

# Articles Summary

## Research Paradigms

### Value Transformations of the Aesthetic Sphere of Concepts in Modern Mass Publications

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#### Abstract

The topicality of the proposed theme is determined by two factors. First, the identification processes in the new socio-cultural environment, which is globalized, media-centric and changeable, are becoming increasingly complex; second, there is a need for a multifaceted methodological approach to studying the realities of the modern world.

The purpose of the paper is to develop the foundations relevant to the proposed issues: the author attempts to provide a theoretical and methodological substantiation and apply in practice the interdisciplinary approach to the study of the axiological sphere of the media, which is expressed in a combination of the methodological intentions of axiology of journalism and linguistic and cultural conceptology as new research paradigms.

The main method used in the research is the method of conceptual analysis, whereby the linguistic and cultural concept, a mental culturally significant construct, is considered to be the basic heuristic unit. This approach makes it possible to distinguish value gradations of the axiological sphere in the discourse of mass publications and describe the mental and cognitive strategies of value identification in it.

The author analyzed the implementation of the aesthetic concept of “beauty” in the discourse of mass publications. The linguistic and conceptological description of the chosen concept indicates that the axiological sphere of mass publications, unlike that of quality and elite ones, correlates with the value matrix of the audience: the cognitive mechanisms of value translation invariably conform to the laws of mass culture. This proves that mass periodicals are, to a greater extent than quality and elite publications, subject to the world socio-cultural trends due to globalization processes.

Keywords: axiology of journalism, linguistic conceptology, value identification, mass publications.

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## Global Context

### Relationships Between the Media and the Audience as Viewed by Legislators

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#### Abstract

The research project “Journalism in the Information Field of Russia: the Due and the Real” includes an analysis of state legislators’ views on the place and role of journalism in society. This article presents the results of an analysis of the relationships between the media and the audience, which are reflected in laws in the sphere of mass media adopted in 2013–2017. The paper also presents the results of an anonymous questionnaire conducted among deputies and aimed at finding out their views on mass media operations.

Representatives of the legislative power understand that mass media have a serious impact on various social strata. The main concern of the deputies is the relationships between the media and the audience – 49% of the adopted laws are related to this issue. As regards the content of legislative acts, the overwhelming majority of them focus on what is due.

The analysis shows that the lawmaking process in relation to the media is one-sided, since the full range of functions of the media and journalism and the uniqueness of their position and mission in society are not taken into account. An orientation towards prohibitive measures and a reduction in the space of freedom of the press and freedom of speech is clearly visible.

Keywords: legislative power, journalistic functions, changes in legislation, media and the audience, media law.

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## Linguistics of Pseudoscientific Texts: How to See Through a Deception?

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### Abstract

In the modern world, scientific knowledge is in great demand and the reading audience's interest in scientific news is growing. It is not infrequent, however, that in the market conditions print media offer their readers low-quality content: cheap sensations, mystical stuff and the like.

Yet the level of trust in the media in society is so high that the contemporary reader who has lost the ability to think critically fails to distinguish between a pseudoscientific text and a scientific one. On the other hand, the reader who knows the fundamentals of scientific knowledge and is aware of the techniques used by pseudoscientists is able to recognize fraud and distinguish it from genuine

information since scientific cognition involves argumentativeness, substantiation of the obtained results and validity of conclusions.

For this reason, one of the urgent tasks of media linguistics is not only to examine scientific texts and consider the ways of translating this specific kind of information through media vehicles but to enable the mass audience to develop a critical attitude to such texts. It is also essential to supplement the educational program of training journalists with courses in producing scientific media texts, which would contribute to upgrading journalists' qualification and subsequently help readers to successfully develop the natural scientific picture of the world.

The paper considers the techniques and methods of preparing scientific texts, analyzes the linguistic features of pseudoscientific texts, specifies journalists' tasks of science popularization and skills development in working with reliable sources.

Keywords: science popularization, media, pseudoscientific text, critical thinking.

