bad for their own health. Therefore, the aim of this study is to find out relationship between the effects of sexual contents and attitudes formation. Greater exposure leads to stronger support and acceptance. According to J.D. Brown and S.F. Newcomer (Brown, Newcomer, 1991) sexual behaviour in adolescents is neither related to number of hours of television viewing nor number of hours of sexual content viewing, but if the time in which consumer is consuming media is mostly based on sexual content, then this will affect the consumers mind and behaviour.

G.S. O'Keeffe and K. Clarke-Pearson (O'Keeffe, Pearson, 2011) found that internet is the most common form of media among males and females. On internet different social websites allow user to communicate with others. These websites contain sexual contents which are easily approachable and affects the mind of consumers. So, parents' control is must, in order to keep check on their youngster's activities. Sexual violence is also the result of these contents. When males and females watch sexual content on media and try to apply them on their life, then many cases turn out in sexual violence. Researchers conducted a survey in which they investigate that movies that show sexual violence, results in more acceptance of violence towards women (Malamuth, Check, 1981). Sexual contents in television and magazines have also been discussed, that exposure of males and females towards these contents changes their mind. Sexual health risks and negative emotions are results of these exposures (Aubrey, 2007).

Ready menu of sexual contents in every web series are now available and this led to premarital sex and wrong beliefs regarding relationships. This study additionally gives a knowledge to propose what steps must be taken in future to avoid the effects of media sexual contents.

Media contents frame an essential part of communication through which different concepts are circulated. Web series contains heavy doses of sexual content, which influence youngster's behavior. According to analysis approximately 85 % of films, 82 % of television contents and 59 % of music videos contain sexually explicit contents (Jamieson et al., 2008). In this study only web series were selected because several studies have already been conducted on television, magazine, and internet. Web series were selected due to their immense worldwide usage and worldwide coverage.

Previously, several research studies have been published about the relationship between TV/internet/movies/music videos and sexual attitude (Braun-Courville, Rojas, 2009; Mikorski, Szymanski, 2017; Omori et al., 2011) and sexual harassment (Bernard et al., 2018; Galdi et al., 2017). No study has been done regarding web series exposure and objectification of male and female among university students. To fill this gap, current study investigates the connection between sexual web series contents and behavioural changes due to effects. Both male and female students at different universities in Lahore are covered. Objectification and Uses and Gratification theory has been applied in this research. On the basis of existing literature following objectives.

The objectives of the study are to find out the effects of sexually explicit content of web series on objectification of males and females. Moreover, the second objective is to analyse the difference of behaviours of males and females after exposure to sexual contents.

A. Bleakley, M. Hennessy, and M. Fishbein (Bleakley et al., 2011) argued that males and females of every age group are involve in sexual activities. They approach different media to seek sexual contents, so researchers try exploring the connection between seeking sexual content from different types of media and changes in behaviours. Model of Behavioural Prediction is used, and sample is collected from 810 adolescents. Male adolescents are more involved than females for

seeking sexual content from pornography sites on internet, TV, movies. Researchers argue that consuming sexual content from media depends on the intention to seek them and these intentions operate by prescriptive pressure.

Society's early involvement in sexual activities lead to increase rate of unintentional pregnancies and infections transmitted during sexual intercourse. R.E. O'Hara, F.X. Gibbons, M. Gerrard, Z. Li, and J.D. Sargent (O'Hara et al., 2012) investigated the links and connection between early consumption of sexual content and having multiple sex partners which affects badly the sexual health of youngster in U.S. They found that movies sexual exposure increases the chances of youngsters' involvement in sexual activities by triggering them more to seek sexual content. They found that about 57 % of adolescents use media for seeking sexual knowledge

In another study, C. Lou, Y. Cheng, E. Gao, X. Zuo, M.R. Emerson, and L.S. Zabin (Lou et al., 2012) found that internet, television, and movies affects the sexual behaviour of youngsters. K. Ragsdale, M.M. Bersamin, S.J. Schwartz, B.L. Zamboanga, M.R. Kerrick, and J.W. Grube (Ragsdale et al., 2014) investigated the role of four agents' which includes friends, television media, female guardian, and male guardian on the four sexual expectancies. In order to explore the associations between these four agents and sexual attitudes researcher used structural equation model. Link between music videos and social interest is found to be positive and link between music videos exposure and health related risk found to be negative. They found that our interaction with our friends will generate positive results entertainment purpose but negative for our social benefit and health.

C.L. Wright and B. Centeno (Wright, Centeno, 2018) explored the sexual contents in music by using meta-analytic analysis. First time meta-analysis is made on this topic. In past research, 26 studies show that sexual content in music affect consumer's behaviour. Music lyrics and genre are also main contributors in these behavioural changes. Consumer's age, gender, location also matter. B.A. Primack, M.A. Gold, E.B. Schwarz, and M.A. Dalton (Primack et al., 2008) selected the top music songs from famous Billboard magazine. The results of their study showed that 279 songs have sexual acts in their contents. And more shameful acts of sexualities are found in these songs, than common type of sexual acts. National songs have no sexual content, but except this majority of songs have degrading sexual contents mostly Rap songs. And songs which contain sexual contents and violence affect badly the sexual behaviours of consumers. Another study found that for males and females television programs are main source of sex education (Kinsler et al., 2019). So, it is important to take under consideration these web series.

