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The Phenomenon of Involuntary Celibates (Incels) in Internet Meme Culture: A Reflection of Masculine Domination

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Abstract

This study explores the phenomenon of groups of men known as Involuntary Celibates (Incels) in an internet meme culture. This research used Visual methodologies by Rose Gillian, and Masculine domination by Pierre Bourdieu. In addition, this research used the additional The Red Pill psychology theoretical framework by Peter Wright and Paul Elam followed by several Red Pill ideologies which spread across The Red Pill communities. All the data are collected from several internet memes platforms and the following memes are downloaded that represent Incels-related subjects. The results show that the correlation between Masculine domination and The Red Pill hierarchical masculinity had formed the heteronormative masculinity in which men are considered attractively masculine if they fulfilled the heteronormative scale of desired men, such as physical appearances (height, facial features, and muscularity), psychological traits, and socioeconomic behaviour. Furthermore, Incels' celibacy reflected in a meme culture is rooted in their unattractiveness, thus perfectly manifesting the emphasizing of heteronormative masculinity as a standard of real desired men as Incels are rejected both by society and women based on their unfulfillment of heteronormative masculinity which displays in Incels-related memes.

Keywords: Incels, Internet meme culture, masculine domination, Red Pill, heteronormative masculinity, media.

1. Introduction

In the recent development of meme culture, the spreading of Incels' ideological movement has become the signifying phenomenon of the idea of masculinity among men. Incels refers to a large group of socially organized men as an explanation behind their celibacy, including their ugly characteristics and inadequate social characters; the feminist plan that has created in order women reject unattractive men; and society, which has efficiently prevented them to gain their access of sexual activity (Segalewicz, 2020). In addition, The Incels community retreat themselves to the internet sphere to express their political idea and emotions towards each other. In recent years, internet space has become a medium to express people's political views, thus creating a collective political expression space. In social media, a collection of political statements is a recognizable fusion of mutual interaction (with other people) and broadly shared to a large amount of (unknown) audience (Literat, Kligler-Vilenchik, 2021). In this case, the Incels community take refuge in a male-based internet sphere to express themselves, and thus, became one of the sub-culture, which is called the manosphere. Segalewicz explained that manosphere where Incels, is an identity asserted in a "manosphere" or the digital sphere of the antifeminists and men's rights advocates (Segalewicz, 2020).

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Furthermore, the Incels community became the internet sub-culture of Men's Right Movement (MRM) due to the ideological intersectionality and similar internet platform (Manosphere). In addition, memes, as the most frequent inter-communicational means to each individual in the manosphere, became the most prominent language to express their feelings of celibacy. MRMs, memes, and other cultural substances function as a collective expression of anger, rather than nuanced political debate (Ging, 2019; Lindsay 2020). In the scope of Incels' ideological concept of masculinity with the MRM, they solely believed in the Red Pill philosophy. However, since MRM's Red Pill is prominently mentioning that men are not individually responsible for the harms and oppression that feminists describe, some men feel unjustly persecuted by feminist politics (Hodapp, 2017) Incels believe on the other narration of the Red Pill, which they believe that the world is regulated through a group of categorizations within a structure of a three-tier social hierarchy based specifically on a physical form (Bael et al., 2019; Lindsay, 2020).

Moreover, Incels' Red Pill masculinity is matched with the concept of hegemonical masculinity, the traits which signifying traits of men attractiveness. In addition, hegemonical masculinism is the as of now acknowledged practices, convictions, and introductions related to masculinity which secure the deployment of androcentric norms and sets authority to generate the distinction of role inside of intersexual relationships (Carrigan et al., 1985; Connell, 1987; Connell, Messerschmidt, 2005; Diefendorf, 2015; Segalewicz, 2020; Wilkins, 2009). Due to this realization of hegemonical masculinity, as the sense of attractiveness on men, women can express their preference to pick a potential mate. Therefore, Incels believe that women are 'naturally' hypergamous, which emphasizes the mechanisms through which it produces both symbolic and real violence (Lindsay, 2021). In other words, women's 'sexual selection' is a regular and crucial subject that points to a reversal point of hegemonic masculinity which emphasizes the sexual authority of men on women (Connell, Messerschmidt, 2005; Kimmel, 2008; Kimmel, 2014; Lindsay, 2021; Whitehead, 2002).

Incels' phenomenon, which emphasized their lack of idealized masculinity which leads to a lack of authoritative or domineering power over women, based on a sense of rejection and humiliation, is perfectly reflected with the narration of masculine domination. Pierre Bourdieu (Bourdieu, 1998) argued that masculine domination can be defined as a *paradox of Doxa*; a subconscious social order or system which regulates roles in society, alongside punishment and reward. In addition, masculine domination or hegemonic masculinity can be defined as hegemonic masculinity; the social implementation and governmental structures that encourage men to hold the authoritative role, while simultaneously promoting the subordinative position towards women in society (Martin, 2021). In addition, P. Bourdieu argued that there are two valuations of men and masculinity. First is *nif*, masculine appearances and traits which later produce an expected trait of men (virility) (Bourdieu, 1998); which passed through parental influences, education, media, and peers group (Connell, 2020), to be observed by the opposite sex as a sign of masculinity, even by the lack of it (Buchbinder, 2012) and subsequently become the hypothesis as a major pattern of both social admiration and affirmation to achieve a successful relationship (Gonalons-Pons, Gangl, 2021; Lamont, 2014; Lamont, 2020; West, Zimmerman, 1987).

The second evaluation is *phallus*, which focuses every one of the aggregate expectations towards men's fertility strength (Bourdieu, 1998). In other words, men's realization towards his reproductive activity is the way to embrace his role in nature (Cheng, 2021; Moore, 1994a) in a form of a biological tendency to have sexual intercourse (Hollway, 2001; Huysamen, 2020), which subsequently, enforcing hegemonical masculinity that motivates hetero-sexual activity (Burnett, 2021; Connell, 1987; Terry, 2012).

Thus, with embracement of *nif* and *phallus*, men are motivated to be potential partners in a relationship by participating in a labouring field (Baranov et al., 2018; Wei, Zang, 2011), to obtain a potential career and promotion (Hamermesh, Biddle, 1994; Klein, Shtudiner, 2020; Mobius, Rosenblat, 2006; Parrett, 2015; Ruffle, Shtudiner, 2015; Shtudiner, Klein, 2019), also become the potential father as the main discourse of men's manliness in a modern world (Bodin, Käll, 2020; Forsberg, 2017; Johansson, Klinth, 2008; Keizer, 2015; Lengersdorf et al., 2016; Machin, 2015; Plantin, 2007). Furthermore, men are motivated to enhance their physical appearance to gain physical self-esteem (Grogan, 2008; Lennon, Johnson, 2021), display a facial masculinity to signify their masculine-reproductive healthiness (Little et al., 2011; Marcinkowska et al., 2021; Thornhill et al., 1999), and some even improve their sexual activity and confidence by undergoing surgical-

penile enlargement to satisfy their partner (Al-Ansari et al., 2010; Al-maghlouth et al., 2021; Kwak et al.; Nyir'ady et al., 2008; Yang et al., 2020).

In exploring the study of Incels' meme culture, The Red Pill philosophy, and masculine domination or hegemonical masculinity, it is crucial to examine how other scholars were doing similar researches. In addition, we give prominence to three contemporary pieces of research related to this work. First, A.C. Lindsay's work entitled "Swallowing the Black Pill: A Qualitative Exploration of Incel Anti-feminism within Digital Society" investigated the Involuntary Celibates (Incels) in the online 'manosphere' subculture. This research tried to uncover the online culture of Incels since this community has been generally referred to as an extremist movement due to a few mass shootings and aggression which occurred in a public space media in recent years and have been associated as a dangerous phenomenon by a mainstream media. A.C. Lindsay (Lindsay, 2020) argued that Incels phenomenon can be observed in a broad structure of masculinity and economic anxiety, post-feminism cultural period, and dehumanizing and radicalizing ideological discourse of the Black Pill.

Second, the study by D. Ging entitled "Alphas, Betas, and Incels: Theorizing the Masculinities of the Manosphere." She argued that "Beta masculinity" became a topic for debate among journalists and bloggers regarding the Incel phenomenon in online culture, which can be defined as an expression of "toxic masculinity" due to sexual rejection and unstable employment to video game violence, pornography, and the erosion of white male privilege (Ging, 2019).

Third, J.A. Segalewicz's work "You Don't Understand... It's Not About Virginity": Sexual Markets, Identity Construction, and Violent Masculinity on an Incel Forum Board" also refers to the "manosphere" as an online assortment of men's rights activists and antifeminists in the scope of Incel's phenomenon. He identified three dominant discourses among incels: sexual markets and disparities in sexual market values, identity construction and border patrolling according to "incel traits," and violent masculine performance under incel experiences (Segalewicz, 2020).

This research adopts several studies about Incel's ideology. To make a visible distinction from the previous research, we use the concept of masculine domination as a gender theory inside a meme culture to recognize how masculinism is formed, why it is glorified and why it is implemented by men. Since this research use meme as the main source, we use the visual methodology to recognize the hierarchal types of men as a product of masculine domination which affects the depiction of Incels in meme culture. Unfortunately, new research comes with a new problem. The main problem is the concept of masculinity itself is such a controversial matter since it is currently believed as a socially constructed and varies from one culture to another. Fortunately, since the memes as a primary source inside this research which are depicting the Incel's lack of masculinity are depicted by several differences in body and manner.

This research is designated to give an understanding regarding this social phenomenon; Incel, as one of the social outcasts or the lowest of the low in a society's preference of men. They're mostly depicted inside of memes as a man with a lack of masculine traits and behaviours, mostly by depicting them with crippling insecurity as they are unable to reach the idea of the 'real' men should be. Meanwhile, to understand the existence of this involuntary celibacy, we try to explain this phenomenon with the idea of masculinism in the scope of bio-social preferable traits of men, which creates the hierarchal structure of men and affects the Incel's celibacy. Also, this paper is designated to people who want to study or want to have a better understanding of the concept of the "Red Pill" as an intersexual and individual guide for men in popular culture as a post-feminism phenomenon.

The concept of the Red Pill may vary across the various implementation and understanding by several groups in the manosphere. Regardless, the main and similar idea of this philosophy is the belief in an orthodox concept of masculinity in which contains several traits, influenced by a socio-biological structure for men for millennia to participate in society. We wish this research will put a better understanding about men's issues, in this case, why men adopt the traditional type of masculinity and subsequently create a hierarchal stratification class of men. Nonetheless, this research needs more developments to support the main idea of this article. This research's main focus is to explain how meme culture reflects masculine domination as an Incel's ideology.

2. Materials and methods

This research uses visual methodologies to identify the concept of hegemonical masculinity, i.e., masculine domination which caused Incels' celibacy in internet meme culture. According to R. Gillian (Gillian, 2018), the basic structure developed in this methodology is to analyse the

visual objects according to the four sites: the site of production, which is where an image is made; the site of the image, which its visual content; the site of circulation, which is where it circulates, and the site of audiences, which the visual image faces the spectators or users. Regarding masculine domination, P. Bourdieu (Bourdieu, 1998) argued that masculine domination can be defined as a *paradox of Doxa*; a subconscious social order or system which regulates roles in society, alongside punishment and reward, alongside with two valuations: *nif*, or masculine appearances and traits which later produce an expected trait of men (virility) (Bourdieu, 1998), and *phallus*, which focuses every one of the aggregate expectations towards the of men's fertility strength (Bourdieu, 1998).

Meanwhile, Symbolic violence in masculine domination can be defined as women's sexual evaluation of their potential mate. In this case, we had found two sets of women's valuations and mechanisms, the first mechanism is prominently influenced by Evolutionary Psychology (EP), which can be defined as Darwinian natural selection (Darwin, 1859), that suggests the intrasexual competition by showing their attributes of sexual potency to other sex (intersexual selection) (Darwin, 1875) and Sexual Strategy Theory (SST) or complex mating strategies (Jaime, 2021). Thus, women's valuation towards men's physical attributes; such as body symmetry, facial symmetry, and overall physical attractiveness as an indicator of good genes (Robinson, 2021). The second set of valuation is called Social Role Theory which displayed a "near-universality" of division of labour (Jaime, 2021), thus created the mechanism called Social Cognition Theory (SCT); Individual factors (such as cognitive or biological processes and behavioural expressions) and environmental factors (such as context and influences from others) interact with each other (Bandura, 1986; Bussey, Bandura, 1999; Jaime, 2021; McAlister et al., 2008). In other words, SCT is women's valuation towards men's role in a division of labour, regardless of the outgoing gender deconstruction movement that, in fact, in many cases, men are still expected to live up to masculine ideals (Blakemore, 2003; Jaime, 2021; Kane, 2006; Roberts et al., 2013; Rudman et al., 2012).

As Figure 1 displays, distinct possession of the valued idea of masculinity between men is society resulting in the distinct possession of sexual power over women or, in another scope, the ability to attract women; TRP hierarchal classification of men or Alpha to Omega male (Smith, 2013; Wright, Elam, 2017), based on their quality or possession of idealized masculinity. Meanwhile, TRP concept of women's hypergamy as female tendency to mate with dominant or high-status males or to be selective about one's choice of mate—is also widely observed in other species (Taranto, 2012). Thus, hypergamy emphasizes the men's higher-position concept of men's attractiveness, which resulting in the valuation, formulation and establishment of Masculine domination and TRP hierarchal masculinity. Thus, the causality of this circulation and establishment resulting in the formulation of heteronormative masculinity; top desired male and lesser undesired male.

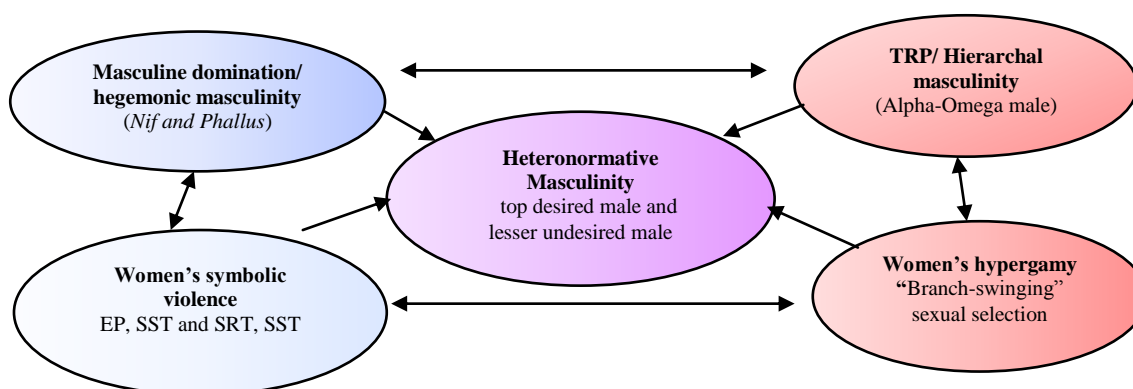


Fig. 1. The formulation of heteronormative masculinity

3. Discussion

As the previous diagram shows, the correlation between the theoretical concept of masculine domination and TRP has legitimized the circulation of heteronormative masculinity. Meanwhile, the concept of heteronormativity compresses the idea that established heterosexuality consists of the standardized for legitimated social and sexual relationships (Berlant, Warner, 1998; Scandurra

et al., 2021; Warner, 1991; 1993). Thus, heteronormative masculinity legitimizes the intrasexual relationship on men, based on the idealized and expected masculine features. In addition, as Figure 2 shows, after several findings regarding Incels phenomenon in meme culture, this research had found three prominent evaluations regarding heteronormative masculinity, which Incels' community claimed to be the reasons behind their celibacy or women's rejection; a form of symbolic violence. In addition, these heteronormative valuations of men's masculinity, which Incels are lacking, as they are reflected in Incels-related memes, such as physical appearances, psychological traits, and socioeconomic behaviors.

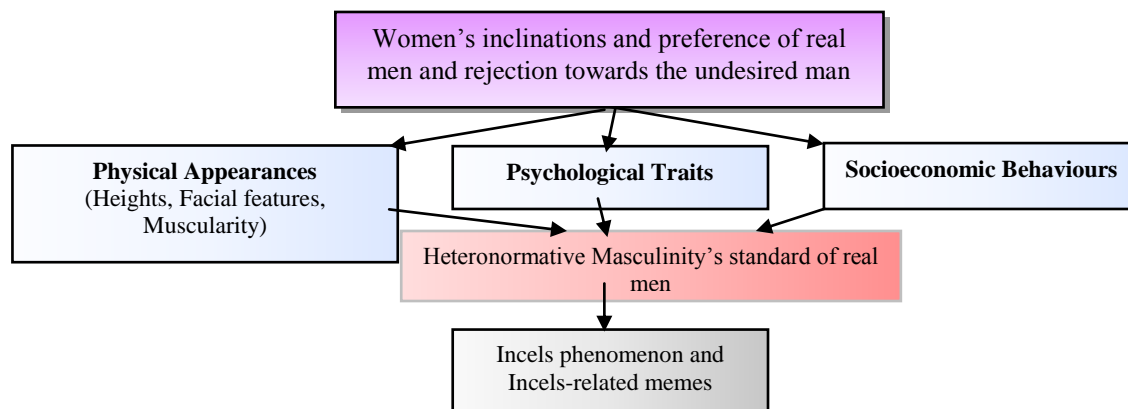


Fig. 2. Depiction on how heteronormative masculinity in which consists of several points that lead to women's preference and cause rejection, leading to the Incels phenomenon and Incels-related memes

Regarding Incels' celibacy and heteronormative masculinity, Incels are described based on their experiences of devalued masculinity on the heterosexual marketplace through lookism, or perceived discrimination by physical appearance (Jones, 2020). Furthermore, Incels' meme culture had displayed the usage of several lexicons which related to their expression of 'devaluated' towards their unmasculine features. These lexicons are identified to describe the three subcategories of heteronormative masculinity's valuation of men's physical appearances: heights, facial features, and muscularity. First, men's height is considered to be the prominent signifier of men's masculinity. Meanwhile, Incels' dimensions of their physical appearance are deemed undesirable, such as their facial features and height according to (Jones, 2020). In addition, the circulation and the mass usage of the lexicon "Manlet", which can be defined as a male who suffers women's rejection by his lack of heights, does prominently reflect Incels' sense of personal anguish due to women's rejection, based on their lack of height.



Fig. 3. Manlet Scale Meme exported from Knowyourmeme.com

Regarding Figure 3, the meme reflects a measurement of idealized masculine body height as a physical evaluation of heteronormative masculinity. Before we move into a meme analytical approach of heteronormative masculinity, the attempt to prove the Incels' participation in this meme's circulation is crucial. For instance, the appearance of the meme character "Pepe the frog" on the left-bottom of the meme, indicates Incels' meme culture, which circulates inside 4chan's

discussion forum. In addition, 4chan had transformed a certain meme into another sense of context to evoke a cynical gesture which leads to a certain kind of movement, in this case, 4chan's version of Pepe the frog has been associated with alt-right supportive means towards Donald Trump in US's presidential election and influenced his campaign on Twitter (Aktunç et al., 2020).

As the first chapter mentioned the sense of Incels' anti-feminism, 4chan's Alt-right ideological frameworks, which are more related to Nazism; anti-feminism, white-supremacy, and anti-Semitism, notoriously circulate inside 4chan's forums. Based on their synthesis of the literature, the Nazi ideology legitimizes anti-feminism, white supremacy, and anti-Semitism; the conclusion is that the most prominent characteristics of misogyny, white supremacy, and anti-Semitism; follow the same pattern for alt-right movements (Aktunç et al., 2020). Regarding the notions of 4chan's ideological framework which manifests in Pepe the Frog, indicates a prominent role of Incels in the circulation of the memes.

Moving into the analytical purpose of heteronormative masculinity's effects and reflection towards Incels' meme culture, the following meme reflects Incels' anguish which is based on their rejection by women and society (symbolic violence). In this case, Incels express their hatred towards women's hypergamy due to their rejections by women in an online culture through

In addition, the reflection of rejections manifests on the words "Consider Suicide" for the men with the title of "King of Manlet". In addition, the following pictures of men and women who laugh towards the manlet Pepe reflect societal rejections which lead to Incels phenomenon; the origin and the main cause of Incels phenomenon and memes.



Fig. 4. "Chinlet manlet dicklet" archived 4chan post exported from 4plebs.org

In the scope of facial features, the lexicon "*Chinlet*", which according to Urban Dictionary as male lacking a prominent chin, instead of having a withdrawn chin. This is seen as ugly, unmanly and lowering your sexual market value. Used mainly on 4chan, and similar to words such as *brainlet* (lack of intelligence), *voicetlet* (lack of voice deepness), *manlet* (being too short), *wristlet* (lack of wrist appearance), *hairlet* (bald or lack of hair density). In addition, since Incels cannot change their genes: their facial bones and bone structure, so they are doomed to a life without sex and worth in society (Høiland, 2019).

Furthermore, with the combination of their lack of expected biological facial features and constant rejection from the opposite sex in a form of symbolic violence, Incels have developed a sense of societal rejection. Thus, this leads to the circulation of the memes and the lexicon which reflects on Incels' discussion on the 4chan's discussion board. For instance, we have managed to find the archived post of 4chan regarding *Chinlet* lexicon which emphasized the importance of facial stature as a sign of attractiveness.

As Figure 4 displays, the original poster (OP) mentioned the lack of attractiveness based on heteronormative masculinity ("*Is it worst to be chinlet, manlet, or a dicklet*"), and later on replied with the notion which emphasized the lack of possession towards heteronormative masculinity on men ("*I am all of above*") which caused the women's rejection (Symbolic violence) towards men. In addition, the sense of rejection due to his lack of masculinity leads to self-realization which glorifies the importance of possessing heteronormative masculinity in order to succeed in getting women (breaching symbolic violence), which in this case, by emphasizing the heteronormative masculinity's valuation towards facial appearance ("*The chin is what holds me back the most*").

Regarding 4chan's post previously, we have managed to find the related meme (Figure 5) which emphasized the importance of possessing heteronormative masculinity to be considered attractive; avoiding rejection. This meme displays a blatant distinction between the most

unattractive person based on his lack of masculine facial appearances which followed by the premise of unattractiveness (“*Incel*”), followed by mediocre masculine facial features (“*Pretty Boy*”), and finally, asserting the most attractive masculine facial features followed by the premise “*Slayer*”, which according to *YourDictionary.com*, can be defined similarly to “*Lady-killer*” or as a man considered to be extremely attractive to women, a man which considered particularly attractive or seductive by women, or typically such a man who aggressively seeks to seduce women. Thus, since male faces with more masculine traits (DeBrune et al., 2006; Holzleitner, Perret, 2017; Nakamura, Watanabe, 2020) and female faces with more feminine traits (Nakamura, Watanabe, 2020; Perret et al., 1998; Rhodes et al., 2000) are perceived as more attractive, the “*Slayer*” indicating the peak of men’s possession of valued facial appearance by heteronormative masculinity, compared to a figure of men which considered as an “*Incel*”.



Fig. 5. “Incel, Pretty Boy, Slayer” meme exported from Dazeddigital.com article by Clementine Prendergast

In addition, due to the circulation of heteronormative masculinity which emphasized men to possess the idealized masculine facial features, a man who lacked in following features eventually got socially outcasted even bullied by his peer group. Regarding women’s preference, women may reject bullied potential partners to find a mate who can better protect them (an evolutionarily based strategy) or avoid social repercussions from being associated with a socially undesirable partner (Saraf et al., 2021). In conclusion, correlating the depiction of a man with a lack of chin appearance or sharpness or “*Chinlet*” (Figure 6), leads to social persecution (“*Leave her alone*”) and previous statement of women’s preference towards a man whose is targeted as a bullied man, describes Incels’ sense of rejection based on his lack of desired or idealized heteronormative masculinity by society, which later affects his attractiveness towards women and leads to devaluation towards him.

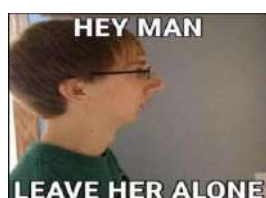


Fig. 6. “Hey man, leave her alone” meme exported from Knowyourmeme.com

In addition, regarding women’s preference of men’s masculine features; women’s selective behavior regarding their potential partner, they tend to choose or pick a partner based on another women’s preference of men. It has been shown that women tend to adjust their judgments of potential mates by observing the choices of others (Jones et al., 2007; Zhuang et al., 2021). By this statement, the role of heteronormative masculine is not only caused by men’s biological construct but also women’s inclination towards the desired or potential biological masculine features, which later affects the ideal masculine, thus attractive, features of men.

In this case, the following meme (Figure 7) depicts the idea circulation and hegemonical power of heteronormative masculinity. The displayed premise; emphasized men’s confidence instead of the possession of masculine facial features, provide a satirical message. In another word, by displaying a comparison between the two men by a distinct facial feature, this meme emphasized the hegemonical valuation of heteronormative masculinity towards the ideal attractive men. Correlating women’s inclination of preference with their fellow women and the depiction of men with a suit on the left, which indicates a higher social status and social influence followed by

his masculine facial features, he managed to be considered attractive by the majority of women and leads to centralization of ideal and desired masculine face by women. In addition, simulating the attractive men who emphasized confidence over masculine features indicates a satirical message; an emphasis on possessing heteronormative masculinity's idealized facial appearance.



Fig. 7. “You just need to be more confident bro” meme exported from Starecat.com

In addition, regarding Incels' meme culture, this meme describes Incels' anger towards Pick-up Artist(s) that constantly emphasized confidence or “niceness” over physical appearance to successfully date a woman. Incels' believe that being a “nice guy” towards women are useless (Marcotte, 2014; Rouda, 2020); no matter how well the Incels are dressed or physically fit, they would never be able to overcome the “vile sexual impulses” that compelled women to choose the attractive alphas over Incels (The Extremist Medicine Cabinet, 2019; Rouda, 2020).

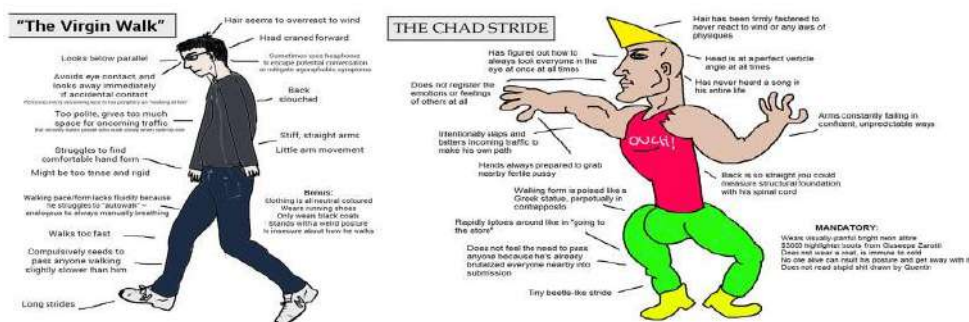


Fig. 8. “Virgin vs Chad” meme exported from Slate.com

Furthermore, the second physical valuation of heteronormative masculinity lies in men's muscularity. In a scope Incels' meme culture, the infamous “*Virgin vs Chad*” reflects the ideal valuation towards muscularity on men by heteronormative masculinity. “*Chad*” is the “top 20 percent” most desirable men, and because men are naturally promiscuous, the top 20 percent can essentially monopolize the sex market (Gallagher, 2020: 36). On the contrary, Incels depict themselves as the “*Virgin*”. This label reflects their celibacy or their virginity. In addition, Incels' status of virginity is debatable, however, they tend to express their anguish in Incels-related internet forums (Price, 2020: 12). Correlating both the previous description and the following meme, the reflection of heteronormative masculinity is blatantly displayed. The characterization of the ideal masculine man reflects his confidence gesture (“*Chad Stride*”); realization of his fulfillment of possessing heteronormative masculinity, contrasting “*The Virgin's*” unconfident gesture which reflects the way he “*Walks*”.

In addition, the related meme reflects women's sexual selection based on heteronormative masculinity in a form of dating activity. In the scope of dating culture in western society, since a massive sexual liberalization had spread in western society, the traditional dating strategies are less valued, or even abandoned compared to the more “liberalized” short-term relationship, as the following Figure 9 has displayed. In addition, online dating applications have been internationally used not only to seek a serious and committed relationship but also both casual romantic relationships and non-romantic intimate relationships. Thus, this phenomenon leads to the trend or behavior of seeking only sexual partners or casual encounters (Homnack, 2015; Purwaningtyas et al. 2020; Rochadiat et al., 2018).

Regarding women's preference, women also value physical attractiveness in their mates but, unlike men, women's selectivity led to a lack of interest in forming a relationship with a person of low physical attractiveness, no matter what type of relationship they seek (Li, Kenrick, 2006; in White et al., 2021). Furthermore, since heteronormative masculinity's valuations of men lie on women's preference, women have a role of "sexual selection" towards men by a "swiping mechanism". Dana Berkowitz et al (Berkowitz et al., 2021) on their study had shown the "swiping mechanism" of Tinder had eventually confirmed the subsisting gender norms that position men as the chaser of relationships and women as the selector.

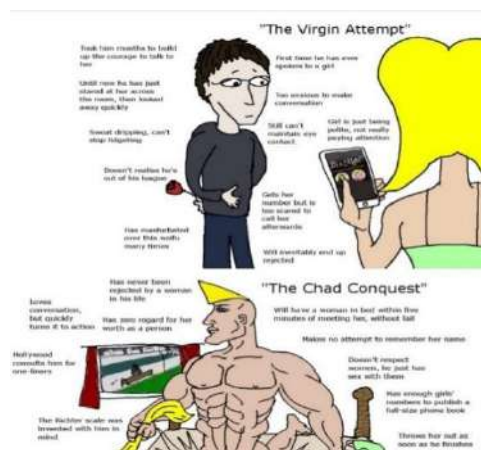


Fig. 9. "The Virgin Attempt vs The Chad Conquest" meme exported from Reddit.com subreddit r/virginvschad

In addition, Incels' perspective which reflects on Incels.co (one of Incels' web forum) users, try to argue for their perspective is through "Tinder experiments" which entails using the online dating app Tinder to "match" with as many women as possible as a case study for proving what is the most important feature for attracting women (Engholm, 2021). Hence, heteronormative masculinity has a hegemonic power to dictate the ideal masculine features; "The Chad and Virgin", which leads to women's rejection and inclination through the "Tinder Experience".

In the following meme (Figure 10), we found indicates Incels' devaluation towards their physical lack of muscularity even more than the previous depiction of "The Virgin"; "The Incel Incel". In this case, Incels are depicted by their own archetypal physical appearances and personal anguish towards women's rejection by the word "feemales", which according to Urban Dictionary means a prostitute.



Fig. 10. "The Incel Incel, The Virgin Simp, The Chad Normal Fucking Person" meme exported from Twitter.com

However, regardless of the meme's premise; Incels' radical believes in physical appearance to succeed in dating women or/and obtain women's consent to do sexual intercourse to end their virginity, the depiction of distinct physical muscularity which followed by the concept of masculine dualism reflects the subconscious valuation of muscularity as an idealized masculine man; Heteronormative masculinity. In another word, the classification of Incels being in the lowest

strata bellows the previous Incels' depiction as the *Virgin*, indicating an emphasis of the lowest characterization of men in masculine hierarchy.

The second heteronormative masculinity's valuation lies in men's psychological traits.

Regarding Incels' meme culture, one of their sub-categories can be identified as a "*Mentalcel*", which according to *Incels Wiki* as someone whose *Inceldom* (Incel community) can be attributed to some psychological factor; an umbrella term that encompasses several mental health issues including depression, autism, spectrum disorder, schizophrenia, dementia, PTSD, AVPD (avoidant personality disorder), schizoid personality disorder, body dysmorphic disorder, severe anxiety disorders (particularly social anxiety), and general neuroticism.

Regarding the following [Figure 11](#), this meme is related to Reddit's internet "conflict" between *r/Braincels* and *r/Inceltears* sub-forums. *r/inceltears* subreddit community are sometimes referred to as "incel hunters" presumably because they seek incel-related content to expose it to criticism; that importantly, this usage pattern also provides the necessary pairings of original content and critical content that could eventually, once the linguistic and semantic patterns are better understood, serve as training data for an algorithm to identify hate speech ([Sang, Stanton, 2020](#)).



Fig. 11. "Undiagnosed Mental illness Virgin" meme exported from Rarereddit.com

However, regardless of the previous statement and this meme's premises towards the irrelevance of physical appearances towards their societal rejection; Incels' anguish is based on their negative mindset, the concept of heteronormative masculinity values physical appearance which leads to whether women's inclination or rejections. Thus, the sense of rejection based on Incels' lack of physical appearances leads to a body dysmorphic disorder which damaged their quality of life; thus, are mentally damaged. In addition, quality of life has also been shown to relate to body dissatisfaction ([Griffiths et al., 2016; 2017; Talbot, Mahlberg, 2021](#)) eating disorders ([Mitchison et al., 2017; Talbot, Mahlberg, 2021](#)), and body dysmorphic disorder ([Mitchison et al., 2017; Schneider et al., 2017; Talbot, Mahlberg, 2021](#)). Therefore, Incels' body dysmorphic disorder is a result of societal rejections towards their lack of an attractive physical appearance, which leads to their expressions of sadness and anger.



Fig. 12. "Incel Problem" meme exported from Imgflip.com

Furthermore, Heteronormative masculinity valuations which lie on the men's biological mechanism lead to socio-economic behaviors. Relating to Incels' mental disorders which previously mentioned, Incels' meme culture or their sense of personal anguish towards rejection, both intrasexual and intersexual rejections, Incels spend their time on the internet sphere to express their sense of struggling to date, especially in the gaming community. For instance, American writer, Vox Day, who is also a game designer, had created a blog called "*Alpha game*" in

which several gamers in a gaming community are discussing and expressing their struggle in a modern dating style (Smith, 2013).

Regarding Incels' asocial behavior which leads to their inclinations towards the internet sphere, in this case, Incels' meme culture is often related to the gaming community. For instance, the following Fig. which depicts "St. Blackops2cel", which originated from a *FunnyJunk.com* imageboard which the uploader asked the forums' opinion about his appearance; thus, this figure, which later is identified as a man named Morgan Lahaye, began to circulate on Incels' forums, such as 4chan and now-banned r/braincels subreddit. Thus, the correlation between the Fig. 12 usage by Incels community, Figure's appearances, the premise of rejection ("Why don't women want to date me?"), and followed by a statement that indicates a lack of his socioeconomic masculinity ("I'm an Incel loser who lives online with no job...") indicates the valuation of heteronormative masculinity's valuation of socioeconomic behaviour which leads to whether women's rejection.

Related to the previous figure, due to societal rejection based on their lack of social skills, material possession, and stability, Incels are depicted with asocial behavior which leads to the condition of their mental state which caused them to be a jobless basement dweller. For instance, Incels are related to geek culture which later on is stigmatized as a man with a mental deficiency. In addition, geek culture is associated or stigmatized with autistic behavior. In this case, in a sample of males self-identifying with autism and asked to select a series of personality traits from an online dating website, two of the most popular selections were 'gamer' and 'geek' (Finister et al., 2021; Gavin et al. 2019).



Fig. 13. "Incel gamer conspiracy" meme exported from Meme-arsenal.com

In another word, online forums, especially in the online gaming community, this platform has become an escape place or safe place for Incels to take refuge; A place where they feel welcomed and be able to express their anguish of women's rejection. In this meme (Figure 13), Incels are depicted as a mentally ill person which has a delusional behavior ("The Incel gamer conspiracy...") with no economical possession (...from their mother's basements.)—indicates zero socioeconomic attractive traits according to heteronormative masculinity.

4. Results

Incels phenomenon in which is represented in a meme culture is perfectly displayed the theoretical framework of masculine domination and additional The Red Pill theory which emphasizes the importance of embracing heteronormative masculinity to be a socially functional man, thus become an attractive man in a women's perspective or symbolic violence. By using visual methodologies, this study has uncovered the cause of Incels' celibacy in a meme culture that circulates on several internet platforms.

This research had found, that Incels are depicted in a meme culture as an unattractive man based on their lack of possession of several points of masculinity in which emphasizes by heteronormative masculinity, thus leads to their involuntary celibacy based on societal, especially women's rejection due to Incels' unattractive traits. For instance, Incels are frequently labelled as *Manlet*, *Chinlet* as they experienced rejections by women and bullying by their peer groups due to their lack of desired height and facial stature. Also, Incels are rejected due to their lack of muscularity as depicted in various *Virgin vs Chad* meme templates. Thus, Incels experience a body dissatisfaction that leads to several mental illnesses that is displayed in *Mentalcel* meme, and also considered as an unattractive psychological traits. Finally, Incels seek refuge at online sphere, especially in online gaming community, in order to be accepted. Unfortunately, Incels put their

entire life in an online sphere—neglecting socioeconomic activity, thus are considered socioeconomically undesired.

5. Conclusion

Incels phenomenon in a meme culture reflects the existence of masculine domination manifested in heteronormative masculinity. Incels are depicted as unmasculine unattractive men, this research had found several measurements of attractive men based on heteronormative masculinity which manifests in Incels' meme culture, such as physical appearance (heights, facial features, and muscularity), psychological traits, and socioeconomic condition. By conducting a deep visual observation of Incels' unattractive traits in physical appearance, this research has found that Incels are considered unattractive as they are depicted as men with the lack of height (*manlet*), lack of facial structure (*chinlet*) and unmuscular men (the distinction between Incel as a "*The Virgin*" character, Incels representation in internet meme culture and masculine character "*The Chad*").

Furthermore, due to societal and women's rejection, Incels have developed a physical dysmorphic behaviour which leads to their unattractive psychological traits (*Mentalcel*). Moreover, Incels' psychological unattractiveness leads to a lack of socioeconomic possession. In this case, Incels are displayed as asocial men based on their predominant lifestyle in the internet spheres, such as geek culture and gaming community. In this case, Incels community is frequently displayed or even displayed as a geek on a gaming community considered a socioeconomically unattractive male. Following the depiction of Incels as an asocial basement dweller which put their lifestyle predominantly in a gaming community instead of fulfilling the heteronormative masculinity to be socioeconomically plentiful, thus becoming attractive in women's judgments or valuations. Therefore, correlating all Incels' factors of celibacy, this phenomenon has indicated the hegemonical power of masculine domination manifests in heteronormative masculinity which dictates men's masculinity to be socially acceptable and masculinely attractive towards women.

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When Technology Becomes a Policing Agent: Effects of Raids on Restaurants in Leading Crime Shows on the Youth of Pakistan

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Abstract

Objectives: To explore the effects of raids on restaurants shown in crime/investigation shows of Pakistan on the behaviors of youth. **Sample:** Respondents were selected from University of the Punjab (PU) and Lahore University of Management Sciences (LUMS). **Method:** The methodology used by the study is survey and the questionnaire are of structured pattern and comprised of close ended questions endorsing both Nominal and Likert scales. This study has surveyed among 150 students who were living in hostels in their respective universities. **Theoretical Framework:** Cognitive Dissonance was the theoretical framework for the study which explains about the difference between the beliefs and actions. **Findings:** The results show that the raids on restaurants shown in different crime shows of Pakistan are disseminating information, but that information is not yielded into the behavioral change as expected from the information. **Implication:** These programs are widening the gap between action and thoughts of the youth. The epitome of the study is that unveiling restaurants in crime/investigations shows are creating awareness among the students about food items and their hygiene condition, but the awareness is not yielded into the behavioral change by the students. The study suggests that informing the youth is also necessary, but it is the need of the time to pay more attention towards cleanliness of the restaurants environment than just to inform the youth about not to go on those kinds of restaurants for eating.

Keywords: crime shows, cognitive dissonance, health communication, investigative journalism.

1. Introduction

Investigative Journalism is to probe out the subject beyond the predictions about its surface level. The basic hallmark is that it is not just copywriting and desk work. It is to dig out the hidden facts and secrets, it covers more than one source, and it does not focus on the personal lives (i.e., paparazzi), it is the actual qualification of watchdog role of media (Hunter, 2011). Crime/Investigation programs are part of investigative journalism and have a great viewership because it minimizes the line between entertainment and fact, and instead of direct experiences, many people have agreed that they came to know about crime and the way administration enforces law from media (Prosise, Johnson, 2004). So, media becomes a policing agent in making the public aware of the laws and the regulations applied upon violating them.

The trend of investigative journalism started from using the police-court column of news as early as 1833 (Health, Gordon, 1981). Investigative Journalism in Pakistan was also practiced since a long time in print media but the real charm was started from 2010 when private television channels introduced crime and investigation shows and live raids were telecasted to probe out the

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illegal practices which were covered by spy camera shoots and exclusive footages. These raids work as the eye opener for the society ranging from medicine to food quality investigation. The programs incorporating those raids in Pakistan include *Sar-e-Aam (ARY News)*, *Jurm Bolta Hai (ARY News)*, *Khoji (Samaa TV)*, *Khufia Operation (Samaa TV)*, *Hathkadi (Jaag TV)*, *Raid (Dawn News)*, *Andher Nagri (92 News HD)* and *Investigation (SBN News)* etc.

Crime/Investigation programs also help administration to know where the illegal activities are practiced and also these programs investigate the crimes on TV in front of its audience. Recently the following programs had exposed many restaurants having low quality of food and poor hygiene conditions at different restaurants in Pakistan. As result, the department of food authority of Punjab's director of Operations, Ayesha Mumtaz, came in action and raided many restaurants and sealed them due to their poor hygienic conditions. It is also reported that one of the famous Fish serving restaurant in Lahore usually store its fish stock in washrooms (Bhatti, 2016). Due to the higher income and the trend of falling prices in South Asia including Pakistan, consumption of meat, fast foods including sugary or fatty foods and the increase of use of western foods are the reasons of opening many restaurants. Most of them don't follow hygiene principles (Murtlock, 2015). After eating one unfit burger from unfit restaurant, one teenager was died within no time (Tribune, 2015). It is also a matter of fact that crime/investigation TV programs are broadcasted in prime-time transmission when mass audience sit in front of their televisions. These programs have significant impact on the audience due to which it has been a hot genre for the purpose of gauging its effects on audience.

Investigative journalism is recognized internationally. It did a remarkable job in many societies. For example, the practices of corruption were very common in Nigeria and the programs, having the genre of investigation, played a crucial role in neutralizing the culture of corruption. The research methodology of the following exploration was occupying survey and focus group method as data collection apparatus. People do believe that investigative journalism is much needed to put a check on the practices of government institutions and people also demand that the journalists must have access to the information so they could expose the bad practices (i.e., corruption) of the institutions. Providing the same, the Nigerian society led toward the sustainable development at one time.

As it is mentioned earlier that these use the investigative way of journalism, and it is very popular in the viewers. As in Canada, several studies have been conducted on the role of the selected kind of programs which indicated that more than ninety percent people did believe that if we talk about the crimes, media is used as the primary source for information (Rosner, 2008). Which means that technology becomes an agent to maintain the balance in an untraditional (unlike CCTV cameras) way.

The effects of these programs have manifolds. Even the Judicial system is affected by these programs. A survey concluded that 79 % of the people believed that juries (of the judiciary) have made their judgments on the bases of portrayal of the crime on television (Robbers, 2008). The people have become addicted to it which makes them appear in primetime slots of televisions which telecast their transmissions nationwide. "If being addicted to these programs is actual crime, the entire country would be in lockup" (Roush, 2008: 31). Gallup conducted a survey in 1981 from one thousand respondents and concluded that ninety-four percent of the respondents considered investigative journalism one of the most important components for helping the administration to put the criminals behind the bar as well as awaking the people about the criminal activities.

Another study found that the police officers believed on the media's coverage of crimes especially about largely organized crimes which involved violence. Twenty officers were interviewed who confessed that the public opinion made by these programs also influenced the police behavior (Dubois, 2002).