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## Agenda

### Time on the Television Screen as a Dramaturgic Tool

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### Abstract

The paper examines the concept of time on the television screen. Making television spectacles immune to assessment in terms of the classical modernist aesthetics requiring novelty and originality from each independent audiovisual piece, the author turns to the post-modernist principle of “seriality” proclaimed by Umberto Eco and emphasizes the value of variability in television periodicals, which are characterized by cyclical, mythological time. Individual television installments are complete in their meaning but the program in general is open to repetition with different information material. The author refers to the model structures underlying the program as format and the time within them as a topical category. The time of an individual installment is linear but not



continuous. It can involve chronological intertwining in the episodes of the program, it can thicken or stretch, turn into a spectacular attraction. Events in the screen time emphasized by equivalence to real time are perceived by viewers as authentic. Through changes in the screen time, television show producers operate not only direct but also counter-communication strategies intended to disrupt the routine of television viewing, to attract and hold the audience's attention. In response to the transformation of television as a system, the category of screen time develops into a creative tool of audiovisual dramaturgy.

Keywords: screen time, television format, television dramaturgy, attraction.

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## Coverage of Socially Significant Events in “Sunday Time”, an Analytical News Program on Pervyi Kanal

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## Abstract

The author of the article examines the coverage of the events of 2016, which Russian society has identified as socially significant globally, in "Sunday Time" a weekly news round-up program on the Pervyi Kanal television channel. The analysis of the content of the installments makes it possible to estimate the role and place of these events in the agenda of this analytical program and see how it matches the audience's agenda. The author analyzed more than 19 hours of airtime, in which 160 thematic blocks were identified. According to the results of the analysis, the three events that received the greatest amount of airtime in the program were as follows: the war in Syria, the presidential election in the US and the election to the State Duma of the Russian Federation. These topics partially correspond to the audience's views on their significance. Each topic has clearly expressed semantic accents. In order to convey these accents to the audience, TV journalists emotionally influence it using trailers, resorting to vocabulary with vivid connotations, taking advantage of music with a pronounced emotional effect on viewers and making use of expressive visual means. The author's general conclusion is that the information agenda of Pervyi Kanal reflects the main priorities of the public.

Keywords: Pervyi Kanal, news, specifics of coverage, audience.

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## **Impact of the 2015–2016 Economic Crisis on the Revenues of the Leading Russian Television Channels (Pervyi Kanal, Rossiya 1, NTV)**

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### **Abstract**

In this article, the authors make an attempt to figure out how the economic crisis of 2015–2016 affected advertising revenues of the leading Russian broadcasters – Pervyi Kanal, Rossiya 1 and NTV. The theoretical part of the study describes the approaches to the definition of crisis and its functions as a phase of the economic cycle. The practical part explores the impact of the crisis elements on the media industry in Russia (first and foremost on the advertising market) and analyzes in details the revenue dynamic of the “big three” channels in times of economic downturn. The quoted figures clearly demonstrate the substantial damage done to the television segment during the period. The authors draw attention to a number of other significant trends such as an increasing competition

between television and the Internet and a decline in viewers' interest in the content of the federal broadcasters.

Keywords: television market, financial crisis, federal television channels, television advertising market.

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## **Online Strategies of the “Big Three” Channels (Perviy Kanal, Rossiya 1, NTV)**

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### **Abstract**

This study pioneers the examination of the online strategies of three major Russian channels (Perviy Kanal, Rossiya 1, NTV). The digital presence of these channels was explored using a comparative method (case studies) and an analysis of the secondary research results (mainly a quantitative one made by research companies). The results showed that the selected channels deliver their content through different digital platforms making special content for the internet audience, building strong communities around content brands and interacting with users. Moreover, broadcasters are trying to find a way to monetize their digital business, which nowadays takes place through advertising. The results also revealed the broadcasters' special emphasis on online news performance, which became a completely separate part of each channel's strategy.

Keywords: strategy, online strategy, television channels, content monetization.

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## **Programming Principles of Thematic Television: Moscow 24, a Breakfast Channel**

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### **Abstract**

The highly competitive and multi-channel media environment requires extremely careful attention to the matter of television programming insufficiently studied in the Russian theory of television journalism. The article focuses on the features of thematic channels' programming on the example of the urban news channel Moscow 24. The analysis of the channel's genre and thematic priorities and the main principles of its scheduling strategies shows that the basis of its programming is the block of programs from news to news filled with interchangeable content. A large number of repetitions lead to the fact that the hours of broadcasting in the same time interval are slightly different. Programming techniques related to the inertia of the audience's television viewing are not used. The prime-time period for Moscow 24 appears to be early morning. On the air, one can see a lot of reports and interviews. All types of themes can be defined as social journalism. The Moscow 24 channel is targeted at the young active audience. One of the goals of the channel is to create a positive image of the Moscow authorities and the context for the perception of topics relevant to the city's policy.