Objectification. Objectification is defined as treating someone or giving importance to someone one the basis of their external features rather than internal beauty or characteristics. Objectification dominates all personal characters and existence of individual (Loughnan et al., 2010). A recent study suggests that girls are more affected by objectification as compared to boys. Results show that there is direct relationship between depression in girls and objectification (Grabe et al., 2016). Another study found that objectification can be categories in high and low objectification. In which females are divided in two groups in high objectification they try swimsuit and in low objectification they try sweaters. Females in sweaters get more negative comments than females in swimsuit. While negative comments also give motivation to depress ones (Gapinski et al., 2003). J.J. Muehlenkamp and R.N. Saris-Baglama (Muehlenkamp, Baglama, 2002) conducted a survey on sample of undergraduate students, on which all these negative effects (mental issues, psychological issues, eating disorders) has been tested. Because of objectification individuals are unable to detect their internal voices. Results show strong relationship between negative factors and objectification.

T.L. Tylka and M.S. Hill (Tylka, Hill, 2004) discussed the eating disorders in males and females. According to researchers, our society plays main role in this problem. Societal pressure on the psychologies of females drags them to the condition of disorder eating. Therefore, it has been focused that how these variables (body shaming, eating disorder, self-objectification) are raised by objectification. By using model researcher has conducted a survey on 460 females of college level. Findings show again direct relationship between variables and objectification.

Media Objectification. Media Objectification in this study is defined as the messages conveyed through the male actor or female actress to degrade women/male physical appearance either through sexual acts, jokes, double meaning words and the gags. C. Rollero (Rollero, 2012) found that many studies have been conducted on media objectification which shows direct and strong relationship between variables and objectification. When both male and female watch

contents on media in which models are shown with perfect body, then they start to idealize them and for this they starve themselves to look like them, which lead them to heavy eating disorder, mental disorder, and dissatisfaction. In this study researcher focus on the same issue by conducting survey on undergraduate males and females. Results show very strong relationship. It has been also reported that male's health and happiness get affected by these type of media contents but in females along with these, they also get emotionally hurt. Male behavior towards female changes when they watch models on media because they then start to idealize them and same is the case with females.

B. Harper and M. Tiggemann (Harper, Tiggemann, 2007) investigated the role of media messages and conduct a survey on Australian females between the ages of 18 to 35, they all are expose to two conditions in first one they all can consume magazine contents, in which female sexual models are featured with male. And in second condition they are expose to magazines in which models are not featured. Results show that females who view models in magazines, report dissatisfaction with their own bodies, negative feelings, and mood swings, as compared to other females of second group. Further the role of media objectification has been also studied in males by S. Daniel and S.K. Bridges (Daniel, Bridges, 2009). They conducted a survey on college male students about their psychologies after watching models on media and the role of BMI (Body Mass Index) in their lives. Results show high level of desires in males for muscularity after watching ideal and muscular bodies on media. But in case of BMI, these variables have not affected the minds of males.

Objectification has been measured in sports contents on media (Harrison, Fredrickson, 2003). They conduct a survey on 426 females, in which they were exposed to sports magazines and sports videos (video contents of thin males and females' sports, and of non-lean females). In case of sports magazines results show feeling of satisfaction in adolescents of older ages. Self-objectification in youngsters have been seen which cause eating disorders, body shaming, body dissatisfaction and stress. In case of video contents of sports, there were two groups, one of White people and second were of other colours. White people have been affected with contents that show perfect bodies, while in case of colour people they are affected by non-lean. These results conclude that cultural difference also plays an important role in self-objectification. According to J.S. Aubrey (Aubrey, 2006) media representations of body, cause stress and factor of self-objectification in both genders. This research has been conducted on group of two years, Year 1, and Year 2, then their results are matched. Which show increase rate of self-objectification from year 1 to year 2. One thing has been noticed that objectifying sexual contents, affect males more as compared to females.

Media and attitude of Males towards Females. V.R. Padgett, J.A. Brislin-Slütz, & J.A. Neal (Padgett et al., 1989) found that media contents play very important role in making attitudes negative of males towards females. In this study researchers focused on the effects of violent internet material like in pornography, and attitudes of males towards females after this change in behaviour. In another study, violent attitudes of males towards females were measured (Flood, Pease, 2009). On media, violent contents play an important role in changing perceptions of individuals. According to researchers, culture and gender are main things to study in this issue because they influence a lot the perceptions of males, especially when they see on media that males are dominating females, they adopt this as their culture and shape their attitudes accordingly.