If we consider the ethical dilemmas of societies then the selected shows are in debate since so many years. Sometimes it is observed that crime and investigation shows are shattered the ethical dilemmas but due to its role of disseminating awareness among masses, their acceptance level is higher despite having big ethical issues (Ongowo, 2011). This result is concluded by comparing quality and tabloid newspapers of Kenya named as *The Sunday Nation* and *The Weekly Citizen* using the method of content analysis and by doing in depth interviews of Kenyan journalists.

When it comes to expose corruption then it is considerably consensus between the fabrics of a society that violation of ethical considerations might be compromised, and this should not limit the exploration of the corruption scandals. In Tanzania, private owned newspapers have exposed

more illegal (i.e., corruption) practices than the newspapers of the government. But here the thing which need to be noticed is that all the scandals exposed were revolved around ethical violation (Manara, 2011).

The connection between media and health is the same as it is linked with media and development. Media is not supposed to give an injection to the patient. But it is used to give information for the precautionary measures of any disease. And it is the universal truth that “prevention is better than cure” (Knowles, 2016). Media disseminate information which is useful to prevent oneself from diseases. It is explored by conducting research through survey method and it was found that 39 % of the people turn on their TVs for health information and 37 % prefer to go to professional doctors (Schwitzer, 2005).

People do not expose only to the selected kind of programs for health information, rather they also expose themselves to other genres also for the matter to evaluate their health. Like in 1996, a survey was conducted which found that the tendency of the adolescents to watch soap operas, movies etc. was positively associated to their degree of dissatisfaction of their bodies and their wish to be thin. More than five million people in America are affected by eating disorders every year (Mental..., 2005).

In 1992, an investigative story was on-aired on ABC channel about the repacking and redacting of the meat. As a result, the company of the Food Lion Supermarket dropped its assets by 1.9 billion US dollars which was 11 % less than the previous sale of the food products of the company (Scott, 1997).

So, it is evident that the investigative journalism is popular among the people around the world, and it has a profound effect on its viewers as well as it is helpful for administration to understand crimes. The selected type of programs has been under discussion of scholars since a long time ago.

This study will contribute to knowing how the raids on restaurants in crime/investigation shows are affecting people especially how the youth of Pakistan perceive the information disseminated through these programs and how they evaluate that information in their daily life. The basic objectives of the study are to find out the cognitive effect of the selected kind of programs on youth to know that the selected programs are disseminating significant information regarding conditions of food restaurants or not; and to find out the relationship between the cognitive effect and the behavioral change from the information sought from the following programs. It will also help to understand whether the youth are changing their behavior according to the information or not. The youth is selected as sample by the study because it is considered as the backbone of any society because of their potential and will to work. It is necessary to have the mind clear and have a direct and a straight way to the goal. If there are certain confusions in the minds of youth, they would not be able to work to their full potential. And the students studying in the universities are selected as sample frame because they live far from their homes and usually eat food outside.

Raids on restaurants shown in crime/investigation programs are selected because it is part of our commonsense observation that most of the restaurants in Pakistan (especially located near universities) are not up to the mark of quality food. They do not even follow basic hygiene principles. It can also be observed that many people are eating food items on vendors like ice cream and the other traditional food items like *Gol Gappa* (a traditional food of Pakistan which has crispy spheres and funnel cake which is filled with flavored water). It is proved that the air pollution caused by the traffic effect the vendors' products which ultimately effect health negatively (Kongtip, 2006). And the unit of analysis for the study is the students living in hostels who are supposed to visit the restaurants frequently. So, raiding restaurants in television crime/investigation programs are selected to know how they affect the minds of the students and what the students do with the information perpetuated through crime/investigation programs regarding restaurants.

2. Materials and methods

The study found its conceptual roots in Knowledge, Attitudes and Practices (KAP) model which will help to explore the perception and effect about the information disseminating in the selected programs, and attitude attribute of the model will help to understand the perception before and after exposure to the subject and practices model will further lead the study to know the behavioral effect of the information and perception. Underpinning ‘Cognitive Dissonance’ and ‘Unhealthy food restaurants.

The study has also utilized the theory Cognitive Dissonance as conceptual foundation. Cognitive dissonance refers to a situation involving conflicting attitudes, beliefs or behaviors. This will help to understand whether the information perpetuating through these programs yield into behavioral change, or it is becoming an agent of widening the gap between thoughts and actions.

As it is mentioned earlier that for purpose of gauging the effects of raids on restaurants shown in television crime/ investigation program, youth of Pakistan is selected as sample. Furthermore, a student living in a hostel is selected as unit of analysis from the student's sample frame of the population youth. 150 of the students living in University of the Punjab (No. 1 in ranking in public sector universities of Lahore) and Lahore University of Management Sciences which claimed to be at top in the private sector universities of Lahore ([Topuniversities..., 2015](#)). Survey method is used, and a questionnaire is developed comprising 17 questions. The questionnaire contains Nominal and Likert level of scales.

3. Discussion

Media can play a significant role in educating masses regarding a crime ([Piza et al., 2019](#)). This can be seen in the context of social media ([Xu et al., 2020](#)). Even the main stream media can play a significant role to help the law and enforcement agencies in educating the masses and publishing a criminal ([Mirkhalili, 2019](#)). Crime/Investigation shows are educating people in the limelight of entertainment. These programs also contain the content which is not healthy if it is exposed prematurely. These programs are educating people in respect to their health issues. In the light of Cognitive Dissonance, the study aimed to focus on the difference between the cognitive beliefs and behavioral actions. And the results show that the youth who are exposing themselves to the programs are not being able to transfer the salience of the information to their behavioral change. And as a result, the information yielded from the selected programs are becoming the cause of widening the gap between the beliefs and actions of the students regarding their eating habits on restaurants. The one gap might also influence another. Like if someone believes that eating bad quality food will not affect his or her health so much, that belief might lead that individual to believe that smoking might also results the same. This can be evidenced as the true picture of having cognitive dissonance ([Harmon-Jones, 2019](#)).

The first research object aimed to know the perception of youth about the information disseminated in crime/investigation programs and the second research objective was to explore the behavioral effect. And by the additional support of KAP model, it was helpful to gauge what is the condition of their knowing about the facts being disseminated and the attitude being developed from that information and what is the condition of their behavior ultimately.

From the results, it can be said that if the youth is exposing to the selected programs, they will be educated about crime trends. Consequently, the more they will see the more they will be educated about the illegal practices on restaurants and health issues. This qualifies and endorses one of the important function of media which is education ([Christakis et al., 2019](#)).

More specifically, most of the students believe that crime/investigation shows are working for the betterment of the society by exposing the crime trends happening in the Pakistani society. One of them is the bad practices on restaurants including the facts about the food quality served on the restaurants. The students pay significant attention towards these programs. And it is also common belief that the bakery and other food items which used as raw material in baking for the final food items are not up to the mark to be used. And the factories producing these kinds of products unveiled by these programs are just damaging the health of the students. They do believe that the vendors and the road shops having food items are just the factories of diseases.

The results also showed that the youth is not being able to yield that information into their behavioral change and it endorsed the results of a previous study ([O'Reilly, 2018](#)). And as a result, that information is transformed into confusion among the minds of the students. And the more they will be exposed to that type of programs, the more they will be the victim of inconsistencies between their thoughts and actions.

Most of the students often go outside the campus or home specially the students living in hostels for eating the food do not check the food quality before eating it. Although these programs are showing the poor health and hygiene conditions on restaurants. The students are becoming conscious about the shown facts, but they not only go to the restaurants but also eat that kind of food which is exposed in those programs without checking the condition of them. Although more than half of the students tried to quit eating from these type of diseases factories but most of the

students go at least once in a week. And the fact remains in its original shape while ordering the food items online as well. So, the study has observed that it is evident that the youth exposing to the programs under discussion are cultivating cognitive confusion (Alshboul, 2017; Cox, 2021; Mandela, 2019; Uchôa, 2019).

However, some of the students tried to escape themselves from the facts shown in the selected episodes of the programs by changing the channels and at the same time the most of them also in support of the argument that those who are involved in such kind of practices must be raided and exposed. And if it happens continuously, the youth will become more confused while yielding the information in behavioral affect.

4. Results

Table 1. The youth is being educated from the crime/investigation shows.

| Questions | Yes | No | Sometimes | Never |
|---|------|------|-----------|-------|
| Do you watch crime shows like Sar-e-Aam etc? | 34 % | 14 % | 46 % | 6 % |
| Do you think that these types of programs are educating people about crimes? | 54 % | 8 % | 36 % | 2 % |
| Do you also pay attention to crime shows regarding information about restaurants? | 53 % | 13 % | 28 % | 6 % |

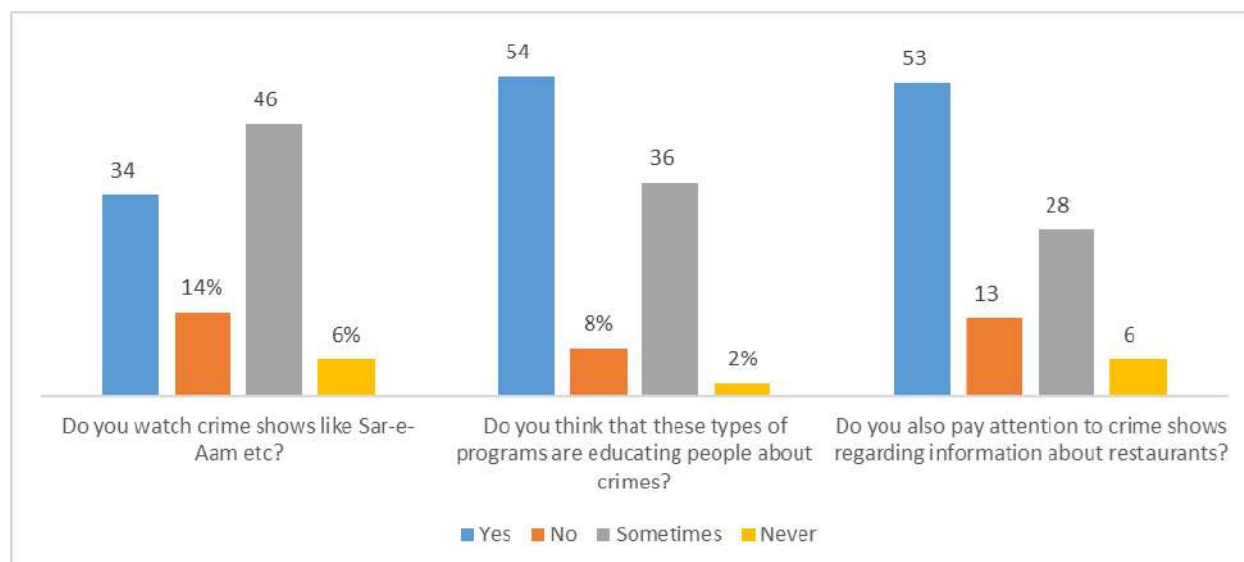


Fig. 1. The youth is being educated from the crime/investigation shows

The study found that 34 % of the youth admitted that they have exposed themselves to the crime shows and 46 % said sometimes they like to watch them. So collectively 80 % of the youth watched. And 14 % said they did not watch and 6 % said they never watched and hence 20 % said they somehow do not like to watch the selected programs. Among the 80 % and also the other 20 % who didn't want to expose themselves to the selected programs, 80 % of the youth believe that these programs are educating about crimes and 10 refused to think in the same manner. 81 % also pay their attention to information regarding restaurants sometimes or all the time which means that the raids on restaurants also watched with interest.

Table 2. Unhealthy food restaurants and the role of crime/investigation programs

| Statement | Strongly Agree | Agree | Neutral | Disagree | Strongly Disagree |
|---|----------------|-------|---------|----------|-------------------|
| Most restaurants in Pakistan don't follow hygiene principles. | 55 % | 32 % | 11 % | 2 % | 0 % |

| | | | | | |
|---|------|------|------|-----|------|
| The products made by the factories used in food items are below the average quality to be used (i.e. sick oil). | 22 % | 48 % | 22 % | 8 % | 0 % |
| The People are becoming educated about these unhealthy products due to the crime shows. | 2 % | 36 % | 2 % | 6 % | 12 % |

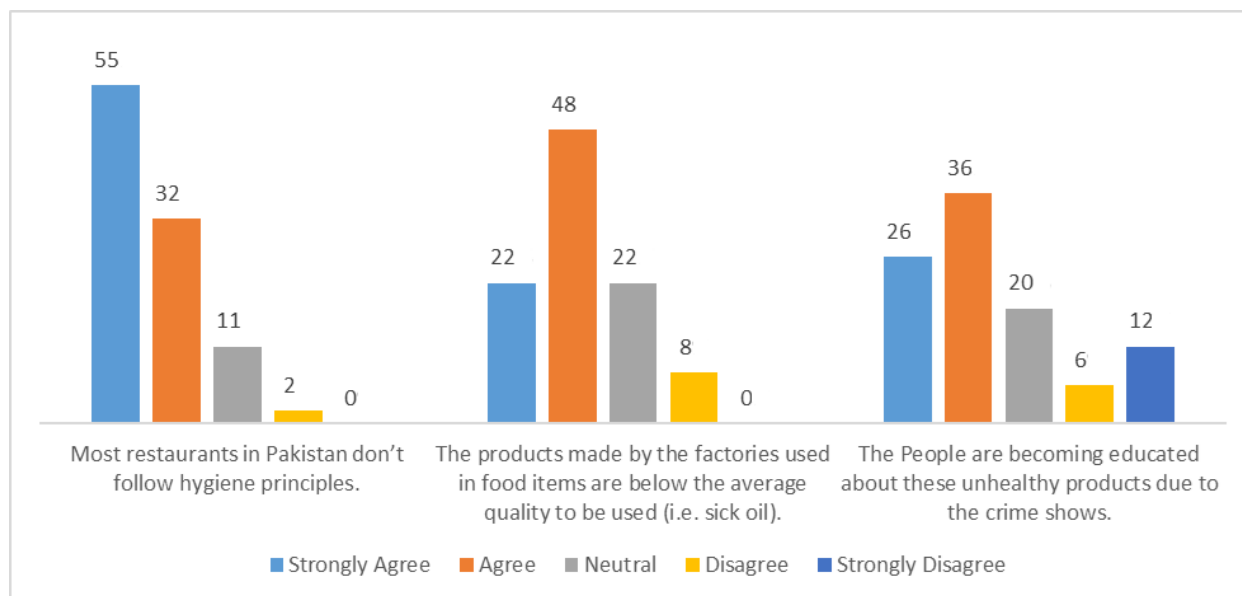


Fig. 2. Unhealthy food restaurants and the role of crime/investigation programs

The facts about the restaurants are not much in favor of health and hygiene principles. Because it is found that 55 % of the youth strongly believed that most restaurants didn't follow health and hygiene principles in Pakistan and 32 % also did agree with the same perceived fact. While 11 percent remain silent on the question and the percentage of not believing this information as a fact was 2 %. Overall, 87 % did believe that it was a fact that most restaurants were not following hygiene principles in Pakistan. 70 percent of the youth also did believe that the material made by the factories which was used to bake the items like oil are not up to the mark to be used to bake food items. Whereas only 8 % didn't agree to this. 62 % agreed that the crime/investigation shows disseminated information regarding the bad practices in factories and due to this information, the people have been educated while 18 % still thought that something more to be done in the selected programs.

Table 3. Eating habits of the students and poor food quality

| Statement | Strongly Agree | Agree | Neutral | Disagree | Strongly Disagree |
|--|----------------|-------|---------|----------|-------------------|
| Students often go outside to eat food especially the students living in hostels. | 54 % | 37 % | 8 % | 0 % | 0 % |
| Students become conscious about eating food on restaurants after watching crime shows. | 21 % | 42 % | 17 % | 13 % | 5 % |
| It is the common practice by students not to check the food quality and hygiene principles before eating from vendors or restaurants outside the campus. | 32 % | 45 % | 12 % | 6 % | 4 % |

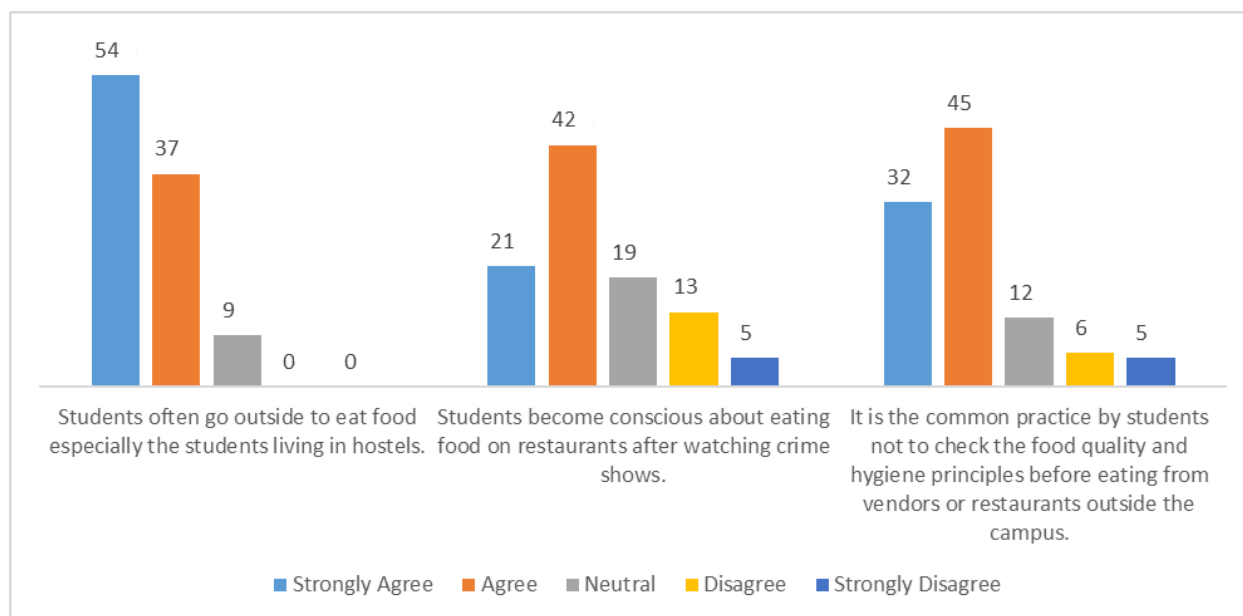


Fig. 3. Eating habits of the students and poor food quality

As discussed earlier, the students often go outside for eating. It is found that 91 percent of the students often went to the restaurants to eat food and majority of the 91 % were living in hostels. Interestingly, not a single student living in hostel disagreed to that. Now the more interesting fact is that 63 % believed that students became conscious about the food quality served on the canteens, on the restaurants or on the vendors and only 18 % thought adversely. And the fact became darker when it is observed by the study that 77 % of the students didn't check the same food quality, they were becoming conscious about. So, there is a clear distinction between the perception and the behavior.

Table 4. Addressing 3rd person effect variable, what the individuals say about themselves

| Questions | Yes | No | Sometimes | Never |
|--|------|------|-----------|-------|
| Do you think every Student go to restaurants to eat food at least once in a week? | 54 % | 16 % | 23 % | 17 % |
| Do you feel that whenever you will go outside for eating something, you might become victim of bad food quality? | 33 % | 20 % | 42 % | 4 % |
| Do you check the food quality before eating it? | 33 % | 30 % | 32 % | 5 % |
| Do you ever try to quit going to the restaurants due to the unhealthy practices? | 36 % | 25 % | 33 % | 5 % |
| Do you take into account the facts show in the selected programs before ordering food online (i.e. on phone)? | 21 % | 65 % | 7 % | 7 % |

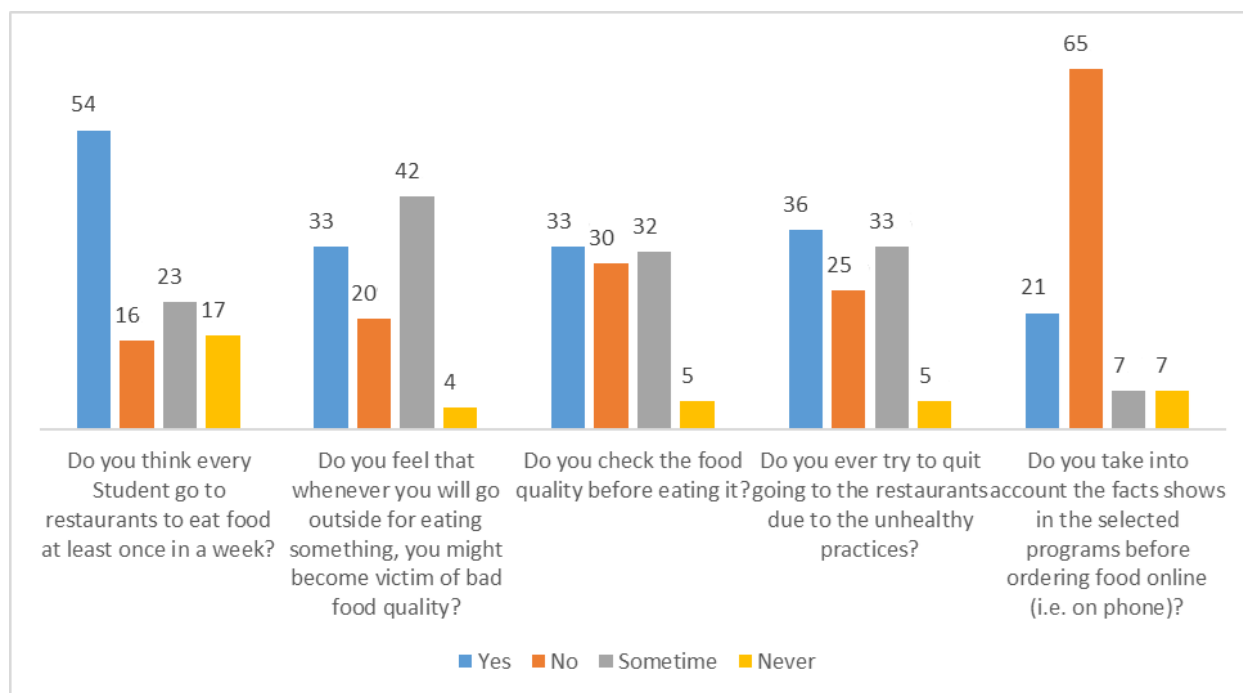


Fig. 4. Addressing 3rd person effect variable, what the individuals say about themselves

While gauging the difference between the 3rd person effect which is a believe that the media is affecting others but not ‘me’, it is found that 70 % of the students went outside the campus for eating the food on restaurants at least once in a week. But some or more of them could went multiple times in a week. Even then 70 % went once in a week, 75 % out of 100 believed that they may have become the victim of bad food quality every time they went for eating outside. The 55 % individuals who participate in the study checked the food quality before eating but they didn’t think most of the students did the same. 69 % tried to quit going outside to eat but 31 % did not even try. As a matter of fact, 55 % checked the food quality before eating, 65 % of the total did not bother it while ordering online. It can also mean that they did not want them to become the victim of bandwagon, or they didn’t want to leave negative impression about their personality. Anyhow, majority of the people wanted to quit going for eating something outside and they became more conscious about their eating habits.

Table 5. Escaping from viewing but agreed to continue unveiling

| Questions | Yes | No | Sometimes | Never |
|---|------|------|-----------|-------|
| Do you change your channel while crime shows unveiling restaurants? | 20 % | 33 % | 42 % | 4 % |
| Do you think that crime shows should continue unveiling bad practices of restaurants by raiding them? | 61 % | 10 % | 22 % | 12 % |

It is also found that 20 % of the total students change their channels while the selected programs unveiling restaurants by raiding those which meant that they tried to seek escape from the information disseminating through those programs and 42 % of the students sometimes changed their channels. So, overall 62 % of the students changed their channels often during the restaurants being raided. But 66 percent strongly wanted that crime/investigation shows should continue raiding the restaurants and 22 % believed that these programs are helpful in disseminating significance information and due to the fact that they are educating people, so it is a positive activity if they continue raiding restaurants.

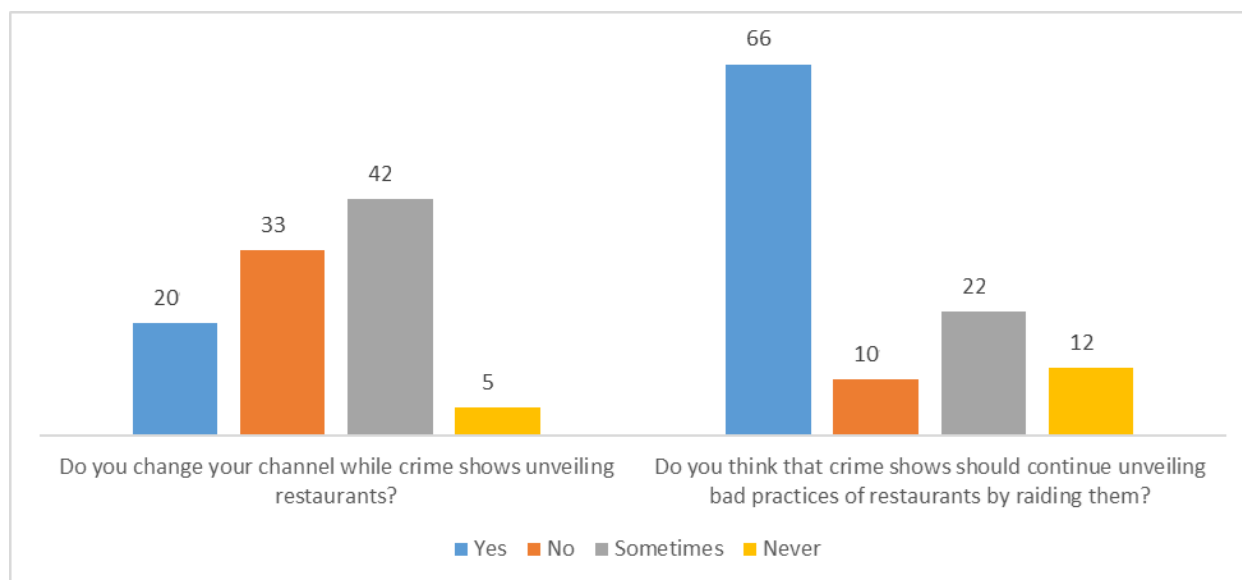


Fig. 5. Escaping from viewing but agreed to continue unveiling

5. Conclusion

The epitome of the study is that unveiling restaurants in crime/investigations shows are creating awareness among the students about food items and their hygiene condition, but the awareness is not yielded into the behavioral change by the students. This study focused on the crime and investigation programs and proposing that when the students read or listen the news about Ayesha Mumtaz's stories of investigating restaurants, the cognitive dissonance effect might double its impact. The study suggests that informing the youth is also necessary, but it is the need of the time to pay more attention towards cleanliness of the restaurants environment than just to inform the youth about not to go on those kinds of restaurants for eating.

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Development of Educational Motivation of Adults with the Help of Visual Technologies

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Abstract

A necessary skill of a modern person existing in the information world is information literacy. Educational organizations of various levels actively use modern information technologies in the educational process, which contribute to improving academic results, developing digital literacy, and increasing the motivation of students. Promising technologies that meet the above requirements are visual learning technologies. A significant number of publications devoted to visual technologies and the peculiarities of their use in teaching various sciences speak about the prospects of these technologies and their undeniable advantages. With the help of visual images, graphics and diagrams, complex material is absorbed more efficiently, students work productively with complex schemes and algorithms. By transforming the information that needs to be processed into visual diagrams, students easily memorize it and use it to solve their tasks. The purpose of this study is to study the possibilities of using visual technologies in the educational process to develop students' motivation, improve the quality of the educational process. The study suggests using visual technologies, such as: intelligence maps, infographics and pictograms, scribing, sketching. The research program is based on the diagnosis of the level of motivation to learn before and after the use of active and passive visual technologies in adult education. The study was conducted for four months as part of adult education directed from organizations using visual technologies. Teachers were instructed and methodical training, after which classes were implemented. The results of the work showed that the use of visual technologies makes it possible to increase the level of motivation of students, as well as to better memorize, reproduce information and use it in their practical activities.

Keywords: information literacy, visual literacy, information technology, education, motivation, visual technology, information, visual images.

1. Introduction

Information and communication technologies, digital technologies are already actively used in many fields of activity, such as education, healthcare, public administration, trade, production. Telecommunications infrastructure, global networks, and information services markets are developing rapidly. Information technologies have made it possible: a massive transition to remote work, the opportunity to buy food and necessary medicines without leaving home, to conduct remotely the process of classes in schools and universities, therefore, the demand for digital technologies is growing. At the present stage of society's development, information and communication and digital technologies are becoming the main means of communication,

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supporting people's joint activities in the information space. In order to exist in the modern world and conduct active creative activity, it is necessary to master the skills of working with the latest technologies perfectly. In this regard, a person has the skills to work with technical devices and information technologies, the ability not only to search, but also to determine the relevance and usefulness of information, to assess the possible risks of communication in the information space is an urgent need. As the Internet has developed, people have been able to search for and receive much larger amounts of information. The Internet is now not just a technology or an information search tool, but is also a source of new forms of activity, cultural practices in all spheres, while important issues are not just how to find the necessary information, but how to evaluate and apply the information received. The possibilities of the global network makes it popular both among the younger generation and youth, and for the adult population, which implies exploring the possibilities of a safe existence on the Internet from the perspective of those unlimited opportunities that the network provides for the implementation of various types of human activity. The academic results of schoolchildren and students, the professional success of specialists in all fields now directly depends on the availability of a sufficiently large set of competencies that need to be studied in the light of the information literacy paradigm. The formation of the digital world has a huge impact on personal life and professional activity and this determines the importance of understanding issues related to the study of what knowledge and skills of information culture will allow a modern person to exist in an information society. Given the convergence of the virtual and real worlds, it is not enough to consider a person only as a user of information technology and the global network. The study of the concepts of information literacy, information competence, digital skills and related concepts is an important practical task, because this task is consistent with the latest trends both in education and in other areas and opens up new opportunities to apply innovative ideas in the paradigm of digital transformation of society.

The ability to adequately assess the source of information, analyze it and apply it in the personal or professional sphere is one of the skills of information literacy. In the context of digital transformation, information literacy allows users to evaluate and process information, adequately apply the information received for its intended purpose for successful existence in rapidly changing environmental conditions, taking into account the complexity and unpredictability of the modern world. In other words, information and media literacy is a priority basic skill in demand in the 21st century (Fedorov, 2014; 2015; 2019; Fedorov, Levitskaya, 2015; 2016; 2017; 2018; 2019; 2020; Fedorov et al., 2016; Fedorov, Mikhaleva, 2020; Gálíková Tolnaiová, 2020; Levitskaya, Fedorov, 2016; 2020; 2021; Svensson et al., 2022). The generation of modern young people grew up during the rapid spread of digital technologies in recent decades, when the Internet and mobile communications were already well developed and widely available, which suggests that young people are familiar with information technologies and use them from an early age, for example, video games, digital music players, mobile gadgets, tablets, computer networks and communities (Gálik, 2020; Gálik, Oprala, 2021; Kačínová, 2019; Prensky, 2001; Vrabc, Bôtošová, 2020).

Nevertheless, schoolchildren need to develop skills in the cultural use of technical means, understanding the opportunities and threats of network communication, meeting their information needs, understanding the specifics of existence in the global information space. Students of higher educational institutions need to identify sources of information, choose the necessary information for their educational and research projects. To do this, various information and communication and digital technologies are being actively introduced into the educational process, working with which forms information literacy skills. In addition, school teachers and teachers of higher educational institutions use specially designed courses, educational technologies formed on the basis of the information needs of modern students. One of the promising technologies that allows students to improve their academic results and develop information literacy skills is visual learning technology. As scientific research shows, visual technologies in teaching develop one of the important aspects of information literacy – visual literacy (Goldstein, 2016; Hobbs, 2017; Romero, Bobkina, 2021). The effective development of one's own information literacy can occur together with a person's desire to acquire these skills, which means that the issues of improving the level of information literacy are directly related to the problems of motivation of students. The presence of motivation means a meaningful desire to increase the level of information literacy. This means that the competence of information literacy implies not only the knowledge and skills to exist in the digital world, but also the desire to get the maximum effect from their activities, educational or professional. All components of information literacy are used in different ways in the information space, but there is

no doubt about the need to improve them. In this regard, understanding the importance of information literacy for the development of an individual's professional career and personal life requires the use of modern technologies to organize the learning process at all levels of education.

2. Materials and methods

A theoretical analysis of the literature on the development of information literacy of students based on the study of the possibilities of using visual technologies in the process of teaching students has shown that the effectiveness of encoding information into images, especially those that meet the interests and values of students allows you to master the material as much as possible, remember, and, most importantly, comprehend it. It is the active transformation of visual information that makes it possible to endow all perceived and analyzed images with meaning and link them into unified cognitive constructs. Individual visual images reflecting the information that needs to be mastered, analyzed, structured and systematized, through active comprehension, make it easier to link it into a certain scheme, a map that makes up a cognitive construct. In the future, such cognitive constructs become perceptual guides that make it possible, among the entire amount of processed information, to single out specifically the one that is necessary for learning and development. In order for cognitive constructs to become such perceptual guides, to help select information for learning and to assimilate it more easily, several conditions are required:

- the data of cognitive constructs should not only contain the information necessary for learning, but also include the ability to track dynamics, progress in development and learning;
- these cognitive constructs should be integrated into the process of professional communication and interaction with the environment (teachers, other students, etc.);
- the data of cognitive constructs should be easily transformed into the format of schemas and metaphors in order to be understood, correctly interpreted, and also to be easy to remember.

To form a system of cognitive constructs, which eventually form into an integral complex of professional or other required information, it is necessary to use various visual technologies.

Also, the systematization of literature on modern learning technologies has shown that for effective schematization of information, its transformation into cognitive constructs, it is necessary to use visual technologies, such as: drawing up mind maps; use of infographics and pictograms; scribing; sketching; augmented and visual reality technologies.

All of these technologies are focused on the use of graphic images and diagrams. On the one hand, the use of these technologies allows for faster and more efficient assimilation of complex theoretical material or materials with complex algorithms of work and implementation in practice, on the other hand, to memorize and assimilate data that students can independently transform into thematic blocks and visual schemes for ease of perception.

The use of visual techniques allows for a more detailed and in-depth analysis of educational material, forming cognitive constructs from it, which the student gives meaning and learns faster. All this makes it possible to increase the internal motivation of students aimed at cognition and independent development in professional activities.

These ideas made it possible to formulate a goal and develop a research program. The purpose of the study is to explore the possibilities of visual technologies in the development of students' motivation.

The research program included the following stages:

- at the first stage, methods for diagnosing motivation and evaluating the effectiveness of training that has been implemented to date were selected (feedback questionnaires);
- at the second stage, visual technologies were selected for training, teachers were instructed on the subject of purposeful work with cognitive constructs;
- at the third stage, these technologies were implemented as part of the training;
- at the fourth stage, repeated diagnostics of motivation and effective learning with the use of visual technologies and active work with cognitive constructs were carried out;
- at the fifth stage, intermediate and final results were summed up.

The following materials were used as part of the empirical program:

- 360 degree learning performance assessment questionnaire: students, their classmates and teachers were interviewed (determines 3 levels of performance: low, medium and high level of learning value);
- a test for determining the stereotypes of a successful student

- the methodology of studying the attitude to academic subjects of G.N. Kazantseva (suitable for students of different ages),
- methodology for studying internal motivation K. Zamfir.

The proposed methods of Kazantseva and Zamfir are described in detail in Ilyin's book "Motivation and Motives" (Ilyin, 2011).

218 people took part in the study, 18 of them were teachers with more than 5 years of experience, 200 people were students aged 23 to 33 years, mastering various educational programs. Of these, 110 are male and 90 are female.

Educational programs are implemented according to the standard scenario: lectures, practical classes.

As part of the planned research, a training briefing was conducted with teachers, where, as part of the classes, they were asked to use various visual technologies (drawing up intelligence maps; using infographics and pictograms; scribing; sketching). Teachers also had to use active visualization methods, which are based on understanding and structuring information in accordance with the needs, values and practical interests of the students themselves.

Among such methods was the invention of metaphors, symbols, various infographics, which the students endowed with meanings that mattered to them. After each lesson, there was a reflection with an assessment of what was learned and where it can be applied in practice. One of the key tasks of the training was to systematize all the information received into visual images and put it into practice. The study was conducted within one module for each group of respondents in order to clearly track the progress and effectiveness of the methods used.

Teachers have developed materials and structured information, dividing it into separate small blocks for ease of perception, analysis of educational information.

Among the visual technologies, simple technologies were selected, as well as forms, schemes and constructs that were used in training for 4 months. The training was both in the technical and humanitarian spheres, but at the same time the subject was filled with a fairly large volume of abstract information, data, concepts.

Among the recommended visual technologies were used:

- passive visual technologies (pictures, videos, memes, films that are understandable and interesting to the audience)–
- active visual technologies that are based on the fact that students independently develop diagrams, sketches, metaphorical maps, scenarios of various stories, comics that are related to the material being studied.

In general, about 50 units of visual material were selected for passive technologies and about 30 tasks where you need to actively create various images, schemes.

The main idea of the study is that it is the visual structuring of information, combining it into cognitive constructs that form a single system of knowledge, that allow them to act as perceptual guides for subsequent learning, which increases the involvement of students and increases their motivation. It is cognitive constructs that include images that have value potential for students, they are emotionally colored and endowed with personal meaning, which allows them to be used in further education and practical activities.

The results of the work carried out are confirmed by modern research in the field of evaluation of educational motivation, the use of visual technologies in teaching, the development of innovative forms of involving students in the process of mastering new knowledge are presented in the next section.

3. Discussion

Educational organizations successfully use such technologies as video lessons, training videos, interactive presentations, virtual reality in order to increase the effectiveness of teaching and develop students' information literacy. The study by W. Shire, P. McKinney analyzed the use of Web 2.0 tools by teachers of British universities. The results obtained indicate that most of the teachers use these tools in their teaching activities and consider them useful for teaching. There is also a small group that does not yet use these tools, although it recognizes their effectiveness and usefulness. Given the need to develop students' information literacy skills, it is advisable to consider modern technologies that contribute to this. One of these technologies is the technology of visual learning. The use of visual technologies, on the one hand, improves the academic results of students in the academic subject, and on the other hand, develops visual literacy, which is an

aspect of information literacy. Visual learning technologies are successfully used in teaching at various levels of education in various sciences (Gandolfi et al., 2021; Loftus et al., 2017; Molina et al., 2018; Wu, Rau, 2018). The use of images and media content, virtual reality elements, and videos is an effective strategy in teaching students and assessing how they understand subjects in science, engineering, and art education (Guneş, 2019). Visualization technologies, for example, virtual reality technology, not only improve students' academic results, but also increase their motivation to learn. Visual technologies are more interesting for students compared to traditional ones. In addition to improving the perception of educational material, these technologies teach students to understand the principles of visual technologies, their features and further apply them in their activities. Interest in learning with the help of visual technologies better motivates students to acquire new knowledge and skills (Liono et al., 2021; Yang et al., 2021).

An important condition for successful learning is the motivation of students. Unmotivated is a person who does not feel the urge to act, and a motivated person actively achieves his goal. Most often, in the theory of motivations, various authors consider motivation as weak or strong, internal and external. Internal motivation orients students to acquire new knowledge and skills, to master the profession at a high level. Extrinsic motivation has a situational character, for example, to avoid punishment for a bad assessment (Marinova, 2019). A study by R.M. Ryan and E.L. Deci shows that it is necessary to distinguish not only the motivation itself, but also to take into account the type of motivation. This means that a student at school can do the teacher's tasks because he is interested in it, or he can do it in order to get the approval of parents. Also, a university student studies a training course because he understands its usefulness for acquiring new knowledge or because he only needs a good grade. These examples show that motivation itself remains unchanged, but its nature and orientation are different (Ryan, Deci, 2000). A study by L. Hornstra, A. Bakx, S. Mathijssen, J. Denissen, dedicated to the motivation of gifted and non-gifted students, summarizes that students who are internally motivated to succeed have better learning outcomes and are active in their studies, their internal motivation makes them psychologically well-off. Lack of motivation and less self-determined forms of motivation of students are associated with low academic results, such students are not active, they have increased anxiety before exams (Hornstra et al., 2020).

The issues of student motivation are well covered in scientific research from various sides. The presence of internal motivation and focus on results contributes to higher academic achievements (Ntoumanis, 2001). The study by F. Guay, C.F. Rathelle, A. Ray, D. Litalien, based on the theory of self-determination, examines the relationship between self-esteem, autonomous learning motivation and educational achievements of students of different ages. To increase the motivation of students, it is proposed to adapt complex courses to the needs of students, provide regular feedback to students and actively demonstrate the interest of teachers in the academic success of students (Guay et al., 2010).

An analysis of the literature on the use of visual technologies in the educational process has shown that there are many studies examining the benefits of using visual technologies to improve students' academic results, while the impact of visual technologies on the learning of poorly motivated students has not been well researched. Despite a large number of studies on student motivation, there is a gap in the study of poorly motivated students and methods that would help them improve their academic results. Taking into account the undeniable advantages of visual learning technologies, this paper presents the results of a study on the use of visual technologies for teaching poorly motivated students.

4. Results

The results of the study can be divided into several areas: a survey of teachers based on the use of visual technologies, a survey of students based on the formation of cognitive constructs based on visual technologies, as well as a comparative analysis of motivation and learning effectiveness before and after the use of visual technologies.

As for the survey of teachers who, as part of the study, used visual technologies in their work in order to explain new material, following the results of the conversation with them, the following was revealed (answers that were found in more than 75 % of the answers)

- students became 80 % more involved in research and practical work in the classroom;
- student activity increased by 38 %;

- students began to express their opinions more often by 46 %, while simply reproducing the memorized material less often by 25 %;

- students began to focus more on how to use the acquired knowledge in practical activities, it became easier for them to explain why they need this knowledge and information, what they mean to them;

- teachers also note that the amount of information that students have mastered has decreased slightly (by about 20 %), but has become much better;

- students were able to link the mastered information with the educational data they already had into a single cognitive construct, which, in general, was conceived at the beginning of the study.

The teachers also noted that it took them a while to connect visual technologies with the information and techniques they teach. At the same time, on the one hand, it was difficult, on the other, we revised and redesigned some of our courses, updated information and our own methods of work.

All this also increased their motivation, allowed them to reconsider their professional interests as much as possible, and get inspiration in their work. They noted an increase in their interest in the information they tell, as well as in interaction with students.

Also, all the teachers participating in the study began to say that they had new non-standard ideas that allowed them to improve the quality of teaching and bring professional activity to a new level.

As for the survey of students on working with new material based on visual technologies, they noted the following:

- for 89 % of students, the material has become more accessible for perception and understanding;

- 82 % noted that it became easier for them to memorize the received material and reproduce it;

- 77 % of respondents said that their interest in the studied material increased, they began to keep their attention on the information received for a longer period;

- 90 % of respondents began to note that the information received began to be "systematized in groups", "united on similar topics" (what the authors of the work meant by cognitive constructs), all this began to lead to the fact that new information began to be selected automatically in order to be inscribed in a cognitive construct on a certain topic, therefore, it can be noted that constructs are already becoming perceptual guides for the active development of new data;

- respondents in 88 % of cases note that it has become easier for them to interact with teachers, exchange information with them, set up contact in professional activities;

- respondents in 90 % of cases began to structure information more clearly, it is easier to find new information on the right topic, as well as to structure it in the right way;

- the students who took part in the study also began to treat the information they analyze and master more consciously;

- 90 % of respondents speak about the value of perceived information, readiness to apply it in practice, and further study this topic.