Keywords: Moscow 24, thematic television channel, programming, television program, news channel.

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## Mass Media in Russia

### Photojournalism Ethics (Some Aspects of Russian Historiography)

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#### Abstract

The paper is a review of recently published articles by Russian researchers which consider various aspects of the issue of photojournalism ethics. The points under consideration are as follows: the development of professional ethical codes, digital photo processing, staged photography and the influence of context on the content of published photographs.

Keywords: photojournalism, photography, ethics, historiography, issues.

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## **New Political Course and Extreme Situations in the Perestroika Photographic Reports of the Sovetskiy Soyuz Magazine**

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### **Abstract**

The photographic report is a popular genre of the Soviet press. However, photojournalism in general and the photographic report in particular has been largely disregarded by Russian researchers whereas the study of Soviet photographic reports made during perestroika, a critical stage in the history of domestic journalism, has been totally neglected.

One of the illustrated perestroika magazines in which the ongoing political events were covered in photographic reports was *Sovetskiy Soyuz*. It was published in 20 languages and aimed to popularize the Soviet lifestyle among foreign readers and promoted the policies of the USSR internationally and at home.

The photographic reports in the *Sovetskiy Soyuz* magazine of that time mostly focused on political themes (foreign policy) and extreme situations. The summits between the leaders of the USSR and the USA covered in the reports were of top priority. Another important development was the publication of photographs of the Armenian earthquake. For the first time, the theme of a disaster in the USSR gained media coverage, which was indicative of the emergence of new attitudes and approaches.

Not without the help of photographic reports, the *Sovetskiy Soyuz* magazine covered life in the USSR and tended to popularize the Soviet lifestyle abroad. This tendency appeared in the perspective of coverage, in the choice of themes and in the key points highlighted by photographers.

Keywords: photographic report, politics, extreme situations, *Sovetskiy Soyuz* magazine, USSR.

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## Magazine Publishing Projects of Alexander Glezer

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### Abstract

This paper examines the magazine publishing projects of Alexander Glezer, an outstanding representative of the “third wave” of Russian emigration. The introduction emphasizes the uniqueness of the *Strelets* magazine as compared to other periodicals of Russian abroad and describes the *Tretya Volna* almanac, which A. Glezer published for 10 years (1976–1986). Much attention is given to his prominence as a publisher, editor and collector. In 1976, on the basis of his own collection, A. Glezer founded The Museum of Russian Art in Montgeron, near Paris; in 1980 the museum moved to Jersey City, near New York.

In the first paragraph, the author considers the main rubrics of the *Strelets* magazine and their scope and concludes that A. Glezer as an editor was primarily interested in avant-garde, aesthetically innovative literary works. In the second paragraph, the author analyzes the content characteristics of the magazine. As a matter of fact, A. Glezer successfully acted not only as an editor-in-chief but also as a journalist and interviewer. He was especially concerned about the position of an artist in emigration. The third paragraph highlights the contacts of the *Strelets* magazine with the “third wave” of Russian emigration. In particular, the author considers the connections of this publication with the *Kontinet* magazine and its editor V. Maksimov and the *Russkaya Mysl* newspaper. The final paragraph of the paper is devoted to the *Strelets* almanac A. Glezer launched in 1889. Between 1991 and 2000, the almanac was published in Moscow retaining all the main rubrics of the magazine.

Keywords: A. Glezer, *Strelets*, “third wave” of Russian emigration, uncensored Russian culture, avant-garde.