N.J. MacKay and K. Covell (MacKay, Covell, 1997) studied the women portrayal in TV advertisements in order to understand the changing attitudes of males towards females. A survey has been conducted and participants are assigned to rate advertisements or Images related to sex. Findings showed that consuming advertisements in which sex images are present, lead to higher sexual desires and negative attitudes towards females. For further understanding attitude towards Women Scale has been studied by J.T. Spence and R.L. Helmreich (Spence, Helmreich, 1972). This scale has been then measured among participants within of different regions (South as well as of non-South) and on different timing. Findings show almost same results for male attitudes towards females. Participants of south report more conservative thoughts as compared to non-southern areas. These results have also changed according to generation and culture beliefs.

C.L. Chullen, T. Adeyemi-Bello, and E. Vermeulen (Chullen et al., 2017) studied the negative and positive attitudes of males towards females. In a survey on undergraduate male and female students, negative attitude of males towards females has been recorded. More research has been conducted on university students by C. Etaugh and A. Gerson (Etaugh, Gerson, 1974) to measure their attitudes towards females. Findings show different results based on the thinking, beliefs, and education of participants. Females do not show any harsh attitudes against females. Individuals

with more education show general and broad-based attitudes. Participants who have working mothers show different attitudes (not conservative at all) and same is the case with participants from low financial status. Another study has been conducted on university students by C. Etaugh and L. Bowen (Etaugh, Bowen, 1976) in which enrolled and non-enrolled students' attitudes towards females has been measured. Results report that non-enrolled students show more positive attitudes towards females as compared to enrolled males.

Sexually Explicit Content and Gender portrayal. A. Bleakley, P.E. Jamieson, and D. Romer (Bleakley et al., 2012) found that film stories are mostly opposite to real life, but as it is very famous media so things that films portray affect cultural values. In this study researcher focus on the sexual contents that are present in movies and the portrayal of males and females. For this purpose, data has been collected from movies. Results show that males and females role remain same throughout the research years. Increase in sexual contents has been seen, with an increasing rate of violence. One major thing has been noted that throughout these years representation of males as dominating character over females do not change.

A. Furnham and N. Bitar (Furnham, Bitar, 1993) studied British television contents, in order to study the portrayal of males and females in these contents. Data have been collected from Canada, America, Italy, and Britain television advertisements. Findings show that representation of sex roles are different and weak in Britain advertisements as compared to Italy and North America. Content analysis has been also made on males and females' portrayal in media. Females are usually characterized in media in a negative way like as a sex object. Their body has been used for different purposes for example to sell a product. Results report that females are under-represented on media, which also affects the image of females in real life and destroy them emotionally.

Another study investigated the music videos, in which 40 videos has been examined. Results show that male characters are mostly more than one in videos as compared to females. Males are usually shown as dominating characters on females and females has been shown as sex objects in contents. These results affect the consumers because when they watch such type of contents their attitudes towards females become more negative and violent (Sommers-Flanagan et al., 1993). On other hand another study studied the internet in a research along with television programs and music videos. They examined the gender portrayal and sexual attitudes. Researchers argue that portrayal of men as dominating and tough character and women as weak and sex objects has never been changed in these years. Data is collected from Dutch students (13 to 16 years old). Results show that relation between adolescents (both male and female) and rock/fast music is positive while with classical music it is negative. Whereas in case of sexual attitudes among males they approach internet to consume sexual contents that affect them badly and changes their behaviour towards females (Ter Bogt et al., 2010).

Portrayal of males and females has been also discussed in the context of video games by some studies (Burgess et al., 2007). Findings reported that females have been portrayed more as compared males and mostly in sexual way. Males are usually portrayed in action roles and more than two or three times than females. Further the effects of these negative contents have been discussed because they influence the users badly.

Uses and Gratification. Uses and Gratification theory also known as Utility Theory. This research has used this theory in exploring why individuals expose to certain type of communications which they prefer for themselves, why they understand only a little proportion of their exposure and why only remember some. According to J.G. Blumler and E. Katz (Blumler, Katz, 1974) media and selection of media merely depends on the users. These users play an important and active role in this process. They use media sources that fulfil their needs and goals at their best. R. Basilisco and K.J. Cha (Basilisco, Cha, 2015) states that media users have variety of options to satisfy and fulfil their needs. Media users watch media, perceive according to their understanding, and remember only that part of information that best satisfy their desires and pleasurable for them in some way. Therefore, this study focusses on the sexual contents of different media sources that are preferred by targeted users.

Uses and Gratification theory is applied in this study on males and females to judge why they consume sexual content and what are the effects of these contents on their behaviours. Media act as an agent that influence observer. All types of media (Television, Internet, Magazines and Mobile social media) have been studied to explore this relationship. Males and females consume media sexual content, not all these contents affect their behaviour but when they approach particular type

of content that fulfil their needs than this will have greater influence on them. The sexual contents they consume have different messages like, portrayal of women as sex object, males dominate females by the act of sexual violence, women harassment etc., so these type of things on media shapes the mind of males towards females more negatively, which lead to the behavioural changes. People have different needs and desires depending on their age, like youngster's approach internet more as compared to other sources for fulfilment of their desires.