As for assessing the level of the motivational construct, three diagnostic techniques were used, which allowed us to study in detail the features of students' motivation before and after using visual technologies.

Before describing the results, it should be noted that the training was initiated by employers, so the motivation was not high, since the decision to study was not made by the students themselves.

The first stage of the study of motivation was conducted before the start of training using visual technologies. The following results were obtained:

a) according to the methodology of studying the attitude to academic subjects of G.N. Kazantseva, among the dominant motives were utilitarian: training is necessary "for future work", training is "easy to master".

These responses were provided by 88 % of respondents. On the one hand, the training is really aimed at ensuring that knowledge and skills are used in subsequent work, but at the same time more than 15 different motives are presented in the methodology. Perhaps such a narrow choice of motives is explained by the fact that respondents were not interested in such a topic of study, but are forced to study at the request of management.

b) according to the methodology of studying K. Zamfir's internal motivation, the following data were obtained:

- 67 % of respondents have the following motivation scheme: internal motivation is less external positive, but more external negative;
- 30 % of respondents have the following motivation scheme: internal motivation is less than external positive, external positive is less than external negative;
- 3 % of respondents have the following motivation scheme: internal motivation is more external positive, and external positive is more external negative.

Thus, the dominant motivation is external positive, while a fairly high percentage of students are inclined to external negative motivation, internal motivation is expressed in a very small number of respondents.

c) Among the stereotypes of a successful student, the following were dominant until the time of the study: general (77 %), adaptive (23 %).

Students before the study can be characterized as disciplined, diligent, accurate and moderately responsible. At the same time, they tend to use other people's results (notes, practical tasks), can cheat, show complaisance in relations with the teacher. They are least likely to show cognitive abilities, creativity and volitional control in learning.

In general, cognitive motivation and motivation to study as a value, a separate type of activity that deserves attention, are practically not formed. External stimulation of educational activity prevails.

After the training, the following results were obtained:

a) according to the methodology of studying the attitude to academic subjects of G.N. Kazantseva, cognitive motives appeared among the dominant motives in addition to utilitarian ones (more than 75 % of respondents appeared)

- training “makes you think”;
- training allows you to show “observation, intelligence”;
- training allows you to get “pleasure from the learning process”;
- training is “just interesting as a new activity”;
- training is needed “for future work”,
- training is “easy to master”.

The expansion of the choice of motives is explained by the fact that respondents became interested in the subject of training and the possibility of applying the acquired skills in practice, they had a feeling of the need to study at the request of management.

b) according to the method of studying K. Zamfir's internal motivation, the following data were obtained: 78 % of respondents changed the motivation scheme: internal motivation became more external positive, more external negative motivation.

Thus, the dominant motivation has changed – the internal motivation of the majority of respondents has become predominant. This indicates an increase in initiative, responsibility and interest in the activity as a process.

c) Among the stereotypes of a successful student, the following became dominant after the moment of the study: subjective-creative (77 %); motivational and strong-willed (73 %); general (67%), adaptive (63 %).

Students after the study can be characterized as more focused on success, proactive, more independent in their conclusions, confident. They began to look for new solutions more often, began to defend their ideas more often, to show strong-willed control.

In general, cognitive motivation and motivation to study as a value, a separate activity that deserves attention, has become more pronounced. Internal motives for stimulating educational activity, in particular, and cognitive activity in general, began to prevail.

Students, their classmates and teachers were interviewed using the 360-degree learning performance assessment questionnaire.

Low, medium and high levels of learning performance were identified:

- a low level was identified in 16 % of respondents;
- the average level is highlighted in 20 % of respondents;
- a high level was highlighted in 64 % of respondents.

Prior to that, respondents said that the effectiveness and efficiency of their training was significantly lower.

Teachers note the progress in mastering the educational material, which began to manifest itself after intensive use of active visualization.

All data were processed using frequency analysis and verified using statistical analysis for the validity of differences (Mann-Whitney U-criteria).

Table 1 below presents comparative data on the severity of individual motivation parameters before and after the study.

All the data obtained are significant at the level of 0.01.

In general, we can say that the level of motivation has changed from the focus of external stimuli to internal stimulation and self-development in the learning process.

Table 1. Data on the results of the assessment of students' motivation before using visualization techniques in teaching and after

| Evaluation parameter | Before using visual technologies | After using visual technologies |
|---|----------------------------------|---------------------------------|
| internal motivation | 3 % | 78 % |
| learning allows you to show "observation, intelligence" | 10 % | 75 % |
| learning allows you to get "pleasure from the learning process" | 12 % | 76 % |
| learning is "just interesting as a new activity" | 18 % | 80 % |
| subjective-creative stereotype of student behavior | 15 % | 77 % |
| motivational-volitional stereotype of student behavior | 29 % | 73 % |

At the last stage of the study, general conclusions were formulated based on the results of the data obtained.

5. Conclusion

The implemented empirical work allows to sum up the following findings:

- the use of visual technologies in a passive and active form allows us to form cognitive constructs that become perceptual guides for the subsequent collection, evaluation and mastering of material in the framework of training;

- the use of visual technologies allowed teachers to rethink their professional activities, strengthen the effectiveness of teaching, increase the motivational potential of both teachers and students;

- visual techniques made it possible to increase the level of internal motivation of students, to choose behavioral stereotypes associated with creativity and the manifestation of volitional efforts in the framework of training; also, students began to perceive the material more meaningfully and use it in the practice of their professional activities;

- visualization of data, development of visual diagrams, pictograms, symbols by students made it possible to treat the material as personally significant, to perceive it better, to memorize and assimilate it.

The results of the study allow us to talk about the effectiveness of using visual technologies in teaching practice in terms of developing motivation to learn, increasing interest in performing more complex tasks, striving to develop one's expertise, and forming trajectories of personal and professional development in the future. Also, the use of images, metaphors, and interesting visual designs of pictures allows you to share experiences and achievements in teaching students with different levels of training and performance.

Visual technologies in the study proved their effectiveness in the framework of the implementation of training initiated by employers, and not implemented at the request of the students themselves, which also allows them to be used in the format of corporate training in the short and long term, since visual work and data structuring allow you to be creative and apply non-standard ways of solving problems.

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Usage of YouTube for Academic Purpose Among University Students in Time of COVID-19

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Abstract

YouTube has continuously been exceptionally accommodating for university students to construct up their abilities in a few regions. Students have been paying additional for academies to learn a few procedures concerning computer or English dialect but YouTube has been there for them from pronunciation procedure to learning vocabulary and advance more incorporate Photoshop, editing, and designing. The impact of YouTube on students during the time of COVID-19 and how YouTube made a difference for them to advance way better at their academic level. The taking after overview with legitimate information that how many students, and in which type of consumption they did from YouTube for their better utilization in academic studies during COVID-19. The given study took place around the University of Sindh, however, usually the most central area of the taking after investigation. The main objective of the study was to assess the importance of YouTube for educational purposes and to investigate how YouTube is beneficial for education among the students of Sindh University in the time of pandemic. YouTube utilization in academic performance for the students of the University of Sindh. YouTube recordings can be an effective learning device, as they include an energetic component to your eLearning courses, move forward information exchange, illustrate complex strategies, and offer assistance clarifying troublesome points. Lastly, YouTube recordings have been a valuable source of instructive substance, they are a free internet-based device, and the effect has been imperative based on the study on students' performance.

Keywords: YouTube, Educational videos, online-learning, COVID-19, media.

1. Introduction

YouTube is an American online video sharing and social media stage propelled in the year 2005 (February). YouTube has continuously been exceptionally accommodating for university students to construct up their abilities in a few regions. Students have been paying additional for academies to learn a few procedures concerning computer or English dialect but YouTube has been there for them from pronunciation procedure to learning vocabulary and advance more incorporate Photoshop, editing, and designing (Almurashi, 2016).

It is well-known as of now that educational videos can be a very capable learning device, as they include an energetic component to your educational courses, move forward information exchange, illustrate complex strategies, and offer assistance to clarify troublesome points. This can be why the video-sharing site YouTube can provide unlimited openings to upgrade the educational course by not only utilizing the endless recordings you'll discover there, but moreover making your claim to assist your gathering of people accomplish their learning objectives and goals (Alaba,

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2014). YouTube is leading the charge as the most versatile platform for transmitting video content within the classroom and beyond, with recordings (Tutty, Klein, 2008).

This could be challenging particularly for early on computer science courses for non-computer science undergraduates. Such courses are assumed to cover a wide run of complex computer concepts such as organizing, computer inner equipment, databases, working frameworks, and others (Sari, 2012). Teachers have utilized YouTube recordings in other areas such as nursing in and have demonstrated to be a successful instrument to upgrade student's learning and engagement (Berk, 2009).

YouTube, as part of the advanced web-based learning innovation, is establishing firm roots in educational reasons, particularly within the individual or intrapersonal perspective. Program learning instructional activities are beneficial for developing talents and comprehending challenges that people cannot address on their own (Almobarraz, 2018)

University students sometimes find it difficult to cope with the lectures or unable to understand the way, style, or the language of teaching so they gather and reach for YouTube because it can help them in their academic area and solve their issue regarding the style, language or way. They can find numerous videos on the same lecture by several instructors. Students keep in mind and get it better when they watch videos with better understanding and focus, and they can repeat the videos anytime they want and revise them.

Additionally, this helps them better in making notes and following study material is higher as 75 % paralleled to students who as it was seen among lessons which are 20 %. For occasion, in case you're educating the essentials of amid a training event, you'll be able to create a video that strolls the learners through the method, or indeed discover an existing video that gives them an in profundity see at how to perform the assignment (Mishra, Gupta, 2020) This will offer assistance learners to more successfully procure and hold information and aptitude sets, given that it gives a visual setting for your eLearning course substance. And this way undergraduates can get offered assistance for an academic reason or any issue concerning any subject (Smith, 2009).

The research objective is to assess the importance of YouTube for educational purposes and to investigate how YouTube is beneficial for education among the students of Sindh University.

2. Materials and methods

The most objective of the consideration is, to decide utilization designs of YouTube by undergraduates of Sindh University and the relationship between YouTube utilization techniques and academic outcomes of Sindh university students. Additionally, to investigate the reasons behind the imtemperate utilization of YouTube, among students. The strategy utilized for this inquire would be quantitative for the foremost portion and it would be conducted through surveys.

The area of study revolves around the students of the University of Sindh, who are currently perusing YouTube to increase their academic performance and the survey will note down the patterns and data they are using on a frequent and continuous basis. The sample chosen in this survey was based on a non-probability helpful inspecting strategy, quantitative data in which the survey was sent to approximately 220 students in which there were 189 entrees representing students from the University of Sindh (different departments) through which the online survey will contain and data will show the results.

Students of different departments of Sindh University came forward to participate in this online survey and chose the best option that suits them, this way it helped us to collect all the data regarding usage of YouTube for academic purposes. Data collection is done by an online survey, that was forwarded to the students of Sindh University and it will accept 189 entries of students regarding their learning experience with YouTube. Online surveys are safe and secure to conduct.

After the submission of 189 entrees, the data will generate and divide into groups of different departments, age groups, and gender that will also lead us to the analysis of data. Presently that we have collected the factual overview comes about and have an information examination arranged, it's time to start the method of calculating survey results, from looking at the answers and centering on their beat inquire about questions and study objectives, to crunching the numbers and drawing conclusions.

The data is divided into the following groups of the total ratio of specific answers or options chosen by students. After splitting data, it helped us to investigate how positive is the outcome of YouTube utilization in academic performance for the students of the University of Sindh.

3. Discussion

YouTube is the major video streaming platform with more than one billion viewers (Yee, 2015). These assistances include: pulling in students consideration, centering students concentration, watching hard-to-observe experiences, creating intrigued within the subject, progressing substance states of mind, building an association with students, cultivating imagination, expanding collaboration, propelling students, making learning fun, diminishing uneasiness almost frightening subjects, expanding understanding, and opening the door of opportunities for students that are underprivileged and are unable to afford expensive education or tuition for their academic purpose. (Burke, 2009).

YouTube is the beat of the motivation for commerce administrators nowadays (Tiene, 2004) Choice producers, as well as experts, attempt to recognize ways in which firms can make beneficial utilize of applications such as Wikipedia, YouTube, Facebook, Moment Life, Twitter, and Instagram. However, despite this intrigued, there appears to be an exceptionally constrained understanding of what the term “YouTube” precisely implies. This article is extreme to supply a few clarifications. They start by portraying the concept of socially created substance. Based on definitions at that point, they give a classification of YouTube which bunches applications as of now subsumed beneath the generalized term into communities, social organizing destinations, visual amusement universes, and virtual social worlds (Riswandi, 2016)

Due to the continuous COVID-19 widespread numerous universities are closed and students are presently taking classes online, but tragically in numerous cases, that's only for several hours a day. Whereas conventional face-to-face class is debilitated to play down human contact, moving training and learning exercises on online stages have seen tremendous interface. In expansion to the pandemic situation that requires training and learning exercises to be online, the online stage has different preferences, thus attracting more training and learning exercises to be accessible online (Mishra, 2020).

YouTube utilized by students in university, has made a difference for them to raise their falling marks and advance all through the year. The current time expended by Covid-19 was a huge loss to education, in any case, students found it so troublesome to manage with such a period of isolation and to be in touch with their studies. Nonetheless, YouTube was there to back and offer assistance to them all through such troublesome times and teachers too took advantage of YouTube by uploading their educational recordings on YouTube. This helped students to get access effortlessly to such information and study utilizing it (Dubovi, Tabak, 2020).

Tragically, education composing is challenged by myths in moment dialect composing by understudies regularly driving to underachievement (Yee, 2015). Composing blunders are common within the composing capacities of college understudies. It is detailed that there's a wide gap between educating and learning often demonstrated within the need of imagination within the composing of understudies. The current consider points at utilizing the setting of non-native English students in South Africa to assess the impact of YouTube recordings on the education composing of understudies. Moreover, S. Series (Series, 2011) clarifies the challenges of great scholarly composing execution in South Africa from a viewpoint of apartheid. For occasion, impeded understudies perform woefully educationally based on a long canceled bigot structure that denies concluding. In reality, dark understudies have broken education aptitudes which display challenges for higher instruction.

The current study employs an experimental setting of understudies in a casual learning environment to analyze the influence of YouTube recordings on educational writing skills and execution. Clarify the importance of video-sharing sites and argue that YouTube recordings are critical for commonsense, restorative, and clinical science training and research. Even though many creators and the media are overly optimistic about the potential outcomes of unused computerized media in essential, intermediate, higher education, and life-long learning, other analysts advise caution by pointing out the negative impact of YouTube recordings and advanced media on learning (Watkins, Wilkins, 2011)

Overall, the utilizing of YouTube as a learning platform has the potential to back the lifelong learning encounter for users; it was exceedingly relevant to the respondents of this think about who were understudies of distance instruction. Be that as it may, the information on the ways the membership status of users impacts their interests towards YouTube as a learning stage is largely obscure. Another segment talks about the difference between endorsers and non-subscribers in their client encounter with YouTube (Zeng, 2012) Previous authors have detailed the positive

results of using YouTube in different scholarly disciplines, such as science, language, marketing, and medicine. In any case, small is known almost the use of YouTube as a learning asset for accounting. This crevice is expected to be satisfied by this present study (Sari, 2012).

4. Results

In this chapter, we are going to compile the results of the information we have collected through the online survey of the students of University of Sindh

Table 1. Demographic profile

| Variables | Frequency | Percentage |
|--------------------|-----------|------------|
| <i>Gender:</i> | | |
| Male | 60 | 31.7 % |
| Female | 129 | 68.3 % |
| <i>Age:</i> | | |
| 17-19 | 48 | 25.4 % |
| 20-25 | 141 | 74.6 % |
| <i>Education:</i> | | |
| Undergraduate | 134 | 70.8 % |
| Postgraduate | 55 | 29.2 % |
| <i>Employment:</i> | | |
| Employed | 46 | 24.3 % |
| Unemployed | 143 | 75.7 % |
| <i>Resident:</i> | | |
| Urban | 137 | 72.5 % |
| Rural | 52 | 27.5 % |

Table 1 shows the survey that was done by 189 students in which the majority was female participated that was 68.3 % and male were 31.7 %. Additionally, 74.6 % of the participants were in the age of 20-25, where, 25.4 % of the participants were in the age of 17-19, The total number of 189 students is classified into two groups, 29.2 % of them were from post-graduate education level and 70.8 % of the students were from an undergraduate program.

The majority of students were unemployed or have no any part time job, however rate of employed participants was low 24.3 % and the unemployed participant rate is 75.7 %.

The residency of participants is 72.5 % urban and 27.5 % rural.

Table 2. Purpose of using YouTube

| Variable | Frequency | Percentage |
|---|-----------|------------|
| <i>What is your purpose for using YouTube?</i> | | |
| Entertainment | 105 | 55.6 % |
| Information | 68 | 36 % |
| Sports | 6 | 3.2 % |
| News | 10 | 5.3 % |
| <i>Do you use YouTube for academic purposes?</i> | | |
| Frequently | 116 | 61.4 % |
| Occasionally | 53 | 28 % |
| Rarely | 16 | 8.5 % |
| Never | 4 | 2.1 % |
| <i>Do YouTube recordings observe in a single day?</i> | | |
| 1 video | 30 | 15.9 % |
| 2 video | 33 | 17.5 % |
| Several videos | 107 | 56.6 % |
| Other | 19 | 10.1 % |

Table 2 demonstrates the majority of the students who use YouTube for entertainment purposes were 55.6 %, according to (Weller, 2011) based on a large-scale overview that reflects reactions from over 1,800 analysts based at 12 Russell Gather colleges within the UK. The outcomes about the purpose that YouTube has been a well-known excitement device. The larger part of educations has observed YouTube recordings for recreation purposes while nearly half of them observed YouTube recordings for education purposes. However, the ratio of students who use YouTube for information was 36 %. The University of California at Berkeley was the primary to sign agreements with YouTube to set up official channels for the dispersion of instructive substance (Youthful, 2008). In 2009, YouTube Education was established by company authorities to total scholarly substance counting addresses and course materials from hundreds of colleges and colleges, which had as of now been transferred to YouTube (Gilroy, 2010). YouTube recordings have been embraced within the higher instruction for educating and learning interior and exterior classrooms (Duncan, 2012). It has seemed that the least usage of YouTube by students is for sports (3.2 %) and news, it is (5.3 %).

The frequency of the usage of YouTube for academic purposes is 61.4 % students use it frequently and 28 % occasionally. Whereas 8.5 % of students use YouTube for academic purposes rarely and the chances of using it never are 2.1 %.

According to the participants, the majority of 56.6 % of students have chosen to observe several videos in a single day, 17.5 % observed 2 videos in a single day, and 15.9 % chose 1 video in a single day. However, 10.1 % chose 'other' that might mean uncountable videos or none at all.

Table 3. Preference for YouTube recordings?

| Variable | Frequency | Percentage |
|--|-----------|------------|
| <i>Language for your academic videos?</i> | | |
| English | 132 | 69.8 % |
| Urdu | 42 | 22.2 % |
| Sindhi | 5 | 2.6 % |
| Hindi | 10 | 5.3 % |
| <i>Which subject do you use YouTube for?</i> | | |
| Science | 58 | 30.7 % |
| History | 28 | 14.8 % |
| Literature | 20 | 10.6 % |
| Other | 83 | 43.9 % |
| <i>Visual content for your academic purpose?</i> | | |
| Documentary | 50 | 26.5 % |
| Instructional | 57 | 30.2 % |
| Story-based | 63 | 33.3 % |
| Slides | 19 | 10.1 % |

Table 3 illustrates the majority 69.8 % of students watch their academic videos in the English language. However, Urdu is used as the 2nd most language by university students that is 22.2 %. 2.6 % out of 100 % students have also chosen Sindhi as a language to watch academic videos in. Also, 5.3 % of students from the total of 100 % of students watch their lectures in the Hindi language.

Sindh university students seem to use YouTube for their academic purpose in specific subjects. 43.9 % of students have chosen 'other' in the subject area that could be any other subject. While 30.7 % of students seems struggling with science that's why they use YouTube, 14.8 % are using YouTube for history purpose and only 10.6 % of students seem to use YouTube for literature.

It has been observed in the survey that students have chosen different types of visual content for their academic purpose. Out of the total number of students that is 189, 33.3 % of students have chosen story-based content because it is an easy way to understand something difficult. While 30.2 % out of 100 % have chosen instructional videos, 26.5 % of students have preferred documentary-based videos for their academic purpose. 10.1 % out of 100 % have chosen slides-based YouTube videos for academic purposes.

Table 4 illustrates the structured data of yes, no, and sometimes. 74.6 % out of 100 % have said yes to the relevancy of the educational videos that are available on YouTube. However, 7.4 %

couldn't agree with the relevance of the videos. While 18 % feel like that sometimes they agree with the relevancy and sometimes they don't.

Table 4. YouTube videos relevancy

| Variables | Frequency | Percentage |
|--|-----------|------------|
| <i>Are YouTube educational videos relevant?</i> | | |
| Yes | 141 | 74.6 % |
| No | 14 | 7.4 % |
| Sometimes | 34 | 18 % |
| <i>Make notes while watching videos on YouTube?</i> | | |
| Yes | 102 | 54 % |
| No | 28 | 14.8 % |
| Sometimes | 59 | 31.2 % |
| <i>Understand that the comment section is helpful?</i> | | |
| Yes | 81 | 42.9 % |
| No | 47 | 24.9 % |
| Sometimes | 61 | 32.3 % |
| <i>Do you use YouTube for skill development?</i> | | |
| Yes | 122 | 64.6 % |
| No | 17 | 9 % |
| Sometimes | 50 | 26.5 % |

54 % of participants have voted 'yes' to the notes they make while watching the video. However, 14.8 % do not go for the notes. While 31.2 % make notes sometimes.

Out of 189 students, 42.9 % of them believe and understand that the comment section is really helpful for their academics. While 24.9 % of them don't agree and 32.3 % of them understand that sometimes it's helpful and sometimes it's not.

The majority of 64.6 % of participants use YouTube for skill-development purposes. YouTube has always been there for educational purposes and the fact that students are using it for skill development is incredible. Very low ratio of 9 % students doesn't use it for skill-development purpose. However, 26.5 % of the students use sometimes, which could be the usage of YouTube for skill development as a free time hobby or for basic learning techniques (Riswandi, 2016).

Table 5 determines 41.8 % out of total students have witnessed their teacher's uploading lectures on YouTube during covid'19. While 36.5 % of total students did not witness any educational video on YouTube by their teachers. However, 21.7 % of them perceived it sometimes which means occasionally their teachers might have uploaded the lectures.

YouTube's huge role in educating youth; 74.2 % of 189 students have agreed to this. According to (Zimmermann, 2020) Influencers on YouTube, Concerning YouTubers, the members credited them an imperative part demonstrate work, but criticized them for dealing with it or maybe unreliably. Concerning conclusion arrangement forms, the members detailed or maybe insignificant part of YTPS-videos for their learning around political and societal points. They too see themselves as less influenceable than other peers and more youthful individuals. While 5.3 % did not think that youth is educated by YouTube and the rest of 33 % out of 189 designated sometimes.

Table 5. Impact of YouTube educational videos

| Variables | Frequency | Percentage |
|--|-----------|------------|
| <i>Did teachers upload lectures during Covid'19</i> | | |
| Yes | 79 | 41.8 % |
| No | 69 | 36.5 % |
| Sometimes | 41 | 21.7 % |
| <i>Does YouTube play a huge role in educating youth?</i> | | |
| Yes | 140 | 74.2 % |
| No | 10 | 5.3 % |

| | | |
|---|-----|--------|
| Sometimes | 30 | 20.6 % |
| <i>Impact on your verbal communication?</i> | | |
| Yes | 149 | 78.8 % |
| No | 7 | 3.7 % |
| Sometimes | 33 | 17.5 % |
| <i>Betterment in your academic performance?</i> | | |
| Yes | 131 | 69.3 % |
| No | 10 | 5.3 % |
| Sometimes | 48 | 25.4 % |

The study that was conducted by (Riswandi, 2016) about YouTube effects on speaking skills, this considers included 28 understudies of seventh-review of one of the Junior high Schools in Surakarta. There were two comes about of the study that was found in this investigation. To begin with, there was the critical change of understudies talking ability that was distinguished in two cycles. On the cycle, one of the studies appeared that the greatest score of the students' talking test was 71.7. In the meantime, cycle two appeared that the greatest score of the understudies was 80.1. In Table 5, YouTube sure has a great impact on our verbal communication. 78.8 % out of 189 Sindh university students witnessed a great impact on their verbal communication in an international language. However, 3.7 % couldn't feel the same way and did not feel any improvement. While 17.5 % out of 189 participants have voted sometimes. According to the previous study of (Riswandi, 2016), students' recognitions about YouTube that were collected by utilizing survey appeared positive reactions. All of the understudies said that they delighted in the learning action by utilizing YouTube recordings, YouTube was exceptionally accommodating for them, and YouTube was able to persuade them in learning English because of the unused climate in learning, particularly in learning and moving forward their talking ability.

When we talk about outcomes of academic performance after utilizing YouTube for academic purposes we see almost 70 % of students agreeing with positive outcomes. 5.3 % out of 189 are unable to see any change or betterment in their performance. However, 25 % have voted 'sometimes', as they feel sometimes it's good and sometimes below good.

Table 6 shows how many videos students go through before they clear their concept and 42.9 % have voted several due to different opinions or better understanding of a topic. 32.8 % out of 189 watches at least twice a video to get to the conclusions. Whereas, 24.3 % of students go through only once to make their concepts clear.

Out of the total students, 88.9 % find YouTube videos easy to access. Conversely, 11.1 % of them struggle to find pertinent videos on YouTube.

During the survey students were asked about the better impact on studies, 75.1 % find educational videos have a better impact on their studies as they can pause, watch and gain knowledge remotely and visually understand the content yet 24.9 % still feel like paper notes have a great impression on their academics as they can understand when they read or memorize better.

Table 6. Access to YouTube educational videos

| Variable | Frequency | Percentage |
|--|-----------|------------|
| <i>How many videos for clearing the concept?</i> | | |
| Once | 46 | 24.3 % |
| Twice | 62 | 32.8 % |
| Several | 81 | 42.9 % |
| <i>Do you find YouTube videos easy to access?</i> | | |
| Yes | 168 | 88.9 % |
| No | 21 | 11.1 % |
| <i>What has a better impact on your academics?</i> | | |
| Paper notes | 47 | 24.9 % |
| Educational videos | 142 | 75.1 % |

Table 7 determines that out of total students 38.6 % thought of starting a YouTube channel, while 24.9 % did not even think of starting a channel. However, 23.3 % have often thought about starting their channel. Whereas, 13.2 % seldom thought about starting a YouTube channel. There's a ton of engaging fall flat recordings on YouTube, information appears half the individuals on YouTube are there for education. A new Pew investigation thinks about overviews 4,594 Americans in 2018 found that 51 % of YouTube users employments YouTube recordings to memorize modern things.

The satisfaction from educational videos on YouTube has a great number of positive responses. 43.9 % of students have been very satisfied with the educational videos on YouTube that and 51.9 % are only satisfied. However, 3.7 % out of total students have been dissatisfied with the educational videos on YouTube and the ratio of very dissatisfied is 0.5 %.

Table 7. Feedback on YouTube educational videos

| Variable | Frequency | Percentage |
|--|-----------|------------|
| <i>Think about starting your own YouTube channel?</i> | | |
| Yes | 73 | 38.6 % |
| No | 47 | 24.9 % |
| Often | 44 | 23.3 % |
| Seldom | 25 | 13.2 % |
| <i>Satisfied with the educational videos on YouTube?</i> | | |
| Very satisfied | 83 | 43.9 % |
| Satisfied | 98 | 51.9 % |
| Dissatisfied | 7 | 3.7 % |
| Very dissatisfied | 1 | 0.5 % |
| <i>Feedback towards educational videos on YouTube?</i> | | |
| Very good | 106 | 56.1 % |
| Good | 64 | 33.9 % |
| Fair | 16 | 8.5 % |
| Poor | 1 | 0.5 % |
| Very poor | 2 | 1.1 % |

The survey also displays the feedback towards educational videos on YouTube in a structured way. Out of 189 students, 56.1 % reviewed 'very good', 33.9 % respond it 'only good'. However, 8.5 % viewed it as 'fair'. While 0.5 % criticized it as 'poor' and ratio of 'very poor' is 1.1 %.

5. Conclusion

After the results of the following survey, we can conclude how the usage of YouTube is beneficial for university students and how it has a great impact on their studies. The only challenge is the assessment of the reliability of the content, for that reason, substance choice should be done by the instructor. Lastly, YouTube recordings have been a valuable source of instructive substance, they are a free internet-based device, and the effect has been imperative based on the study on students' performance. The main objective behind this paper and survey was to assess the importance of YouTube for Educational purposes and to investigate how YouTube is beneficial for education among the students of Sindh University. By advancing YouTube, the university will be favoring the students to learn remotely and act appropriately, this way other underprivileged understudies can too take advantage of the lectures that are being provided on YouTube. Also, to decide the relationship between YouTube utilization techniques and academic outcomes of Sindh university students.

The results of the study have appeared that understudies get it and can keep in mind the complex concepts much superior when they are uncovered to a visual clarification video. We found that most of the understudies in case not all observe the brief recordings, which isn't the case with literary content. One of the most advantages of YouTube is that it may be a free web-based benefit that contains brief substance almost particular concepts instructed in universities. Educators can easily look and audio recordings related to a particular concept or information, and after that give the understudies with the interface. The survey above took

place among a total of 189 students of Sindh University, and the majority of them are undergraduates. The high ratio behind the main purpose of using YouTube was (entertainment, 55.6 %) and on 2nd (information, 36 %). The majority of students who seem to watch the videos are in the English language that is almost 70 %. They use YouTube for skill development purposes as well and the ratio was 64.6 %. The survey highlighted the major questions regarding YouTube and its impact on students and how YouTube has a positive impact on educating youth that is 74.1 %. A great number of students have seen satisfied with the YouTube recordings and 69.3 have seen great outcomes in their academic performance. Meanwhile, when they were asked to leave the feedback, 56.1 % have voted it to be 'very good' and 33.9 % found their experience 'good'. Overall, the students of Sindh University seem to have a positive impact of YouTube on them, and further, they are looking for betterment towards it.

In case we further talk about how YouTube has made a difference people clear their aptitudes and career-wise numerous individuals have seen victory by sharing their intelligence, information, strategies, and encounters. Several understudies have begun their careers on YouTube by sharing their information so other understudies who are having inconvenience in their studies can pick up some information. Furthermore, YouTube has been an amazing source of illumination amid the time of the covid'19 outbreak since students were losing hope in their education. This streaming benefit has spared the pace of instruction understudies were around to witness. Moreover, understudies have learned new abilities amid this time and they were utilizing those skills in a really practical way.

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Multimedia Brochure *Taganrog – the Cultural Capital of the Don (Virtual Open-air Museum)* as the Implementation of a Media Educational Project in Museum Pedagogy

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Abstract

The purpose of museum pedagogy is aimed at the development of research abilities, cognitive interest. Tasks of museum pedagogy are to form an idea of the museum, its functions, and capabilities; develop artistic and creative skills; create conditions for the development of visual culture; increase the number of cognitive forms and tools; expand horizons and world outlook; sparkle cognitive interest and study motivation; develop research skills and abilities. In this sense, museum pedagogy and media education have quite a few similar cornerstones, and so, our project is relevant in both the practical sense and the theoretical sense. The article elaborates upon the creative media production project of a multimedia booklet *Taganrog – the cultural capital of the Don*, created by students of Taganrog Institute of Management and Economics in 2021. The theoretical background of the project is *media education* and *museum education* pedagogical frameworks. The empirical research embraces primary research of the motives of the educational activity (diagnostics); the survey based on the structured interview questions and the secondary research of the motives of the educational activity (re-diagnostics).

Keywords: media education, media literacy, media culture, museum, virtual museum, museum pedagogy, students, project, creative production, Taganrog.

1. Introduction

The article elaborates upon the creative media production project of a multimedia booklet *Taganrog – the cultural capital of the Don*, developed by students of Taganrog Institute of Management and Economics in 2021. The prerequisite was classes in history, literature, and communication culture. To increase the interest of the young generation in their hometown, in the history of their native land, the first-year students of the secondary professional education departments (i.e. students aged 16 to 19) were encouraged to take part in hands-on media education activities. The students reacted with curiosity and interest since the project involved the use of multimedia technologies.

The emergence of multimedia has certainly affected various areas of professional activity, science, art, culture, and education. Moreover, the use of multimedia technologies in education has contributed to the creation of a new teaching and learning direction – media education. “Media education is a process of personal development with the help and on the material of mass communication (media) to form a culture of communication with media, creative, communication skills, critical thinking, full-fledged perception, interpretation, analysis, and evaluation of media texts, as well as teaching various forms of self-expression with the help of media technology, gaining media literacy” (Fedorov, 2012). In this sense, a project developing technical competence

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and at the same time, empowering a young adult culturally, meets the goal of media education.

2. Materials and methods

In the first part of the work on the project, theoretical methods of scientific research were used: classification, generalization, synthesis, analysis. Students used the official websites of Taganrog museums, as well as a variety of related Internet sources: historical essays, articles, archival materials, photographs, images, video resources, as well as multimedia applications created by students. All sights of the city are divided into 6 groups by cultural purpose, presented in the form of tables, in which all information about the objects is recorded by multimedia: links, images, etc.

In the second part of the project, an empirical study was carried out. The following methods of scientific research were used: the method of studying the motives of educational activity according to the modification by A. Rean, V. Yakunin (Rean, 1994; Yakunin, 1986); structured interview (compiled by the authors), content analysis method for processing open answers, frequency-percentage analysis.

3. Discussion

The late 20th century and, increasingly, the early 21st century necessitated an update of the concept for general education. “Changes in the world call for the development of a new humanism that is not only theoretical but practical, that is not only focused on the search for values — which it must also be — but oriented towards the implementation of concrete programmes that have tangible results” (Bokova, 2010). *Media education* that had initially been endorsed by teachers and researchers to respond to the sudden and powerful influence of the mass media on children and youth, developed into both an educational concept and technology that could function autonomously, or could be integrated with other subjects.

One of such disciplines is museum pedagogy, a relatively young science at the intersection of museology, psychology, and pedagogy, considering the museum as an educational system and aimed at optimizing the interaction between the museum and the visitor, and also capable of influencing the upbringing and development of a person. In the 1930s, one of the pioneers of art and museum education A. Lichtwark, director of the Hamburg Art Museum Kunsthalle, introduced a concept of “museum dialogues”. “His grandiose aim was to create a new German culture radiating from the Hamburg Art Museum to all parts of the country” (Fishman, 1966). Museum pedagogy has developed in Russia since the end of the 19th century due to the contributions of A.V. Lunacharsky, N.I. Romanov, A.V. Bakushinsky, P.A. Florensky, etc. In the USSR the museum pedagogy as an independent scientific field has been formed by the 70-the 90s of the XX century (Babaeva, 2005).

The purpose of museum pedagogy is aimed at the development of research abilities, cognitive interest. Tasks of museum pedagogy are to form an idea of the museum, its functions, and capabilities; develop artistic and creative skills; create conditions for the development of visual culture; increase the number of cognitive forms and tools; expand horizons and world outlook; sparkle cognitive interest and study motivation; develop research skills and abilities. As it is known, media literacy includes such aspects as: “knowing how to access and find the best information available using the right sources, the most diverse and practicable ones; verifying their reliability and value; knowing how to evaluate the information using precise, rigorous criteria; contextualising the information and understanding it according to the source from which it was produced and disseminated, which in turn implies knowledge of the characteristics of the medium, its informative facet, and the ideological and cultural orientation it promotes, if relevant; and finally, integrating it into a set of prior information and knowledge so that it becomes *meaningful*” (Tornero, Varis, 2010: 79-80). In this sense, museum pedagogy and media education have quite a few similar cornerstones, and so, our project is relevant in both the practical sense and the theoretical sense.

4. Results

Museum pedagogy today actively uses interactive and multimedia technologies that help integrate a modern format, virtual content to the museum and actively involve people to interact with the museum as an educational space, to culturally enlighten, and enrich them. The connection between multimedia and the museum is carried out in the form of virtual reality – the first-person

“immersion in an artificial environment” (Lowood, 2021). Thus, the museum becomes virtual in the multimedia space.

Numerous researchers (Babaeva, 2005; Bowler, Champagne, 2016; Chelysheva, 2017; Gálik, 2020; Fedorov, 2014; Fedorov, 2015; Fedorov, 2018; Fedorov, 2019; Fedorov, Levitskaya, 2015; Fedorov, Levitskaya, 2016; Fedorov, Levitskaya, 2017; Fedorov, Levitskaya, 2018; Fedorov, Levitskaya, 2019; Fedorov, Mikhaleva, 2020; Fedorov et al., 2016; 2020; Gálik, Oprala, 2021; Goloborodko, Chelysheva, 2018; Kačínová, 2019; Mysheva, 2015; Razlogov, 2005; Taranova, 2020; Vrabc, Bôtošová, 2020, etc.) have investigated the operation of multimedia content in the digital media literacy and museum education (use of interactive equipment, graphical interfaces, computer programs, etc.) or other pedagogical contexts, but few studies describe how museum space exists in multimedia. One such way is the virtual museum. Usually, museums of global significance have their full-fledged virtual platforms on the internet. The conditions and instruments for creating a virtual museum of a local value, particular theme/personality, or a specific area are not easily accessible yet. Therefore, our media educational project is aimed at finding ways to create a virtual museum on the example of a Russian town with history, and the creation of a multimedia booklet is the first step towards this aim.

Such a booklet can exist in the internet space, sharing knowledge, demonstrating exhibits, letting anybody virtually walk around the city, explore the sights, and use interactive tools. The use of multimedia as a modern computer information technology makes it possible to combine text, sound, video, graphics and animation, and various computer services in the created cultural product (in this case, in a multimedia booklet).

Taganrog is the unique old historical and cultural center in the south of Russia, which is included in the list of cities of federal significance, so the idea of creating a multimedia booklet is relevant. When given the assignment to research the Internet sources on this topic, students found that there is a lot of information about Taganrog in the Internet space: there are official sites of museums, historians' articles, but the information is either somewhat scattered and not uniform, or has a narrow focus. Thus, they decided to accumulate, organize and present all the material about the city in their way. During the project work, they realized that every link led to another source, suggested further immersion in a particular topic, and that discovery sparked more interest in the project.

Thus, in the multimedia brochure “Taganrog – the cultural capital of the Don” all sights are grouped into museums, monuments, sculptures, mansions, memorial sites (objects of cultural heritage), old churches. In addition, to obtain information about a particular object, each of them has horizontal and vertical links. Horizontal (main) links provide links to basic information, to an existing media resource (museum sites, etc.), audiovisual additions (audio tours, video tours, presentations, slides, projects). Vertical (additional) links offer links to additional information: they are not city-related, but thematically related.

Thus, the multimedia text creates a virtual historic, educational and cultural environment. At first, the project's participants elaborated the the content of the virtual brochure according to the following table.

Table 1. The sample from a draft of the virtual brochure's content (compiled by students)

| Category | Taganrog sight | Official website/ Starting point | Additional media resources (external links) |
|-----------|---|---|---|
| Museums | Chekhov's Gymnasium (part of Taganrog State Literary, Historical, and Architectural Museum) | https://tgliamz.ru/ | Chekhov museum in Yalta https://chekhovmuseum.com/-yalta-museum.ru/ru/dom-muzej-ap-chehova-v-jalte.html ; http://taganrogcity.com/chekhov_taganrog.html ; https://chekhovmuseum.com/ |
| Monuments | Monument to Peter the Great | https://ru.wikipedia.org/wiki | History of Taganrog http://taganrogcity.com/history1.html ; Sculptor M.Antokolskyi's biography https://www.culture.ru/persons/9427/mar |

| | | | |
|------------------------|---------------------------------|---|---|
| | | | k-antokolskii |
| Sculptures | “Fat and Thin” | https://visittag-anrog.ru/skulptura-tolsty-i-tonkii/ | Audio book “Fat and Thin” by A.Chekhov https://www.litres.ru/anton-chehov/tolsty-i-tonkiy-4971060/ |
| Architecture/Buildings | Theatre named after A.P.Chekhov | http://www.chegovsky.ru/otatre/istoriya-teatra | Moscow Art Theatre https://mxat.ru/ Online video of the play “Cherry Orchard” https://yandex.ru/video/preview/2358788436628571174 |
| Old churches | St.Nickolas Church | http://pravtag-anrog.su/ | The article about the history of the church and how its bell travelled to Notre Dame de Paris (Trubnikova, 2019) https://cyberleninka.ru/article/n/istoriya-tumannogo-kolokol; Notre Dame de Paris https://www.notredamedeparis.fr/ |

Working on the project’s stage of creating a multimedia booklet, we used the basic principles of museum pedagogy: integrity and consistency. By integrating and combining different knowledge, the information about the city is presented in full and is systematized. The created multimedia booklet introduces the city, its historical and cultural background, and extends the meaningful links to external related names, places, cultural, and historical objects. The multimedia model provides an integrated way to convey cultural content using five different media, channels: text (information about the object), sound (electronic guide), video (video tour), graphic (photo sequence), and animation.

The media booklet can become a virtual museum prototype, since it has the main important properties inherent in a virtual museum:

- exists in the virtual space, on the Internet, autonomously;
- accessible freely and is addressed to a wide range of people;
- includes multimedia (information is presented in different ways: text, pictures, video, audio, animation);
- based on artifacts and cultural objects of the past, present, and to some extent the future;
- time-saving for users/visitors compared to a real-life tour;
- is representative, informative;
- presents multi-layered information, suitable for different ages, occupations and education level of users.

We agree that “libraries, museums, and many community-based organizations support lifelong learning” (Taranova, 2020).

The empirical part of the research. One of the objectives of the project is the research of its perception and assessment by the audience (potential visitors to the virtual museum). Based on the goals and objectives of museum pedagogy, it is necessary to empirically confirm that a multimedia booklet expands the range of cognitive forms and tools; creates conditions for the development of research skills and abilities; develops outlook and knowledge about the world; forms an interest in knowledge; instills curiosity. It is also necessary to understand what motives induce the audience to visit the virtual museum (to use the multimedia booklet).

The research objectives are aimed at:

1. demonstrating that a multimedia booklet is an educational/informational tool;
2. substantiating the possibility, through the use of a multimedia booklet, to involve the audience in cognitive activity;
3. investigating the development of the motivational-needs sphere of the audience;
4. evaluating the audience’s feedback;
5. giving a meaningful description of the developmental potential of a multimedia booklet.

To achieve the above aims, the following methods of scientific research were used: the method of studying the motives of the educational activity (modification by A.A. Rean, V.A. Yakunin); the structured interview (by the authors), the content analysis method for processing open answers, frequency-percentage analysis.

The respondents were 200 students of the secondary vocational education department of Taganrog Institute of Management and Economics aged 16 to 19, incl. 38 % male and 62 % female respondents. The representativeness of the sample was ensured by a sufficient number of respondents, their social role as students (which a priori presupposes the presence of cognitive activity), and their personal willingness to take part in the study.

The theoretical and methodological basis of the research was the theory of media education as a source of “meeting the needs” of the audience (Gripsrud, 1999, etc.). The conceptual basis of this theory is the theoretical view that by “consuming” a media product, students themselves can choose and evaluate the media text in accordance with their needs. Consequently, the priority goal of media education is seen as helping the audience to get the maximum benefit from the media in accordance with their desires and inclinations.