### Notes

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## **Development of Major Content Strands in the Theme “People’s Power” in the Documents of RCP(b) and the Party Press of 1917–1927**

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### **Abstract**

In this article, the author analyzes the ways of creating a steady positive image of the Soviet power in mass consciousness and weighs some publications about the work of local councils (Soviets) from the viewpoint of agitation and propaganda purposes and tasks, which were on the central and local authorities’ agendas. In the early 1920s, the strategy of power positioning on the pages of the party press was formed. The image of power was composed of two elements: RCP (b) as the vanguard of the revolution and the dictatorship of the proletariat as a unique form of government and democracy. Party propagandists had to create an integral and convincing image of people’s power by combining these two contradicting elements. On the basis of these statements, the theme of attracting non-party people to local councils was developed. The constant repetition of the thesis about the unity of RCP (b) and the people was important for the legitimization of the power of the party, which had had experience of underground work but remained largely unknown to the majority of the population.

We find this subject relevant as it is important to consider various aspects in the formation of the image of people’s power in public consciousness both in historical and other contexts. The appeal to the image of public authority is an important propaganda tool not only for the communist regime but also for modern democratic ones. The Bolshevik press (primarily the press of the party) played an important role in the creation of a positive and legitimate image of the Soviet power in the first years of its existence, yet this aspect of the party and Soviet press has been little explored by researchers.

Keywords: RCP (b), image of power, people’s power, Soviets.

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## **Advertising of Savings Banks in the 19th – Early 20<sup>th</sup> Century: Towards the Establishment of the Paternalistic Model of Communication**

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### **Abstract**

The paper examines the tools for promoting Russian saving banks in the 19th – early 20th century. At that time, the major promotion tools included the pictorial means that were understandable to people: emblems, lubok painting closely associated with lubok literature and agitation posters. Pictorial advertising proved to be one of the most common ways to deliver advertising messages. The promotion strategy was not systematic, it met the interests of governmental institutions but not individuals and could be described as “proto-marketing”.

The practice of promoting the saving business in the Russian Empire led to the formation of the paternalistic model of communication between the state and its citizens by means of saving banks. The conducted research showed that it is possible to state the establishment of the paternalistic model of media communications of saving banks.

The major factor in the construction of the media communication model of saving banks in the 19th – early 20th century was the striving of saving banks to be closer to people. It is not surprising therefore that saving banks developed the language understood by people and based on Russian folk art and culture, which basically coincided with the means of advertising communication of the period under consideration.

Saving banks used contemporary artistic and depictive forms of advertising communications that were aesthetically understandable to their target audience and harmoniously fit into the public artistic culture of Czarist Russia. There are no doubts that they also used advanced tools for promoting their services. This factor laid the foundation for establishing strategic communications through history and is still relevant today.

In the 19<sup>th</sup> – early 20<sup>th</sup> century, due to a successful implementation of the “proto-marketing” promotional strategy, saving banks developed the image of an authorized state owned financial institution acting in the interests of people.

Keywords: saving banks, trademark, lubok painting, lubok literature, agitation poster, proto-marketing, paternalism.

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## Business Press in Russia: Towards the Closure of Promyshlennyi Listok Published by M.Ya. Kittary (the Second Half of the 19th Century)

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### Abstract

The article, for the first time, explains the reasons for the closure of the economic newspaper Promyshlennyi Listok, which came out in Moscow in 1858–1859. Its editor and publisher was Moscow University Professor M.Ya. Kittary.

Turning to archive materials, the author of the article found that in the spring of 1859 *Promyshlennyi Listok* ceased to exist because it merged with the nascent newspaper *Russkiy Dnevnik* edited and published by P. I. Melnikov-Pecherski. Particular attention is given in the article to the efforts of the latter in censorship offices. The author examines his eight months correspondence with the Ministry of Education, the General Directorate of Censorship and St. Petersburg Censorship Committee.

The article also specifies the reasons that led to the closure of other business publications in the mid-19th century such as *Vestnik Promyshlennosti* and *Aktsioner* edited by F.V. Chizhov and *Ekonomicheskii Ukazatel* edited and published by I.V. Vernadsky.

The material may be useful for people interested in the history of Russian censorship and the history of Russian journalism in general and business press in particular.

Keywords: business press in 19th century Russia, M.Ya. Kittary and *Promyshlennyi Listok*, P.I. Melnikov-Pecherskiy and *Russkiy Dnevnik*.