Objectification Theory. Objectification theory presented by B.L. Fredrickson and T.A. Roberts (Fredrickson, Roberts, 1997), in which women was described as sexual object. Theory argues that women are valued by their physical appearance and it perceived as an object piece in media. Both Researchers branded the internalization of body viewpoint as self-objectification. The habitual body monitoring, self-presentation and self-evaluation characterized by self-objectification (McKinley, Hyde, 1996), and that relate numerous mental health problems. Two American and Australian ladies provide a significant support to objectification theory over a decade B. Moradi and Y.P. Huang (Moradi, Huang, 2008). This theory supports current study that use of web series increase self-objectification amongst youth. It is not only affecting females, but males are also under its influence. Objectification theories mostly use for women appearances that women are more effect with this term. In this study we will examine on both male and female for interesting results. Based on above literature and theoretical framework following hypotheses have been constructed. The hypotheses design for the study are as follows:

H1: There is significant relationship between web series exposure, (a) sexual objectification of females', (b) dis-empathy and commenting about females' bodies and (c) insulting of unattractive females.

H2: There is significant relationship between web series exposure and female's objectification of males.

H3: Web series exposure is a significant predictor of sexual objectification of females', Dis-empathy and Commenting about female's Bodies and insulting unattractive females among male university students.

H4: Web series exposure is a significant predictor of females' objectification of males among female university students.

2. Materials and methods

Characteristics of Participants. This is a quantitative research and survey method was used to collect the data from larger population. The number of participants in our survey was 700. Only universities of Lahore were covered for conducting survey because of budgetary and time limitations. The total population in this research study consist of both male and female students. Population is all students, and this age group was selected because it is the most active age and frequently watch different web series through internet or mobile apps including Netflix and Amazon Prime. Purposive sampling technique was applied. Purposive sampling was used because only those students were selected from different private and public universities who watch the web series and falls under the age range of 18 to 23. With the help of information impart on quantitative scale, we figure out the change in the lives of males and females because of sexual contents in web series.

Web Series Exposure. The items of this scale were constructed with the help of different studies who used television, internet, movies, and songs as exposure for the prediction of sexual behaviour and attitude in male (Braun-Courville & Rojas, 2009; Brown & L'Engle, 2009; Omori et al., 2011). The respondents were asked about the exposure to different web series which are available on internet and Netflix. Responses were taken from those students who have watched the Game of thrones, money heist, Spartacus, Shameless, Easy, The Borgias, Sex Education, The Tudors, and Masters of Sex. The reliability of scale was checked, and Cronbach alpha value was α=.71.

Objectification. The items for the men's objectification of women questionnaire, came from statistical analysis of the data found in the P. Curran (Curran, 2004) study. In this study, factor analysis revealed three components of men's objectification of women which includes sexual objectification, dis-empathy and commenting about bodies, insulting unattractive women and media exposure. The sexual objectification factor contains 7 items, dis-empathy and commenting about bodies also contain 9 items while insulting unattractive women contain 6 items. There was total 22 items used in the study to measure the male students' objectification of female students. Moreover, to measure female objectification of men contains 25 items and adapted from L. Zolot

(Zolot, 2003) study. The reliability of both scales were checked, and Cronbach alpha value for sexual objectification was (α=.82), dis-empathy and commenting about bodies (α=.76), and insulting unattractive women (α=.72). The Cronbach alpha value for female objectification of men scale was α=.86.

Data Collection Procedure. The study data was collected between September to November 2019 and the data for this study was collected through a survey based on questionnaire that was selected as a tool for data collection. The study targeted the male and female students aged 18 to 23 years. This criterion was further divided into three categories –lower middle and upper class. All 350 males and 350 females' students responded the survey. Different private and public universities of Lahore was selected as the field of study. It is the second largest city of Pakistan and cosmopolitan in nature. Being a metropolis of the country's largest province Punjab, all the universities of Lahore cater the students from poor to rich, illiterate to highly educated families. These universities population is heterogeneous, comprising people from all regions and ethnic groups like Punjabi's, Seraiki's, Pathan's, Balochi's, Sandhi's, Kashmiris, etc.

Data Analysis. Data analysis was conducted in SPSS version 25. Pearson correlation coefficient was used for correlation analysis while hierarchical linear regression was used to check the effect of independent variable on dependent variables by controlling the different demographic variables.

3. Discussion

The goal of this study was to find out, through bivariate analysis, web series consumption which contains sexually explicit contents and measuring male and female objectification towards each other. Whether male and female objectification is linked with web series exposure or not. The basis of this study was the validation by earlier researchers throughout the globe that media exposure affects male and female sexual behaviours. M. Hennessy, A. Bleakley, M. Fishbein, and A. Jordan (Hennessy et al., 2009) with the help of longitudinal study method survey reported that, the type of contents males and females consume from media always teaches them new lessons and they continuously change their behaviour according to new learning, so their exposure may not vary but their behaviour always keep changing. T.E. Ruggiero (Ruggiero, 2000) believes that uses and gratification and objectification theory provides a perfect explanation framework that adolescent seeks sexual content, and their choices of media vary, which affects their behaviour. S. De Ridder (De Ridder, 2017) also found that youngsters are making their perceptions of having sexual relationships by watching sexual content on media. Another study argued that sex education must be incorporated in the minds of youngsters in positive and healthy way (Miller et al., 2016). Because this high level of sexual media consumption is changing sexual behaviours of adolescents in western countries. On the other hand, according to L.D. Taylor (Taylor, 2015) consumers perceive these media messages real and compare them with their real life. Whether these contents are in visual form or in verbal form the level of impact on consumer is same.