In psychology, needs, desires, and inclinations belong to the motivational sphere of the individual. That is why, as one of the research methods, the methodology for studying the motives of the educational activity modified by A.A. Rean, V.A. Yakunin (Rean, 1994; Yakunin, 1986) was chosen. This technique was used twice: before visiting a virtual museum (using a multimedia booklet) and after.

Empirical research stages:

1. Primary research of the motives of the educational activity (diagnostics)
2. Visit to the virtual museum (using the multimedia booklet)
3. The survey based on the structured interview questions
4. Secondary research of the motives of the educational activity (re-diagnostics).

Since the motivation for learning activities includes a wide range of needs, motives and goals, we consider it necessary to separate such concepts as learning and cognitive types of motivation. Learning (academic) motivation is a system of external incentives that overcome the passivity of the student and stimulate the mastery of knowledge and learning actions. Cognitive motivation is a system of internal motivations that determine the student's activity and its focus on understanding information, its practical application. Since the students are still young people in the process of active socialization, the processes of internalization of external social experience into internal personal experience have not yet been completed (Fedorova, 2014; Kornienko, 2020). Therefore, factors of social desirability, public recognition and approval play an important role in their motivational-need-sphere. These factors are a kind of bridge that ensures the transition of external educational motives into internal cognitive ones (Balina, 2021). Considering the above, all the motives presented in the methodology used, were grouped by us according to the following grounds: learning (academic), cognitive and socially oriented (Table 2).

Table 2. Grouping of motives (compiled by the authors)

| <i>Learning (academic) motives</i> | <i>Cognitive motives</i> | <i>Socially oriented motives</i> |
|--|--|--|
| To get a diploma. To successfully pass exams. To meet learning goals, deadlines and other academic requirements. To feel confident during regular classes. Not to fail any of the subjects. To receive state scholarship. | To become a highly qualified specialist. To gain profound and solid knowledge. To ensure the future professional success. To feel intellectually rewarded. To successfully continue one's studies. | To get parents' approval, peer approval. To be respected by teachers. To be the peer's leader/to set the example for peers. To keep up with peers. To avoid disapproval and reprimand for poor academic results. |

We have excluded the motive “to receive a scholarship” (No. 6) from the list since the respondents are studying at a private educational institution and therefore are not eligible to receive a state scholarship. In addition, for the correct calculation of the results, it is important that each group of motives has the same number of them (in our case, five). This makes it possible to compare groups of motives by the number of naming (selections) of a particular motive and by the frequency of its occurrence in the sample. In accordance with the instructions, each participant had to choose the five most significant for him from the entire list of motives. The results of the primary diagnosis of the motives of educational activity are presented in Table 3.

The obtained results on the whole indicate a significant predominance of learning and socially oriented motives over cognitive ones.

Table 3. The primary diagnosis of the motives

| <i>Learning (academic) motives</i> | <i>Number of responses selected</i> | <i>Cognitive motives</i> | <i>Number of responses selected</i> | <i>Socially oriented motives</i> | <i>Number of responses selected</i> |
|---|-------------------------------------|---|-------------------------------------|--|-------------------------------------|
| To get a diploma | 118 | To become a highly qualified specialist | 26 | To get parents' approval, peer approval | 98 |
| To successfully pass exams | 106 | To gain profound and solid knowledge | 48 | To be respected by teachers | 57 |
| To meet learning goals, deadlines and other academic requirements | 96 | To ensure the future professional success | 14 | To be the peer's leader/to set the example for peers | 62 |
| To feel confident during regular classes | 98 | To feel intellectually rewarded | 18 | To keep up with peers | 74 |
| Not to fail any of the subjects | 109 | To successfully continue one's studies | 29 | To avoid disapproval and reprimand for poor academic results | 47 |
| Total number of choices (amount) | 527 | | 135 | | 338 |
| Total selected responses (%) | 52,7 % | | 13,5 % | | 33,8 % |

The three most popular choices are the motives “get a diploma”, “successfully pass exams”, “not to fail”, which indicate external guidelines and formal signs of quality education. At the same time, the true goals of obtaining vocational training are found in the very last options. The lowest ranks were given to the motives: “ensure the future professional success”, “to feel intellectually rewarded”, “become a highly qualified specialist”. Thus, the joy of learning, a rewarding feeling from the process of obtaining information, new intellectual impressions are basically unknown to students. Perhaps traditional methods and forms of teaching, based on the transmission of information from teacher to student, and a strict system of assessments significantly shift cognitive motives in the hierarchy of motives, replacing them with formal educational motives. Therefore the question of raising cognitive motivation using multimedia is still topical.

The multimedia booklet developed in this study was used by students at home to prepare for classes in History, Literature, Language studies, etc. The students were assigned to research additional material on specific topics and prepare a report that is related to the history of their hometown. The students were unaware that it was part of the research project.

The next stage of our study was the respondents' survey using structured interview questions. In addition to the direct research goal – the collection of empirical data – the use of interviews after visiting a virtual museum, in our opinion, also plays a developing role, because increases the awareness of personal motives for using a multimedia booklet, allowing one to reflect on the experience. The questions were compiled by the authors in such a way that the answers reflected the basic principles and tasks of museum pedagogy, presented in the discussion part of the article. Respondents were asked to provide written answers to five questions:

1. Describe your overall impression of the multimedia booklet.
2. In your opinion, how is a multimedia booklet different from traditional ways of obtaining information? Is it better? If yes, in what ways?
3. Is the multimedia booklet engaging (does it make you want to learn more about the topic)?
4. Can a multimedia booklet be considered a cognitive tool? Justify your answer.
5. How was the multimedia booklet useful for you?

As a result of a structured interview, an extensive array of data was obtained reflecting the opinion of respondents on issues of interest. To process and classify answers to open-ended questions of a structured interview, the content analysis method was used, which makes it possible to fix categorical semantic units in the response texts and calculate their frequency of occurrence to assess statistical significance.

In the process of data processing by the content analysis method, the information was structured and cognitive semantic units (categories) were identified, which made it possible to compile a categorical table of content analysis and calculate the frequency of occurrence of each category in the sample as a whole. The results are demonstrated in [Table 4](#).

Table 4. Frequently-percentage analysis of categories of content-analysis of open questions of a structured interview

| | Question | Content analysis categories | Frequency of occurrence (%) |
|---|---|--|-----------------------------|
| 1 | Characterize your general impression of the multimedia booklet | It is interesting It broadens horizons It's unusual I learnt a lot I'd like to look into it | 62 17 9 7 5 |
| 2 | In your opinion, in what ways is a multimedia booklet better than more traditional information media? | The information is easily accessible It's up to me what to choose There are several channels of perception working I get information at a comfortable pace I can go back to the information if I want to | 41 26 19 8 6 |
| 3 | Is the multimedia booklet engaging (does it make you want to learn more about the topic)? | It makes me click on the links I want to look at the pictures I only learnt the most essential information I looked because it was something new for me No | 38 32 21 8 1 |
| 4 | Can a multimedia booklet be considered a cognitive tool? Justify your answer. | I learnt more than I expected I could choose the most interesting I got allround knowledge I learnt the new details of well-known facts I was in charge of my learning mode | 61 19 11 7 2 |
| 5 | How was the multimedia booklet useful for you? | I'll tell my friends what I've learnt I had quality time I broadened my horizons, expanded erudition I realized that history can be interesting I used the information for the class | 37 28 19 12 4 |

The data in the last column (frequency of occurrence) are ranked in descending order. The table includes five cognitive semantic units (categories) that scored the most percentages in

terms of frequency of occurrence. Very rare, single responses were not included in the analysis, being considered statistically irrelevant.

If we describe the general impression of students from working with a multimedia booklet based on the most popular answers for each question, it turns out that visiting a virtual museum is interesting, makes it easy to get new information, and involves students in the learning process (makes them want to follow extracurricular links). As a result, students learn more than they were assigned to and are ready to share the information with friends. Considering the peculiarities of the answers for each question, we can see that such answers as “I could choose the most interesting” (19 %); “It's up to me what to choose” (26 %); “I get information at a comfortable pace” (8 %) indicate the active role of the student in obtaining information. In fact, he/she becomes the actor, the subject of knowledge, consciously and actively involved in the process of searching, perceiving and processing information, taking into account one's interests and needs. Multimedia in education do have prospects for wider integration.

The final stage of work with the respondents was their re-diagnostics according to the method of studying the motives of educational activity. The respondents were asked to again choose the five most significant motives for their learning activities in the process of obtaining secondary specialized education. The summarized results are presented in [Table 5](#).

Table 5. Re-diagnostics of students' motives

| Learning (academic) motives | Number of responses selected | Cognitive motives | Number of responses selected | Socially oriented motives | Number of responses selected |
|---|------------------------------|---|------------------------------|--|------------------------------|
| To get a diploma | 84 | To become a highly qualified specialist | 49 | To get parents' approval, peer approval | 72 |
| To successfully pass exams | 98 | To gain profound and solid knowledge | 74 | To be respected by teachers | 61 |
| To meet learning goals, deadlines and other academic requirements | 86 | To ensure the future professional success | 31 | To be the peer's leader/to set the example for peers | 75 |
| To feel confident during regular classes | 58 | To feel intellectually rewarded | 90 | To keep up with peers | 46 |
| Not to fail any of the subjects | 89 | To successfully continue one's studies | 58 | To avoid disapproval and reprimand for poor academic results | 29 |
| Total number of choices (amount) | 415 | | 302 | | 283 |
| Total selected responses (%) | 41,5 | | 30,2 | | 28,3 |

The results obtained indicate the actualization of cognitive motives. The frequency of naming each of the motives of this group has become significantly higher. They moved from 3rd to 2nd place in the sample as a whole, which indicates a weakening of the orientation towards the social environment in obtaining education, and a shift towards obtaining education for the sake of interest and professional future. This is more comprehensively shown in the next [Table 6](#).

Table 6. Comparative analysis of the education motivation's diagnostics

| Learning (academic) motives | | Cognitive motives | | Socially oriented motives | |
|-----------------------------|--------|-------------------|--------|---------------------------|--------|
| before | after | before | after | before | after |
| 527 | 415 | 135 | 302 | 338 | 283 |
| 52,7 % | 41,5 % | 13,5 % | 30,2 % | 33,8 % | 28,3 % |

The learning (academic) motives still occupy a leading position, but in terms of the frequency of choice, they no longer stand out with such a large margin as it was during the primary diagnosis. The fact of a significant increase in the frequency of choosing the motive “to feel intellectually rewarded” from 18 % to 90 % deserves special attention. These are the most significant changes in the structure of motivation for the entire sample of respondents. Obviously, having gained the experience of multimedia learning, students realized the possibility of obtaining knowledge in an interesting, interactive form that allows them to satisfy their own cognitive interests.

In order to assess the statistical significance of differences in the results of primary and secondary diagnostics, we used the calculation according to the Mann-Whitney U-test. As empirical data, indicators of the number of choice of motives (15 motives) by respondents in each of 2 cases were used. In general, the differences in the sample were not significant. This is quite expected, since the hierarchical structure of motives cannot be rebuilt so quickly under the influence of one learning tool (Table 7).

Table 7. Indicators for assessing differences between samples by the number of choices of motives

| Indicator | Uempirical | Ucritical | | Level of statistical significance |
|---------------------------------|------------|-----------|----------|---|
| | | p≤0.01 | p≤0.05 | |
| For the entire sample (n=15) | Uemp.= 111 | Ucr.=56 | Ucr.= 72 | lack of significance; not significant if $p \leq 0.01$; significant if $p \leq 0.05$; significant if $p \leq 0.01$ and if $p \leq 0.05$; |
| Learning motives (n=5) | Uemp.= 1,5 | Ucr.= 1 | Ucr.= 4 | |
| Cognitive motives (n=5) | Uemp.= 1 | Ucr.= 1 | Ucr.= 4 | |
| Socially oriented motives (n=5) | Uemp.= 9 | Ucr.= 1 | Ucr.= 4 | |

Nevertheless, after conducting a comparative mathematical analysis within each group of motives (5 motives in each group), it was possible to find significant differences in the group of cognitive motives. The number of their elections has increased significantly. There were also significant differences, albeit at a lower level of statistical significance (at $p \leq 0.05$), among educational motives. Consequently, the increase in the number of choices in favor of cognitive motives occurred mainly due to a decrease in the number of choices of external learning motives.

Thus, the conducted empirical research proves that a multimedia booklet is a cognitive and informational tool, which is assessed by the respondents as interesting, useful and forms the involvement of the audience in the process of cognition. At the same time, the motivational sphere of the audience develops by satisfying a number of individual interests and needs of the individual, cognitive motives are significantly updated.

5. Conclusion

1. The multimedia booklet *Taganrog – the cultural capital of the Don* is a prototype of a virtual museum, allows one to get to know the city from anywhere in the world, at any time, to resist the tendency of teens' “dwindling attendance and decreasing participation” (Wyrick, 2014) in museums.

2. The work of students on the project has had a significant impact on the development of personality, creativity, media literacy, and sparking of young people's interest not only in the media but also in their small homeland. All this as a whole serves as the introduction of the younger generation to the cultural heritage of the country.

3. The multimedia booklet *Taganrog - the cultural capital of the Don* is important, necessary for informing the citizens/audiences, broadcasting knowledge, systematizing historical material, and is a vivid example of the synthesis of traditional cultural forms and modern digital technologies.

4. Creation of a multimedia booklet as a whole contributes to the formation of a universal cultural, informational, and educational space, the development of intercultural dialogue, presenting to the whole world the value of one city as part of the cultural heritage of the entire country.

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Enhancing Information Preservation in Social Media Text Analytics Using Advanced and Robust Pre-processing Techniques

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Abstract

Data mining has become an essential element of today's information world. Different industries and sources daily produce a huge amount of data. When it comes to textual analysis, internet users produce a large amount of data in the form of Twitter Tweets, updates, posts, and comments from Facebook and blogs, short messages, and emails. Analysis of such data will give more valuable information and insights about the studied subject but the problem with social media text is that it is available in very raw form. Social media users usually do not produce text in a particular format required by analytics algorithms. Social Media text contains usually miss-spelt words, links, and hash-tags, mentioning people, word/phrase short forms, word elongations, emotional symbols, and many other raw forms. When available text pre-processing techniques (tokenization, lower case, stemming, lemmatization, stop word removals, and normalization) are applied to this raw and un-cleaned data, the removal of many words/phrases results in information loss or information modification. Hence, the curse of data dimensionality vanished and make it difficult to get as much as possible insights from data. We have proposed some advanced and robust pre-processing techniques used to increase information preservation from social media text while preserving the semantics of data remain the same.

Keywords: preprocessing, text analysis, natural language processing, sentiment analysis, social media text analysis.

1. Introduction

Preprocessing is a technique in which raw data (improper data) is converted into a proper and structured data form. Machine-Learning based algorithms can better be applied when the data is in proper form to get improved insights. Data used in Natural Language Processing should be converted to lower case alphabets (Angiani et al., 2016; Hadi et al., 2017; Kadhim, Ismael, 2018), normalized (Desai et al., 2015), stemmed (Rani et al., 2015), lemmatized (Angiani et al., 2016; Hadi et al., 2017; Kadhim, Ismael, 2018), and free from all stop words (Rauth, Pal, 2017; Sharma et al., 2015). Preprocessing is mostly applied as a prior step before applying any machine-learning algorithm (Allahyari et al., 2017; Brahimi et al., 2016; Sundari et al., 2017). Textual Analysis is mostly applied on social media text, as of today's world web 4.0 is the era of social interaction and people around the globe communicate with each other via social platforms like Twitter, Facebook and Online forums etc. This results in a huge amount of textual data in the form of comments,

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short messages, emails and discussions on different topics. This data can be brought into valuable form by applying text analytics techniques (Gentzkow, et al. 2017; Batrinca et al., 2015). Textual Analytics domain includes sentiment analysis (Dashtipour et al., 2016; Dickinson et al., 2015; Kharde et al., 2016; Vaghela, et al., 2016), Opinion Mining (García et al., 2016; Lucas et al., 2015; Varathan et al., 2017), Text Summarization (Shetty, Bajaj 2015), Search Engines (Google, Bing and others) (Haveliwala, 2003), emotion detection and many other domains (Tabbasum et al., 2019). Problems often observed in text analysis while dealing in social media text is that users are usually very casual in writing styles. Such as they use emoticons for expressing feelings like (J for I am happy), (L for feeling sad), symbols for expressing states, word/phrase short forms such as (OMG for Oh My God), (GWS for Get Well Soon), Word elongation as the expression of strong feeling such as (I am soooo happyyyyyyy), images, links, hashtags (which sometimes shows some meaning information). User mostly doesn't care about the spelling of words. It means that social media is producing a very huge quantity of data but unfortunately in very raw and un-cleaned form. Hence, whenever it comes to textual analytics, knowledge workers mostly apply state-of-the-art natural language processing pre-processing techniques discussed above. By applying these techniques most of the data is removed, which results in information loss or information modification. For example user of social websites, blogging sites, social review sites allows everyone to express their feelings and thoughts to the world, hence anything removed from their text may change complete context, which leads to wrong analytics. Hence, the huge amount of data gives us a small number of insights/information by using a huge amount of resources in terms of computation and memory. The question arises that why should we not take advantage of alteration of data by keeping the semantics of data in original form. This paper proposed some novel preprocessing steps that can sufficiently increase the information gain of text and minimize the risk factor of wrong analysis, which results in better performance in all textual analytics domains such as emotion detection, sentiment analysis, opinion mining, text summarization, and search engines.

The rest of the paper is organized as follows. Section 2 discuss the literature review of available pre-processing steps in NLP. Section 3 discusses pre-processing steps and their effects on textual data and problems when applied to social media text. Section 4 discusses the proposed pre-processing steps and details. Section 5 demonstrate an evaluation of each proposed step and their contribution to overall information gain and Section 6 is concluding this paper and also puts light on future work.

2. Material and methods

This paper suggests advance and robust pre-processing steps which not only increase information gain of text but also keep the semantic same as it was intentionally published on social media. We have proposed a special ordered sequence of these steps. Pre-processing valuable for social media text analytics includes the following. Adding Strong Feelings. It has been observed that social media users usually used multiple signs such as spaces, exclamation marks (!!!!!), question marks (????) for adding more strong feelings to text. For example, multiple question marks show the intensity of curiousness about the response (shows asking with excitement). Similarly, multiple exclamation marks show the intensity of excitement. Simple Regular expression can help us to replace these multiple entries with the single symbol (we replace it using a single symbol so that other steps add more value to text later on)

```
re.sub(SYMBOL+,SYMBOL,text)
```

Where "re" is regular expression library used in Python and SYMBOL can any letter (occurs multiple times and you want to replace it).

```
SYMBOL = {SPACE, TAB, ?, !, ,, " , ..... }
```

+ in SYMBOL+ shows one or more occurrences of given symbol.

Sharing weblinks on social media in comments, tweets and text as a reference is a common practice of social media users. Very little information can be extracted from links, so it is better to remove all these links. Regular Expression is used to remove these links.

A. *Remove @ mentions*

On social media, users mention each other to communicate with using mention symbol (@), it has no information at all except it shows the person user name which can be any combination of letters, digits etc. Removing these tokens increase information gain of text, hence reduces complexities.

```
re.sub('@[^\s]+',"",text)
```

B. Hash tags replacement and removal

Hashtags also frequently used by social media users to make easy searches. Sometimes these hashtags can be cleaned (remove hash in front of the word) and sometimes it is necessary to remove these words. All the tokens are checked for hashtags removal after hashtags removed token is checked against English dictionary if it is a valid word, it is kept in the text otherwise we discard that tokens. Example hashtags are #style, #instagood, #like4like, #photooftheday.

```
re.sub(r'^#([\s]+),r'\1',hashTagToken)
```

C. Short Forms Expansion

Users on social media also use a short form instead of completed word or phrases to convey message (Desai et al., 2015), hence destroying the analysis power of text. This is not only used in social media but also in literate. Get rid of stuff like "what's" and making it "what is", OMG stands for Oh My God, ILY is for I love you, we use a custom routine that replaces token by it full forms by maintaining a dictionary of contraction patterns and their full form. Dictionary makes it possible to search in constant time. A portion of the dictionary is given below in Table 1.

Table 1. Dictionary of Short Hand Notations

| <i>Contraction pattern</i> | <i>Full Form</i> |
|----------------------------|---------------------------|
| Can't | Cannot |
| 'll | Will |
| Ain't | Is not |
| ILY | I love you |
| & | And |
| 've | Have |
| Won't | Will not |
| ROFL | Rolling on floor laughing |
| NVM | Never Mind |
| OFC | Of Course |
| LMK | Let me know |
| GWS | Get well soon |

D. Emoji's Replacement

Emoticons are frequently used for expressing your feelings in comments, tweets, responses etc. The importance of emoji's cannot be ignored while working on text analytics. Each emoji carries its own meaning and importance, it should be considered for analysis. Most of the available libraries consider these such as (Kulkarni, Shivananda, 2019) in sentiment analysis and in (Gelbukh, 2006). In this paper, we replace emoji by it meaning (word or phrase). Custom dictionary and custom routine is used to replace emoji's by the actual meaning of emoji. A sample of the dictionary has been shown in Table 2.

Table 2. Dictionary of Emoji and semantics

| <i>Emoji Symbol</i> | <i>Meaning (Phrase / word)</i> |
|---------------------|--------------------------------|
| ☺ or :-) | Basic smile |
| <3 | Love |
| {y} | Like (Facebook syntax) |
| :-> | Sarcastic |
| :-# | My lips are scaled |
| (:-(| Very unhappy or sad |
| ,-) | Winking happy |
| -) | Winking Smile |
| :-O | Talkative |

E. Elongated words to original words

Users also use elongations to show their excitement towards a post (such as niceeeee, soooo cuteeee etc). This shows strong feeling in text, although these are not proper English words.

In most of the cases these words are just ignored which results information loss and data size reduction. Instead of removing these words, conversion to base words is more efficient. There are certain Rules decided for word elongation conversion. We use NLTK wordnet corpus for this and Regular Expression (Loper, Bird, 2002). Some of the examples are shown in Table 3 that are converted into base words using proposed pre-processing rule based step.

Table 3. Elongated text to normal text

| <i>Elongated Word</i> | <i>Base Word</i> |
|-------------------------------|------------------|
| i am sooo sorryyyyy | i am so sorry |
| veryyyyyy cuuuttteeee | very cute |
| feeling crazyyyyyyyyyyyyyyyyy | Feeling crazy |
| Hhhhhhhooooooooootttttt | Hot |

F. Spell Correction

Since misspelled words, not in vocabulary can be found frequently in a social media text. This text is meaningless until spelled correctly. So we implemented different spell correction techniques that are faster enough although this is a one-time process (efficiency does not matter here, but still we should use fast techniques). We come across different techniques such as Naïve approach, PeterNorvig and Systematic Delete Spelling Correction (SysSpell). We use PeterNorvig spell correction technique for correcting all tokens. Algorithm correct spelling by generating all possible terms with edit distance technique (inserts + deletes + replaces + transposes) from the token and search them in the dictionary. The correctness mainly depends upon the content of this dictionary. For a word of length n , alphabet size a , an edit distance $d=1$, there will be n deletions, $n-1$ transpositions, $a*n$ alterations, and $a*(n+1)$ insertions, for a total of $2n+2an+a-1$ terms at search time (<http://norvig.com/spell-correct.html>).

G. Remove stop words

Step followed by spell correction is the stop words removal. Useless data is referred to as stop words. Stop words removal is the removal of these useless data (words) is referred to as stop-words removal. We would not want these words taking up space in our database, or taking up the valuable processing time. For this, we can remove them easily, by storing a list of words that you consider to stop words. NLTK (Natural Language Toolkit) (Eder et al., 2016) in python has a list of stop words stored in 16 different languages.

H. Lemmatization

Lemmatization refers to doing things properly with the use of a vocabulary and morphological analysis of words/tokens, normally aiming to remove inflectional endings only and to return the base or dictionary form of a word, which is known as the lemma. In computational linguistics, lemmatization is the algorithmic process of determining the lemma of a word based on its intended meaning. Unlike stemming, lemmatization depends on correctly identifying the intended part of speech and meaning of a word in a sentence, as well as within the larger context surrounding that sentence, such as neighboring sentences or even an entire document. As a result, developing efficient lemmatization algorithms is an open area of research.

3. Discussion

Authors like Shetty and colleagues (Shetty, Bajaj, 2015) implemented the idea of categorization, preprocessing, feature matrix, fuzzy logic and sentiment analysis on the textual data. Categorization is performed by using term frequency, summarization with fuzzy systems and finally sentiment analysis is done by using SentiWordNet (Esuli, Sebastiani, 2006). Their system did not contain lemmatization, tokenization and normalization processes, as they helped the system more significance.

Preprocessing can also be done using tokenization, stemming and stopwords removal on the textual data. At first, a document is selected for data extraction, after removing stopwords meaningful words are extracted using the Classis Model. Later stemming function and TF-IDF (Term Frequency-Inverse Document Frequency) is applied (Aizawa, 2003). The disadvantage of this system is that it also removed those words that were less meaningful.

These methods have two categories, first is affix removal methods including Porter Stemmer, Lovins Stemmer, Paice/Husk Stemmer and Dawson Stemmer and the last method is a statistical

method that includes HMM Stemmer, N-gram Stemmer and YASS Stemmer (Rani et al., 2015). Their disadvantage is that they did not discuss some of the methods in detail and did not show their working process.

Authors like Singh and Garg (Singh, Garg, 2018) worked on preprocessing techniques for their data. They used Logistic Classifier for their farmer dataset. They took a dataset from the agriculture sector for farmer queries. They used machine learning packages, python tools, and its libraries. Preprocessing techniques they used were tokenization, lower case conversion, removing punctuation, stopword removal, TF-IDF vector. Their system only extracts the stop words and punctuations and shows the words in the given query.

Sharma and colleagues (Sharma et al., 2015) worked on the stemming and stopword removal techniques by taking 64 documents on iPad. They created a document term matrix that contained 9998 features. They set threshold values from 10 to 90 with a difference of 10. A threshold value is a percentage value, not a parity value. Their data was limited.

Some authors (Allahyari et al., 2017), discussed the knowledge related to data mining, techniques and methods that are efficient in data mining. They worked on text representing and encoding, classification, clustering, biomedical ontologies and text mining for biomedicine and health care information extraction of the text. They briefly discussed these techniques and methods.

Tokenization could also be a useful technique to improve the efficiency of text mining (Sawalha, 2017). The authors discussed different tools of tokenization. These tools contain Nlpdotnet Tokenizer, Mila Tokenizer, NLTK Word Tokenize, Text Blob Word Tokenize, MBSP Word Tokenize, Pattern Word Tokenize, and Word Tokenization with Python NLTK and Stylometry (Eder et al., 2016).

Kadhim and Ismael (Kadhim, Ismael, 2018) selected different documents from different categories and divided them into two models testing and training models. Then applied some text mining techniques including tokenization, stop words removal, stemming, and at the end representing each document as a vector. For the extractions of features, they applied two methods chi-square and TF-IDF. They used BBC English Dataset.

Pre-processing used in NLP

State of the art pre-processing steps are used in natural language processing (Lucas, et al. 2015), which played an efficient role in textual analytics. Techniques observed in the literature are the following.

Tokenization

The process of breaking up a text into pieces such as words, phrases, slang, symbol, digits etc. (Vijayarani, Janani, 2016). They are separated by white space, line breaks, or punctuation marks. Tokens can be made from numbers, alphabets; special characters etc. token can be separated by a mathematical operation because a single token works as a separator in many programming languages.

For example sentence, “whatever you are, be a good one.” will be tokenized as {whatever, you, are, be, a, good, one}.

Lower Case Conversion

Text can be found in any case, as there is no formal rule for writing your expression over social media, but we have to maintain text in a single deterministic format. Therefore it is necessary to convert any text into the lower case so it can easily be readable or accessible for the process. The sound or meaning of the text will remain the same.

For example, the sentence “EVERY MinUTE GOOD sURprise” will be converted into “every minute good surprise”.

Stop-word Removal

Words that are filtered before the processing of natural language of any text due to less information gain is termed as stop-words (Rauth, Pal., 2017). These words are used very frequently and add no uniqueness to the problem. For example “is” is frequently used in every communication or document for example in “Physics” and in “Chemistry”, so it cannot differentiate these two classes and the measures such as TF (Term Frequency), IDF (Inverse Document Frequency), TF-IDF (Term Frequency – Inverse Document Frequency) will be relatively high as compared to other tokens. Most of the search engines avoid these words as they have no proper meaning (Aizawa, 2003).

Table 4. Effect of stop words removal process

| <i>Sentence Before Stop-words removal</i> | <i>Sentence After Stop-words removal</i> |
|---|--|
| I love reading books | love reading books |
| He is suffering from fever | suffering fever |
| They were eating | Eating |

Stemming

Stemming reduces inflected words to their root or original words. As there are multiple forms of a single word (used in a different context), but the meaning remains the same, so we may have a large dataset with redundant tokens (Rauth, Pal, 2017). These redundant words/tokens will affect the processing negatively in terms of space and time complexity. Stemming helps in reducing this extra burden of the process. It extracts information from large datasets and very helpful for the retrieval of the original text. When a word is converted into its original form, its real meaning is useful for data mining else, it will be of no use. Stemming is actually a rule-based process. A large number of stemmer have been observed during the literature of this research, some of the important stemmers are Porter Stemmer, Lovins Stemmer, Paice/Husk Stemmer and Dawson Stemmer, HMMStemmer, N-gram Stemmer and YASS Stemmer.

Table 5. Stemming Rules

| <i>Form</i> | <i>Suffix</i> | <i>Stem</i> |
|-------------|---------------|-------------|
| Studies | -es | Studi |
| Studying | -ing | Study |
| Fixed | -ed | Fix |

Lemmatization

It is the process of grouping the inflected words to their original form or root form. Lemmatization depends on the correct independent part of the speech and the meaning of a word in a sentence.

Table 6. Words to it's base forms

| <i>Word</i> | <i>Lemma</i> |
|-------------|--------------|
| Help | help(v) |
| Helps | help(v) |
| Helping | help(v) |
| Helped | help(v) |

Normalization

Raw data is hard to proceed with different queries, so normalization is a must to get the correct data. Textual data may contain spell errors, abbreviations, or may contain incorrect syntax that further needs to be processed in order to achieve better information gain. For this purpose, we use normalization, which is a process in which text is transformed into its proper and actual form.

Table 7. Text Normalization Process

| <i>Raw data</i> | <i>Normalized form</i> |
|-----------------|------------------------|
| Ei8 | Eight |
| Ni8 | Night |
| Gud | Good |
| ☺ | Smile |

When these techniques are applied to social media text (comments), they may not work properly. For example when English stop removal is applied on the following tokens:

['i', 'ammm', 'sooo', 'happy']

It will results,
 ['ammm', 'sooo', 'happy']

Here “ammm” and “sooo” are not removed in fact they are stop-words. These type of words are written differently by different users, hence it will increase the volume of data (also increase memory and computation requirements).

Porter stemmer (Porter, 1980) has no effect when applied on comment from twitter {Neeeeeeeeed a diet plannnnnnnn}. Similarly when applied on {lovingggggg and cariiiiing} stemmed to {lovingggggg and cariiii}, ideally it should stemmed to {love and care}.

When NLTK word NetLemmatizer is applied on following words from social media, it fails to do lemmatization properly (Loper, Bird, 2002).

Table 8. Effect of lemmatization on elongated words

| Word Before Lemmatization | Word After Lemmatization |
|---------------------------|--------------------------|
| Happyyyyyyy | happyyyyyyy |
| Cuteeee | cuteeee |
| Shifting | shifting |

Given is one of the comments from Facebook {OFC I've decided I'm going to collage sighnin up tomarow}, when this is processed normally as discussed above,

After lower case conversion

{ofc i've decided I'm going to collage sighnin up tomarow},

After applying tokenization,

{ofc, 'i', '', 've', 'decided', 'i', '', 'm', 'going', 'to', 'collage', 'sighnin', 'up', 'tomarow'}

Tokens such as “ve”, “”, “m” become meaningless, which will be removed later on or will be count as valid tokens. When stop-words are removed,

{'ofc', 'i', '', 'decided', 'i', '', 'going', 'collage', 'sighnin', 'tomarow'}, lemmatization results same set of tokens.

Table 9. Examples comments from social media and source

| Comment/Tweet/Text | Source | Observations |
|---|---|---|
| Yep translate option removed by Goggle. Help wanted ad for Goggle "Only Stupid People Need Apply". I don't know why thet keep F'ing things up. | Random Video from Youtube | F'ing is the short form used for filling. Goggle is misspelled in this context. |
| Why did they remove the translation feature????!!! It was such a helpful feature to have on an international platform like YouTube | Same Video Comment as above | Multi-exclamation marks and question marks. |
| Such a great day :) and look how far we've fallen from then: D OBAMA!!!! | Video titled as "Obama First speech as president" | Emoticons symbols, which has information but will be removed. |
| Congratulations ☺ ☺ Modiji and BJP candidates and all supporters.... It's shore next MLA and MP election we are not going to vote just by seeing face of Modiji.... They have to work hard for their areas. Solve the problems of people... Must and should.. | Video titled as "Modi First speech as prime minister" | Symbol used for clapping, good luck, gift/roses which carry information but will be removed during traditional preprocessing, Abbreviations also observed such as MLA and MP. |
| Gud luck to evry 1 getting ther resultz 2morrow | Randomly searched twitter tweet | Misspelling, use digits instead of partial word that sounds similar to original word but different writing style. People on social media mostly |

| | | |
|---|---|--|
| | | used this type of words. |
| I've decided I'm going to collage sighthin up tomarow | Randomly searched twitter tweet | Words Short forms and misspelled words |
| Welcome Mr. Imran Khan. U r the real inspiration. Pakistan needs u desperately. I salute U from Kashmir!!!! | Imran khan first speech as prime minister | Multi-exclamation marks which shows excitement which should not be ignore in many cases such as emotion detection. |
| 1st time heard the real vision of public servant what they should do.. Hope you accomplish all the promises.. | Imran khan first speech as prime minister | Digits and symbol (used for like and good luck) |
| I cutted my hair and then went back curley | Twitter Tweet | Grammatical mistake (cutted) |
| Neeeeeeeeeed a diet plannnnnnnn #smart | Random Facebook post | Elongated words, which shows strong feeling in a sentence (cannot be ignored) |
| Go to dentist twomaro | Twitter retweet | Misspelled word but sounds same as original word |
| I can think of what desine I want #LifeStyle | Random Facebook comment | |
| ILY | Reply to a Facebook Comment | Short form of I Love You |

4. Results

Proposed pre-processing steps flow has been applied on individual data results are then compared, as claimed the proposed technique out performed in terms of information gain and corpus size. Just for evaluation purpose, an imaginary paragraph is created using given comments and messages from social media and then compared results.

Traditional Pre-processing steps:

Lower case - Tokenization – Stemming – Lemmatization

Proposed technique steps:

As given in methodology

Table 1. Comparative Analysis of Traditional and proposed pre-processing

| <i>Input</i> | <i>Traditional Pre-processing</i> | <i>Proposed Technique</i> |
|---|--|--|
| OFC I've decided I'm going to collage tomarow :) https:google.com | ofc decid go collag tomarow :) http : google.com | cours decid go colleg tomorrow basic smile |
| Neeeeeeeeeed a diet plannnnnnnn #smart | neeeeeeeeeeed diet plannnnnnnn # smart | need diet plan smart |
| Welcome Mr. Imran Khan. U r the real inspiration. Pakistan needs u desperately. I salute U from Kashmir!!!! | welcom mr. imran khan . u r real inspir . pakistan need u desper . I salut u kashmir ! ! ! ! | welcom mr. imran khan . real inspir . pakistan need desper . salut kashmir excit |
| ILY <3 | ili < 3 | love love |
| Gud luck to evry 1 getting ther resultz 2morrow | gud luck evri 1 get ther resultz 2morrow nvm | good luck everi one get thier result tomorrow never mind |
| Such a great day :) and look how far we've fallen from then :D OBAMA!!!! | such great day :) look far 've fallen : D obama ! ! ! ! | great day happi look far fallen smile obama excit |

| | | |
|---|---|---|
| Need neeeeeed neeed loveeeee love loveee loveeeee loveeeeeee loooovvvvveeee 🍑 | need neeeeeed neeed loveeeee love lovee loveeee loveeeeeee loooovvvvveeee | need need need need love love love love love good luck |
| ROFL | Rofl | roll floor laugh |

Corpus size after traditional pre-processing steps (Considering unique tokens (Bag of Words) (Huang, Lee, 2008)

Ofc, decid, go, collag, tomarow, :,), http, :, google.com, neeeeeeeeed, diet, plannnnnnnn, #, smart, welcome, mr., Imran, khan, ., u, r, real, inspire, ., Pakistan, need, u, desper, ., I, salut, u, Kashmir, !, !, !, !, ili, <, 3, gud, luck, evri, 1, get, ther, resultz, 2morrow, nvm, such, great, day, :,), look, far, 've, fallen, :, D, obama, !, !, !, !, need, neeeeeed, neeed,, loveeee, love, lovee, loveeee, loveeeee, loooovvvvveeee, rofl

Corpus size is 76 unique tokens and contains amphioxus tokens as well, if we use this corpus for any problem such as language modeling sentiment analysis etc. It may not give us more information. If we ignore not in the vocabulary words, data size will greatly reduce, means that most of the data will be discarded.

Corpus size after proposed pre-processing steps (Considering unique tokens (Bag of Words) (Huang, Lee, 2008).

Cours, decid, go, colleg, tomorrow, basic, smile, need, diet, plan, smart, welcome, mr., Imran, khan, real, inspire, Pakistan, desper, salut, Kashmir, excit, good, luck, everi, one, get, their, result, never, mind, love, great, day, happi, look, far, fallen, Obama, roll, floor, laugh

Corpus size reduced from 76 to 43 which is almost 50% reduction and increasing information gain on overall text. Text contain more information hence more valuable insights can be drawn from.

5. Conclusion

Pre-processing is the important step in any of the machine learning algorithm and analysis technique, hence it must be carried out in a fashion so that the overall integrity of data remains the same and make data understandable by the machine. Several preprocessing steps are used by researchers to improve data quality. In the era of social media where people use shorthand notations, misspelled, words that are not in the vocabulary, symbols and multiple languages in a single post/message/comment, it becomes difficult for researchers to apply these traditional pre-processing steps. By applying these steps, most of the data (valuable data) will be removed. Hence, data size reduced which will definitely decrease textual analytics. This paper proposed some novel pre-processing steps and an efficient ordered sequence of these steps to make use of that noisy data / unclean data. By applying these techniques, we make capable existing algorithms to derive more insights from social media data. The proposed technique is shown efficient in terms of accuracy and information gain while performing textual analytics. In the future, we will perform different text analytics domain such as language classification, intent detection, emotion classification, depression detection etc. on raw data (data result after traditional pre-processing steps) and mature data (data after proposed pre-processing steps) and will compare different algorithms in term of accuracy, analytical information and information gain from these texts. One of the problems still exists that in social media text contain text in different languages by participants while discussing even single topic, in future novel normalization step will be incorporated in this technique to normalize complete text in term of language (language detection will be performed and all the text will be converted to single common patter for textual analysis).

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Theoretical Concepts of Film Studies in *Cinema Art Journal*: 1945–1955

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Abstract

On the basis of an analysis of film studies concepts (in the context of the sociocultural and political situation, etc.) of the second decade of the journal *Cinema Art* (1945–1955) the authors conclude that theoretical works on cinematic subjects during this period can be divided into the following types:

- theoretical articles written in support of the Resolutions of the Central Committee of the Communist Party dedicated to culture (including – cinematography) and defending the principles of socialist realism and communist party in cinematography (1946–1955) (Y. Borev, A. Burov, A. Groshev, D. Eremin, A. Karaganov, D. Pisarevsky, V. Razumny, N. Semenov, V. Skaterschikov, V. Sutyryn, etc.)

- theoretical articles opposing "cosmopolitanism," formalism and bourgeois influence, contrasting them with communist ideology and class approaches (1949–1955) (A. Abramov, Y. Arbat, S. Ginzburg, I. Greenberg, I. Dolinsky, D. Eremin, S. Freilich, V. Scherbina, Y. Vostrikov, I. Weisfeld and others);

- theoretical articles critical of bourgeois film theories and Western influence on Soviet cinema (1945–1955) (G. Avarin, I. Weisfeld, etc.);

- theoretical articles devoted mainly to professional problems: the development of color in film, genres, entertainment, film dramaturgy, etc. (1945–1955) (A. Dovzhenko, S. Eisenstein, A. Golovnya, L. Kosmatov, V. Lazarev, A. Macheret, M. Romm, V. Shklovsky, V. Zhdan, etc.);

- theoretical articles balancing between ideological and professional approaches to the creation of cinematic works of art (1945–1955) (L. Belova, V. Frolov, S. Gerasimov, N. Morozova, L. Pogozheva, V. Pudovkin, V. Turkin, G. Tushkan, I. Weisfeld, etc.);

- theoretical articles calling on the authorities to ensure organizational transformations that would promote the intensive development of film studies as a science (N. Lebedev).

Keywords: cinema art journal, 1945–1955, theoretical concepts, film studies, USSR, movie.

1. Introduction

In studies by scholars (Andrew, 1976; 1984; Aristarco, 1951; Aronson, 2003; 2007; Balázs, 1935; Bazin, 1971; Bergan, 2006; Branigan, Buckland, 2015; Casetti, 1999; Demin, 1966; Eisenstein, 1939; 1940; 1964; Freilich, 2009; Gibson et al, 2000; Gledhill, Williams, 2000; Hill, Gibson, 1998; Humm, 1997; Khrenov, 2006; 2011; Kuleshov, 1987; Lebedev, 1974; Lipkov, 1990; Lotman, 1973; 1992; 1994; Mast, Cohen, 1985; Metz, 1974; Razlogov, 1984; Sokolov, 2010; Stam, 2000; Villarejo, 2007; Weisfeld, 1983; Weizman, 1978; Zhdan, 1982 and others) have discussed film studies concepts many times. However, until now there has been no interdisciplinary comparative analysis of the evolution of theoretical aspects of film studies in the entire time interval of the existence of the

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Cinema Art journal (from 1931 to the present) in world science.

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

In the article "Theoretical concepts of film studies in the *Cinema Art* journal in the first decade of its existence" (Fedorov and Levitskaya, 2022) we investigated the period of the 1930s and early 1940s. In this article we analyze the theoretical concepts of film studies in the *Cinema Art* journal during the second decade of its existence – from 1945 to 1955.

2. Materials and methods

The methodology of the research consists of the key philosophical provisions on the connection, interdependence and integrity of the phenomena of reality, the unity of the historical and social in knowledge; scientific, cinematological, sociocultural, cultural, hermeneutic, semiotic approaches, proposed in the works of leading scientists (Aristarco, 1951; Aronson, 2003; 2007; Bakhtin, 1996; Balázs, 1935; Bazin, 1971; Bessonov, 2012; Bibler, 1990; Buldakov, 2014; Casetti, 1999; Demin, 1966; Eco, 1975; 1976; Eisenstein, 1939; 1940; 1964; Gledhill, Williams, 2000; Hess, 1997; Hill, Gibson, 1998; Khrenov, 2006; 2011; Kuleshov, 1987; Lotman, 1973; 1992; 1994; Mast, Cohen, 1985; Metz, 1974; Razlogov, 1984; Sokolov, 2010; Stam, 2000; Villarejo, 2007 and others).