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## Literature and Essays

### Hymnographic Principles of Spanish Spiritual Poetry of the High Middle Ages

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#### Abstract

This article deals with the characteristics of Spanish hymnography of the High Middle Ages. The author points out that during this period there appeared a very small number of hymns corresponding exactly to the classical definitions by St. Augustine and Isidore of Seville, yet hymns were constantly present in the literature of this period—in mystery plays, the lives of saints and epics. For a description of this presence and its properties, the author proposes the concept of “hymnographic action”. On the examples of “Canticles of Holy Mary” written during the reign of Alfonso X the Wise (1221–1284) and works by Gonzalo de Berceo (ca. 1198 – before 1264) it is seen that that hymnographic action is carried out on two levels: 1) within the same hymn, when the hymn ceases to be such and becomes an announcement used to strengthen the outer context; 2) in the context of a narrative text, when the hymnodic text is pronounced by the narrator or a character. The examples of *hidden hymnody* announce the inclusion of hagiographic content in the liturgical context. Berceo's transpositions of three Latin hymns are also studied from the point of view of the relation between the Spanish text and its Latin original. The author demonstrates how Spanish cleric's amplifications with their enhanced penitential intonation laid the foundations for later Spanish spiritual poetry.

Keywords: hymn, “hymnographic action”, cantiga, Gonzalo de Berceo, Alfonso X the Wise.

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## Literary and Art Criticism on Vasily Kamensky's Poetry

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### Abstract

The article is devoted to an analysis of critical reviews of futurist Vasily Kamensky's poetry. The work studies the transformation of Kamensky's image in criticism and identifies the most significant problems in the poet's relationships with the press. For example, the polemics of the LEF and Na Postu journals about Kamensky's experimental poem "The Juggler", which was generally condemned, is considered to be one of the most serious conflicts in criticism. Sharp disapproval of Kamensky's abstruse works made the publication of his experimental poems impossible. Nevertheless, Kamensky continued to recite "The Juggler" and the unintelligible poem "Tsvamma" during his public appearances, which was indicative of the poet's interest in phonosemantics. It is also concluded that the reaction of literary and art critics to Vasily Kamensky's poetry, prose and lifestyle was one of the aspects that enabled him to become a media person.

*Keywords: criticism, abstruse poetry, literary reputation, avant-garde, futurism.*

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*Vasiliy Kamenskiy: Poet. Aviator. Tsirkach. Geniy futurizma. Neopublikovannye teksty. Faksimile. Kommentarii i issledovaniya* [Vasily Kamensky: A Genius. An Aviator. A Circus Man. A Genius of Futurism. Unpublished Texts. Facsimile. Comments and Studies]. St. Petersburg: European University in St. Petersburg Publ., 2017.

## Journalism Education

### Normative Sources in Orthoepy: Academic and Professional Lexicography

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#### Abstract

This paper examines the role and place of academic and professional dictionaries in the linguistic education of journalists. In the introduction, the author draws attention to the problem of ways and methods of mastering orthoepic knowledge. Further down the paper, the major milestones in the development of orthoepic dictionaries are listed. After that, the author raises the question of similarities and differences between academic and professional dictionaries: the former are concerned with the description of the literary pronunciation norm while the latter are oriented towards the orthoepic media standard. Drawing on linguistic scientific literature and the analysis of media reality through the lens of norm, the author makes several conclusions. Firstly, the dictionaries un-

der consideration are complementary since in different segments of oral media both types can be in demand. Secondly, the cultural and educational functions of media texts do not rule out the use of variation. This statement was put forward by some prominent linguists of the 20th century, who believed that a failure to make use of the resources and opportunities of the language “produces a negative aesthetic impression”. And lastly,

in order to develop language “taste, i.e. the ability to feel the beauty of the word” journalists must constantly avail themselves of different sources: texts by “influential experts in orthoepy” and essential for media workers orthological dictionaries, both professional and academic ones.

Keywords: academic orthoepic dictionaries, professional dictionaries, literary pronunciation, pronunciation media standard, mediatization of orthoepic knowledge.

## Notes

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## **Book Review**

### **Cartier-Bresson on Photojournalism and Life: Conversations with an Eyewitness to the 20<sup>th</sup> Century**

(A review of the book: Cartier-Bresson A. (2015) *Dialogues*. St. Petersburg: Klaunderri Publ.)

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