Our hypothesis that there is significant relationship among web series exposure contain sexually explicit content, sexual objectification of women, dis-empathy and commenting about women's bodies and insulting of unattractive women. The result show that there is significant relationship between these variables. Web series exposure have strong relationship with dis-empathy and commenting about women and moderate with insulting women and sexual objectification, moreover the study of L. Zolot (Zolot, 2003) asserts that media exposure has a strong link with sexual objectification.

Furthermore, adding to the study, the next hypothesis is that there is significant relationship between web series exposure and female objectification of men. Stating this we can mention that the results of men objectification and media exposure are not strong enough to explain that media plays a vital role in female objectification of men, similarly the results of another study explained that there are significant effects on males because of female objectification as media exposure endorse greater level of anxiety in men (Johnson et al., 2007). Reason for this is that might be men have a strong influence because they discuss the content with their friends and sometime, they watch these contents with their friends. On the other hand, female cannot openly discuss the web series content with their friends.

The next hypothesis, web series exposure is a significant predictor of sexual objectification, dis-empathy and commenting about women's bodies and insulting unattractive women behaviour among male students. The findings justify the statement because the results are significant.

As J.S. Aubrey (Aubrey, 2007) states that media focuses on sexual objectification and provoke different behaviours in males. The outcome states a significant relationship as stated earlier by a previous study (Zolot, 2003). As researcher says that men do not know how much harm they are giving to women due to sexual objectification. As it is also discussed by K.D. Gapinski, K.D. Brownell, and M. LaFrance (Gapinski et al., 2003) who categorized females in two groups of high objectification and low objectification and concluded that media plays an important role in shaping views of males towards unattractive women.

Now coming towards female objectification of men, the two hypotheses that there is significant relationship between web series exposure and female objectification of men. Moreover, web series exposure is a significant predictor of female objectification of men. The results of both statements show that there is very weak relationship between media exposure and female objectification of men. The result shows that might be grooming of females in our society is different from men.

Limitations and Future Research. This study used a cross-sectional survey and generalizability of these results should be done with caution. Moreover, sample size of this study is also a limitation of the study because generalizing the results with this sample is not possible. Longitudinal and experiment studies could provide a better insight look to this phenomenon. This study collected the data from university student. Further studies could take the data from adolescents and older individual to check the effect of these web series on their objectification. Moreover, further studies could be performed by taking the different control variables such as sense making and perceived realism of these web series content.

4. Results

Hypothesis 1: There is significant relationship between media exposure, sexual objectification of women, dis-empathy and commenting about women's bodies and insulting of unattractive women. This study was done to determine whether there is a statistically significant relationship between sexual objectification, dis-empathy and commenting about bodies, insulting unattractive women and media exposure. The data were first screened for outliers and linearity using scatterplot; both rules were met. Normality was assessed with Shapiro-Wilk's test (p>0.05). A Pearson product moment correlation was conducted to examine the relationships between sexual objectification, dis-empathy and commenting about women bodies, insulting unattractive women and media exposure. Web series exposure was more strongly correlated to Sexual objectification (350) =0.706, p<0.001, than dis-empathy and commenting about women's body r(350)=0.665, p<0.001 and insulting unattractive women r(350)=0.617, p<0.001. Dis-empathy and commenting about women's body was moderately correlated with insulting unattractive women r(350)=0.564), p<0.001 and strongly correlated with web series exposure r(350)=0.739),p<0.001. The relationship between web series exposure and insulting unattractive women was moderately correlated r(182)=0.557), p<0.001. A complete list of correlations is presented in Table 1. These findings showed that media exposure have the strongest association with dis-empathy and commenting about women bodies. Therefore, data supported the H1(a), H2(b), and H1(c).

Table 1. Correlation between Web Series exposure, sexual objectification, dis-empathy and commenting about women bodies, and insulting unattractive women among Male Students

Variables	1	2	3	4
1. Web Series Exposure		.665**	.617**	.706**
2. Dis-empathy and Commenting About Women's Bodies			.564**	.739**
3. Insulting Unattractive Women				.557**
4. Sexual Objectification				

**. Correlation is significant at the 0.01 level (2-tailed).

Hypothesis 2: There is significant relationship between Web Series exposure and men's objectification of women. This analysis was conducted to determine whether there is a statistically significant relationship between female objectification of men and web series exposure. The data

were first screened for outliers and linearity using scatterplot; both rules were met. Normality was assessed with Shapiro-Wilk's test (p>0.05). A Pearson product moment correlation was directed to examine the relationships between web series exposure and female objectification of men female objectification of men was weakly and insignificantly correlated to web series exposure (350) =0.127, p>.05. H2 is not supported by data. A complete list of correlations is presented in Table 2.