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

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

3. Discussion and results

We will dwell on the analysis of film theory concepts in *Cinema Art* journal during the second decade (1945–1955) of its existence, when its editors-in-chief were Ivan Pyryev (1945–1946), Nikolai Semionov (1947), Nikolai Lebedev (1947–1948), V. Grachev (1948), Dmitry Eremin (1949–1951), and Vitaly Zhdan (1951–1955).

On the basis of changes in the political and sociocultural context (see main political and sociocultural events in the Appendix), this ten-year period for the *Cinema Art* journal can be divided into a period of active government intervention in the sphere of culture (including cinema) through strong ideological pressure on artists: 1945–1949; a period of relatively weaker government intervention in the cultural sphere, while maintaining strict ideological dominants and political slogans: 1950–1955.

We also indicate in [Table 1](#) the names of the authors in charge of the journal, the length of time they were in charge of the publication, and the number of articles on the theory of cinema in each year of the journal's publication.

Table 1. Journal *Cinema Art* (1945–1955): statistical data

| Year of issue of the journal | The organization whose organ was the journal | Circulation (in thousand copies) | Periodicity of the journal (numbers per year) | Editor-in-chief | Number of articles on film theory |
|------------------------------|--|----------------------------------|---|----------------------|-----------------------------------|
| 1945 | Committee on Cinematography under the USSR | 4 | 3 | I. Pyrev (1901–1968) | 3 |

| | | | | | |
|------|---|-------------|----|--|----|
| | Council of People's Commissars | | | | |
| 1946 | Committee on Cinematography under the USSR Council of People's Commissars (№ 1) USSR Ministry of Cinematography (№№ 2-4) | 4 | 4 | I. Pyrev (1901–1968) | 2 |
| 1947 | USSR Ministry of Cinematography | 4 | 7 | N. Semionov (1902–1982) (№ 1). N. Lebedev (1897–1978) (№ 2-7) | 8 |
| 1948 | USSR Ministry of Cinematography | 4 | 6 | N. Lebedev (1897–1978) (№ 1-3, 5-6) V. Grachev (№ 4) | 15 |
| 1949 | USSR Ministry of Cinematography | 4 – 7,2 | 6 | D. Eremin (1904–1993) | 38 |
| 1950 | USSR Ministry of Cinematography | 10 | 6 | D. Eremin (1904–1993) | 13 |
| 1951 | USSR Ministry of Cinematography | 11,5 – 12,3 | 6 | D. Eremin (1904–1993) (№ 1–2). V. Zhdan (1913–1993) (№ 3–6) | 14 |
| 1952 | USSR Ministry of Cinematography, USSR Union of Writers | 7,9 – 15 | 12 | V. Zhdan (1913–1993) | 45 |
| 1953 | USSR Ministry of Cinematography, USSR Union of Writers | 11–12 | 12 | V. Zhdan (1913–1993) | 28 |
| 1954 | USSR Ministry of Cinematography, USSR Union of Writers | 11,6 – 13,6 | 12 | V. Zhdan (1913–1993) | 16 |
| 1955 | USSR Ministry of Culture, USSR Union of Writers | 13,8 – 15 | 12 | V. Zhdan (1913–1993) | 12 |

A break in the issue of the *Cinema Art* journal amounted to four military years – from July 1941 to September 1945. Only when the USSR emerged victorious in the Great Patriotic War and the Second World War, the state considered it possible to resume the issue of the journal. The first issue of 1945 came out in October. The periodicity of the journal was originally planned to be monthly (as stated in the imprint), but in fact turned out differently: in 1945 it came out three numbers, in 1946 – four. As a result, between 1947 and 1951 the *Cinema Art* journal officially came out once every two months, and only in 1952 did it resume its monthly circulation.

The journal's circulation from 1945 to 1955 fluctuated between four and fifteen thousand copies, with a general trend of gradual increase.

Until early 1946, *Cinema Art* was still an organ of the USSR Committee on Cinematography, but then the USSR Ministry of Cinematography was founded, and this journal became its official publication. Since 1952, with the express purpose of increasing the journal's influence on improving the quality of cinematography, *Cinema Art* became an organ of the USSR Ministry of Cinematography and the USSR Union of Writers. Since that time almost half of the journal's print run was taken up by a new script, and the bulk of the theoretical articles focused on improving the quality and other problems of Soviet screenwriting. After the liquidation of the USSR Ministry of Cinematography (as it had failed to justify its hopes for a sharp increase in the efficiency of the film process) in 1955 the *Cinema Art* journal became an organ of the USSR Ministry of Culture and the USSR Union of Writers.

From October 1945 to December 1946 the editor-in-chief of *Cinema Art* was the director Ivan Pyrev (1901–1968). Only a few theoretical articles were published during that period, and this was largely due to the fact that during that period, which lasted less than a year and a half, only seven issues were published.

Film historian V. Fomin is right in that, reading the materials of the *Cinema Art* of the second half of the 1940s, "you just have a real shock and wipe your eyes for a long time, when you turn the cover, read the table of contents, and then with the materials of the main Soviet newsreel. On the one hand, one does not even have to look closely to notice the indelible stamp of that special time, the particularly diligent servility of the editors... The covers, editorials, urgent inserts in the issue and especially the review critique give away the pathological conjuncture, the highest readiness of the authors and editors to obligingly serve the Communist Party power of the time to the highest standard" (Fomin, 2001: 20). But at the same time V. Fomin rightly noted that at the same time the *Cinema Art* also published several articles by S. Eisenstein (Fomin, 2001: 21). Other curious theoretical articles on cinema were also published in the journal of this period.

A similar ideological orientation was characteristic of the *Cinema Art* in the first half of the 1950s. Film historian N. Zorkaya right: in the journal of the period a considerable number of cinematography "thing purely nominal. Replacing some repetitive words (now we call them "key": "screen", "director", "actor", "actress", "portrait") for concepts from other areas of life, such as agriculture, you get the same result - about agriculture do not learn anything. That is because the purpose of this periodical (as well as of other similar publications) is not information, not this or that "learning" (in this case – film studies), but "repetition is the mother of learning", hammering into people's brains several fundamental truths: we live in the best country in the world; the capitalist environment is rotting and becoming poor; the Soviet people toil heroically and build communism; we owe our victories to the great Stalin. ... The *Cinema Art* journal is a perfect example of Soviet ideological discourse. Not the point, not the sense, not the truth, but a conspiracy, hollowing out, muddling through and endlessly chewing the same things to stupefaction" (Zorkaya, 2001: 23). Though, again, there are always exceptions to every rule...

And if in the 1930s the theoretical aspect of the then technical innovation of sound cinema was a key one in the journal, the first issues of the post-war *Cinema Art* dedicated a significant part of the articles on film studies to color cinematography, its role in the future development of screen art.

Thus director A. Dovzhenko (1894–1956) was convinced that in the Soviet cinema "there will be passionate knights of color abundance, not only not tiring and not irritating the audience, but on the contrary, inspiring and delighting the richness and boldness of combinations. There will be aesthetes of faded color, gray rain and wet asphalt; there will be sun worshipers and apologists for nature; there will be opponents of nature, creators of the artificial decorative world. But everyone will decide for himself the quantity and quality of color means to their combinations in ways completely different from the ways of painting" (Dovzhenko, 1945: 7).

Unlike A. Dovzhenko, the art critic A. Fedorov-Davydov (1900-1969) was convinced that "the study of the richest world experience of painting can help cinematography in mastering color. This experience must be studied and mastered" (Fedorov-Davydov, 1945: 11).

Art historian V. Lazarev (1897–1976) emphasized that "the film director can create not only the color composition of an individual shot, but also the color composition of the entire film. In other words, he is forced to project color over time. ...The principal novelty of color cinema lies in the fact that light (much more intense than in painting) can be played in a completely new way, because the director's palette will depend entirely on this or that use of light. And when creating a

color composition, he will always have to remember that it will be perceived by the viewer in time, in a dynamic alternation of shots, and that consequently his color will reach the eye in a fraction of a second, whereas in a painting or fresco the color remains in a static, unchanged state. Hence it is clear that color in cinema must be quite different from color in a painting of the time" (Lazarev, 1945: 4).

Thus, color in cinematography was considered multidimensional, great hopes were placed on its possibilities, which, as practice soon showed, were in many respects justified.

Director S. Gerasimov (1906–1985) once again turned to his favorite topic of the specifics of an actor's work in cinema: "The spectator has the right to demand from the cinematographic play those almost imperceptible details which he does not count on in the theater — he sees an actor's face as if a meter away from himself; he hears his breath and he wants thus to see something most intimate, most secret in the spiritual world of the visible and audible hero. The search for details together with the actor, the multiplication of the sum of the director's observations by the sum of the actor's observations, the joint selection, the high demand for intonation, for mimicry, for gesture are mandatory in cinematography and many times more so than in the theater. Without understanding this, you can not count on the true success, having in his hands even the most coherent, intelligent and meaningful script. It is under such conditions that the variety of pictures can be born which will differ from one another not only in the recognition of the theme set or even the literary development of such a theme, but also in the broad difference of the entire authorial expression, enclosed both in the choice of theme and in the artistic realization of it, that is in the whole sum of the countless details which the great art of cinematography possesses" (Gerasimov, 1945: 18).

Film scholar N. Lebedev (1897–1978), worried about the development of science about cinema, wrote again about the fact that in the USSR "we have neither our own academy, nor a research institute on film art, nor our own creative union (like the unions of Soviet writers, architects, composers, artists), nor a other society. We have neither a central museum of our own, nor museums at major enterprises, nor a film library, nor a library of film literature. Not a single institution of general art history is currently working on cinema issues. The synthetic nature of cinema, the richness and diversity of its expressive tools make studying it extremely complex. A deep, scholarly research of cinema pieces should be analyzed not only from the viewpoint of their ideological, educational and pedagogical value, but also in terms of the formal and stylistic components that make them up, from the perspective of literary drama, directing, acting, acting, visual, musical, cinematographic, etc. This requires the film researcher to have a vast encyclopedic knowledge of all areas of the arts. And since this encyclopedic knowledge is extremely rare, it is necessary to organize teams of specialists from different fields of art history for a comprehensive study of film art. Unfortunately, we have not even begun such a study of film works" (Lebedev, 1946: 3-4).

Here it is worth noting that N. Lebedev showed enviable persistence in his desire to raise the status of Soviet film studies for several decades.

The *Cinema Art* journal in 1945 also published an article by the playwright, writer, and film critic V. Shklovsky (1893–1984), whose theoretical views in the same edition (and, of course, not only in it) were accused of formalism in the 1930s. Reflecting on the nature of film adaptations of literary works, Shklovsky reasonably wrote that "we cannot refuse film staging, as art cannot abandon the past, its rethinking and deepening, just as language cannot abandon its history, but the work of film staging is a philosophical-critical work — not the work of a copyist. We must overcome the imitative naturalism of film staging and move to the discovery of the internal laws of the work of art, to the analysis of that interlocking of thought, images and actions that constitute the content of art" (Shklovsky, 1945: 33-34).

But the most theoretically weighty article published in the *Cinema Art* journal in 1945–1946 was that of director S. Eisenstein (1898–1948), in which he urged film scholars to look at "film close-up: through the lens of close analysis, "taken apart by article", by the wheels, decomposed into elements and studied the way engineers and specialists in their fields of technology study a new design model. This view should be a view of the film from the perspective of a professional journal. There should be a "general" and "middle" view of the film, but it should also be viewed first and foremost as a "close-up" view — an equally close-up view of all its constituent parts. If in the "general plan" view the judgments of our public are unmistakably accurate, sometimes ruthless, but always correct, if in the field of excited and interested analysis of the events and images of the

film we often manage to rise above a simple, indifferent retelling, then in the field of a close professional, "drilling" look inside the merits and flaws of what is done — in terms of high requirements which we are in the nature and obliged to set before our works — we are far from shining with perfection. Without this "third critique," there can be no growth, no development, no steady rise in the general level of what we do. High public appreciation cannot serve as a shield behind which poor editing and the poor quality of the actors' delivery of those infinitely needed words that ultimately determine our approval of the film can hide with impunity. The viewer's interest in the story cannot serve as amnesty for bad photography, and the record box office of a picture that captures the viewer with an exciting theme does not absolve us of responsibility for poorly composed music, poorly recorded sound or (so often!) poor laboratory and mass print work. ...I remember another period of discussion, the declining period of Association of Revolutionary Cinematographers, when you could not speak about a picture that had gone well on the screens and say, for example, that it was photologically pale and artistically uninventive. You were accused of discrediting the leading production of Soviet cinema. And a bugaboo was waved at you with the formidable and altogether irrelevant accusation that you were denying "the unity of form and content"! Today it almost sounds like an anecdote, but it was a bad one. It dulled the sharpness of demanding the quality of the film. It cooled the passion for exactingness in art. It has numbed the sense of responsibility on the part of the filmmakers themselves. It has largely fostered indifference to the merits of individual components" ([Eisenstein, 1945: 7-8](#)).

It is worth pointing out that the bulk of articles in *Cinema Art* in 1945–1946 was characterized by a calm, analytical tone, without the emotionalism and harshness which were typical of the 1930s.

However, this situation did not last long. Soon the sphere of Soviet cinema (as well as culture in general) came under fire from the authorities, who accused cultural figures, among other things, of "worshipping the West" and "cosmopolitanism."

Of course, the new wave of struggle against bourgeois influence on Soviet culture had its reasons. The beginning of a new round of tensions between the recent allies in World War II was laid in Winston Churchill's Fulton speech at Westminster College on March 5, 1946: "From Stettin in the Baltic to Trieste in the Adriatic an iron curtain has descended across the Continent. Behind that line lie all the capitals of the ancient states of Central and Eastern Europe. Warsaw, Berlin, Prague, Vienna, Budapest, Belgrade, Bucharest and Sofia; all these famous cities and the populations around them lie in what I must call the Soviet sphere, and all are subject, in one form or another, not only to Soviet influence but to a very high and in some cases increasing measure of control from Moscow. ... Except in the British Commonwealth and in the United States where Communism is in its infancy, the Communist parties or fifth columns constitute a growing challenge and peril to Christian civilization. ... From what I have seen of our Russian friends and allies during the war, I am convinced that there is nothing they admire so much as strength, and there is nothing for which they have less respect than for weakness, especially military weakness. For that reason the old doctrine of a balance of power is unsound. We cannot afford, if we can help it, to work on narrow margins, offering temptations to a trial of strength" ([Churchill, 1946](#)).

As a reaction of the British propaganda apparatus to this speech of Winston Churchill, the BBC began a regular broadcast in Russian on March 26, 1946, directed against the Soviet Union and its satellites. The Cold War had begun...

As early as mid-August 1946, the authorities in the USSR reacted to the Cold War with the West with successive decrees concerning the tightening of cultural policy. One by one, in the second half of 1946, the following Resolutions of the Central Committee of the Communist Party were issued: "On *The Star* and *Leningrad* magazines" ([Resolution..., 1946a](#)), "On the repertoire of drama theaters and measures to improve it" ([Resolution..., 1946b](#)), "On the film *Great Life*" ([Resolution..., 1946c](#)), "On release and use of foreign literature" ([Resolution..., 1946d](#)), in which the harsh accusatory language, familiar to the population of the USSR from the repression era of the 1930s, reappeared.

The main aim of these Resolutions was, on the one hand, to show Soviet cultural activists who had "relaxed" in the atmosphere of Victory that the Soviets would not tolerate any artistic freedom or even minimal dissent (an indirect reminder of the repressive 1930s) and, on the other hand, would not tolerate any bourgeois influence on the Soviet public.

The Resolution "On *The Star* and *Leningrad* magazines" ([Resolution..., 1946a](#)) noted that "it is a grave mistake of *The Star* to give the literary tribune to the writer Zoshchenko, whose works

are alien to Soviet literature. The editorial board of *The Star* knows that Zoshchenko has long specialized in writing empty, meaningless and vulgar things, in preaching a rotten lack of ideology, vulgarity and apoliticality, calculated to disorient our youth and poison their consciousness. ... It is all the more inadmissible to give the pages of *The Star* to such scoundrels and bastards of literature as Zoshchenko... *The Star* magazine also popularizes the works of the writer Akhmatova... Akhmatova is a typical representative of empty senseless poetry alien to our people. Her poems imbued with the spirit of pessimism and decadence, expressing the tastes of the old salon poetry, fixed on the positions of bourgeois aristocratic aesthetics and decadent, "art for art", not wanting to keep pace with its people are detrimental to the education of our youth and cannot be tolerated in the Soviet literature. ... The magazine began to produce works which cultivate a spirit of worshipping the modern bourgeois culture of the West which is not typical of Soviet people" ([Resolution..., 1946a](#)).

In the Resolution "On the repertoire of drama theaters and measures to improve it" the leading Soviet theaters were accused that in many performances the Soviet people are "depicted in ugly-caricatured form, primitive and uncultured, with philistine tastes and manners, negative characters are given brighter character traits, shown as strong, strong-willed and skillful. The events in such plays are often depicted far-fetched and deceitful, which is why these plays create a wrong, distorted picture of Soviet life. ... The Central Committee of the Communist Party considers that the Committee on the Arts is pursuing a wrong policy, introducing the plays of bourgeois foreign playwrights into the repertoire of the theaters. ... The staging of plays by bourgeois foreign authors by the theaters was, in essence, providing the Soviet stage for the propaganda of reactionary bourgeois ideology and morality, an attempt to poison the minds of Soviet people with a worldview hostile to Soviet society, to revive the remnants of capitalism in consciousness and in life" ([Resolution..., 1946b](#)).

A direct reaction to the Cold War with the West was the Resolution "On release and use of foreign literature" ([Resolution..., 1946d](#)), which stated that "A vicious anti-state practice has developed in the purchase and use of foreign literature. ... Ministries, departments and organizations receiving foreign literature have no proper order in the storage and use of such literature and as a result a considerable amount of literature ordered from abroad is not delivered to departmental libraries for official use, but is stolen and deposited by certain individuals. ... The Central Committee of the All-Union Communist Party (Bolsheviks) notes that the current inappropriate practice of subscribing to and using foreign literature is detrimental to the interests of the state and leads to squandering of currency and dissemination of anti-Soviet propaganda contained in foreign newspapers, magazines and books among part of the population" ([Resolution..., 1946d](#)).

In order to oppose "bourgeois propaganda", the Central Committee of the All-Union Communist Party decided to reduce currency allocations for foreign literature, to reduce the list of organizations with the right of such an allocation, to prohibit individual allocation of foreign literature, giving the right of individual allocation of foreign literature by specialty only to full members of the USSR Academy of Sciences ([Resolution..., 1946d](#)).

Needless to say, these resolutions have had a major impact on the situation in Soviet cinematography and in the *Cinema Art* journal in particular.

And already cinematography directly affected the Resolution "On the film *Great Life*" ([Resolution..., 1946c](#)), which indicated that this movie "falsely portrayed party workers. The secretary of the party organization at the mine being rebuilt is shown in a deliberately ridiculous position, since his support for the workers' initiative to rebuild the mine could, allegedly, put him outside the ranks of the Communist Party, that he preaches backwardness, uncultivation and ignorance. ... The workers and engineers reconstructing Donbass are shown as backward and uncultured people, with very low moral qualities. Most of their time the heroes of the film are idle, engaged in idle chatter and drunkenness. ... The film testifies to the fact that some workers in the arts, living among Soviet people, do not notice their high ideological and moral qualities, do not know how to truly display them in works of art" ([Resolution..., 1946c](#)).

The Resolution named other "false and erroneous films": the second series of S. Eisenstein's *Ivan the Terrible*, V. Pudovkin's *Admiral Nakhimov*, and G. Kozintsev and L. Trauberg's *Ordinary People*. In particular, it was stated that "director S. Eisenstein in the second series of the film *Ivan the Terrible* found ignorance in the portrayal of historical facts, presenting the progressive army of

oprichniks of Ivan the Terrible as a gang of degenerates, like the American Ku Klux Klan, and Ivan the Terrible, a man with a strong will and character — weak-willed” (Resolution..., 1946c).

As a result, the Resolution stated that "the Ministry of Cinematography, and above all its head, comrade Bolshakov, is poorly managed. Bolshakov, poorly manages the work of film studios, directors and screenwriters, cares little about improving the quality of films produced, and spends large sums of money in vain. The leaders of the Ministry of Cinematography are irresponsible and negligent with regard to the ideological and political content and the artistic merits of films. ... The lack of criticism in the field of cinematography, the atmosphere of nepotism among filmmakers is one of the main reasons for the production of bad films. Art workers must understand that those of them who will continue to treat their work irresponsibly and frivolously can easily be left behind in the advanced Soviet art and out of circulation, for the Soviet spectator has grown, his cultural demands and requirements have increased, and the Party and the state will continue to cultivate in the people good tastes and a high demand for works of art” (Resolution..., 1946c).

In the 1930s, similar "transgressions" by leading cadres in the cinema were punished most severely, up to and including firing squad. During a more "milder" period in the second half of the 1940s, I. Bolshakov (1902–1980), then Minister of Cinematography, even managed to keep his position.

But the threat to the very lives of the leading personnel of the Soviet film industry in the fall of 1946 was very strong, so at a promptly assembled All-Union meeting of workers in artistic cinematography on 14-15 October 1946, two official appeals were made in which the filmmakers promised to immediately correct all the errors identified by the authorities.

The first of these was to Comrade Stalin, Chairman of the USSR Council of Ministers: "Participants at the All-Union Meeting of Workers of Artistic Cinematography discussed the Resolution of the Central Committee of the Communist Party on the film *Great Life*. This Resolution deeply and comprehensively revealed the ideological, political and creative mistakes made in our work. ... Joseph Vissarionovich! We assure you, friend and teacher, that fair criticism of our work will help the workers of the Soviet cinematography – Party and non-Party Bolsheviks – to restructure their work in the shortest possible time so that they will again hear words of encouragement from the people, from the Party, from you, dear Comrade Stalin. All-Union Meeting of Workers of Artistic Cinematography” (Chairman..., 1947: 3).

The second letter was to all workers in artistic cinematography: "The All-Union Meeting of Workers of Artistic Cinematography, having discussed the resolution of the Central Committee of the Communist Party on the film *Great Life*, appeals to all workers in Soviet cinematography to mobilize all their forces to fulfill the tasks set before us by the Party. ... Many of our directors and screenwriters are lagging behind life and political events, and have sunk into the circle of narrow professional interests which they have forgotten that without a profound knowledge of Marxist-Leninist theory, contemporary life and the history of our Motherland it is impossible to become a true artist who can truthfully depict contemporary life of Soviet people and heroically fulfill the great plans of the new Stalinist Five Year Plan. ... The workers of the Soviet cinematography must respond to the historical resolution of the Central Committee of the Communist Party with their deeds” (Appeal..., 1947: 4).

An editorial in the first issue of the *Cinema Art* reacted to the Resolution "On the film *Great Life*" by accusing the pictures criticized there, stressing that "to please his own formalistic "concept" S. Eisenstein distorted the historical era, distorted the image of a major statesman who played a progressive role in the history of the Russian state, and created anti-historical and anti-artistic film, unworthy of release on the Soviet screen. The director V. Pudovkin, without studying the historical material in detail, undertook to stage the film *Admiral Nakhimov* and also distorted the historical truth” (For..., 1947: 6).

However, a more important event that radically affected *Cinema Art's* work was the struggle against so-called "cosmopolitanism" in 1949, so the rest of the 1947–1948 periodical's materials were ideologically more restrained.

For example, a review of B. Balázs's film monograph "The Art of Cinema" (Balázs, 1945) noted that "this book is instructive and as a human document. The practice of Soviet cinematography forced Balázs, who had been brought up on neo-Kantian aesthetics, to reconsider many provisions of earlier works and to come to a more faithful understanding of the nature and functions of art in public life. And although Balázs has not yet abandoned many of his old formalist views, he (judging by his latest work) is on the way to revising them. Methodologically, the book is

extremely contradictory. Whereas its first part retells to the reader the old, almost unchanged positions of *The Visible Man* and *The Spirit of Film*, the second part, which emerged entirely during Balazs's Soviet period, grew out of his observations and practical work on Soviet cinematography, offers a number of valuable and interesting points, and to a certain extent will prove of considerable usefulness to Soviet cinematic theory" (Burov, 1947: 26).

At the beginning of 1947, director I. Pyrev was fired from his position as editor-in-chief of the *Cinema Art* journal. This decision was most likely influenced by the criticism of the *Cinema Art* in an editorial by *Pravda* with the telling title "Advertising instead of Criticism" (Advertising..., 1946). It turned out that in 1946 the *Cinema Art* mistakenly put photos (Yurenev, 2001: 28) from films criticized sharply in the Resolution (of September 4, 1946) about the film *Great Life* (in number one, besides a scene from *Great Life*, a scene from *Admiral Nakhimov* was put in number one), and in double No. 2-3 – a frame from the second series of *Ivan the Terrible*), thus failing to anticipate their subsequent party and government smashing...

The appointment of N. Lebedev (1897–1978) as editor in chief of the *Cinema Art* (he had already signed for the second issue in 1947) led to a significant increase in the number of theoretical articles in the edition. N. Lebedev, during his short time as editor-in-chief, tried to attract the attention of filmmakers to the theoretical foundations of screenwriting, since the improvement of the "social realist and Communist party" quality of scripts should, in the opinion of the authorities, lead to an unprecedented flowering of Soviet cinematography.

Thus the writer, screenwriter, and film historian D. Eremin (1904-1993) stressed that after the 1946 Resolution (Resolution..., 1946) "the leading and fundamental role of the screenplay writer in film production was realized with a new force: the quality of the script, the depth and direction of the ideas in it, the vital truthfulness and substantiality of the conflicts of events and images, of artistic definition of characters and destinies of characters, of brightness and vividness of details to a great extent depends on the quality of a future picture. The image of a positive hero in Soviet cinematography can not be created by desk research. It must grow out of a lively contact of the artist with reality in its most essential and determinative manifestations. That hero cannot be created not as an arithmetic sum of bad and good human qualities, but only as an image of a truly living Soviet man in whom the Communist Party, ideological, highly moral, life-loving, militant strong-willed principles cannot fail to be basic, for it was they who made it possible to overturn the tsarist system, to transform the face of the country, to expel and destroy brazen invaders, to lead millions to the storm of new heights" (Eremin, 1947: 3-4).

D. Eremin believed that the shortcomings "do not lie in the notorious 'specificity' of screenwriting, but are related to questions of ideology. Their nature lies not in the authors' lack of professional skills, not in the weakness of their "craft," but in their insufficient knowledge and comprehension of life, in the lack of some authors' self-awareness that would establish them as active, militant ideologists, as ardent propagandists and deep thinkers, that is, as authors of a new, socialist type. Apparently, this is the direction in which we should work in the future. Increased demands for cinema art, dictated by the high and complex sociopolitical tasks facing our people, call for this" (Eremin, 1948: 10).

Further D. Eremin reflected on the specificity of dramaturgy of film comedies, considering that "the most widespread of the author's "prejudices" is the statement as if our reality completely excludes the possibility of development of film comedy, especially domestic, and as if particularly real is the prospect of inevitable self-elimination of the satirical genre. It is no coincidence that our comic works often lack sharp dramaturgy: all dramaturgy has a conflict at its core, and the conflict on which a sharp comic plot can be built is allegedly absent in our reality" (Eremin, 1948: 9).

This thesis was accompanied by a theoretical justification: "Our development from capitalism to socialism and from socialism, as the first stage of communism, to full communism goes through the active overcoming of all kinds of contradictions, antagonistic contradictions in relations with the world of capitalism and non-antagonistic ones within the socialist system. And wherever the comedy artist directs the fire of self-criticism at the internal contradictions associated with the struggle between the moribund and the nascent in the depths of our society, there arise various, forms of Soviet comedy. At the core of these comedies will be, for the most part, the conflict between the advanced and the backward. The solution to this conflict will be the idea, the author's goal of educating the audience to raise the backward to the level of the advanced. Such a comedy is the most, widespread and organic type of modern Soviet comedy. The satirical in it has not an all-embracing, but a distinct, local character; the main characters and their deeds express the positive

force of society; the content of the main dramaturgical conflict is not of a comprehensive negation and explosion, but a self-critical sense of improvement” (Eremin, 1948: 10).

In her support for the thesis that Soviet film drama had to be put in order, film critic L. Pogozheva (1913-1989) argued that “An analysis of the dialogical structure of a number of scripts leads to the conclusion that many scriptwriters lost sight of the significance of dialogue as an essential component of drama, and began to regard dialogue as a mere means of communication, or, at best, as a means for discovering the character and expressing their authorial attitude toward the events taking place in a script. ... The struggle against the dryness, the bloodlessness, the impersonality, the purported colorfulness of language, against the worn-out layer, the sterility, the monotony, the struggle against the monstrous practice of 'reworking' the dialogue in other people's scripts is the struggle for a true enrichment and purity of language in the script, this basis of the Soviet cinema art” (Pogozheva, 1947: 19, 21).

L. Pogozheva insisted that “the screenplay has earned itself the right to be considered a special kind of literature, and this right should be reserved for it. We don't need to produce "mechanized", "stamped" mass productions of the Hollywood type, we need works of an individual creative style, we need to develop art that testifies to the flourishing of all our people, art that sums up life experience in truly realistic works, that look broadly and boldly into the future. ... The last thing we can have are craftsmen writers who can flourish. The last thing we need now are plot prescriptions built on the experience of bourgeois filmmaking. What we need most is a screenwriter-thinker, for we must approach the evaluation of the screenplay with a semantic criterion, a criterion of the relation of art to reality” (Pogozheva, 1947: 29).

In 1947, the *Cinema Art* published an article by V. Sutyurin (1902–1985), removed from his post as editor of *Proletarian Cinema* in the early 1930s, who also joined the discussion of script-related subjects from his usual emphasis on ideology: “Each film produced today by our studios is a phenomenon of tremendous national importance, of great political significance. Each picture coming out on the screen, plays, or at least, should play a very significant role in the political education of millions of Soviet people. Under these conditions the public responsibility of the screenwriter for the quality of his work, for its political weight and correctness, for its artistic merits is made especially significant. The screenwriter bears this responsibility in full. He is subjected to harsh and fair criticism, public criticism, for every error, mistake, defect. ... On the one hand, we see that the film crew's free handling of the author's idea creates an impossible environment for the work of the screenwriter. On the other hand, we found that the literary script cannot be a dogma for the film crew, cannot be maintained as something absolutely immutable. There is no doubt that the author's active participation in the work of the crew will not only eliminate many reasons for conflicts, but will also contribute to improving the quality of the pictures produced” (Sutyurin, 1947: 7-8).

V. Sutyurin believed that “the question of cinematography's relation to prose and drama... must be recognized as the most important theoretical question... Without it, it is impossible to outline correct goals and objectives in the course of further cinematographic development. It is well-known that the specificity of cinema as a special kind of art was defined in the earliest theoretical works at a time when the creative experience of Soviet cinematography was very limited. Drawing on this creative experience, a whole series of artists, theorists and critics created the concept of "poetic" cinema, which for a certain period of time represented perhaps the only coherent system of theoretical conceptions of cinematic art. However, it soon had to enter into a serious struggle with a different system of views – with "prose" cinema, which quickly accumulated not only convincing theoretical arguments, but also arguments of a creative order” (Sutyurin, 1948: 11).

V. Sutyurin built his article on the opposition of the drama to the novel and the narrative, although he noted that “the drama can and does have elements of narrative form, which sometimes develop to very considerable proportions. Narrative literature may be dramatic, and sometimes is dramatic in the highest degree” (Sutyurin, 1948: 13-14).

Adjacent to this cycle of articles on film dramaturgy were theoretical articles by V. Zhdan (1913–1993), V. Volkenstein (1883–1974), and B. Begak (1903–1989).

In this context, film scholar I. Weisfeld (1909–2003), in full accordance with the official guidelines of the time, reminded the journal's readers that “Socialist realism is neither a circle manifesto nor a dogma, but a method. A method definite enough to equip artists with a large and clear idea, to subordinate creativity to the tasks of serving the people. And at the same time, sufficiently multifaceted, rich, flexible to provide a wide range of individual manifestations,

genuine freedom of creativity. Artists following the path of socialist realism not only reflected, reproduced and explained reality, but also participated in its transformation, like the fighters who "equated a pen to a bayonet" (Weisfeld, 1947: 17), so "revolutionary romanticism is not a good wish; it enters the flesh and blood of Soviet cinematography. It began with *Battleship Potemkin*, *Mother*, and *Earth*. During the period of sound cinema, such films as *Chapaev*, *We're from Kronstadt* and pictures about Lenin continued the revolutionary-romantic tradition. These days the revolutionary-romantic element is increasingly evident along the whole front of cinema, from *The Oath* to *The Rural Teacher*" (Weisfeld, 1947: 21).

On the other hand, writer, screenwriter and literary critic V. Shklovsky (1893–1984) took a far less officious approach to the theme of realism, insisting that "in art, man lives in a part of his soul which is not usually strained. Both the heart and the lungs have enormous reserves. Their capacity is at least tenfold compared to the ordinary demands of life. Man is adapted to exploit and to be happy. In art man learns about himself the unprecedented, but possible. He learns to think, to wish, to perform feats. Realist art considered man and uncovered in him what is not easily discovered in life, but exists" (Shklovsky, 1947: 30).

In 1948, already after the death of director S. Eisenstein (1898–1948), the *Cinema Art* published his theoretical article about the perspective of stereo cinema, which "will give the full illusion of three-dimensionality of its images. In doing so, this illusion is as convincing to the end and does not raise the slightest doubt, just as there is no shadow of a doubt in ordinary cinematography that screen images are actually moving. The illusion of space in one case and motion in the other are just as immutable for those who know perfectly well that in one case we are dealing with a scattering of individual still phases taken from a whole process of motion, and in the other with nothing more than a cleverly devised process of superimposing two normal, flat photo images of the same object, only taken simultaneously at two slightly different independent angles of view. Here and there, the results of spatial and motor persuasion are as crushingly perfect as the characters themselves seem undeniably authentic and alive to us, even though we know perfectly well that they are nothing more than pale shadows, photochemically imprinted over kilometers of gelatin tape, which, coiled up in individual rollers, travels in flat tin boxes from end to end of the globe, everywhere equally impressing the viewer with the illusion of their vitality" (Eisenstein, 1948: 6).

Several articles in *Cinema Art* in 1948 were devoted to professional aspects of the practical work of the director and cameraman in cinematography (Golovnya, 1948: 29-31; Manevich, 1948: 26-28; Romm, 1948: 25-28).

It seemed that the journal gradually began to move away from its former ideological outbursts and accusations, concentrating more on professional creative problems. However, in the second half of 1948, in the pages of *Cinema Art* an unexpected attack began on ... its then editor-in-chief – film scholar and critic N. Lebedev (1897-1978).

It is clear that N. Lebedev himself could not initiate this harsh criticism of his book "Essays on the History of Cinema of the USSR" (Lebedev, 1947). Consequently, there was a strict instruction from "above".

At the beginning of his article about N. Lebedev's book, cinematographer I. Weisfeld (1909–2003) wrote that "old film workers remember the disputes that took place in the Association of Revolutionary Cinematographers 20-25 years ago. These were heated fights which, though incomplete, reflected the class struggle on the ideological front. Along with the healthy, viable, revolutionary in the Association of Revolutionary Cinematographers, it was possible to encounter the reactionary and alien. Much in these disputes was random, petty, transient, and sometimes just nonsense, worthy only of oblivion. The task of the historian, it would seem, was to direct fire against harmful theories, resolutely cut away the insignificant and empty, separate the grains from the chaff, and most importantly, to be able to rise above the positions of the disputing parties. It would be unreasonable, at the very least, to analyze the work of individual artists from the transcripts of their speeches at Association of Revolutionary Cinematographers' discussions, to attach serious value to inessential and incidental statements by directors or critics, and to base methodological generalizations on them. Strange as it may seem, but N. Lebedev took precisely this path, which could lead nowhere but to a dead end. He recalls the notions of "innovators" and "traditionalists" as supposedly determining the balance of power on the cinematic front. ...Moreover, evidently remembering his own past performances in the Association of Revolutionary Cinematographers, he took the side of the "innovators" and began to denounce his yesterday's

opponents, the "traditionalists". ... Choosing as the subject of his research not the struggle for the affirmation of the method of socialist realism in cinema, but an abstract thesis defended from the position of one of the groups fighting in the twenties, he prefers speculation to fact, speculation to real life phenomena" (Weisfeld, 1948: 20-21).

Further, I. Weisfeld, in fact, accused N. Lebedev of an "anti-party line", as he, "spreading creative workers into 'national' and 'non-national' categories ... deviates from the clear instructions of Comrade Stalin, Comrades Zhdanov and Kirov... The methodological flaws of the essay are evident not only in the general structure of the book, but especially clearly in the analysis of individual paintings and in the characteristics of artists. The author often analyzes the phenomenon of cinema art scholastically, without any connection with the life of the people, with the guidelines and organizing work of the party, and therefore comes to deeply erroneous conclusions" (Weisfeld, 1948: 22).

In the finale of his article, in order to somehow soften the above, I. Weisfeld noted that "Lebedev's book has its merits: the presence of extensive and valuable factual material, presented in a known system, and a number of correct generalizations. But still the book discolors, narrows, presents in wrong light the lively, colorful, rich in events, searches and discoveries life of our art" (Weisfeld, 1948: 24).

I. Weisfeld's opinion was warmly supported by film scholars I. Manevich (1907–1976) and L. Pogozeva (1913-1989). They believed that "N. Lebedev tried to consider the development of cinema without a sufficiently deep analysis of its connections with reality and with other arts. Such a study of the history of the synthetic nature of cinematography, out of connection with literature, with the theater and with our entire socialist culture, led the author to a number of formalistic errors and prevented him from creating a correct historical concept of the development of Soviet cinema" (Manevich and Pogozeva, 1948: 16-17).

A similarly harsh criticism in the *Cinema Art* was made of M. Aleynikov's (1985–1964) monograph "Ways of Soviet Cinema and the Moscow Art Theatre" (Aleynikov, 1947).

Film scholar I. Dolinsky (1900–1983) argued that in the book "Ways of Soviet Cinema and the Moscow Art Theatre", "the method by which the author analyzes the phenomena of cinema is deeply flawed. Throughout most of the book M. Aleynikov carefully bypasses the ideological analysis of films, focusing attention only on the evaluation of the formal and aesthetic aspects of the works. ... In M. Aleynikov's book, the life of cinema is completely disconnected both from the entire sociopolitical life of the country, which determined the situation in art, and from the Communist Party's policy on art, which played a decisive role in the education of artists" (Dolinsky, 1948: 24-25).

S. Ginzburg (1907–1974), a cinema critic, rigorously evaluated both books by N. Lebedev and M. Aleynikov: "By reducing the development of Soviet cinema at a certain stage not to the struggle for new revolutionary content, but to the improvement of directorial techniques, Lebedev, naturally, came to underestimate the value of film dramaturgy and actors' creativity. ... Lebedev and Aleynikov books are very different. ... But these two so different books have one and the same flaw in common: they make the wrong assumption, as if the ways of development of Soviet cinema were determined not only by the goals set for it by the Communist Party and the Soviet people, but also by the task of mastering some immanent artistic means" (Ginzburg, 1948: 23-24).

Thus, the main reason for State's angry reaction to the works of N. Lebedev and M. Aleynikov was that these books "glorified formalism", that is, the formal mastery of filmmakers at the expense of insufficient emphasis on the role of the Communist Party and its leader.

Also attached to this criticism was the article "Involuntary Defense of Formalism" (Baramzin, 1948: 28-29), and all of this taken together was largely a reaction to the Resolution of the Central Committee of the Communist Party "On the opera *The Great Friendship* of V. Muradeli" (Resolution..., 1948), which drew attention to the fact that contrary to the instructions that were given by the Central Committee of the Communist Party in its decisions on the magazines *The Star* and *Leningrad*, on the film *Great Life*, on the repertoire of dramatic theaters and measures for its improvement, the fight against formalism in the USSR is not conducted to the proper extent.

These articles were followed by an organizational conclusion: N. Lebedev was dismissed from the position of editor-in-chief of *Cinema Art*, and the first issue of this journal for 1949 was already published under the new editor-in-chief – writer, screenwriter and film critic D. Eremin (1904–1993).

But as it soon turned out, the 1948 revival of the struggle against formalism in art was only a prelude to the most important postwar ideological campaign of the regime—the struggle against "cosmopolitanism" – that unfolded on a large scale in 1949.

This campaign began with an article about one anti-patriotic group of theater critics (On..., 1949), published in *Pravda* on 29 January 1949. It says that "socialist realism is just as inseparable from a lively, ardent, loving interest in the life and work of the people, from a deep and noble patriotic feeling, as bourgeois hurrah-cosmopolitanism is from an indifferent, indifferent attitude toward the people and their art, from an indifferent, scorned, cold aestheticism and formalism. ... Barefaced cosmopolitanism is not only anti-national, but also sterile. It is as harmful as those parasites in the plant world that undermine the growth of useful crops. It serves as a conductor of bourgeois reactionary influences hostile to us" (On ..., 1949).

The article went on to say that Soviet art criticism is "the most backward area" and "it is in theater criticism that until recently a nest of bourgeois aesthetics has survived, covering up an anti-patriotic, cosmopolitan, rotten attitude toward Soviet art. An anti-patriotic group of the afterbirths of bourgeois aesthetics has formed in the theater criticism, which penetrates our press and operates most brazenly on the pages of the *Theater* magazine and the *Soviet Art* newspaper. These critics have lost their responsibility before the people; they are the bearers of a deeply repugnant cosmopolitanism which is hostile to the Soviet man; they hinder the development of Soviet literature, they hamper its advancement. ... The sting of aesthetic and formalist criticism is directed not against really harmful and inferior works, but against the advanced and best ones that show the images of Soviet patriots. This is precisely what demonstrates that aesthetic formalism serves only as a cover for its anti-patriotic essence. ... At a time when we are faced with the urgent task of combating homeless cosmopolitanism, against manifestations of bourgeois influences alien to the people, these critics find nothing better to do than to discredit the most advanced phenomena of our literature. This directly harms the development of Soviet literature and art and hinders their progress. ... We are faced not with occasional individual errors, but with a system of anti-patriotic views that is detrimental to the development of our literature and art, a system that must be smashed" (On ..., 1949).

The theoretical basis of the struggle against cosmopolitanism was substantiated in the article of G. Alexandrov (1908–1961), who from 1940 to 1947 worked as the head of the Office of agitation and propaganda of the Central Committee of the Communist Party, and from 1947 to 1954 he served as director of the Institute of Philosophy of the USSR Academy of Sciences.

Aleksandrov's article titled "Cosmopolitanism – the Ideology of the Imperialist Bourgeoisie" was formally published in No. 3 of the journal *Questions of Philosophy* for 1948 (Aleksandrov, 1948: 174-192), but in reality this issue was signed for print on June 1, 1949.

From this it is clear why G. Aleksandrov, already after the publication of his article "On One Anti-Patriotic Group of Theater Critics" (On... 1949) and the total positive reaction of the Soviet media that followed, in his article he asserted that "the Soviet public, our press have exposed and defeated the kosmopolitans in philosophy, who ideologically armed the cosmopolitan group that was operating in the field of theater and literary criticism, who were trying to subordinate the least stable part of the Soviet intelligentsia to the influence of reactionary, cosmopolitan ideology. The struggle for Soviet patriotism and against bourgeois cosmopolitanism waged by our Bolshevik Party is at the same time the high school of the communist education of the Soviet people and our intelligentsia, the struggle for the complete liberation of the Soviet people from every influence of rotten, bourgeois "culture" and reactionary ideology. This struggle is of enormous importance for the further development and strengthening of the ideological and moral-political unity of the Soviet society. Homeless cosmopolitans have been trying to undermine our advanced, Soviet culture, to smear all the really advanced works of our literature, art, and science, and to propagate and spread the most backward, hostile to the Soviet worldview.