Table 2. Correlation between Web Series exposure and Female's objectification of Men among Female Students

Variables	1	2
1. Web Series Exposure	1	.127
2. Female's Sexual Objectification of Men	.127	1

**. Correlation is significant at the 0.01 level (2-tailed).

Hypothesis 3: Web Series exposure is a predictor of sexual objectification, dis-empathy and commenting about women bodies, and insulting unattractive women. A hierarchical linear regression was conducted to examine web series exposure can predict sexual objectification, dis-empathy and commenting about women bodies, and insulting unattractive women. The assumption of normality has been met. An analysis of standard residuals showed that the data contained no outliers (Std. residual min =-.259, std. residual max=2.030) independence of residual errors was confirmed with a Durbin –Watson test (d-2.073). Residual plots showed homoscedasticity and normality of the residuals. Web series exposure considerably predicted sexual objectification (50 %), dis-empathy and commenting about women bodies (55 %), and insulting unattractive women accounting for 32 % change. Web series exposure significantly predicted sexual objectification (β=.71, p<.001), the dis-Empathy and commenting about women bodies (β=.74, p<.05) and insulting unattractive women (β=.56, p<.05) among the male students. H3 is supported by data.

Table 3. Hierarchical Regression Analysis Predicting Sexual Objectification, Dis-Empathy and Commenting About Women Bodies, and Insulting Unattractive Women (N = 350).

Predictor	Sexual Objectification		Dis-Empathy and Commenting About Women Bodies		Insulting Unattractive Women	
	ΔR^2	β	ΔR^2	β	ΔR^2	β
Step 1 Control Variables*	.08		.06		.03	
Step 2 Web Series Exposure	.50	.71***	.55	.74**	.32	.56**
Total R^2		.58***		.61**		.35**

Note*: Control Variables* = age, gender, education, residence, monthly family income, *p<.05, **p<.01, ***p<.001

A hierarchical linear regression was conducted to examine whether web series exposure can female objectification for men. An analysis of standard residuals showed that the data contained no outliers (Std. residual min =-.259, std. residual max=2.030) independence of residual errors was confirmed with a Durbin –Watson test (d-2.073). Residual plots showed homoscedasticity and normality of the residuals. Media exposure insignificantly predicted female objectification for men F (6, 343) =2.20, p>.05, accounting for 1 % change in female objectification for men (adjusted R square =.032). Web series exposure insignificantly predicted the female objectification for men among the female students. H4 is supported by data.

Table 4. Hierarchical Regression Analysis Predicting Female objectification for Men (N = 350)

Predictor	Female objectification for Men	
	ΔR^2	β
Step 1	.05	
Control Variables*		
Step 2	.01	
Web Series Exposure		.12
Total R^2		.06

Note: Control Variables* = age, gender, education, residence, monthly family income
*p<.05, **p<.01, ***p<.001

5. Conclusion

The results of this study show that exposure of sexually explicit content is related to sexual objectification of others. This study will be helpful for media educators, parents, and practitioners, so that they can educate the students about the detrimental effects of these content which is easily available on websites and on different apps. These results also suggest that we should consider consequences of the sexually explicit content available in web series.

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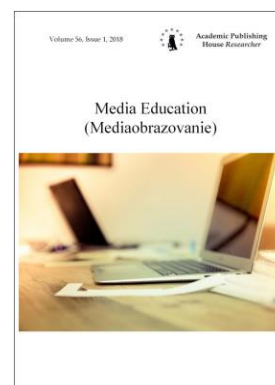
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Soviet Science Fiction in the Mirror of Film Criticism and Viewers' Opinions: A 21st Century View

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Abstract

In 2021 the Publishing House SM "Information for All" published a book by Professor Alexander Fedorov "Soviet science fiction movies in the mirror of film criticism and viewers' opinions". In this interview with Professor Marina Tselykh, Alexander Fedorov discussed the topic of Soviet science fiction films.

Marina Tselykh thinks that the author have done a lot of work on the collection and systematization of Soviet fiction films (including television), from the 1920s to the 1990s. The result is a mini-encyclopedia that contains information about the release dates of films, their directors, fragments of reviews from critics and viewers. The author's expert opinion sounds especially interesting.

Keywords: Soviet cinema, science fiction movies, film studies, film criticism, book, Alexander Fedorov.

Marina Tselykh: This year you published a monograph "Soviet science fiction movies in the mirror of film criticism and viewers' opinions" (Fedorov, 2021), which complements your other book series on the history of Soviet cinema (Fedorov, 2021).

You have done a lot of work on the collection and systematization of Soviet fiction films (including television), from the 1920s to the 1990s. The result is a mini-encyclopedia, which contains information about the release dates of films, their directors, fragments of reviews from critics and viewers. Your author's expert opinion sounds particularly interesting. Would you be so kind to tell me, when you became interested in the sci-fi genre? What's so remarkable about this genre? What is its peculiarity and attractiveness for the audience?

Alexander Fedorov: Science fiction has fascinated me since childhood. And, of course, I'm not alone in this. Science fiction has a multimillion audience, since in its best examples it attracts viewers with entertainment, unusual situations, ideas about the world of the future, about the possibilities of the human mind...

In my book, I made an attempt to give a broad panorama of Soviet fiction films (including television ones) in the mirror of the opinions of film critics and viewers. The book does not include science fiction cartoons, and special science films are only mentioned if they include feature episodes. Certain parts of the text of the book were pre-tested on Yandex platforms, the portals Kino-pressa.ru, Kino-teater.ru, and on Facebook.

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The selection of feature films was not always easy. So, as a rule, films in the genres of fairy tales and mysticism were not taken into account (*Old Man Hottabych, The Tale of Lost Time, Snow Tale, Kingdom of Crooked Mirrors, Magic Robe, Above the Rainbow, Viy , The Mystery of the Iron Door, Flight to the Land of Monsters, Hotel Eden, Dina, Family of Ghouls, Revolt the City, Count!, Lumi,* etc.). The book did not include adventure films (for example, *Sannikov's Land, The Island of Dead Ships*), dramas, parables, detective stories and comedies (for example, *Return from Orbit, The Ladder, Dogs, Medicine Against Fear, Entrance to the Labyrinth, Gray Disease, Thirty Three*), where the fantastic line was manifested very conditionally. Not included in the book and Soviet films of the 1920s – 1930s, which represent on the screen a hypothetical response of the USSR to the military aggression of Western opponents (*If there is war tomorrow*, etc.). I hope that the material of this book may be of interest to higher education teachers, students, researchers, film critics and historians, journalists, as well as a wide range of readers interested in the history of cinematography, the problems of cinema, film criticism and film sociology.

Marina Tselykh: How the evolution of science fiction films in the Soviet Union was going on? Which science fiction films most vividly illustrate the historical stages of this development?

Alexander Fedorov: The results of my analysis of the content of Soviet films and TV series of the fantastic genre showed that in total from 1919 to 1991 at least 158 of them were filmed, of which 29 (18.3%) were short films, and 32 (20.2%) television films.

The resulting filmography convincingly refutes the popular assertion that the bulk of Soviet science fiction films were shot for children. In fact, only 24 films and series of the fantastic genre were designed specifically for the children's audience, which is only 15.5 % of the total number of films shot from 1919 to 1991. The bulk of Soviet science fiction films (84.5 %) were films for an adult and family audience. At the same time, due to the fact that the action of many science fiction films did not take place in the USSR, in 39 such films (24.7 %) Baltic actors with "Western appearance" were filmed, that is, in almost every fourth Soviet science fiction film, Lithuanian, Latvian and Estonian actors.

Of all Soviet science fiction films with the theme of space and aliens, 59 movies were associated, which is 37.3 %.

The release of Soviet science fiction films on screens was uneven. For example, from 1919 to 1949 only 6 fantastic films were shot (the most notable films here, of course, *Aelita* and *Space Flight*), from 1950 to 1960 – 5 (here the most striking film was *The Sky Calls* projecting the achievements of Soviet space successes into the future). In the 1960s, 19 science fiction films were already shot, among which the most striking were *Planet of Storms* and *Amphibian Man.*

In the 1970s, the number of Soviet science fiction films reached 30. And here, first of all, I would single out the philosophical cinematography of Andrei Tarkovsky (*Solaris* and *Stalker*), although the mass audience, primarily children, watched, of course, such films as *Captain Nemo, Moscow – Cassiopeia, Teens in the Universe* and *The Adventures of Electronics.*

In the 1980s, 78 science fiction films were released, of which the maximum number of science fiction films fell on the years of perestroika. A total of 58 films were released from 1985 to 1991, which is about the same as for the entire period from 1919 to 1979. The most notable science fiction films of the 1980s are *Through Thorns to the Stars, Sorcerers, Guest from the Future, Letters from a Dead Man, Kin-dza-dza* and *Heart of a Dog...*

It is curious that at the time of the peak of the USSR's space achievements (the second half of the 1950s – the first half of the 1960s), the number of science fiction films (including films about space), contrary to logic, was at a low level (1-3 films per year), while in 1984-1991 it increased sharply to 7-11 films a year.

Most likely, this was due to the following factors: the leaders of Soviet cinematography in the 1950s – 1970s believed (and not without reason) that it was too expensive to mass produce high-quality science fiction related to space flights, whereas during perestroika, science fiction on the screen was often low-budget, parable-like, arthouse. In addition, one should not forget that in the late 1970s, the State Committee for Cinematography of the USSR officially set a course to increase the spectacularity of film production, therefore, perhaps for the first time in the history of Soviet cinema, the production of science fiction films (including for children) began to be encouraged.