It is clear why the reactionary, bourgeois ideology abroad and the pathetic renegades anti-patriots in the USSR are operating under the flag of cosmopolitanism. Under the cover of the old cosmopolitan rags it is more convenient for the ruling foreign imperialist clique to try to disarm the proletariat in the struggle against capitalism, to eliminate the national sovereignty of certain countries and to suppress the revolutionary movement of the working class. Under the flag of cosmopolitanism, the American imperialists are deploying preparations for a new war against the USSR and the countries of popular democracy, they are deploying the struggle for world domination. They hide their aggressive imperialist desires and aims under a cosmopolitan mask.

By spreading reactionary, cosmopolitan ideology the enemies of the USSR are trying to weaken the moral and political unity of the Soviet Union and are trying to subordinate the Soviet people to reactionary bourgeois ideology. The bourgeoisie and its ideological lackeys go to any lengths to spread reactionary, cosmopolitan ideology, to pass it off as an advanced, supposedly "international" ideology, to convince the masses that this ideology coincides with the interests of workers, peasants and the intelligentsia" (Alexandrov, 1948: 177).

As we can see, G. Aleksandrov's article clearly viewed the main vectors of the "Cold War" blossoming with the West, as "cosmopolitanism" was presented as a harmful pro-bourgeois, pro-Western phenomenon.

Continuing the state campaign against "cosmopolitanism," in February 1949 two leading Soviet cultural publications – *Literature Paper* and *Soviet Art* – published articles that shifted their critical arrows directly to the *Cinema Art*.

An editorial in the newspaper *Soviet Art* of February 12, 1949, characterized the journal *Cinema Art* relatively mildly as "an occasional publication of random articles" (With..., 1949: 3), and criticized the views of film scholars M. Bleiman (1904–1973) and N. Lebedev (1897–1978), composer L. Schwartz (1898–1962), and director S. Yutkevich (1904–1985).

The tone of the editorial in *Literature Paper*, entitled "Cosmopolitans in Film Criticism and Their Patrons", published on February 16, 1949, was much harsher. It claimed that "The Art of Cinema has become an outspoken mouthpiece for the despicable ideas of bourgeois cosmopolitanism and aesthetics" (Cosmopolitans..., 1949: 2), and named the film critics G. Avenarius (1903–1953) and I. Weisfeld (1909–2003); theatrical scholar, poet, and playwright V. Volkenstein (1883–1974); screenwriter and film critic N. Otten (1907–1983); art critic N. Tarabukin (1889–1956); and composer L. Shvarts (1898–1962) as these very "cosmopolites".

Of course, the then USSR Minister of Cinematography I. Bolshakov (1902–1980) reacted rather promptly to the "anti-cosmopolitan" articles in *Pravda*, *Soviet Art* and *Literature Paper* with full support of the ideas of a ruthless struggle against cosmopolitanism. In early March 1949, *Pravda* published an article by I. Bolshakov entitled "Defeat Bourgeois Cosmopolitanism in Film Art" (Bolshakov, 1949), where he assured the Power and the public that the success of the Soviet film industry would have been even greater if its development "had not been significantly harmed by the subversive activities of an anti-patriotic group of critics and filmmakers. For many years a group of bourgeois cosmopolitans has been operating here under the guise of "critics" and "theorists," who servilely praise reactionary bourgeois cinema and slander our Soviet cinematography and its best works, disorienting the film-makers. This group of bourgeois subversives in cinematography was not only "ideologically" allied to the anti-patriotic group of theater critics, but was also, as has been established, connected with it organizationally. Together they carried out subversive work against the forward-looking Soviet art. ... They made their main nests in the Leningrad House of Cinema, in the Film Commission of the Union of Soviet Writers, and also made extensive use of the pages of the *Cinema Art* journal to propagandize their cosmopolitan ideas. Some of them also exploited themselves as teachers and lecturers, poisoning the minds of our youth with sermons of bourgeois reactionary ideas. The "leader" of the anti-patriotic group of bourgeois cosmopolitans in the cinematography is the Leningrad director L. Trauberg. All of Trauberg's "work" in cinematography has been marked by rabid bourgeois eccentricism, a form of formalism. His cosmopolitanism and anti-patriotism, his bourgeois-aesthetic views are not something accidental or unexpected. He has long taken an anti-people stance, alien to the traditions of great Russian culture. ... Trauberg was actively assisted in his subversive anti-patriotic activities by M. Bleiman and N. Kovarsky as his closest associates. Bleiman, like Trauberg, was a servile servant of bourgeois cinematography, attempting in every possible way to prove its alleged primacy. ...

On December 7, 1947, at the Union of Soviet Writers, Kovarsky organized, under his chairmanship, a discussion of *Cinema Art*. Kovarsky invited the rabid bourgeois nationalist Altman as the main speaker of this meeting, who devoted almost his entire presentation to denigrating honest Soviet film workers who took the correct Party position on film art, and to slandering Soviet films. At the same time, Altman was completely silent about the grossly formalistic and anti-patriotic articles of Otten, Volkenstein, Sutyurin and other bourgeois cosmopolitans and anti-patriots. This is the old tactic of all our political enemies: to blacken honest people and bring their own people out from under fire. ...

Kovarsky was also closely connected with the bourgeois cosmopolitan Sutyurin. Having made his way into the commission of the Union of Soviet Writers as its executive secretary, Sutyurin concentrated all his "activities" on discrediting and denigrating Soviet cinematography and its best works. ...

For a long time a bourgeois aesthete and formalist, N. Otten, has been active in film criticism. This homeless cosmopolitan found a home in the *Cinema Art* journal. In 1948 alone, the journal published three major articles by Otten, which constitute a monstrous mixture of theoretical illiteracy with slander of our Soviet reality and our art. Bourgeois cosmopolitans – V. Volkenstein, N. Tarabukin and others – were also active in this journal. The editorial board of *Cinema Art* made gross political errors, providing the pages of this journal for the promotion of formalist and bourgeois ideas to the homeless cosmopolitans.

The former editor-in-chief of the journal, N. Lebedev, is primarily to blame for these mistakes. N. Lebedev's mistakes are not accidental, because in his recently published book "Essays on the History of Cinema" he made grave formalist distortions, presenting the history of the development of Soviet cinema in a distorted light.

The task of workers in the Soviet cinematography now was to fully expose and defeat the bourgeois cosmopolitans who were trying to hinder the development of the world's most advanced cinematography" (Bolshakov, 1949).

Thus, Minister I. Bolshakov in the sharpest pejorative spirit of the 1930s criticized the *Cinema Art*, its former editor-in-chief N. Lebedev (1897–1978), as well as I. Altman (1900–1955), M. Bleiman (1904–1973), E. Gabrilovich (1899–1993), N. Kovarsky (1904–1974), N. Otten (1907–1983), V. Sutyurin (1902–1985), N. Tarabukin (1889–1956), L. Trauberg (1902–1990), V. Volkenstein (1983–1974) and S. Yutkevich (1904–1985), most of whom were the authors of this edition.

The new editor of *Cinema Art*, D. Eremin (1904–1993), in the first issue of this journal for 1949 (signed for print on March 10, that is, a week after the anti-cosmopolitan article of the Minister of Cinematography I. Bolshakov was published in *Pravda*) published an editorial stating that "fruitless and unable to show our new life in the high works of realistic Soviet art is the one who breaks away from the people, in whom indifference to the fundamental interests of the motherland is born under the influence of bourgeois ideology, who, as a renegade, infuses into our art the pernicious ideas of cosmopolitanism, the contemptible adulation of the decaying "culture" of imperialism, anti-patriotism, the snobbery of bourgeois aestheticism and formalism. Such renegades were stigmatized by the Communist Party critics who denounced in the newspapers *Pravda* and *Culture and Life*, and then in other presses, the bourgeois anti-patriotic group of critics who tried to contrast their antinational, alien to Soviet society views on art with the views of the Bolshevik Party and the healthy artistic taste of the entire people. ... Today an anti-patriotic group of adherents of bourgeois aestheticism and cosmopolitanism which operated in the cinema industry has been exposed. Its leader, inspirer and main supplier of anti-Soviet vile ideas was L. Trauberg; M. Bleiman, N. Otten, V. Sutyurin, N. Kovarsky and others were with him. The spitting of the works of the leading masters of Soviet cinematography from a cosmopolitan, bourgeois-aesthetic standpoint, the setting of their subjective "views" against the views of the Communist Party and the people, the inflated conceit, the adulation of the rottenness supplied by imperialist pseudo-culture – these are the main traits characterizing the activity of L. Trauberg. Trauberg and the "theorists" close to him... The objective point of the journal's activity, which opened its pages to pseudo-critics and pseudo-theorists, was that it did not help cinema art, but in a number of articles it misguided creative workers in questions of theory and allowed propaganda of the harmful, anti-patriotic, anti-party views of cosmopolitan critics alien and hostile to Soviet culture" (For..., 1949: 1).

Further, the article actually retold the main theses of *Pravda's* editorial exposing the "cosmopolitans" and the response to it by Minister of Cinematography I. Bolshakov. True, the list of names of "cosmopolitans" also included other authors of the *Cinema Art* – I. Dolinsky (1900–1983), L. Kuleshov (1899–1970), V. Turkin (1887–1958), and others. At the same time, the former editor-in-chief of the journal V. Sutyurin (1902–1985) was called an enemy of Soviet culture and an ideological subversive in cinema art (For..., 1949: 1).

An editorial in the *Cinema Art* admonished that "formalism arises where the author relies on the 'universal' cinematic experience... rather than striving to actually express concrete phenomena of life. Aestheticism and formalism are inevitable wherever the theorist strives to construct and present his own speculative 'system of principles,' which he then adapts to any art phenomenon, rather than to derive his theoretical principles and critical principles from a comprehensive

analysis of concrete artistic works. Wherever the critic, in essence, is guided in his evaluations by the task of 'properly aesthetic' analysis, forgetting the partisanship of art, the foundations of the Party policy in the art domain, forgetting the educational significance of works of art in the conditions of the revolutionary period. In a word, wherever the basic requirements of Marxist-Leninist aesthetics-the requirements of the Communist Party, of the people, of realism-are forgotten, formalism inevitably emerges and takes root, a vulgar and vulgar bourgeois aestheticism rears its head" (For..., 1949: 3).

It is clear that after the sacking of the offending N. Lebedev, the editorial board of *the Cinema Art* assured the government that it would "guided by the great principles of the Communist party, correct the mistakes it had made and do its best to purge the journal of the influence of cosmopolitans and anti-patriots and turn it into a real fighting organ of cinematic theory and criticism" (For..., 1949: 2).

In support of these statements, the same issue of the *Cinema Art* included a theoretical article by the literary critic V. Shcherbina (1908-1989) titled "About a group of aesthetic cosmopolitans in cinema" (Shcherbina, 1949: 14-16), in which, naming approximately the same names of "cosmopolitan" film critics, he warned readers that they were "characterized by double-handed methods of action": "In their publications, they expressed their anti-people views with caution, in a 'streamlined' and 'elastic' manner, and did not finish them off. Wary of the general public, they did double "critical" accounting. At the same time, unlike their invited speeches in the press, they spoke out more openly in their oral presentations and lectures, choosing as the arena for their subversive work the platforms of the Moscow and especially the Leningrad Film House, where they occupied a leading position, had their own assets, and acted almost uncontrollably. Disregarding their sense of civic dignity and forgetting the great national pedigree of Soviet culture, these theorists falsified facts, denied Soviet cinema originality and independence, and cultivated a disregard for the culture of their native land. For many years these kinless cosmopolitans from the cinema have devoted to one anti-patriotic goal – to prove that our people, in essence, are not the creator of their own cinema art. In doing so, they have attempted, from the standpoint of bourgeois aestheticism, to discredit the basic foundation of socialist realism – the ideality, truthfulness, and nationality of Soviet art. In this way they assisted our enemies in slandering Soviet artistic culture and, in effect, were squires for Hollywood, promoting the ideology of the bourgeois West" (Shcherbina, 1949: 14).

A writer, screenwriter and film critic A. Abramov (1900–1985) also contributed to the exposure of "cosmopolitans" in the pages of the *Cinema Art*. Abramov (1900–1985) in his eloquent article "The Rabblemaking Cosmopolites" (Abramov, 1949: 17-19): "The exposure of the bearers of bourgeois cosmopolitanism hostile to the Soviet people in theater and cinematography criticism with utmost clarity shows to what dire and disastrous consequences deviation from the inviolable foundations of socialist aesthetics can lead, what the positions of aestheticism and formalism are in fact which cover up an anti-patriotic, rotten, cosmopolitan attitude toward our native culture" (Abramov, 1949: 17).

In the next, second issue of the *Cinema Art* (signed for print on April 28, 1949), the criticism of "cosmopolitanism" was continued by D. Eremin (1904–1993), editor-in-chief of this journal, who claimed that "the cosmopolitan aestheticists tried to revise the most important principles of Soviet aesthetics and Marxist-Leninist art theory. Passing off their revisionist, anti-patriotic and anti-scientific views as 'subtle aesthetic analysis,' they attempted in their speeches and articles, at meetings and in private conversations to instill reactionary, idealistic views of art and the nature of artistic creation in the masters of cinema. In this way, the cosmopolitans hoped to delay the process of mastering the method of socialist realism in our art and, consequently, to narrow the possibilities for the emergence of genuinely partisan, popular, highly ideological works of the most important and mass-market art" (Eremin, 1949: 23).

D. Eremin, in particular, reminded that according to "cosmopolitan" "N. Otten, it came out that American directors and screenwriters have and always had more creative possibilities, as they can operate with deeper and more significant social conflicts than the Soviet authors. According to Otten, American artists are helped in this by nothing more or less than "the abominations of capitalist society. "Yes", says Otten, "it is because of the starkness of the contradictions in their society that American screenwriters can raise the most acute questions of life and consequently construct sharp dramatic plots and develop entertaining intrigues. This is why they can rise to tragic heights, to universal, grand generalizations in their work" (Eremin, 1949: 25).

That is why, D. Eremin concluded, “one of the tasks of Soviet film theory is to cleanse it of alien, harmful influences, of all kinds of residues of aesthetic cosmopolitanism, metaphysics and militant idealism. ... This is why they must be firmly and permanently discarded from our path. And to do this, to deprive our cadres of influence, to uproot and destroy the poisonous, hostile to Soviet art ideas of anti-people, aesthetic cosmopolitanism, we must resolutely and comprehensively” (Eremin, 1949: 26).

The literary scholar I. Grinberg (1906-1980) in his article "Preachers of Dead Schemes" published in the same issue (Grinberg, 1949: 26-29) was not lazy to find the roots of cosmopolitanism in some Soviet publications of the 1930s, recalling that among “books, scholastic and aesthetic, imbued with a bourgeois attitude toward art, one of the 'first' places is V. Volkenstein's “The Dramaturgy of Cinema”. Published in 1937, for a long time it introduced harmful formalistic confusion into the minds of young workers in our cinematography and instilled in them pernicious cosmopolitan and bourgeois and aesthetic "theories." B. Volkenstein ignores the ideological content of art. He is interested only in "pure form". He operates exclusively with formal categories, thus confusing our art on the road of thoughtless artifice and craftsmanship. ... He did not avoid it, and V.K. Turkin in his book "The Dramaturgy of Cinema", published in 1938. ... He, like Volkenstein, imposes on our cinematography the deadening, pernicious patterns of degenerate bourgeois drama” (Greenberg, 1949: 26, 29).

Had this powerful campaign taken place in 1937–1938, the fate of the "cosmopolitans without kin" would probably have been quite sad, but in the late 1940s, they were only condemned by the government and the Communist Party and were fired from their positions.

At the same time, in the first half of the year 1949, the situation for many "cosmopolitans" was very disturbing, so some of them tried to rehabilitate themselves before the authorities as quickly as possible.

For example, shortly before this, film critic I. Weisfeld, who had himself been accused of cosmopolitanism, published an article entitled "The Aesthetic of the American Aggressors" (Weisfeld, 1949: 30-32) in the second issue of the *Cinema Art* in 1949, in which he wrote that “the exposure of the anti-patriotic group of critics and film theorists, headed by L. Trauberg showed with full clarity that the preachers of the 'philosophy' of cosmopolitanism were raising the Hollywood aesthetic, they were waging a long and persistent struggle against Soviet cinema, against everything advanced, new, and ideological in our art. Trying to poison the minds of filmmakers with the harmful and vile ideas of cosmopolitanism, the anti-patriots were especially active in the theory and history of cinema. However, it was not the history of cinema in itself interested antipatriots. Not a passion for academic research guided them. They wanted to remake modern Soviet cinema in the American way. They were happy to rob the Soviet artist of a sense of national pride in his Socialist motherland and its powerful culture and art. It is not by chance that the cosmopolitans and formalists directed one of their main blows against Soviet film dramaturgy, the basis of the art of cinema. They proclaimed the reactionary director Griffith the "father of world cinema" and the equally reactionary Riskin, that insignificant provincial American dramatist, the world's first cinematic writer. They pushed for the publication of Hollywood scripts and recommended that Soviet writers learn screenwriting from them! It is indicative in this respect that (fortunately, very few) we have printed and handwritten translations of the most vulgar American "precepts" in which cynical transatlantic entrepreneurs preach cosmopolitanism and pass off their "techniques" of making surrogate scripts and films as immutable laws of art” (Weisfeld, 1949: 30).

I. Weisfeld, in full correspondence with the policies of the Soviets, claimed that “a small group of cosmopolitan film critics tried to disorient our creative workers by proving that professional questions of plot formation are a special world which does not depend on politics and that we can learn form and technology from American screenwriters. This "philosophy" that is foreign to our art has now been debunked. Our film theory and practice, relying on the great teachings of Lenin and Stalin and on the resolutions of the Central Committee of the Communist Party on ideological questions, will be able to uproot the remnants of bourgeois ideology in film aesthetics to the end and deploy the positive development of problems important for the further rise of film dramaturgy and the whole Soviet film art” (Weisfeld, 1949: 32).

In the fifth issue of the journal (signed for publication on October 21, 1949), editor-in-chief D. Eremin once again pointed out to his readers that “the nationality of Soviet art is diametrically opposed to the individualistic 'art' of aestheticians and formalists with their antinational preaching

of 'art for art' or art for the select few, with their cosmopolitan and soulless, artisan approach to life and art" (Eremin, 1949: 6).

Thus, practically all the main theoretical efforts of the *Cinema Art* in 1949 were aimed at fighting "cosmopolitanism and formalism".

Against this background, film historian V. Zhdan's article "Image and Imagery in the Popular Science Film" (Zhdan, 1949: 26-31), which did not contain attacks on cosmopolitans and formalists, seemed a kind of "black sheep"...

But, of course, the "Cold War" in 1949 developed not only on the "domestic front" against Soviet "cosmopolitans".

On March 1, 1949 the Central Committee of the Communist Party developed a "Plan of measures to strengthen anti-American propaganda in the near future" (Plan..., 1949), which provided for "systematic publication of materials, articles and pamphlets exposing the aggressive plans of American imperialism in the *Pravda*, *Izvestia*, *Labor*, *Literature Paper*, *Komsomolskaya Pravda*, *Bolshevik* and the press bureau of TASS and the *Pravda* newspaper, the anti-people character of the U.S. social and state system, debunking the fables of American propaganda about the "prosperity" of America, showing the deep contradictions of the U.S. economy, the falsity of bourgeois democracy, the marasmus of bourgeois culture and manners of modern America. ... In order to strengthen the anti-American propaganda on the radio, the All-Union Radio Committee should organize the broadcasting of cycles of popular talks and lectures about the reactionary essence of the foreign and domestic policy of the US ruling circles, about the condition of the working class and workers of America, exposing the fables of American propaganda about the high standard of living of all classes and strata of America. To organize also speeches by prominent Soviet specialists and men of science and culture on the current state of American bourgeois science, literature and art, exposing the reactionary character and decline of culture in imperialist America. To the All-Union Society for the dissemination of political and scientific knowledge to expand the topics and increase the number of public lectures devoted to exposing the aggressive plans of world domination of American imperialism, to debunking the culture, everyday life and manners of modern America... The *Art Publishing House* to prepare and publish within 3 to 4 months a brochure on the current state of bourgeois art in the United States, and to publish in mass circulation satirical posters on anti-American themes. ...The Union of Soviet Writers and the Committee on the Arts under the USSR Council of Ministers shall create within 3-4 months time new plays on anti-American themes by leading playwrights (K. Simonov, N. Virta, etc.). ... The USSR Ministry of Cinematography is to create a feature film based on the work of M. Gorky "The Yellow Devil's Town", and also a film, based on the script of the book "The Truth about the American Diplomat" by A. Bukar; to show existing films on anti-American themes more often and more widely. The anti-American propaganda of the press, radio, and the All-Union Society for the Dissemination of Political and Scientific Knowledge should be based on the following themes: "U.S. capitalist monopolies are the inspirers of the policy of aggression", "The U.S. is the main bulwark of international reaction", "The North Atlantic Pact is the instrument of aggression by Anglo-American imperialism", "American reactionaries as 'saviors' of capitalism from communism", "The U.S. is the international bulwark of colonial enslavement and colonial wars", "American imperialists are stranglers of the freedom and independence of peoples", "Monopolies are nurturing fascism on American soil", "Anti-communist hysteria in the U.S.", "Democracy in the U.S. is a hypocritical cover for the omnipotence of capital", "The U.S. is a country of national and racial discrimination", "The Degradation of Culture in the United States", "Cosmopolitanism in the Service of American Reaction", "The Preaching of Immorality and Animal Psychology in the United States", "The Saleable American Press", "The Decomposition of Motion Picture Art in the United States", "Crime in the United States" (Plan... , 1949).

On April 24, 1949, the USSR began jamming BBC broadcasts. And on September 28, 1949, the USSR broke off diplomatic relations with Yugoslavia, which was accused of betraying communist ideas in favor of imperialism.

In the same year in the West, the response to W. Churchill's Fulton call was the signing of the NATO North Atlantic Pact on April 4, 1949, directed primarily against the USSR. The Western media, including cinematography, began to produce more and more anti-communist, anti-Soviet products.

But here it is curious to note that the Soviet Union's fierce struggle with Western influence and cosmopolitanism on the press and radio (television was not widespread then) was

accompanied by a massive release (in 1948-1949 and early 1950s) in the Soviet film distribution of the so-called "trophy films" (mainly made from Hollywood), which undoubtedly had a far greater bourgeois influence on the population than "cosmopolitan" theatrical productions of foreign plays and articles in the *Cinema Art* and in other "offending" publications.

Moreover, the Resolution of the Central Committee of the Communist Party "On the release of foreign films from the trophy fund" of June 9, 1949 ([Resolution..., 1949](#)) officially approved this kind of film policy with the purpose of obtaining a commercial profit from the distribution of Western screen products brought to the USSR from the funds of the countries defeated in the Great Patriotic War.

Meanwhile, the echoes of the struggle against cosmopolitanism and formalism in the *Cinema Art* were felt in 1950.

Thus, in the second issue of the journal for 1950 (signed off to print 5.04.1950) subjected to severe criticism of the work of film historians I. Weisfeld (1909–2003) and R. Yurenev (1912–2002): "At the end of the past year, the books "Soviet Biographical Film" by R. Yurenev and "Epic Genres in Cinema" by I. Weisfeld were published. One would have expected that after the defeat of the cosmopolitan critics and formalists, Soviet readers and filmmakers would finally receive works that scientifically explain the ideological and artistic features of Soviet cinema and raise the main questions of its future development. However, both books are such that they force one to reflect again and with all seriousness on the state of our film criticism. ... However, the main thing in these books is still not the merits, but the shortcomings. In taking up the difficult questions of film dramaturgy, method, style, and genre, the authors found themselves unprepared for this kind of work. As we shall see below, both are clearly influenced by the aesthetics of formalism. This is why, contrary to good intentions and along with individual correct thoughts and observations, their books, like those of their associates, are dominated by scholasticism, dominated by an eclectic, or rather comparativist methodology. Indeed: R. Yurenev and I. Weisfeld devoted their books to the problem of genres of Soviet cinema, but instead of scientific study and generalization they, though to varying degrees, are essentially unanimous in inventing preconceived schemes and fitting various works of Soviet cinema to these schemes" ([Balashov, 1950: 22](#)).

And if R. Yurenev, according to the reviewer of the *Cinema Art*, substituted "the problem of genre for the problems of ideology and creative method, since it is well known that the principles of selection and organization of material in Soviet art are the requirements of the method of socialist realism, the Leninist principle of Bolshevik partyism, the basic idea of film" ([Balashov, 1950: 22](#)), then I. Weisfeld, "considering all genres of Soviet film art to be secondary, except epic", contrasted the latter with the former ([Balashov, 1950: 23](#)).

The same article contained severe criticism of the books by I. Dolinsky ([Dolinsky, 1945](#)), B. Begak and Y. Gromov ([Begak, Gromov, 1949](#)), with the same views, and finally a statement that "we face a whole 'genre' trend which, under the guise of an 'objective', art history analysis of problems of dramaturgy and the history of Soviet cinema, in fact develops a priori, formalistic schemes" ([Balashov, 1950: 27](#)).

Writer Y. Arbat (1905–1970) also made similar accusations against I. Weisfeld, stating that his monograph "Epic Genres in Cinema" ([Weisfeld, 1949](#)) "raises serious objections: it contains many fundamentally false and confused statements and formulations – mainly because the author wanted to adapt facts to the scheme he had created to advantage epic genres over all others. Overall, the author's underestimation of the method of socialist realism in cinema is also a serious flaw in the book. ... Scholastic fetishization of a single genre is the main methodological flaw of I. Weisfeld's book. The author does not understand that genre is not the merit of a work, but its genre. Therefore instead of showing the real reasons for the development of epic genres in Soviet cinematography, especially of late, instead of a coherent analysis of what distinguishes Soviet cinematography as a whole, I. Weisfeld by all means seeks to prove only one thing – the advantage of the "epic genre", and does so obviously at the expense of other genres He persistently refuses to admit that the basis of all genres in Soviet film dramaturgy is the method of socialist realism" ([Arbat, 1950: 28-29](#)).

The theoretical article "On the Partisanship of Cinema Art" was also directed against cosmopolitans and formalists, reminding them once again that "the method of socialist realism requires a truthful depiction of life from a socialist point of view. Guided by the policy of the Bolshevik Party, the artist must depict in his works the life of the people, help the Party and the state to educate the people ideologically" ([Zhuchkov, 1950: 3](#)).

In a similar vein, a large "theoretical" article "Questions of Family Morality in Cinematography" was written, which stated that "in the struggle of the Communist Party and all the Soviet people against bourgeois vestiges, our cinema art can and must play a considerably greater role. It can do so with the greater success the more closely and fully it fixes its attention to questions of Soviet morality, to a more profound display of the love and friendship of Soviet people" (Grachev, 1950: 15).

The director V. Pudovkin (1893–1953), who had himself been repeatedly criticized for formalism in his films, tried to rely on Stanislavsky's authority in his article supporting Socialist Realism: "Each of us knows from personal experience that ideality, subjective taste, formalistic tricks, and separation from the life of the people, from the creative activity of the people mean the death of art and the death of the talent of the artist. What Stanislavsky conditionally calls "super-tasks" became for us a very concrete part of practical public activity. ...There can be two cases in the work on a play or a film: either the director and the actor discover the hidden but truly existing truth of life in the scene, or they introduce the inevitable and necessary for fruitful work correction suggested by their sense of truth which is brought up by practical experience of realistic play. In both cases, a clear and distinct method in the work is necessary. This method was discovered by Stanislavsky in the field of theatrical art. In the art of cinema, Stanislavsky's method received tremendous new opportunities for its fruitful development" (Pudovkin, 1951: 25).

There were still few theoretical articles that avoided ideological passages in the *Cinema Art* in the early 1950s. Thus film scholar V. Zhdan (1913–1993) (he took over from D. Eremin as editor-in-chief from the third issue of *Cinema Art* in 1951) continued his theoretical research in the relatively "neutral" field of popular science films (Zhdan, 1950: 7-10; 1951: 9-13). Theoretical articles by cinematographers A. Golovnya (1900–1982) (Golovnya, 1952) and L. Kosmatov (1901–1977) (Kosmatov, 1952: 192-107; 1953: 106-113) did not go overboard in their analysis of the features of visual images on the screen.

On June 20, 1950, *Pravda* newspaper published I. Stalin's article "Marxism and Questions of Linguistics. Regarding Marxism in Linguistics" (Stalin, 1950), which understandably caused hundreds of positive reactions in the Soviet media.

The *Cinema Art* also responded to it with a series of theoretical articles.

For example, film scholar S. Freilich (1920–2005), continuing his general critique of formalism, wrote that "the study of language as the basic tool and material of artistic literature acquires now a special significance for film literature – the youngest and therefore still the least studied kind of literature – in light of Comrade Stalin's work on linguistics. For a long time, formalists of various shades, defending the "specificity" of the cinematographic form, opposed the screenplay as the linguistic expression of the future screen image, and denied that the screenplay belonged to literature. Proponents of "emotional", "intellectual" and "narrative" cinema undermined the ideological and artistic foundations of film dramaturgy, destroyed its true identity, fenced it off from fiction, harming our cinematography. Not seeing in the language of the script the carrier of the idea-thought, they relegated the script to a half-finished product, a technical document, allegedly just a certain message for the creativity of the actor and director" (Freilich, 1951: 11).

Film critic L. Pogožheva (1913–1989) stressed that "advanced Soviet cinema, which had a comprehensive method of socialist realism and followed the best traditions of national Russian art, assumed a realistic solution of dialogue and language in general, both in contemporary and in historical scripts and films. The rejection of naturalism, naive stylization, rhetoric and dead quotation should be complete and unconditional. Bad, poor language and traditions alien to us have no place in truthful Soviet cinema" (Pogožheva, 1951: 12).

In short, the general position of the *Cinema Art* on this issue was unanimous in saying that "Comrade Stalin's work "Marxism and Questions of Linguistics" is of enduring, historically important importance. Wise and clear answers to the most pressing questions posed by the era of building communism, are given in this work. Comrade Stalin's ingenious statements comprise the answers to the questions posed by the creative practice of cutting-edge Soviet cinematography. Only on the basis of these statements can Soviet cinematography as a powerful instrument of spiritual influence on the masses fulfill the tasks it faces" (Solovyov, 1951: 7).

It should be noted that the *Cinema Art* in the first half of the 1950s was very typical for the publication of this kind of pseudotereotic articles by "ideologically aligned" authors who, sprinkling their lines with quotations from the works of Stalin, A. Zhdanov, and others. The "true Marxist-

Leninists" juggled with banal phrases about the people, partyism, socialist realism, etc. For example, philosopher V. Skatershchikov (1922–1977) wrote: "The viewer demands a greater number of highly original, artistic films which reflect the multifarious life of our great time, the life and work of workers, collective farmers and intellectuals. To master mastery, to be able to embody the great ideas and events of the building of communism in artistic images which last for centuries – such is the honorable and responsible task which faces the Soviet art. There is no doubt that our remarkable cinema art, inspired and guided in its development by the great Lenin-Stalin Party, will solve this problem with honor" (Skatershchikov, 1951: 33).

The theoretical articles of the philosopher A. Burov (1919–1983) (Burov, 1953: 69), the film scholars A. Groshev (1905–1973) (Groshev, 1953: 105), A. Karaganov (1915–2007) (Karaganov, 1953: 45), and others were written in a similar ideological spirit.

On April 7, 1952, the *Pravda* newspaper published an editorial entitled "To overcome the backwardness of dramaturgy" (Overcome..., 1952). In this article they unexpectedly criticized the recently widespread "theory of non-conflict" in the depiction of Soviet reality, when the good competed on the screen with the excellent, and the excellent with the ideal. *Pravda* stressed that "the struggle of the new with the old evokes all kinds of conflicts of life, without which there is no life and therefore no art. ... We do not have everything perfect, we have negative types, there is a lot of evil in our life, and a lot of fake people. We should not be afraid to show the flaws and the difficulties. We need to treat the flaws. We need Gogols and Shchedrins... By truthfully depicting the shortcomings and contradictions of life, the writer must actively affirm the positive beginning of our socialist reality and help the victory of the new. ... Our dramatists must uncover and relentlessly expose the vestiges of capitalism, manifestations of political nonchalance, bureaucracy, sluggishness, servility, conceit and conceit, servility, bad faith in their assigned work, careless attitude to socialist property, expose everything vulgar and backward that hinders the forward motion of Soviet society" (Overcome..., 1952). It is clear that such turns of phrase as "the theory of non-conflict", "varnishing of reality", etc. could only have arisen with the sanction of the Power.

It is possible that this campaign was conceived as one more reason to remove "critics" who had become undesirable to the regime. Perhaps it was simpler than that: the Kremlin wanted to make Soviet art more entertaining and spectacular, and thus bring in profits for the State.

The reaction to the new party-state campaign of the Minister of Cinematography I. Bolshakov (1902–1980) was expected. In his article in the *Cinema Art*, he immediately stressed that "the main drawback of many film scripts is the absence in them sharp dramatic conflicts taken from our lives. This can be explained by the fact that the "theory of non-conflict" that recently existed among playwrights found supporters among screenwriters as well. According to this "theory," our Soviet reality supposedly contains no struggle between the positive and the negative, no negative human types and, consequently, there can be no dramatic conflicts in works of art. The vicious "conflict-free theory" in practice led to a sharp backwardness of our dramaturgy, because it pushed the playwrights to distort our Soviet reality, to create amorphous dramaturgical works. In fact, the development of our Soviet society is based on the laws of dialectics, on the basis of a struggle between the old and the new, between the emerging and the dying, between the progressive and the conservative and the rigid. In our Soviet reality, there are still people who are bearers of the remnants of capitalism, who come into conflict with the advanced Soviet people. All these vitally truthful conflicts must be reflected in our films" (Bolshakov, 1952: 6).

A leading article with the eloquent title "The basis of film drama is the truth of life" (Basis..., 1952: 3–10) stated that "*Pravda's* editorial article "To overcome the backwardness of drama" is not only a program document for the development of our drama theory and practice, but is of great importance for the development of all Soviet art. Analyzing the reasons for the backwardness of our playwrights, it criticizes harshly but fairly the incorrect understanding by playwrights and critics of some questions of the theory and practice of Socialist Realism, especially the question of the conflict as the basis for a dramatic work" (Basis..., 1952: 3).

In her article "We Need Gogols and Shchedrins!", the film critic L. Belova (1921–1986) points out that: "One of the reasons why the critical element lagged behind in film drama lay in the 'theory' of non-conflict, which prevented art from reflecting reality fully and deeply. Many authors avoided or portrayed the contradictions and conflicts of life in a diminished form that did not correspond to reality. As a result, life was portrayed in a one-sided and sometimes simply distorted manner, which contradicted the basic law of Soviet art, which requires fidelity to reality.

By creating an incorrect representation of life, the authors of conflict-free works reduced the cognitive value of art as well as its active educational role” (Belova, 1952: 58).

The culturologist and philosopher Y. Borev (1925-2019), philosopher and aesthetician V. Razumny (1924-2011), referring to the speeches of I. Stalin and G. Malenkov, noted that “sharpening and exaggeration are important for scourging satire. We need Soviet Gogols and Shchedrins, we need their creative manner of typification to depict false people, to expose evil, to fight against everything old and obsolete” (Borev, Razumny, 1953: 61).

The “theoretical” articles published in the journal in support of the above-mentioned editorial text of *Pravda* (Kryuchenchnikov, 1952: 88-96; Manevich, 1952: 83-91; Maseev, 1953: 12-28; Semionov, 1952: 3-7; Skaterschikov, 1952: 108-115; Solovyev, 1952: 82-88) were in the same spirit.

At the same time, the *Cinema Art* once again reminded us that the struggle against “the theory of non-conflict” must still be combined with adherence to the laws of socialist realism and the struggle against formalism.

Thus philosopher A. Burov (1919–1983), speaking out against formalism and against the works of M. Zoshchenko and A. Akhmatova which were harmful to the Soviet people, wrote that “by his ingenious definition of the method of Soviet art as the method of socialist realism, Stalin put an end to the harmful Russian Association of Proletarian Writers’ identification of the artistic method with dialectical materialism. The Russian Association of Proletarian Writers, as the vulgarizers of Marxism, did not understand, or did not want to understand, that the Marxist philosophical method is universal in the sense that it is the general methodological basis for all branches of human knowledge, but that each branch must have its own, private method, which is determined by the specificity of the subject of research itself. Just as it is impossible to extend the laws of mechanics to the life of organisms and the laws of biology to the life of society, it is just as impossible to use the methods of scientific investigation used in mechanics for the study of organisms and the methods of biology for the study of the life of society” (Burov, 1952: 72).

And the film critic D. Pisarevsky (1912-1990), also once again scolding M. Zoshchenko and A. Akhmatova, in his article “Stalin's Principle of Socialist Realism – the Highest Achievement of the Science of Art” reminded readers of the journal that “having formulated the principles of socialist realism, I.V. Stalin brilliantly summarized the provisions of Marx, Engels, and Lenin on the creative method of realist art, enriching these guidelines with the experience of building socialist culture and the development of the world's most ideological, most advanced Soviet art” (Pisarevsky, 1952: 29).

Often accused in earlier years of formalism, the screenwriter and V. Turkin (1887–1958) in his article “Dramatic Conflict and Character” also paid tribute to quotations from speeches by Stalin, Malenkov and Suslov and emphasized that “the representation of life in its contradictions and conflicts is a necessary condition, an obligatory requirement of the socialist realist method. The first precept of socialist realism is to write the truth, to study deeply, to understand and depict reality in its revolutionary development. A grave and harmful mistake was made by those artists and writers, by those art theorists and critics who, separating the demand for the ideological orientation of art and its partisanship from the task of truthfully reflecting reality, did not consider it necessary to see and depict the contradictions in which life is developing, growing, developing and winning the new. To justify their superficial depiction and varnishing of life, they created “theories” of nonconflict, weakened plot, and weakened drama (“minor dramaturgy” and “dramaturgy of the episode”), bragging about these empty notions as supposedly innovative slogans, and as the leading edge of the field of drama. Works without conflict, with a weakened plot were at the same time works without heroes, without a bright and active characters. The characters were a bare, schematic, devoid of inner life, devoid of any colorful individual characterization. And they could not be, because they are not given a reason to express themselves more or less energetically and brightly in action, in the struggle with other people in overcoming their own shortcomings, weaknesses, vestiges of the past. Such schemes were presented as realistic, typical images, although in fact they resembled something like a “summarized” photograph of many faces on a single photographic plate, since in essence they were the same naturalistic copy, only less distinct, of worse quality, rather than an artistic portrait, enriched by the image, the type” (Turkin, 1953: 19).

In the early 1950s, even during Stalin's lifetime, the Soviet press began to raise the question of increasing the number of films shot annually. It would appear that the Soviets, who had unleashed a “trophy” expedition of Western films into Soviet distribution, came to the conclusion

that the "small pictures" policy, under the motto "less is more", was not bearing the anticipated fruit, and Soviet film production was effectively overshadowed by bourgeois film production. So in the draft directives of the XIX Congress of the Communist Party (1952) strongly recommended to further develop film and television. To expand the network of cinemas, increasing the number of film projectors in five years by about 25 percent and also to increase the production of films.

Hence it is clear why it was in 1952 that the *Cinema Art* became not only the organ of the USSR Ministry of Cinematography, but also of the Union of Soviet Writers, and that its second issue for 1952 (signed for print on 28 February 1952) contained a leading article entitled "More Good and Different Films!" (More..., 1952: 3-9).

On April 7, 1952 the *Pravda* newspaper published an editorial entitled "To overcome the backlog of dramaturgy" (Overcome..., 1952), and on August 28 the same year *Pravda* published an editorial entitled "To the new rise of Soviet film art" (To..., 1952).

The new Communist Party and government trends were soon picked up by the editors of *Literature Paper*, who published an article entitled "More Good Films! (More..., 1952: 1).

This editorial, in fact, combined both trends: improving the quality of film dramaturgy by combining the efforts of the Union of Soviet Writers and increasing the number of new Soviet films put on the screen: "Comedy disappeared from the screen. There was not a single adventure film after *Bold People*. Few children's films were produced. Far from reducing the whole inexhaustible multitude of thematic and genre possibilities of cinema to only one of them (even the most important one), the Ministry must see to it that the studios also write good scripts which, while satisfying the ideological and artistic demands of the Soviet public, would show the life of the Soviet man in its various manifestations, raise fundamental questions of ethics and morals, help to develop the new and struggle against anything backward that holds back progress. The increase in the production of films would help involve an incomparably wider creative cadre in the work, facilitate the growth and improvement of young people and thus most fully ensure the normal development of our cinema art, its progressive movement, its natural constant growth" (More..., 1952: 1).

On this wave, another editorial was published in the September issue of the *Cinema Art*, which called right in the title for "Increase the output of films!" (Increase, 1952: 3-13).

And in early 1953, the then Minister of Cinematography I. Bolshakov (1902-1980) came out with an article in *Cinema Art*. Under pressure from criticism from the authorities, he admitted that "indeed, over the past two years, we produce few good films and poorly used the available opportunities. The main reason for this is that the Ministry did not ensure a large inflow of high-quality scripts, which left some of the leading directors without productions, and some film studios are not fully loaded with work. The Ministry and the film studios made little effort to ensure high quality scripts and often included in their plans gray, mediocre work which had to be either reworked or eliminated from production plans in the process of filming. Great harm to film dramaturgy caused by the notorious "theory" of non-conflict. Some writers were trapped in this "theory", which had a negative impact on their work. The film industry began to receive a lot of mediocre, plotless scripts, amorphous in their composition, because the muted conflict in a drama or a script inevitably leads to the weakening of drama, to the sluggishness of action, to the impoverishment of artistic images, to the distortion of Soviet reality. The "theory" of non-conflict, which pushes artists to blur the negative phenomena in our society, to blunt criticism as a driving force for our development, has done particularly great harm to the development of such an important genre as comedy. Over the past two years, we have almost completely disappeared film comedies" (Bolshakov, 1953: 3-4).

Against this background the editorial board of the *Cinema Art* since 1952 publishes a whole series of theoretical articles proving the necessity to produce films of entertainment genres.

For example, film scholar I. Weisfeld (1909–2003) reminded readers that "in the adventure script, dramatic conflict is particularly distinct, aggravated and manifests itself in the form of open clashes, irreconcilable struggle, often dangerous for the lives of the characters. There is nothing to do here with the "theories" of non-conflict and lack of plot. Those who are afraid to show the victory of the new in the struggle against difficulties, against the negative phenomena in life, who do not possess the weapon of laughter to denounce the enemy, usually dismiss the adventure script as a 'low' genre" (Weisfeld, 1952: 71).

The writer G. Tushkan (1906-1965) further picked up on the pathos of this article, noting that "authors of adventure works are often accused of allegedly 'following Western models'.

This accusation is in most cases illegal. Not a single Soviet adventure novel or movie, even though there may seem to be some overlap between certain plot devices and those of Western detectives, advocates gangsterism, racism, superstition, eroticism. None of the authors of Soviet adventure works try to instill in the reader and viewer the desire to enrichment as the main goal of life, to incite their bloodthirstiness, intimidate them with horrors or call for military violence of one nation over another. ... Once the brake in the form of the "theory" of non-conflict, which excluded the development of a sharp plot, has been removed, great opportunities open up before the genre of adventure and science fiction, it is only necessary to support it, to help new authors creatively. By combining criticism of mistakes with an indication of the ways in which they can be overcome, we will achieve a high ideological and artistic level of works in this interesting and important genre" (Tushkan, 1953: 78, 85).

In his desire to separate Soviet adventure films from the harmful bourgeois films of the detective genre, the writer N. Toman (1911–1974) went even further, arguing that in Soviet "adventure literature there is a direction erroneously called detective. Mainly, these are novels and stories in which some mystery or riddle (the secret of a bourgeois intelligence agent, a scientific or technical mystery) is consistently revealed. Conditionally, I would call such stories analytical, but by no means detective stories, for this is not only a misnomer, but also a politically harmful one, reducing our adventure literature to hate-mongering gangster novels... The analytical method is especially widely used in stories and novels devoted to exposing agents of bourgeois intelligence services. These are the works that we often call detective because of the seeming similarity of the exposure of the spy with the capture of the criminal. But is not it obvious the absurdity of such an external analogy? In the eyes of our discerning readers and viewers, is the detective who caught the crime of the gangster who robbed the bank similar to the dedicated Soviet counterintelligence officer guarding a state or military secret?" (Toman, 1953: 66-67).

This aversion to the detective genre and the erroneous attribution of it exclusively to bourgeois cinema was also supported by screenwriter N. Morozova (1924–2015): "Refusal to work in the field of the adventure genre means disregard for one of the kinds of ideological weapons, and a very effective weapon. The Soviet adventure film, like any work of socialist realism, is imbued with high ideology and is designed to educate our people and our youth in the spirit of communism. That is its basic and essential difference from bourgeois adventure and detective films (these two notions have become almost synonymous in bourgeois art) which are destined to distract people's masses from the class struggle and educate them in the spirit of misanthropic ideas... The detective film and novel are now in the hands of imperialists one of the strongest means of poisoning the minds of people with the fascist ideology. Incidentally, the replacement in reactionary bourgeois art of the genre definition of "adventure" by the definition of "detective" also seems symptomatic, since under imperialism the most acute "adventure" is murder. The Soviet adventure film is based on completely different principles. Whereas the actions (deeds) of the hero in the reactionary, bourgeois film are aimed at crime, robbery and violence in the name of profit, the actions (deeds) of the hero in the Soviet adventure film are aimed at creation, at struggle in the name of humanity and progress. The hero's activity as an indispensable requirement for the work of adventure genre is perfectly consonant with our era – the era of great achievements and great things. Our time gives full scope for the activity of the brave, courageous, noble hero, inspired by the high goal of building communism" (Morozova, 1953: 53).

In order to make an even stronger argument for the usefulness of "ideologically correct" adventure themes for Soviet cinema, N. Morozova emphasized that "there is a rather widespread viewpoint that in the adventure film, where the viewer's interest is focused mainly on the event side, on the rapid alternation of exciting and sometimes incredible adventures, on spectacular and unexpected plot twists, in this film there is no place for in-depth characterization of the hero, no place for creating a complete artistic image. Inextricably linked to this opinion is another – that originality and exceptionality of events in the adventure film inevitably come into conflict with the realistic portrayal of reality. Both of these points of view are not true as applied to the Soviet adventure film. ... To summarize, it may be said that the distinguishing qualities of the Soviet adventure film are its high ideality, the typicality of the characters, the sharpness of the plot, and, finally, the realistic portrayal of reality, the exceptionality of events as an indispensable requirement of the genre" (Morozova, 1953: 54-55).

The *Cinema Art* also spoke out in support of the science fiction genre, as "science fiction, which has the ability to have a great educational impact on children and young people, should

instill in our youth feelings of patriotism, devotion to their nation, instill curiosity, measure in the power of science, love of labor, honesty, discipline, courage, comradeship splices. Therefore, the author, writing a fantastic scenario, must pay special serious attention to the image of man – a bold, daring innovator, tireless worker and a fiery fighter for the ideas of communism. But the character of man, his rich spiritual world cannot be illuminated with sufficient depth outside the big, sharp conflict of life. In the fabric of each story science fiction work should be intertwined a variety of conflicts – small and large, everyday life and worldview. No matter how the cosmonauts were united by the unity of purpose, they will not lose the difference of their characters, their individual views, assessments of objects and phenomena. There are as many people in a "starship" as there are characters, a clash of which may generate conflicts. The deeper man gets into the bowels of nature, the more it resists and tries to keep its "secrets". Consequently, in the "cosmic" scenario it is possible and necessary to reflect man in action, in the struggle with nature – a struggle active, courageous, culminating in the victory of man” (Makartsev, 1953: 100).

The genre of film comedy was also supported by the journal. The writer and theater historian V. Frolov (1918–1994) recalled that “Comrade Stalin's words enable one to conclude: Soviet comedy must be funny, artistically valuable, have a fascinating form, plot, comic provisions, juicy language, full of humour; at the same time the form must flow organically from the content, from the comic conflict, serving to reveal ideas and vivid characters” (Frolov, 1952). Other authors (Vinokurov, 1952: 62-69; Podskalsky, 1954: 38-51) also defended the comedy in its social realistic and Communist party interpretation.

But in the article by V. Shklovsky (1893–1984), “On the genres of 'important' and 'unimportant'” there were no quotes from Stalin and Malenkov, not even from Marx, Engels, and Lenin. V. Shklovsky believed that “the issues of cinematic genres must be resolved in view of the uniqueness of cinema as an art with special means of conveying and analyzing phenomena of reality. Creating new genres we must not be afraid of the "conditional", "area" genre, the so-called comic. Comic is a short comedy, a situation comedy, with an actor who very often moves from one tape to another, acting in a familiar environment to the viewer, but in this environment reveals its unexpected features, satirically illuminating reality. We must not be afraid of conventional satirical comedy. We must also develop lyrical comedy. ... Staying true to reality and precisely in order to convey it, Soviet cinematography must, on the basis of its inherent possibilities, develop all the variety of genres” (Shklovsky, 1953: 30).

A. Macheret (1896–1979), a filmmaker and film critic, believed that “the problem of genres is one of the least developed areas of Soviet film studies. And not only cinematography – to analyze this problem has not made sufficient efforts on a broad front of the theory of art. And still, one should not underestimate what has already been done. Soviet art criticism has decisively demolished the old idealistic view of genres. The view of genres as fixed, non-historical, immutable, once and for all established categories of form, sharply separated from one another, not allowing interpenetration and having exhausted all possible genre diversity, has been shattered. If nowadays there is no doubt about the legality of the combination of elements of different genres in one work and about the author's right to break their borders, if the old genre varieties are dying out and the new genre varieties are born, then we owe it not only to the creative practice of our art development, but also to the theoretical mediation by the Soviet art critics. However, works concerned with the consideration of genre problems suffer from a serious drawback: as a rule, their main attention is concentrated not so much on the positive side of the question, as on the negative: the struggle against the dogmatism of idealistic aesthetics, which erected insuperable barriers of formal classification between the various genres” (Macheret, 1954: 66).

The cinema critic N. Lebedev (1897–1978) returned to his favorite subject when he published an article "On Theoretical Work on Film Art" (Lebedev, 1952: 112-117), again urging the authorities to create a complex of “research institutions with the following structure: 1) a sector of general film studies with offices: general film theory; film history of the USSR; film history of the countries of people's democracy; film history of capitalist countries; 2) a sector of feature film studies with offices and laboratories: art film theory; screenwriting; directing; acting; set design; film music and sound design; animation; 3) newsreel and documentary sector with rooms and laboratories: documentary film theory; newsreel cameraman skills; documentary film directing; 4) popular science, educational and research film sector with classrooms and laboratories: theory and methodology of popular science film; methodology and technique of educational films for universities and secondary schools; film direction of scientific and educational film; camerawork of

scientific and educational film; special types of filming; 5) sector of economy and organization of cinematography with the offices: economics and organization of film production; distribution; film network; economics of foreign cinematography; 6) All-Union Film Museum with the departments of artistic cinematography, newsreel and documentary film, popular science, educational and research cinematography, economics and organization of cinematography, film technology, cinematography of people's democracy and cinematography of capitalist countries; 7) a state film library with film depositories, screening halls, a reference-film department, etc." (Lebedev, 1952: 115-116).

In 1953, the *Cinema Art* reacted rather sharply to the article by K. Piotrovsky "What is the 'theory of cinema'", published on the pages of *Soviet Art* (Piotrovsky, 1953). The editorial of *Cinema Art* asserted that "in his doubts and hasty judgments K. Piotrovsky left no stone unturned in film studies, completely crossed out all the efforts of researchers in the field of film art. He has made it his mission to scold and to scold at all costs. He does not understand any other kind of criticism. Piotrovsky's critical "concept" must be seen as nothing other than an attempt to weaken the struggle for craftsmanship in art and for attention to the specifics of individual arts and cinema in particular, as an attempt to revive the long condemned morals of Russian Association of Proletarian Writers' criticism" (On..., 1953: 111).

At the same time, the *Cinema Art* continued to struggle against bourgeois film studies, pointing out, for example, that "there are no serious works on film theory, drama, acting or directing in the United States. In advertising and charlatan booklets on "How to Become a Movie Star" or "How to Write and Sell a Script," which flood the book market, genuinely creative problems are either not addressed at all, or are posed and resolved in terms of Hollywood-adopted clichés and standards. The art of cinema is viewed exclusively as "business", the specificity of cinema is reduced to "high royalties", questions of genre are interpreted as questions of "serial production of similar films", the criterion for artistic quality is declared to be "box-office success" ... Along with pamphlets such as these, there are also many books whose authors, in presenting the aesthetic principles of contemporary Transatlantic culture, openly propagandize reactionary imperialist ideology" (Avarin, 1952: 123).

And it would be, in our opinion, erroneous to claim that after Stalin's death in March 1953 the *Cinema Art* immediately became "thawed".

On the one hand, soon after Stalin's death cinematographer I. Manevich (1907-1976), in fact, spoke out against the dominance of films, dramas, the creation of which the USSR Ministry of Cinematography carried away in the early 1950s: "Not every performance should be turned into a film-play. You need a strict selection. A performance film cannot replace an original feature film. Cinema cannot depend on the theater. It seems to us that we must give up completely the shooting of theatrical dramatizations of novels and novellas. By recreating only outstanding productions, cinema must otherwise turn directly to screenings of literary works" (Manevich, 1953: 98).

But on the other hand, even in 1954 the "ideologically correct" theoretical articles in the pages of the *Cinema Art* continued to rely on quotations from Stalin's works (see, for example: Groshev, 1954: 27-32). And the leading article published in the December 1954 issue of this journal devoted to the 75th anniversary of I. Stalin, stated directly: "Under the banner of Marx-Engels-Lenin-Stalin, under the banner of the Communist Party, under the leadership of its Central Committee, the Soviet people, the builder of communism, are moving toward a new rise of economy and culture, toward new victories in their peaceful creative labor and in response to all provocations and machinations of international reaction are consolidating the indestructible power of the socialist state – a reliable bulwark of peace throughout the world" (Stalin..., 1954: 4).

Overall, in 1954–1955, during the transition of power in the USSR from G. Malenkov (and the supporting part of the Kremlin elite) to N. Khrushchev (and his supporters), the impression could be gained that the *Cinema Art* was gradually becoming more of a film history and art journal than an ideological one.

Thus, the film critic G. Kremlev (1905–1975) wrote that it was not only about "a completely insufficient number of films devoted to the hero of our day, but also about the fact that even the best of these films, reproducing the truth, did not grasp its fullness. The narrowness and limitedness of their reflection of life sometimes manifested itself in a distortion of truth – they look pale and far from perfect when you compare them to our immensely rich reality and to the increased demands of people who are not satisfied with the private achievements of cinema art, more than modest in comparison with their past successes. ... This is what confused some authors! In their desire to present scientific and objective data about the hero they lapsed into such

objectivism that they almost completely withdrew and reduced their role to the faithful reproduction of facts and events, weaving in and out of their hands instead of disposing of them by the right of the artist. The pedantically understood historical truth sometimes dominated over the truth of art, creative fantasy was hardly in flux, rationality froze emotions, factography and chronicle substituted for drama” (Kremlev, 1954: 63, 66).

The writer, screenwriter and film historian V. Shklovsky (1893–1984) insisted that “just as it is wrong to translate from one language into another, trying to find a correspondence to each word, it is just as wrong to literally translate phenomena of one kind of art into another. ... It is just as wrong to blindly copy a story understood only as a collection of incidents, not as an elucidation of reality through plot juxtapositions. ... The work of film staging should be conducted in such a way that the cinematographic work brings the literary work closer to the reader, rather than replacing it. At the same time this work enriches cinema with literary experience. The literary experience cannot be directly replicated in the cinema, but can become an occasion for a new analysis of reality” (Shklovsky, 1955: 22, 27).

However, in August 1955, literally on the eve of the thaw, the *Cinema Art* unexpectedly returned to the fight against formalism and cosmopolitanism, and sharply opposed the classic of Soviet cinematography – the film director Lev Kuleshov (1899–1970).

This time L. Kuleshov was accused of a "formalistic" speech at a scientific conference of the Institute of Cinematography professors: “Throughout this entire speech in which Professor Kuleshov justified his past formalistic mistakes, the common thread runs through the idea that one can be a formalist, an idealist, and at the same time create realistic works of cinema. Prof. Kuleshov argued that the directors S. Eisenstein and V. Pudovkin, creating realistic and highly communist ideological films such as *Battleship Potemkin*, *Mother* and others, were formalists. Indeed, S. Eisenstein, V. Pudovkin and some other directors at the time were formalistic errors. But even *Battleship Potemkin* and *Mother* are remarkable works of Soviet cinema, not because their authors were formalists, but precisely because in these works they creatively overcame formalism.

The whole history of Soviet cinema shows that only those directors created films which were perfect in their ideological and artistic sense of art and which stood on the Marxist-Leninist position in their understanding of art and waged an uncompromising struggle against formalism, cosmopolitanism and other manifestations of bourgeois ideology. The extemporaneous fabrications on the address of S. Eisenstein and V. Pudovkin only needed Professor Kuleshov to justify his own mistakes. It was strange to hear at a scientific conference that Kuleshov, a communist professor, was "unbearably tired" of criticisms of "montage theory", "problems of the sitter", mistakes of "intellectual cinema" and so on. ... If research work had been properly carried out in the Department of Film Directing, if research reports and lecture transcripts had been systematically discussed, if mutual visits to lectures had been organised, then the confused theoretical position of Professor Kuleshov would have long been noticed. The department could have helped its colleague to overcome these mistakes. But... he was beyond criticism of his companions in the department. But Prof. Kuleshov is one of the oldest workers in the cinematography and one of the oldest in the Institute. His voice is listened to by young teachers and students” (Vostrikov, 1955: 65-66).

Ironically, V. Zhdan (1913–1993), editor-in-chief of the *Cinema Art*, was severely reprimanded for publishing on its pages an article about the Chinese poet and literary critic Hu Feng who dared to oppose Mao Zedong.

So in the end, even the reanimation of harsh criticism of formalism did not help V. Zhdan to keep his position: in 1956 he was dismissed from the post of editor of the *Cinema Art* (which, however, did not become an obstacle to his further professional career in the following decades).

5. Conclusion

Our analysis of film studies concepts (in the context of sociocultural and political situation, etc.) of the second decade of the journal *Cinema Art* (1945–1955) showed that theoretical works on cinematic subjects during this period can be divided into the following types:

- theoretical articles written in support of the Resolutions of the Central Committee of the Communist Party dedicated to culture (including – cinematography) and defending the principles of socialist realism, Communist Party in cinematography (1946–1955) (Y. Borev, A. Burov, A. Groshev, D. Eremin, A. Karaganov, D. Pisarevsky, V. Razumny, N. Semenov, V. Skaterschikov, V. Sutyrin and others);

- theoretical articles opposing "cosmopolitanism," formalism, and bourgeois influence, contrasting them with communist ideology and class approaches (1949–1955) (A. Abramov, Y. Arbat, S. Ginzburg, I. Greenberg, I. Dolinsky, D. Eremin, S. Freilich, V. Shcherbina, Y. Vostrikov, I. Weisfeld, and others);
- theoretical articles critical of bourgeois film theories and Western influence on Soviet cinema (1945–1955) (G. Avarin, I. Weisfeld, etc.);
- theoretical articles devoted mainly to professional problems: the development of color in film, genres, entertainment, film dramaturgy, etc. (1945–1955) (A. Dovzhenko, S. Eisenstein, A. Golovnya, L. Kosmatov, V. Lazarev, A. Macheret, M. Romm, V. Shklovsky, V. Zhdan, etc.);
- theoretical articles balancing between ideological and professional approaches to the creation of cinematic works of art (1945–1955) (L. Belova, V. Frolov, S. Gerasimov, N. Morozova, L. Pogozheva, V. Pudovkin, V. Turkin, G. Tushkan, I. Weisfeld, etc.);
- theoretical articles calling on the authorities to ensure organizational transformations that would promote the intensive development of film studies as a science (N. Lebedev).

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Appendix

Key dates and events relevant to the historical, political, economic, ideological, sociocultural, and cinematographic context in which the *Cinema Art* journal was published in 1945–1955.

1945

May 2: the capture of Berlin by Soviet troops.

May 7: the Act of Germany's surrender is signed.

May 9: end of the Great Patriotic War.

June 5: the signing of the Declaration on the assumption of supreme power in Germany by the governments of the USSR, the United States, Britain and France.

June 24: Victory Parade in Moscow on Red Square.

June 26: The charter of the United Nations is signed.

August 6: American atomic bombing of Hiroshima.

August 8: the USSR announces its entry into the war with Japan.

August 9: American atomic bombing of Nagasaki.

August 15: Emperor Hirohito of Japan announces Japan's surrender.

August 20: the USSR establishes the Special Committee on the Use of Atomic Energy under the leadership of L. Beria.

September 18: The U.S. Army Joint Chiefs of Staff adopted Directive 1496/2, Fundamentals of Military Policy Formation, which identified the USSR as the principal adversary.

October 24: The UN Charter came into force.

October: resumption after a four-year hiatus (July 1941 to September 1945) of the publication of the *Cinema Art* journal.

December 14: The U.S. Joint Military Planning Committee issues Directive No. 432/D, concluding that the only effective weapon against the USSR is atomic bombing. It was proposed that in the event of a conflict to drop 196 atomic bombs on 20 cities of the USSR.

December 29: L. Beria was relieved of his position as People's Commissar of Internal Affairs.

1946

March 5: Fulton speech by Winston Churchill at Westminster College.

March 19: L. Beria is appointed deputy chairman of the Council of Ministers of the USSR.

March 20: Resolution of the Presidium of the Supreme Soviet of the USSR on the creation of the USSR Ministry of Cinematography. I. Bolshakov is appointed Minister of Cinematography of the USSR.

March 26: The beginning of regular broadcasting of the BBC in Russian.

August 14: Resolution of the Central Committee of the Communist Party "On the magazines *The Star* and *Leningrad*".

August 26: Resolution of the Central Committee of the Communist Party "On the repertoire of dramatic theaters and measures to improve it".

September 10: Resolution of the Central Committee of the Communist Party "On the film *Great Life*".

September 14: Resolution of the Resolution of the Central Committee of the Communist Party "On the issue and use of foreign literature".

October 14-15: All-Union meeting of workers of artistic cinematography.

December 16: Decree of the USSR Council of Ministers # 2711 of December 16, 1946 "On serious shortcomings in film production organization and facts of squandering and embezzlement of public funds at film studios".

1947

February 17: Creation of the Russian edition of the *Voice of America* in the United States, broadcasting to the USSR.

March 12: U.S. President H. Truman's nomination of the task of containing the advance of communism in Europe.

March 28: Resolution of the Central Committee of the Communist Party "On Courts of Honor in USSR Ministries and Central Departments": it was supposed to establish a special body in each department – a "court of honor" to consider "anti-patriotic, anti-state and anti-social deeds and actions committed by leading, operative and scientific employees of USSR ministries and central departments, if these deeds and actions are not subject to criminal punishment".

October 20: Hearings begin in the U.S. of the Commission of Inquiry into Un-American Activities on the subject of Communist infiltration in Hollywood.

1948

January: speech by a member of the Politburo of the Central Committee of the Communist Party A. Zhdanov at a meeting of Soviet musicians.

February 10: Resolution of the Central Committee of the Communist Party "On the opera *Great Friendship* by V. Muradeli.

June 21: The USSR began a blockade of West Berlin.

June 28: anti-Hugoslavia statement Kominform.

August 31: death of a member of A. Zhdanov (1896–1948).

November 20: secret decision of the bureau of the USSR Council of Ministers about the dissolution of the Jewish Anti-Fascist Committee.

1949

January 29: Publication of the editorial "On one anti-patriotic group of theater critics" in the newspaper *Pravda*.

February 15: Resolution of the Central Committee of the Communist Party "On the anti-party actions of the Central Committee member of the All-Union Communist Party (Bolsheviks), comrade Kuznetsov A.A. and candidates for the Central Committee of the All-Union Communist Party (Bolsheviks), comrades Rodionov M.I. and Popkov P.S.". The beginning of the "Leningrad case".

March 1: The Plan of Action for strengthening anti-American propaganda in the near future was developed in the Central Committee of the All-Union Communist Party.

March 3: Publication in the *Pravda* newspaper of an article by the Minister of Cinematography, I. Bolshakov, "To smash bourgeois cosmopolitanism in cinema art".

March 5: N. Voznesensky was removed from the post of Chairman of the State Planning Committee of the USSR.

April 4: The signing of the NATO North Atlantic Pact.

April 24: The USSR begins jamming the BBC's Russian-language radio broadcasts.

May 11: The end of the USSR's blockade of West Berlin.

June 9: Resolution of the Central Committee of the Communist Party "On the release of foreign films from the trophy fund".

August 29: The USSR conducted the first tests of a nuclear bomb.

September 28: The official break-up of relations between the USSR and Yugoslavia.

December 21: The USSR celebrated the 70th birthday of Stalin.

1950

February: U.S. Senator J. McCarthy announces that he has a list of 205 Communists working for the U.S. government. The peak of the anti-communist era of "McCarthyism".

June 20: publication of Stalin's article "Marxism and Questions of Linguistics. Regarding Marxism in Linguistics" (*Pravda*. 20.06.1950).

June 25: the outbreak of war in Korea.

1951

June 23: USSR proposed at a UN meeting that talks begin on an armistice in the Korean War.

1952

April 7: publication in the *Pravda* newspaper of an editorial entitled "To overcome the backlog of dramaturgy" (*Pravda*. 7.04.1952).

August 28: Publication in the *Pravda* newspaper of an editorial "To a new rise of Soviet film art" (*Pravda*. 28.08.1952).

September 4: Publication in the *Literature Paper* of an editorial titled "More Good Films!" (*Literature Paper*, 107 (2980): 1. 4.09.1952).

October 5-14: XIX Congress of the Soviet Communist Party.

1953

January 13: in the Soviet Union the arrests on the "medical case" began.

March 1: the radio station *Liberation from Bolshevism* (*Liberation*) began broadcasting, which became *Radio Liberty* in May 1959.

March 5: death of I. Stalin (1878–1953).

March 5: a joint meeting of the Plenum of the Central Committee of Communist Party, the USSR Council of Ministers and the Presidium of the USSR Supreme Soviet: L. Beria is appointed first deputy chairman of the USSR Council of Ministers and Minister of Internal Affairs.

March 14: the Plenum of the Central Committee of Communist Party elected the Secretariat of the Central Committee (N. Khrushchev, S. Ignatiev, P. Pospelov, M. Suslov, N. Shatalin).

March 15: the USSR Supreme Soviet approved G. Malenkov as the Chairman of the USSR Council of Ministers.

March 15: Liquidation of the USSR Ministry of Cinematography (in accordance with the law "On reorganization of the USSR ministries"): the management of cinematography was transferred to the USSR Ministry of Culture. P. Ponomarenko (1902–1984), a party functionary, was appointed USSR minister of culture.

March 27: An amnesty was declared in the USSR, during which about a million prisoners (mostly convicted in criminal cases) were released.

April 3: the "doctors' case" is stopped.

May 3: The *Deutsche Welle* radio station starts operating.

June 19: The Rosenbergs, accused of spying for the Soviet Union, are executed in the United States.

June 26: the arrest of L. Beria, Minister of Internal Affairs of the USSR, first deputy head of the USSR government and member of the Presidium of the Central Committee of Communist Party.

July 2-7: the Plenum of the Central Committee of Communist Party on the case of L. Beria.

July 23: the end of the war in Korea.

August 5-8: Session of the Supreme Soviet of the USSR, where Chairman of the USSR Council of Ministers G. Malenkov announced a new economic course, providing for the priority development of light and food industry, production of consumer goods, budget cuts in military programs.

August 29: The Soviet Union conducted tests of the hydrogen bomb.

3-7 September: The Plenum of the Central Committee of Communist Party on Agriculture: it was proposed to reduce the agricultural tax by 2.5 times, to increase the size of the household plots of collective farmers, the development of the collective farm market. N. Khrushchev was elected first secretary of the Central Committee of Communist Party.

September 21: The USSR Council of Ministers and the Central Committee of Communist Party issued Resolutions "On Measures for Further Development of Cattle Breeding in the Country and Reduction of the Norms of Compulsory Delivery of Cattle Breeding Products to the State by Collective Farmers, Workers and Employees", "On Measures for Further Improvement of the Operation of Machine-Tractor Stations", "On Measures for Increasing the Production and Storing of Potatoes and Vegetables on Collective and State Farms in 1953–1955".

December 23: The execution of the former Minister of Internal Affairs of the USSR, first deputy prime minister of the USSR, a member of the Presidium of the Central Committee of Communist Party L. Beria (1899–1953).

1954

January 25: Resolution of Central Committee of Communist Party "On serious shortcomings in the work of the party and state apparatus".

February 23 – March 2: The Plenum of the Central Committee of Communist Party. The Central Committee of Communist Party resolution "On a further increase in grain production in the country, and the development of virgin and fallow lands," on March 2.

March 9: Director of the Institute of Philosophy of the Academy of Sciences of the USSR G. Alexandrov (1908–1961) appointed Minister of Culture of the USSR.

March 27: Resolution of the Council of Ministers of the USSR and the Central Committee of Communist Party "On the increase in grain production in 1954–1955 by the development of virgin and fallow lands".

December 15-26: Second All-Union Congress of Soviet Writers.

End of the war in Indochina which had lasted since 1945.

1955

25-31 January: The Plenum of the Central Committee of Communist Party. Resolution "On Comrade G.M. Malenkov," which relieved him of his duties as Chairman of the Council of Ministers of the USSR.

February 8: the appointment of N. Bulganin to the post of Chairman of the Council of Ministers of the USSR.

March 21: Minister of Culture of the USSR G. Alexandrov (1908–1961) is dismissed in connection with a sex scandal. G. Alexandrov was sent into "exile" to Minsk, where he was appointed head of the sector of dialectical and historical materialism at the Institute of Philosophy and Law of the Belorussian Academy of Sciences.

March 21: N. Mikhailov (1906–1982) was appointed Minister of Culture, holding that post until May 4, 1960.

May 14: Signing of the military pact of the Warsaw Pact, which included the Eastern European countries (except Yugoslavia).

May 27: Khrushchev's speech in Belgrade, which served to restore interstate relations between the USSR and Yugoslavia.

July 18-23: negotiations on the détente of international tensions between Khrushchev and US President D. Eisenhower in Geneva.

September 9-13: establishment of diplomatic relations between the USSR and the Federal Republic of Germany.

September 20: signing of the Treaty between the USSR and the GDR, defining the status of Soviet troops in the GDR.

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Addiction toward Smartphone on College Students, during the Contingency Derived from COVID-19

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Abstract

The purpose of the study focuses on determining the level of addiction to the Smartphone in university students, as well as evaluating the perception between men and women, in relation to the elements that determine the addiction to the Smartphone. Through a non-probabilistic sample by self-determination, the groups were invited to participate in order to capture the largest possible number of cases. It was established as an inclusion criterion that they were students enrolled in a school cycle, belonging to a public university. To obtain data, the scale designed by Kwon, Kim, Cho & Yang (2013) called Smartphone Addiction Scale (SAS) was used, which consists of 10 indicators with a Likert-type response option, as well as questions related to the profile of participants. The main findings were: in relation to women, the level of addiction (64 %) corresponds to scores between 10 and 22, classified as the lowest level, with scores greater than 33 considered as addicted people. 27 % of the women surveyed present high risk levels. In relation to men, 64 % correspond to scores between 10 and 21, which reflects that the level of addiction to the smartphone in men is low, although a considerable percentage (29 %) presented a high level of risk. In relation to the perception between men and women, in relation to the elements that are considered determinants of the addition to the smartphone, the AFE was used. 63 % of the variance is explained by three factors, whose items with the greatest weight in each component are: resistance (.798), in the second component the item with the greatest weight is people (.797) and the third groups four items and the one with the greatest weight is responsibility. In women, the variables are grouped into 2 components, in component one the item with the greatest weight is resistance (.825), in the second factor the item with the greatest weight is muscle (.756), together they provide a variance of 56.07 %.

Keywords: Internet addiction, smartphone, COVID-19.

1. Introduction

We are currently experiencing a complicated moment derived from the health contingency caused by COVID-19, which has generated substantial changes in all human activity. The effort made by science in the field of virology, as a discipline in charge of studying viruses and those less complex genomic agents called subvirals, to seek the necessary cure for this disease, is advancing slowly and at the same time variants of this strain continue to emerge malignant. However, economic activity has not stopped completely, on the contrary, various protocols have been

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implemented to be able to combine both things, on the one hand, coping with this virus and, on the other, the activity of the human being.

Communication between people, whether within family, social, business life and in all types of organization or space, has had the need to innovate with the appearance of social networks and the internet, but an important element that has facilitated this communication, have been portable telephones, called Smartphones.

This tool has already caught the attention of scholars on the subject, since a phenomenon has been presented which has been called Smartphone addiction (Darcin et al., 2017; Lee et al., 2018; Alkhunzain, 2019; Saad, 2020; García-Santillán et al., 2021; García-Santillán, Espinosa-Ramos, 2021).

The phenomenon of addiction that occurs in mobile phone users leads us to ask if: Does the smartphone generate addiction? Specifically, in a population that is vulnerable due to the type of social activity they carry out and that has also become a fashion, referring to youth, therefore another question is established: Do students present a high level of addiction to the smartphone? In addition, does the perception differ between men and women, in relation to the determining elements of addiction the smartphone?

Objectives: to evaluate the level of addiction to the smartphone presented by the students, as well as to evaluate the perception between men and women, in relation to the determining elements of the addiction to the smartphone.

Hypothesis

Ho1: In men, the level of addition to the smartphone is not high

Ha1: In men, the level of smartphone addiction is high

Ho2: In women, the level of addition to the smartphone is not high

Ha2: In women, the level of smartphone addiction is high

For the development of the empirical study, the theoretical foundation that explains the level of addiction to the Smartphone is now analyzed and discussed.

2. Literature review

Various arguments have been put forward regarding the use of the Smartphone. At the beginning, a couple of decades ago, the cell phone was applied more frequently for work (Ling, 2002), even the use was focused more on men than women. In its evolution, it was used as a symbol of identity for young people who wanted to be part of a social group (Mante, Piris, 2002; Protegeles, 2005).

The literature provides evidence that indicates that the levels of addiction to the Smartphone have been present in various populations that have been studied. In addition, the reported findings indicate that these levels have differed by gender, as demonstrated by the study by Demirci et al., (2014) and Alkhunzain (2019). Although the subject of study focuses on the smartphone or mobile phone, it is important to recognize that to a great extent the excessive use that has generated addictions is also supported by the birth of the Internet, as pointed out in the work of Yehuda et al., (2016) who refer that Smartphone addiction is highly correlated to internet addiction. This is due to the easy access and the possibility of having the information at hand when needed, which leads to an excessive use of both technologies.

This technology brought with it the appearance of social networks and with it, the excessive use of users of these applications to be in communication with their loved ones and with the rest of the world. So we could think that Internet addiction goes hand in hand with Smartphone addiction. Authorities have already spoken about the phenomenon of internet addiction, one of them is Dr. Kimberly Young, who is considered a leader in the field of internet addictions.

In 1996, Dr. Kimberly Young presented research on the existence of Internet addiction at the 104th annual meeting of the American Psychological Association in Toronto, Canada. This research presents the problems caused by a potential misuse of this technology. Similarly, Dr. Young has published on support and treatment measures to address this addictive disorder generated by the Internet (Young, 1998).

Although the internet is the medium or conduit through which we can access the different platforms and social networks, it is the addiction to the Smartphone, the central theme addressed in this work. Therefore, with this consideration, in the literature review analysis, several works are identified which reported evidence on Smartphone addiction in different populations and contexts (Kim et al., 2014; Choi et al., 2015; Kahyaoglu et al., 2016; Gökçearsan et al., 2016; Yehuda et al., 2016; Arefin et al., 2017; Lee et al., 2018; Alkhunzain, 2019; Saad, 2020; García-Santillán et al., 2021; García-Santillán, Espinosa-Ramos, 2021).

However, the great difference between pathological behavior and excessive or frequent use has also been noted, since, as pointed out by Billieux et al. (2015) frequent use is not a pathological behavior, unless it is accompanied by addictive disorders.

The differences by gender recently reported in relation to addiction to the Smartphone suggest that, between men and women, it is not a high risk, although they do differ among themselves, which results in students not planning their work (García-Santillán, Escalera-Chávez, 2021). For their part, Lee & Kim, (2018) carried out a study on students who are in the risk group for behaviors on Smartphone addiction in South Korea. In their report they point out that the behavior between men and women was not significantly different (15.18 % men and 13.39 % women). In their study they evaluate indicators related to: the time of use of the smartphone, the use given to games and videos, even for music. Another important indicator that they point out is the poor communication with parents, motivated by the use of smartphones. In their conclusion, they point out that it is necessary to develop behavior prevention programs on Smartphone addiction.

Another study carried out by Cerro, Rojo, González, Madruga and Prieto (2020) on a sample of 271 participants who were in summer camps in the Extremadura region, reported interesting findings regarding the levels of dependency and addiction towards the Smartphone, in the order of 53.1 % and 23.6% respectively, which makes evident in the first case, a significant percentage that should be paid attention to. They also reported findings in relation to the difference between gender, since men showed a higher level of addiction versus women (30.3 % and 18.1 % respectively), they even report another finding regarding the economic expenditure they make where in the same way men invest more than women, although these economic expenses could be paid by the parents, since the study was carried out in people between 16 and 18 years of age. In this idea, considering these theoretical arguments previously exposed, an empirical study is now developed to be able to determine the level of addiction towards smartphones that students present and with it, determine if that addiction is different between men and women.

3. Methods

This study is developed from a cross-sectional, descriptive and exploratory quantitative approach whose participants are undergraduate students from a public institution located in the Port of Veracruz. The type of sample is non-probabilistic by self-determination, since all groups are invited to participate, in order to obtain the largest possible number of cases. The inclusion criterion is that they are current regular students, enrolled in a school year. The instrument used is the scale of Kwon, Kim Cho & Yang, (2013) called The Smartphone Addiction Scale (SAS), which consists of 10 indicators with a Likert-type response option, as well as questions related to the profile of the participants.

Data collection and statistical analysis.

The data collected was analyzed using the IBM Statistic SPSS 25 version for descriptive and exploratory analysis using factor analysis with component extraction, as well as the t-test to determine the level of addiction in men and women. The reliability of the instrument on a Likert scale is evaluated using Cronbach's alpha, based on the following expression:

$$\alpha = \frac{K}{K-1} \left[1 - \frac{\sum Vi}{Vt} \right] \quad (1)$$

Where: α =Cronbach's Alpha; K = Number of items; Vi = Variance of each item and Vt = Total variance.

In addition, since the instrument is a Likert format scale, and in the absence of normality, it is suggested to use the EFA with polychoric correlation matrix (PCC) (Ogasawara, 2011; Timmerman, Lorenzo-Seva, 2011).

4. Results and discussion

After the data analysis, the result obtained from the hypothesis test is now exposed, with which the research questions and the achievement of the study objectives are answered. Firstly, the reliability of the test is good (> 0.75) and the data, presents an absence of normality, therefore the EFA was performed with polychoric matrices (Ogasawara, 2011; Timmerman, Lorenzo-Seva, 2011).

In other sense, because the scale differs between men and women, the following parameters or scores should be considered: for men they are considered addicted if they score more than 31 points, while between 22 and 31 a high risk is inferred. For their part, women are considered addicted for scores above 33 and high risk between 22 and 33.

Table 1 shows the highest percentage (64 %) which corresponds to scores between 10 and 21, which reflects that the level of addiction to the smartphone in men is low. Although there is a considerable percentage (29 %) with a high level of risk. To corroborate the statistical significance, the t-test was applied. The table shows that the p-value (0.137) is greater than the selected significance level (0.05), therefore the null hypothesis is not rejected and it is concluded that the addition to the smartphone is not high.

Table 1. Addiction level men

| Scores | % | Level |
|-----------------------------|----------|------------|
| 10- 21 | 64 | low |
| 22-31 | 29 | High risk |
| > 31 | 7 | Addicts |
| Total | 100% | |
| Variable | t | df |
| Addiction toward smartphone | 1.496 | 156 |
| Cronbach's alpha (>0.75) | | Sig |
| | | .137 |

Source: own

In relation to women, Table 2 shows the level of addiction in women, in which we can observe that the highest percentage (64%) corresponds to scores between 10 and 22, classified as the lowest level according to the scores considered by De Pasquale, Sciacca, Hichy (2017) who points out that scores greater than 33 are already considered as addicted people. In addition, we observe in Table 2 that 27 % of the women surveyed have high risk levels.

To verify statistical significance, the t-test was applied. Table 2 shows that the value of p (.360) is greater than the level of significance selected (0.05), which indicates that the null hypothesis is not rejected and it is concluded that the addition to the smartphone is low.

Table 2. Addiction level women

| Scores | % | Level |
|-----------------------------|----------|-------------|
| 10-22 | 64 | low |
| 23-32 | 27 | High risk |
| > 31 | 9 | Addicts |
| Total | 100 % | |
| Variable | t | df |
| Addiction toward Smartphone | .919 | 150 |
| | | Sig. |
| | | .360 |

Source: own

Hypothesis 3: Ho: There is no difference between men and women perception, in relation to the elements considered determinants of the smartphone addition; Ha: There is a difference between men and women perception, in relation to the elements considered determinants of the smartphone addition

With the factorial analysis, the factors in each group were determined. Tables 3 and 4 show the results in relation to the group of men. Table 3 shows the correlations between the variables, all values tend to one and none is zero. In addition, the value of the Chi² statistic (478.548) with 45 *df* and the value of the determinant is significant (.043) which indicates that the variables are suitable for performing an EFA. In addition, the values of the Measure of Sampling Adequacy (MSA), all are greater than .50.

Table 3. Correlation matrix, KMO and significance in the group of men

| Variable | X ₁ | X ₂ | X ₃ | X ₄ | X ₅ | X ₆ | X ₇ | X ₈ | X ₉ | X ₁₀ | MSA |
|-------------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|-----------------|------|
| X ₁ | 1.000 | .442 | .334 | .142 | .293 | .317 | .162 | .139 | .319 | .271 | .801 |
| X ₂ | | 1.000 | .319 | .241 | .275 | .265 | .304 | .199 | .431 | .268 | .821 |
| X ₃ | | | 1.000 | .152 | .331 | .397 | .123 | .244 | .215 | .171 | .761 |
| X ₄ | | | | 1.000 | .528 | .216 | .563 | .362 | .366 | .281 | .844 |
| X ₅ | | | | | 1.000 | .377 | .537 | .343 | .286 | .310 | .798 |
| X ₆ | | | | | | 1.000 | .316 | .260 | .342 | .207 | .853 |
| X ₇ | | | | | | | 1.000 | .441 | .491 | .301 | .807 |
| X ₈ | | | | | | | | 1.000 | .545 | .493 | .827 |
| X ₉ | | | | | | | | | 1.000 | .520 | .804 |
| X ₁₀ | | | | | | | | | | 1.000 | .833 |
| KMO | | | .815 | | | | | | | | |
| Chi-square (45df) | | | 478.548 | | Significance | | .000 | | | | |
| Determinant | | | .043 | | | | | | | | |

Source: own

Table 4 shows that the variables are grouped into 3 components; component one includes three items, the item with the greatest weight is resistance (.798), the second includes three elements, the item with the greatest weight is people (.797) and the third groups four items and the one with the greatest weight is responsibility (.745). Also in this table, it is observed that the three components together provide a total variance of 63 %.

Table 4. Components, communalities and variance in the group of men

| Variables | Component | | | Communalities |
|------------------|-----------|--------|--------|---------------|
| | 1 | 2 | 3 | |
| Resistance | .798 | | | .690 |
| Impatience | .764 | | | .714 |
| Influence | .758 | | | .708 |
| People | | .797 | | .669 |
| Mobile networks | | .777 | | .727 |
| | | .706 | | .626 |
| Responsibility | | | .745 | .606 |
| Muscular | | | .736 | .567 |
| Concentration | | | .617 | .507 |
| Use | | | .608 | .496 |
| Eigenvalue | 3.934 | 1.332 | 1.045 | |
| % de Variance | 21.37 | 20.959 | 20.767 | |
| % Total variance | 63.100 | | | |

Source: own

In relation to the group of women, Tables 5 and 6 show the results about perception to the smartphone. Table 5 shows the correlations between the variables. It can be seen that the values none are zero. Likewise, the value of the Chi² statistic (543.26) with 45 df, and the value of the determinant is significant (.000), which indicates that the variables are suitable for performing an exploratory factor analysis. Similarly, the values of the Measure of Sampling Adequacy (MSA), all are greater than .50.

Table 5. Correlation matrix. KMO and significance in the group of women

| | X ₁ | X ₂ | X ₃ | X ₄ | X ₅ | X ₆ | X ₇ | X ₈ | X ₉ | X ₁₀ | MSA |
|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|-----------------|------|
| X ₁ | 1.000 | 0.348 | 0.294 | 0.305 | 0.336 | 0.373 | 0.328 | 0.223 | 0.358 | 0.259 | .901 |
| X ₂ | | 1.000 | 0.270 | 0.373 | 0.364 | 0.374 | 0.350 | 0.248 | 0.365 | 0.336 | .928 |
| X ₃ | | | 1.000 | 0.193 | 0.311 | 0.129 | 0.254 | 0.237 | 0.288 | 0.242 | .809 |
| X ₄ | | | | 1.000 | 0.595 | 0.493 | 0.714 | 0.484 | 0.515 | 0.464 | .843 |

| | | | | | | | |
|-----------------|-------|--------------------------|-------|----------|-------|-------|------|
| X ₅ | 1.000 | 0.519 | 0.466 | 0.374 | 0.485 | 0.481 | .869 |
| X ₆ | | 1.000 | 0.477 | 0.313 | 0.459 | 0.424 | .899 |
| X ₇ | | | 1.000 | 0.549 | 0.547 | 0.525 | .847 |
| X ₈ | | | | 1.000 | 0.493 | 0.425 | .912 |
| X ₉ | | | | | 1.000 | 0.420 | .931 |
| X ₁₀ | | | | | | 1.000 | .926 |
| KMO | .885 | Chi-square (45df) 543.26 | | Sig .000 | | | |

Source: own

Table 5 describes the variables involved, which are grouped into 2 components; component one includes seven items, the item with the greatest weight is resistance (.825), the second component integrates three elements and the item with the greatest weight is muscle (.756). Similarly, it is shown in the table that the two extracted components together provide a total variance of 56.07 %.