I have no doubt that if the USSR had not collapsed in 1991, and, consequently, the state funding of the film industry would have continued, many films of the fantastic genre would have been filmed in the 1990s.

Marina Tselykh: Which film, in your opinion, can be considered the pinnacle of Soviet science film fiction? Which fantastic films have left the most visible mark in the history of cinema? Which of them were most warmly received by the audience?

Alexander Fedorov: In my subjective opinion, *Solaris, Stalker* and *Letters of a Dead Man* remain the pinnacles of Soviet philosophical cinematic fiction. Of the fantastic films designed for a mass audience, I would single out *Planet of Storms* and *Amphibian Man*. In terms of box office success, the most popular Soviet science fiction film was *Amphibian Man* (65.5 million viewers in its first year of screening). It is followed by Leonid Gaidai's fantastic comedy *Ivan Vasilyevich Changes His Profession* (64.7 million viewers) and *The Conjuring of the Valley of Snakes* (32.3 million). Of course, to these favorites of the audience should be added such popular science fiction films as *The Wizards, The Adventures of Electronics and Guest from the Future.*

Marina Tselykh: Is it possible to name at least some Soviet science fiction films that influenced the development of world cinema? Which films of the Soviet period stand out against the background of "typical" film fiction?

Alexander Fedorov: It is widely known that Hollywood liked the Soviet science fiction films *The Sky Calls, The Dream Towards* and *The Planet of Storms* so much that they made several adaptations of them (with remounting, additional filming and "Americanization" of the characters). And I wrote about this in some detail in my book. It is believed that these films influenced the visuals of space objects in Stanley Kubrick's famous film *2001: A Space Odyssey*. Not so long ago, a remake of Andrei Tarkovsky's film *Solaris* was made in the USA... And, of course, it was *Solaris* and *Stalker* that stood out against the background of other Soviet science fiction films.

Marina Tselykh: Are there differences in the interpretation of the genre of film fiction in Russia and abroad? Which interpretation is closer to you?

Alexander Fedorov: Of course, in Soviet times, the introduction of elements of horror films into the genre of science fiction was not encouraged. Such experiments began in the USSR only during the "perestroika" of the second half of the 1980s. But in the West, the synthesis of science fiction and horror films in cinema was practically the norm. For me, "purity" or synthesis in a fantasy genre does not matter, what matters is the artistic level of the work.

Marina Tselykh: It is obvious that within the genre of film fiction it is possible to distinguish special types of genre species and subspecies. How do they differ? Could you give examples that most vividly characterize these subspecies.

Alexander Fedorov: Of course, science fiction, for all its flight of imagination, includes traditional genre components. There is a fantastic drama (*Solaris, Letters of a Dead Man*), a fantastic comedy (*A Man From Nowhere, His Name Was Robert, Ivan Vasilyevich Changes His Profession, Kin-Dza-Dza*), a fantastic philosophical parable (*Stalker, Dominus*), a fantastic melodrama with adventure elements (*Amphibian Man*), a detective story with fantasy elements (*The Mistery of Two Oceans*), fantastic action (*Planet of Storms, The Curse of the Valley of Snakes*)...

Marina Tselykh: What distinctive features should be inherent in a film so that it can be confidently called science fiction, and not a cinematic fairy tale, parable, legend, mythologeme, horror film, etc. Or is science fiction a synthesis of genres?

Alexander Fedorov: I think the "purest" case is when we are dealing with dramatic (without an admixture of other genres) sci-fi films about human exploration of future space and other planets. However, as I have already noted, the fantasy genre is in many cases prone to synthesis...

Marina Tselykh: How were the main trends in the development of cinematography reflected in the history of Soviet science fiction?

Alexander Fedorov: Of course, the Soviet science fiction movies went from fairly simple subject models to much more complex ones, using the most modern technical capabilities of cinema for its time. There was even a period (late 1950s – early 1960s) when Soviet science fiction films surpassed Hollywood in its technical parameters.

Marina Tselykh: Often in fantastic stories stage directors try to demonstrate a flight of fantasy, technological advances or to show possible ways of developing science, society or human capabilities. But, as you know, it is always difficult to predict the future! Can film fiction have a long on-screen life, if life itself changes rapidly and exceeds even the most daring expectations?

Alexander Fedorov: Probably, we will not be able to name a single science fiction film, the authors of which would be able to predict the future in all details. However, the best science fiction films do not suffer from this at all and are still of interest to the public.

Marina Tselykh: What is the situation in the Russian film fiction industry today? What trends are there in its development? What is more in science fiction today: artistic depth, scientific foresight, or commercial calculation?

Alexander Fedorov: For the Russian period of science fiction, it seems to me, a commercial approach is more characteristic, when producers try to attract the attention of the audience with a sharp plot and the scale of computer special effects. However, for all that, we can also name examples of the opposite property – philosophical film science fiction (*The Ugly Swans* by K. Lopushansky, *It is difficult to be God* by A. Herman), not designed for a mass audience...

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