Table 6. Components, communalities and variance in the group of women

| Variables | Components | | Communalities |
|------------------|------------|--------|---------------|
| | 1 | 2 | |
| Resistance | .825 | | .704 |
| Influence | .822 | | .705 |
| networks | .708 | | .507 |
| People | .672 | | .497 |
| Mobile | .666 | | .556 |
| Impatience | .645 | | .556 |
| Use | .633 | | .482 |
| Muscular | | .756 | .576 |
| Responsibility | | .713 | .557 |
| Concentration | | .600 | .468 |
| Eigenvalue | 4.578 | 1.030 | |
| % Variance | 45.780 | 10.296 | |
| % total variance | 56.076 | | |

Source: own

The results obtained from each group provide evidence that suggests that the elements that measure the smartphone addiction are not perceived in the same way: men classify into three components, however, component 3 of the men's group contains 3 of the items of component two of the women's group, but its weight in each group is different. Regarding this result, findings have already been reported that suggest a gender difference in relation to Smartphone addiction between men and women, although it is not high risk, if they differ from each other (García-Santillán, Escalera-Chávez, 2021).

Similarly, these findings are not consistent with what Lee and Kim (2018) reported, since although the population is younger, they did not find significant differences in this addictive behavior towards the Smartphone. For these purposes, it is important to note that, although the population is not homogeneous in terms of age, it is clear that an early age some attitudes and behaviors begin to be reflected, which are continued over time, passing through the youth and maturity, so the comparison makes sense, based on this argument.

In the study carried out by Cerro, Rojo, González, Madruga and Prieto (2020), they reported findings in relation to the difference between genders, since men have a higher level of addiction than women, in the same way they report findings relative to the monetary expenditure they make, being men who invest more than women.

5. Conclusion

According to the results we can say the following: Firstly, we were able to learn that the highest percentage of participants, both men and women, are in the range of 10-22 points, which

are considered low risk (64 %) and 29 and 27 %, respectively, in the high range. With these data we can say that most of the participants do not present levels of addiction that deserve immediate attention, at least not according to the theoretical criteria with which the scale used in this study was designed.

However, the important thing is to highlight the percentages of the high levels, since, although the percentage is lower in both men and women (29 and 27 % respectively), it is convenient to pay attention to this group of people who are in this addiction range. The big question is whether this addiction is due to the strenuous work that derives from academic activities such as homework from their respective courses in which they are enrolled, or beyond that, excessive use in their moments of leisure and recreation, when they are out of all academic activity.

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Proposing Internet-Driven Alternative Pedagogical System for Use in Teaching and Learning During and Beyond the COVID-19 Pandemic

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Abstract

One of the most significant changes the information and communication ecology is the internet. It not only allows for real-time contact and engagement across time zones, but it also allows for successful social growth and crisis management, including the promotion of distance learning, particularly during the COVID-19 epidemic and its associated lockdown on educational systems. This disruption of education poses a threat to learning in Nigeria, and the consequences of continuing to close schools and academic programmes might have detrimental consequences for students, parents, and the country. Students can be encouraged to explore their own interests and become active learners during the lockdown by using internet-enabled ICT as a resource. However, this was noticeably absent in Nigeria's educational system. This paper aims to provide a simple, cost-effective, and alternative pedagogical system for use during and after the epidemic, particularly for open schools and institutions. This study offers an e-learning system based on the use of a computer and Android smartphone apps to help mitigate the detrimental effects of the continued lockdown on the Nigerian pedagogical system, or what this paper refers to as the 'edu-lockdemic.' The proposed system was developed as a framework based on a comprehensive examination of existing literature, and it is projected to allow institutional managers to monitor school and academic teaching and learning activities in a virtual learning area known as a "CT-learning area." In the conclusion, policy recommendations are made.

Keywords: alternative pedagogy, COVID-19 and education, COVID-19 pandemic, e-learning system, ICT in education, internet and education, Nigerian education policy, online pedagogy.

1. Introduction

On 30 January 2020, the Director-General of the World Health Organisation (WHO) declared COVID-19 2019 to be a public health matter of worldwide concern. The Federal Ministry of Health declared the first verified case of COVID-19 in Lagos State, Nigeria, on February 27, 2020. "The multi-sector coronavirus preparedness team, led by the Nigeria Centre for Disease Control [NCDC], has immediately activated its National Emergency Operations Centre [NEOC]," the Minister of Health declared in the same letter. Nigeria reached more than 12,233 cases across the country in less than four months. The numbers are maintained and updated daily by the NCDC (Anumudu, Ibrahim, 2020).

Recently, a series of government directives have been issued to combat sanctions and structural changes across the country, as well as to halt the spread of COVID-19, ranging from the closure of international airports to the closure of all schools across the country, as well as the

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closure of several key states for several weeks – Lagos, Abuja, Kano, and Ogun. The Federal Ministry of Education released a circular on 19 March 2020, approving the closure of all schools for one month beginning Monday, 23 March 2020, to avoid the spread of COVID-19, affecting almost 46 million students and children across the country (Ejeh et al., 2020; Obiakor, Adeniran, 2020).

While the COVID-19 epidemic has caused a partial and complete “lockdown” in numerous nations, academic activity can continue because of the shutdown. Many studies (e.g., Ho et al., 2021; Ifijeh, Yusuf, 2020; Zawacki-Richter, 2021) have demonstrated the importance of using electronic media in remote learning programmes. However, the use of electronic media in distance learning programmes is not solely centred on digital technologies, but also includes physical management. According to Dreesen et al. (Dreesen et al., 2020), and UNESCO (UNESCO, 2020), during the lockdown, Nigeria disrupts learning and access to key school services for a record number of students and pupils, with approximately 46 million students and pupils affected by school closures across the nation, including more than 91 % of primary and secondary school students (Adarkwah, 2021; Dreesen et al., 2020 April 24).

As a result of the outbreak, Nigeria’s educational environment was disrupted in a short time, reducing pupils’ access to schools across the country. The COVID-19 epidemic creates significant problems for the government, students, and parents, exposing and potentially exacerbating existing flaws in the educational system (Obiakor, Adeniran, 2020). As the country grapples with these issues, a critical question arises: Is Nigeria’s educational system designed to adjust rapidly to changing circumstances? Given the current global circumstances, the country’s ability to assure ongoing learning will be primarily dependent on its ability to quickly harness existing technologies, create suitable infrastructure, and mobilise partners to develop alternative educational programmes (Owolabi et al., 2013).

Education is the deliberate transfer of society’s acquired knowledge, values, and skills from one generation to the next through institutions. As a result, for advancement from the individual to society and the economy, a proper educational system is required. The impact of repeated closures of schools and academic programmes on student learning can have detrimental consequences for students, parents, and the nation in Nigeria. This report analysed the immediate and long-term ramifications of Nigeria’s education system, proposing an online media technology system as a means of e-learning and providing recommendations on how the government might ameliorate the disruption. Furthermore, this study looks to the future by offering suggestions on how to turn the tragic crisis into a chance to address a slew of supply-side educational issues in the run-up to the post-COVID-19 pandemic in Nigeria (Owolabi et al., 2013).

Furthermore, education is a panacea for releasing individuals from enslavement, and universities serve as the nation’s “brain box” since they play a key role in ensuring that countries migrate from poor to developed status (Oyeniran et al., 2020). The study presented a system that would allow professors and students to participate in academic activities during the closing session while also allowing institutional management to monitor ongoing academic activities using open-source computer and robot applications.

The COVID-19 pandemic’s ongoing disruption of education has begun to damage the educational system, notably fundamental education, and particularly for public school students, learners, and parents. On the other hand, pupils, trainees, and students can use effective resources such as information and communication technology (ICT) to investigate things that interest them and become active learners during the closure period. It is vital to maximise the impact of online media, such as e-learning systems that encourage continual learning (Ibrahim et al., 2017; Nguyen, 2021). As a result, this article introduces the ICT-learning system as a technology-based instructional instrument for schools, universities, and higher education institutions across the country to investigate during the COVID-19 insurance process. The proposed system was designed to reduce the detrimental impacts of educational disruption caused by the illness outbreak in 1990.

The planned online media-based system would include computer and Android mobile applications that will be cost-effective and simple to use. Furthermore, it is expected that this system will allow teachers and lecturers to easily exchange and interact with curricula and e-lecture notes for students and pupils in e-classrooms known as ICT-learning areas, as well as provide schools and instruction management with the ability to monitor academic activities.

Nigeria’s education system is failing to adjust to the COVID-19 challenge, and the country will continue to struggle in this area for the foreseeable future. However, in comparison to private schools, students and learners at public schools are expected to bear a disproportionate amount of

socio-economic burden. While several private schools have begun distance learning programmes, taking advantage of the international community's many opportunities for online learning, the government has yet to announce any formal plans to provide distance learning opportunities, particularly to public schools, due to a lack of funds and insufficient planning. This means that these pupils in public schools do not currently have official learning plans and maybe utterly unaware of what they are studying (Ibrahim et al., 2017; Onyema et al., 2020). As a result, by building and proposing a cost-effective ICT-learning system, this study provides a way to end the disruption of education caused by the pandemic's closure.

COVID-19 Pandemic and Internet Accessibility in Nigeria: According to the Nigerian National Centre for Disease Control (NCDC), on 24 November 2021, there were 3,479,682 tested samples of COVID-19, 213,677 confirmed cases, 3,906 active cases, 206,797 discharged cases, and 2,974 deaths. Since the supply of the first batch of COVID-19 vaccines in Nigeria on 2 March 2021, at least 9,483,387 doses of vaccine have been administered so far, which is approximately 2.4 % of Nigeria's 200 million population if every person needs two doses (Reuters..., 2021). "As COVID-19 began to be reported around the world, many countries (including Nigeria) by shutting public places such as schools, workplaces, and international borders to contain the spread of the virus" (Reuters..., 2021). Therefore, not fewer than 6 million Nigerians have been vaccinated as of November 2021 (NTA..., 2021). Fig. 1 shows a chart of how school lockdown measures were implemented during the pandemic in Nigeria. In early 2021, the lockdown was ongoing. The lockdown or 'lockdemic' on schools and universities was officially lifted on 12 October 2020 after a long lockdown of about six months (Reuters cited in Dessy et al., 2021).



Fig. 1. A chart showing measures school lockdown measures implemented during the pandemic in Nigeria. Source: (Reuters COVID-19 Tracker, 2021 November 24)

About 60 % of Nigerians are offline, according to the Digital World Outlook (Digital..., 2020) report cited in Smith (Smith, 2020). Mobile phone statistics, which can also be used for electronic learning, are more optimistic. According to the survey, approximately 169.2 million Nigerians (83 %) have access to mobile phone connections; however, only half of them, or approximately 84.5 million, live in metropolitan areas. The population with access is biased towards a higher socioeconomic and urban home; most of them are private school pupils who already have an edge over their peers in public schools. The integration of ICT-based learning will be limited for children from low-income families who have limited access to the internet and computer, most of whom live in rural areas where indigenous languages predominate over English (Garanina, 2020; Kalas, 2010).

Access to vulnerable populations in Nigeria will require the adoption of multiple educational media, ranging from television and radio to mobile SMS platforms, which are more readily available to the poor. With more than 80 % of the adult population having access to radio and mobile phones, most of the children left behind will be able to access the instructions that are addressed through these media. However, while online platforms provide personal learning, other service delivery media require a central scheme, as well as coordination between the three levels of government and the private sector (media system owners). Here, the role of the Ministry of

Education will decisively go beyond the development of traditional policies and regulations. Education commissioners can help deploy and use these tools within the states, while the Federal Government coordinates state efforts by closing capacity and funding gaps. The government could benefit from the experience of Sierra Leone, where the Ebola crisis led to the closure of schools for almost nine months (Harrism, 2009; Smith, 2020). To reach the most vulnerable and excluded children, the government of Sierra Leone has harnessed radio and television to “deliver lessons.” Whatever strategy the government chooses to include, it must ensure that it is cost-effective (at least available at home) and easy to use (children and their parents have some prior knowledge or can easily learn to use it).

The unequal access to ICT-based learning can have a negative impact on further intensification of differences in learning outcomes based on social and economic conditions and the gap between urban and rural areas. As the lockdown on schools is “currently indefinite”, pupils, trainees and students may lag, more especially those pupils having “learning disabilities, and those living in fragile and conflict-affected regions, the outlook is even bleaker” (Obiakor, Adeniran, 2020: 3). This poses a major challenge to inequality in education regarding the technological system with the attendant “income-based digital divide”, how does Nigeria “harness” the technology currently in use toward supporting “marginalized” pupils and students during the widespread and protracted lockdown, or ‘lockdemic’? Unless this challenging question is addressed, the lockdemic could worsen “the gap in the quality of education and unwitting socio-economic equality” (Smith, 2020).

The Role of ICT in Teaching and Learning: Information and communication technology (ICT) is a type of electronic technology that allows people to store and retrieve data (Al-Rahmi, 2020; Nkechinyere, 2020). ICT plays a significant role in our daily lives to the degree that it is nearly impossible to go a day without using some forms of ICT such as cell phones, smartphones, laptops, and the internet. Technology has made “teaching and learning” easier, more accessible, and more productive in education. It aids teachers and administrators in keeping track of pupils’ academic progress. In addition, students can learn in a fun, entertaining, and accessible way. Technology research and educational materials more accessible, regardless of time or location. To improve teaching and learning, teachers and students now have access to massive open online courses (MOOCs). Students have become digital natives due to the digital revolution. Nowadays, young people want to learn about mobile devices and through social media sites. Because technology is a vital part of their life, it has become the most convenient way for pupils to learn. There are fewer learning limits with technology, and the present generation of students appears to be quite conversant with digital skills. Not only does technology make student-centred learning easier, but it also stimulates student enquiry, teaching, and learning innovation (Garanina, 2020; Onyema et al., 2020: 124).

Previous studies have shown that the use of ICT in teaching and learning increases student participation and enhances learning outcomes. For example, Francis and Shannon (Francis, Shannon, 2013), Dawson et al. (Dawson et al., 2010), Harandi (Harandi, 2015), and Agbetuyi and Oluwatayo (Agbetuyi, Oluwatayo, 2012) described ICT as a critical resource because its absence could lead to a lack of knowledge and poor decisions. According to Diane and Steven (Diane, Steven, 2007: 165) there an evolving relationship exists between education and technology, and that the developing pedagogical systems are “taking advantage of newly designed or emerging technologies.” As researchers (Oliveira et al., 2019) noted, emerging technological artefacts such as computer simulations, virtual laboratories, mobile devices, robots, games, painting, and digital photography increase learners’ experience. Bao (Bao, 2020), and Yakubu and Dasuki (Yakubu, Dasuki, 2019) argue that “emerging technologies have spawned the exponential development of software and AI-aided, cloud-based technology that aims to adapt learning methods and customise curricula to fit each student’s ability to move forward at his or her own pace.” Whereas Hemant (Hemant, 2018) asserted that technology played a critical role in making teaching and learning activities more meaningful, and it that is one of the most efficient tools to advance knowledge and skills. As the need for home-schooling and learning from home increases due to the COVID-19 pandemic, technology will play a key role in the present and future of teaching and learning in Nigerian schools and institutions of learning. Teachers should also adopt more flexible educational approaches that support students (Onyema et al., 2020)

Nearly 1.5 million Nigerian students and 27 Nigerian federal universities have been connected to the internet by the Ministry of Communications and Digital Economy through its

collaboration with the Ministry of Education and the World Bank's STEP-B project in 2015 (Samson, 2015). This is a milestone in the Nigerian education system because it shows efforts to introduce students to information and communication technologies and the internet. More than 1,500 (1,522) secondary schools have been equipped, resulting in an estimated 1,458,880 million students being introduced into ICT, according to the ministry. It also revealed that the National Information Technology Development Agency (NITDA) has launched the Third Enterprise Access Project (TIAP), which has provided desktop computers, printers, and wireless network facilities to selected educational institutions across the country (Samson, 2015).

With the outbreak of the COVID-19 (which has ravaged and crippled various sectors of the world with devastating and seemingly long-lasting consequences), many African countries including Nigeria have been forced to close down schools and higher institutions as part of the containment measures against the spread of the virus. This gave educational institutions no other option than to look forward to using ICT to give lectures and communicate with students (Garanina, 2020; Onyema et al., 2020). However, this has largely highlighted the gap between educational institutions in Nigeria and countries with a much better ICT infrastructure and educational instructions within the country with better infrastructure and implementations than others, making for the majority, as well as students within the university itself who are challenged by the financial situation to withstand the power of the internet or the network concerning urban or rural developments. Despite the struggle for the application and use of ICT in education, most schools and higher institutions lack the primary capacity to implement any meaningful e-learning system with few private universities capable of having any recognisable e-learning system and, probably, only the National Open University of Nigeria (NOUN) has been able to handle distance teaching and learning effectively (Muhamadbhai, 2020).

To understand the exigency of the need to provide scholarly support toward overcoming the challenge of educational system lockdown, or what this paper describes as 'edu-lockdemic', there is the need to make sense of the challenges the adoption of ICT in the Nigerian education system faces.

Constraints of ICT-Driven Alternative Pedagogy in Nigeria: The efficient use of ICT in Nigerian schools and higher education institutions faces several problems. One of them is the unfortunate lack of well-trained ICT teachers (Adeoye et al., 2013), as well as some people's unwillingness to adapt to technological advancements in the education system (Oluwole, 2015). The few ICT facilities in some of these schools are not well managed and are not being used effectively due to a shortage of ICT-trained staff and teachers in Nigerian schools and higher institutions. Another impediment to the growth and use of ICT in Nigerian education is a lack of funding. Due to a lack of finance, institutions' most essential and important survival needs are frequently prioritised (Idowu, Esere, 2013). Another important issue that most ICT users in Nigeria face is an insufficient supply of electricity and frequent power outages.

Finally, there is the issue of political will. The policies in existence are a little out of date and discourage the use of ICT in Nigerian education (Martens et al., 2020; Usman, 2016). Despite Samson's (Samson, 2015) claims, recent studies show low levels of computer integration in the school system (Egielewa et al., 2021; Eze et al., 2018; Ibrahim et al., 2017; Olayemi et al., 2021; Peimani et al., 2021). These are just a few of the challenges that Nigerian schools and higher education institutions face when it comes to using ICT to promote education in the country.

Educational institutions take advantage of the advantages provided, such as the ability to create small, simple, and quick content, a social factor that ensures immediate communication and feedback, which promotes the creation and improvement of digital content, as well as the development of communication skills, which are critical in the process (Jiang et al., 2021). Some organisations try to create a safe study environment by choosing to build their own internal networks, others choose an integrative approach and use existing media that are already open to the public and try to move the study process into the public space creating study communities there. Students in the digital environment benefit from communicating with peers and lecturers who can enable students to achieve a higher level of understanding. Online discussions allow students to improve their reading and writing skills. The use of the internet in education requires focusing on the interests and needs of students as well as enhancing communication with students not only because of the physical presence in the classroom (Oyeniran et al., 2020).

Theoretical Underpinning: Understanding and predicting the factors associated with e-learning or ICT-learning are crucial to the Nigerian education system's success during and after the lockdown. The basic goals of communication-psychological theories are to interpret and predict

behaviour. The Technology Acceptance Model (TAM) is one of the most useful theories. According to Agarwal and Prasad (Agarwal, Prasad, 1999) and Davis (Davis, 1989), TAM is a potent tool for gauging user acceptance of new technology that was developed by Davis (Davis, 1989, 1993). The model has been proven over the years through a variety of applications and expansions, including web-based information systems like online banking, electronic tax delivery systems, and e-learning (Yi, Hwang, 2003). Because e-learning is still relatively new, particularly in Nigeria, it is reasonable to investigate it using the TAM model.

TAM consists of six constructs, namely “external variables, perceived usefulness [PU], perceived ease of use [PEoU], attitude [AT], behavioural intention [BI] and actual use [UB]” (Shyu, Huang, 2011: 493). The user’s behaviour is determined by the behavioural intention that is influenced by attitudes and perceived usefulness. Perceptions of the usefulness and ease of use of a specific technology determine attitude (Adams et al., 1992). External variables, depending on technology, context, and users, affect perceptions of usefulness and ease of use. According to the model, “two behavioural beliefs, perceived usefulness and perceived ease of use are fundamental factors for predicting user acceptance, and that the effects of external variables on intention are mediated by these two beliefs” (Shyu, Huang, 2011: 493). PU is defined as an individual’s perception that the use of new technology will enhance or improve its performance (Davis, 1989, 1993). Based on this definition, PU in this paper is the user’s perception that e-government learning will enhance their job performance.

Consolidating this belief creates a positive attitude towards e-learning, which increases users’ intention to use e-learning sites. PEoU is defined as an individual’s perception that the use of new technology will be effortless (Davis, 1989; 1993). Based on this definition, PEoU in this paper represents the perception that e-learning or ICCT-learning sites are user-friendly. PEoU has been shown to affect PU. “Moreover, both perceived usefulness and perceived ease of use are affected by external variables and have a positive effect on attitude” (Shyu, Huang, 2011: 494). Although TAM applies to various technologies, it has been criticised for not providing sufficient information on individual views on new systems. Davis (Davis, 1989: 985) noted that external variables enhance TAM’s ability to predict the acceptance of future technologies. In other words, tam constructions must be expanded by incorporating additional factors. These additional factors depend on the target technology, users, and context (Shyu, Huang, 2011).

2. Materials and methods

This study utilised secondary sources to retrieve relevant data for use in the designing of the internet-enabled alternative pedagogical system. Relevant existing and past literature was critically reviewed over four weeks. Thematic analysis was used to ascertain the primary arguments and viewpoints associated with the conceptualisation of internet-based systems through rigorous reviews of extant literature. The method of theme analysis was chosen to “capture the complexities of meaning within a textual data set” and to “describe both implicit and explicit ideas” (Dimitriadis, Kamberelis, 2011). Key issues and concepts were coded to identify recurrent key phrases and to organise the data. According to Saldana’s coding, “repetitive patterns of action and consistency in human affairs” (Yerpude, Singhal, 2018).

Furthermore, when conducting thematic analysis, the inductive method is used. This means that no a priori list of codes or subjects is generated before data analysis. The meaning of a sentence or paragraph is represented by codes. During the review of literature, texts were re-read several times, resulting in many modifications to the codes. Due to its simplicity, open coding is a common coding technique in exploratory research (Saldana, 2009). A couple of hundreds of pages were reviewed and coded using many open codes assigned to several categories. The term “category” refers to a collection of codes that have the same meaning as various arguments or points of view. According to Ryan and Bernard (Ryan, Bernard, 2011), it is critical to evaluate repeating themes, similarities, and the expression of individual participants, as well as language linkages, interpersonal interactions, societal tensions, and control difficulties, while developing categories (Dovile, 2017). For instance, the categories classify codes associated with internet accessibility, internet penetration, internet of things, information and communication technology use, internet data, Wi-Fi, broadband penetration rate, government policy on education, e-learning, alternative pedagogy, socio-economic factors affecting education, health, public diseases and social wellbeing, pandemics and social wellbeing, and COVID-19 and lockdown.

By performing this last analysis and classification, the study can determine which ideas have the most in common and why they are so highly regarded. Six major themes were developed from the reviews, namely: COVID-19 pandemic and internet accessibility in Nigeria; the role of ICT in teaching and learning; constraints of ICT-driven alternative pedagogy in Nigeria; theoretical underpinning; operationalisation of the internet-enabled alternative pedagogical system; and advantages and disadvantages of ICT-enabled alternative pedagogical systems

Limitations of the Methodology: The disadvantage of using literature review-based thematic analysis is that it does not generate empirical findings, and, hence, limits the generalisability of the conclusions because they are based on subjective rather than objective data (Dimitriadis, Kamberelis, 2011; Saldana, 2009). Future investigations will demand quantitative, qualitative, and data-driven evidence to draw more acceptable conclusions. When data are analysed using a theme analytic framework, there is a risk of interpretation, because codes are reviewed by a researcher and are influenced by that researcher's experience. Some of the theme's codes may have been generated incorrectly.

3. Discussion

This research has identified many emerging internet-based technological interfaces that are used in this kind of situation which is, more or less, a teleconference-like setting. Some of the most popular include Zoom, Google Classroom, etc. Smartphone mobile applications such as WhatsApp and online blogging are also included to facilitate flexibly effective pedagogy. All these apps and gadgets comprise ICT. However, for effective distance-learning-based teaching and learning occasioned by the COVID-19 pandemic with its attendant lockdown, internet service must be provided. After all, the technologies mentioned are internet-enabled.

So, the ICT-learning area is a combination of Android and computer apps for teaching and learning purposes. The Android apps and computer programmes that are suggested to be used in the learning area are outlined below.

1. *Zoom:* Zoom is a video communication platform that offers video telephony and internet chat services via a peer-to-peer cloud-based software system for distance learning and social networking.

2. *WhatsApp:* WhatsApp is a free mobile app that provides cross-platform messaging and VOIP services. Facebook is the owner of WhatsApp. Users can send text and voice messages, make voice, and video calls, and share photos, documents, user location, and other multimedia through WhatsApp.

3. *Google Classroom:* This is a free web service developed by Google for schools to simplify the creation, distribution, and classification of assignments in a paper-based manner, as well as the handling of file exchange between instructors and students.

4. *Blog:* A blog is an online "journal" or information site where content is displayed in reverse chronological order, with the most recent entry appearing first. It is a platform in which the author shares their opinion on any subject of interest.

The immediate consequences of the epidemic may be dire, but this crisis is a unique turning point; an opportunity to learn, reshape and build resilience in Nigeria's education system. The need to integrate the electronic education system into the curriculum is increasingly becoming dire. Key evidence generated by the current pandemic is the need to integrate more technology into the classroom. Technological solutions, such as adaptive learning technology can ensure personal learning with minimal teacher participation and have the potential to provide better learning experiences at low costs. However, the pace of adoption of these technologies has been slow and uneven in Nigeria. The post-pandemic period could represent an opportunity to invest in technology in both private/commercial and public-school systems.

To design this system on a large scale, it will be important to strengthen educational partnerships between the public and private sectors. Many relevant stakeholders, including the government, its ministries, and departments such as the Ministry of Communications and Digital Economy, the National Telecommunications Commission, internet and telecommunications services providers, educational professionals, among others, will need to cooperate to drive the required innovation. Conscious efforts are also needed to bridge the digital divide by ensuring that the cost of technology is low. In general, the introduction of innovative technology into the classroom can help improve learning outcomes across the board.

The COVID-19 crisis has been added to the list of policies aimed at treating the out-of-school population because forced school closures have led to the proliferation of different ways of reaching children and adolescents when they are not educated. However, the prevailing political response to the problem of most children and adolescents in Nigeria has focused only on bringing them to school. In the future, some of how education was introduced during the crisis should also be explored for out-of-school populations before the pandemic spread. This approach is like the “school meets the learner” approach used to provide education to girls in the North-Eastern part of the country by providing education to children and adolescents in situations where cultural and economic conditions prevent them from attending school. While the goal must remain to bring all school-age children to school, finding ways to reach children and adolescents at home can be part of the process.

The epidemic has alluded to the need to integrate appropriate electronic media technology into learning and to fill existing educational gaps. However, without deliberate and concerted efforts, its effects on education can be lasting and negative. The responsibility now shifts to us: is either we permit this pandemic to deepen the education crisis further or do we take the opportunity to influence the change that can address the challenges of the pandemic now and beyond? The model proposed in this paper is an attempt to provide an answer to this question.

This proposed system, like other ICTs, is likely to have both positive and negative aspects. The subsections below detail some of the projected significant benefits (advantages) and drawbacks (disadvantages). As Oyeniran et al. (Oyeniran et al., 2020) noted, some notable payoffs for the use of the alternative pedagogical system during pandemics include the following:

1. Ongoing learning: Because there is no barrier on the side of the lecturer or student for the mandated classes in the ICT-learning domains, this framework provides for continuous learning. The cost of establishing individual remote learning platforms is eliminated: because this framework provides open-source distance learning apps, no learning institution needs to design its own remote learning application.

2. Effective feedback mechanism: This framework ensures that students receive adequate feedback and that they can interact with both their peers and lecturers. This enables them to ask and answer questions that may appear to be tough or unclear. Furthermore, because the ICT-learning rooms are equipped with many sorts of applications, each student will be able to communicate with their professors and peers using any platform.

3. Makeup Lessons: With multi-platform technology, any student who misses a session will be able to take makeup classes on other platforms since courseware is available on other accredited ICT-learning platforms and available for use at any time by students.

4. Moderate installation and accessibility costs: Because the ICT-learning platform is open source and may be utilised by anybody for free, there are no implementation or maintenance costs. The network provider, on the other hand, charges a data subscription cost for internet access.

5. Exposure to a new method and curriculum: While all ICT-learning platforms in the ICT-learning sectors may not be novel to some, they will provide a way for many others to learn about new learning platforms and platforms.

The following are some of the critical challenges of the use of the alternative pedagogical system during pandemics (Gruzina et al., 2020; Oyeniran et al., 2020):

1. Learning equipment affordability (smartphone): Not all students have or can afford smartphones because some parents are still struggling to pay for their children’s education and may not be able to provide them with smartphones at any point during their studies.

2. Unpredictable network problems: Another issue here is that network problems might occur in various parts of the country at different times of the day.

3. Internet access (data subscription): The data discount rate you subscribed to is quite concerning, and this might be a significant disadvantage because lecturers and students will need to sign up for it regularly to deliver it to classes online.

4. Instability of electric power supply: Because of Nigeria’s current situation of epileptic power supply, the first disadvantage that needs to be addressed is this. This poses a serious threat to the system’s smooth operation, and many lecturers and students will be forced to spend a significant amount of money on generators and fuel.

5. Inadequate technical knowledge: Because not all lecturers or students are familiar with certain platforms, some people will require training, guidance, or assistance to use them effectively.

6. Environmental distraction: A succession of environmental distractions, as recognised by

society, can be a detriment to this system. Addictions, household chores, and family influence are just a few examples.

7. An unexpected shutdown of any ICT-learning platform will obstruct learning: this is the final disadvantage to discuss. Some technologies and applications have been bought by new people with new terms and conditions, or they have been phased out entirely.

8. Dual curriculum on different learning platforms: Because different learning platforms provide comparable services, materials and curriculum observations will be available on all platforms, therefore materials will be repeated on platforms.

4. Results

Operationalisation of the Internet-Enabled Alternative Pedagogical System: The proposed internet-enabled alternative pedagogical system is organised into three main dimensions or regions, as indicated in Fig. 2, namely teaching areas, learning areas, and e-learning areas. The teaching spaces are where the instructor (teacher, lecturer, or trainer) delivers their lessons to the learners (pupils, students, or trainees), whereas the learning areas are where the learners live and receive the instructor's lessons. Between the two places in the e-learning area, which is essentially an internet-enabled technology interface via which both parties (instructors and learners) connect. The sharing of instructional messages is a big part of this communication activity. The lessons imparted by the teacher, lecturer, or trainer to the pupils, students, or trainees are referred to as pedagogical messages in this context.

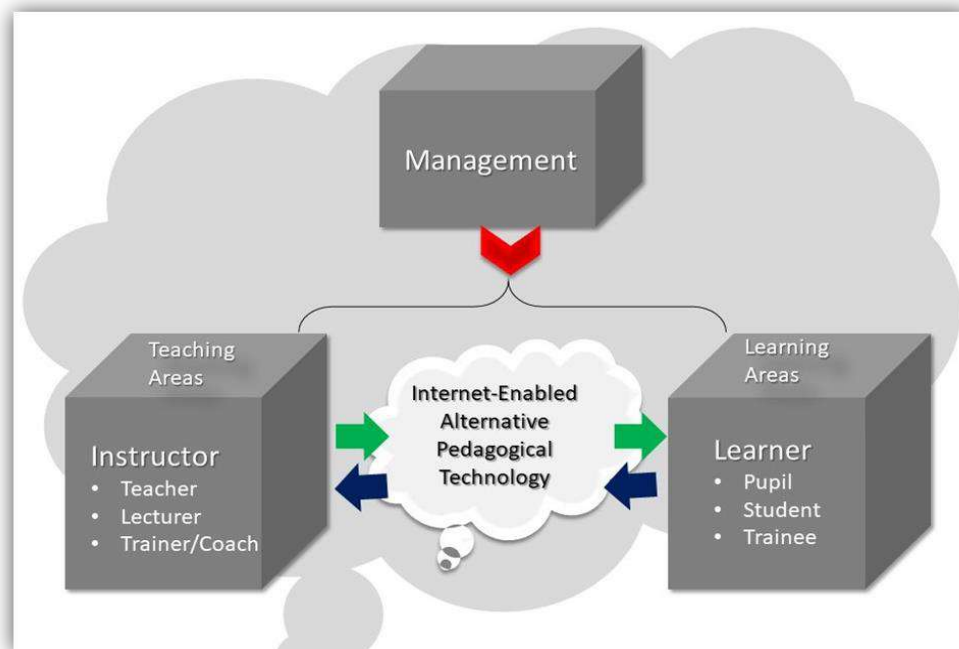


Fig. 2. An illustration of the internet-enabled ICT-pedagogical system. Source: Authors

The internet-enabled ICT-learning system was designed based on the two critical constructs of the TAM: PU and PEOU. The perceived usefulness (PU) of the system is expected to drive towards its adoption by all Nigerian schools and institutions. Its prospective payoffs are intended to help both private (commercial) and public schools and institutions. However, because the system should be in place within the school or higher during the lockdown, private school and college teachers appear to be the most affected by job loss and furloughs, as the management of commercial (private) schools and colleges are unable to continue paying teachers while they are at home, in contrast to public school and institution teachers and lecturers, who have been receiving their monthly salary despite the lockdown.

Furthermore, the system's perceived simplicity of use can be used to determine its PU (PEOU). The simplicity of the system informs its ease of use. Essentially, the system consists of two virtual pedagogical areas – the teaching area (TA) and the learning area (LA) – which are connected via the internet and are facilitated by internet-enabled teleconferencing technology involving a computer (e.g., a smartphone, a laptop, a PC, an iPad, a tablet, and so on) and free

open-source software (FOSS) (e.g., Zoom or Google Classroom). The FOSS installed on an internet-connected computer or mobile device facilitates pedagogical communication between instructors and students from any location (teaching area and learning area). The TA and LA could be somewhere where the participants are confined, such as a home or a store.

Multimedia mobile instant messaging programmes such as WhatsApp and Messenger may be used to supplement FOSS because they allow people to communicate media-rich communications such as photographs, video, audio, and voice over the internet. For instance, the instructor might want to share an important e-handout instantly with the learners whilst explaining points on Zoom or Google Classroom. All they need to do is to upload the e-copy of the handout to their WhatsApp or Messenger app and share it with the students. It is assumed that the instructors and learners must have exchanged their mobile phone numbers especially if they want to use WhatsApp. Alternatively, the instructor may publish the content of the handout in their blog especially it is not for instant use during the online class session. So, the usefulness of the system lies in its ease of use and its ease of use informs its potential for use across all categories of schools and institutions. The schools', colleges or institutions' management may be a part of the pedagogical sessions as a non-participant observer by assigning a representative to oversee the activity. So, the management's presence there is basically for administrative purposes.

The arrows (a shown in Fig. 2, above) indicate the directions of the flow of the pedagogical messages (lessons and the learners' responses), which are in a two-way protocol – a dialogic process which each section of the two parties can send and receive pedagogical messages simultaneously as in real life.

5. Conclusion

Even though several countries have been “locked down” because of the COVID-19 issue, academic activity can be maintained. Many studies have shown the value of using online media in remote learning programmes; nevertheless, distance learning programmes are dependent not only on the use of computer technology but also on physical management activities. As a result, this article presents a framework for lecturers and students to participate in academic activities using FOSS, Android, and computer apps.

Except for data subscription fees from respective data network providers, using these apps does not incur any additional costs for instructors, professors, lecturers, or students. According to the framework, instructors, teachers, and lecturers will submit curricula and lecture notes to ICT-learning areas, and students will have access to the ICT-learning areas to attend their various classes as scheduled by lecturers or as instructed by the school or institution's administration. The ICT-learning areas, in essence, function as a meeting place or lecture hall for students, trainees, professors, and lecturers. Pupils and students can take and “submit assignments” in the ICT-learning areas, while instructors, teachers, and lecturers can attend to students utilising various technical functions integrated into the areas.

While this is helpful information, the school's contingency plan is lacking, as it does not guarantee that learning will continue despite the problem. This school shutdown, funded by COVID-19, may have been the catalyst for identifying certain crucial sector-wide inadequacies. Given the rise in the number of infectious diseases worldwide and the conflict in the North-East, the COVID-19 pandemic is certainly not the most recent crisis threatening the continuation of education in Nigeria. As a result, the government must develop a comprehensive contingency plan that includes not only school safety measures but also ways to ensure that students and teachers continue to learn and receive support in times of crisis. The government should also provide major support for essential social services and other services that are directly or indirectly related to home learning, such as power costs and internet/Wi-Fi.

Limitations of the Study: The study used secondary sources to generate data from which the proposed internet-driven alternative pedagogical system was conceptualised and designed. As such, no empirical data (results/findings) were generated from the research. Hence, when deciding to adopt the proposed system, caution should be exercised because the system may or may not suit specific contexts. However, since the system was designed after a rigorous review of literature and concepts related to the main research problems, it is anticipated that the simplicity of the system could encourage policymakers to order for the design of prototypes and testing in smaller, specific Nigerian contexts before recommending for wider use and application nationally and continentally. Future research should adopt mixed methods, including quantitative, qualitative, and data-driven

methods to generate empirical data to guide in the designing of such alternative teaching and learning systems that are internet-enabled for adoption during future pandemics and/or lockdowns.

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Subject Librarianship in Kazakhstan: Exploring Information Literacy Skills, Functions, and Practices

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Abstract

Subject librarianship (SL) has long been practiced in academic libraries. But, with the transformation brought about by socio-cultural and technological factors, the roles have evolved. This article discussed the traditional role of Kazakh subject librarians, their current practices, and personal strategies in delivering services including information literacy in academic libraries. In Kazakhstan, subject librarians provide information literacy sessions and workshops dedicated for specific classes. A quantitative research method was adopted for this study using an online questionnaire for data gathering. It utilized purposive sampling to identify the competencies and performing tasks of subject librarians. It also analyzed how subject specialists promote their programs and relationship building strategies and investigates the differences and similarities with the available Western interpretations of subject librarianship. A total of 57 Kazakh university libraries and 80 librarians responded to the survey questions. Results of the research provides guidance for the implementation of subject librarianship practices of academic libraries in the region. To better serve their communities, subject librarians shall develop an excellent relationship, shared commitment, offer quality assistance, open communication, and always instils professionalism. Ultimately, the study reflects on the uniqueness of subject librarianship in Kazakhstan as well as its similarity in the practice of subject librarianship globally.

Keywords: subject librarianship, academic librarians, Kazakh librarians, post-Soviet librarianship, information literacy skills.

1. Introduction

Librarians' role in academic libraries is constantly evolving and expanding. They continue to provide services to effectively support the information needs of students, faculty, and researchers. Historically, subject librarianship was first mentioned in the 1920's at University College London Library (Woodhead, Martin, 1982), and became a popular program and started to be implemented after the Second World War (Hay, 1990). Fast forward at the present time, in Kazakhstan, Nazarbayev University (NU) Library developed and adopted a subject librarian's (SL) program in 2012, to provide subject-specific service to the NU community. A librarian with knowledge on information resources and research skills were assigned to each school and departments at NU. In case of a shortage of specialists, one librarian can be appointed as a subject liaison for two or three departments/schools at the same time. The main role of SL's includes, but is not limited to, supporting research needs, instructing Information Literacy sessions, and assisting in the creation of learning activities. They work with faculty and research units to encourage the progression of

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student research skills and aid with the practice of academic research at all levels. As Pinfield (Pinfield, 2001) stated, SL's play a significant role in the academic community by delivering both traditional and online services, also in supporting information literacy development. Traditional librarian tasks used to be mere technical processing with the product of the researchers, by cataloging and bibliography preparation. "The necessity of advanced library research assistance forced library professionals to facilitate the entire lifecycle of the research, teaching, and learning process" (Jaguszewski, Williams, 2013: 4). As Crawford (Crawford, 2012) noted the following: SL's liaise with designated departments; develop information resources and services; manage collection development; deliver information literacy and research skills programs; provide specialized information assistance; evolve liaison communication by participating in different university committees; engage in staff development activities, including presenting at conferences, writing articles and engaging in scholarly activities; support general inquiry service; promote library resources; develop a virtual community platform (Tang, Xia, 2010), and many other related duties. (Tang, Xia, 2010: 2)

Having in mind all the different requirements to the SL responsibilities, this research would like to understand if Kazakh library professionals practice the same things as presented in the literature. Thus, this study was meant to explore the current scenario of Kazakhstani university librarians with specific aims to answer the following research objectives:

1. identify SL's positions, roles, responsibilities, qualifications and skills;
2. probe on SL's strategies in promoting the program;
3. determine the existing relationships between SL's and academic units;
4. analyze these current practices as to relevance of the function to the needs of the changing times;
5. evaluate the similarity and distinctiveness of the roles that Kazakhstani SL's perform as pictured out in the literature.

2. Materials and methods

The study explored subject librarianship in Kazakhstan and has utilized purposive sampling to identify the competencies and performing tasks of the subject librarians. It also analyzes the results of how subject specialists promote their programs and relationship building strategies and investigates the differences and similarities with the available Western interpretations of subject librarianship.

The researchers developed an email in three languages (English, Kazakh, Russian) and sent it to the respondents as the best option to collect the responses during the COVID-19 quarantine. The email contained the consent form, an introduction of the study, purpose of the study and the link to the survey questions. The online survey tool, Google forms was utilized to design 10 questions, which were also provided in three languages (English, Kazakh, Russian).

The list of Kazakhstani university libraries for sampling was adopted from Egov.kz state platform. Egov.kz contains updated government data. The survey was sent to the university library email address (if available) and/or to the library director's email address. In addition, the link to an email with the survey questions was sent to the WhatsApp group of the library directors to ensure a wide reach of respondents. The email contained a request to share the survey with their library staff members. The online survey reached 57 Kazakh university libraries and 80 librarians responded to the survey questions.

The survey does not collect personal information and remains anonymous. Questions were a mix of multiple choice and open-ended questions and are intended to explore the information needed to answer the research questions. Descriptive analysis was employed for each survey question. Graphs and tables were utilized to provide visual comparison.

3. Discussion

A review of literature showed that much has been discussed, studied and written about the subject librarians' role worldwide (Biddiscombe, 2002; Pinfield, 2001; Rodwell, 2001; Schoonover, 2014), and a little professional literature is written about Kazakhstani subject librarians program and roles of liaisons.

Emerging roles, competency, and qualifications

The role and responsibilities of subject librarians were defined by the Reference and User Services Association in their "Guidelines for Liaison Work in Managing Collections and Services"

(ALA, 2010) and has received feedback in many literature (Arendt, Lotts, 2012; Feldmann, 2006; Schloman et al., 1989). According to Tang (Tang, 2018), librarians' main concern is integrating information literacy skills. This skill is strongly part of how subject librarians impart knowledge to its users. Feather and Sturges (Feather, Sturges, 2003) defined SL's role as 'a librarian with special knowledge of, and responsibility for, a particular subject or subjects', although this definition is less extensive. Liaison work encompasses a variety of tasks, such as public relations, outreach and communication with user groups, reference services, information literacy and library use instruction, collection development, and bibliographic and research services in the librarian's specialty area. Today's subject and liaison librarianship is expanding beyond its traditional boundaries and includes collaborative digitization, setting up new open access journals, marketing, and even library building design (Crawford, 2012). More emphasis is also placed upon embedded librarianship and interdisciplinary research support, with a hybrid model that combines the expertise of liaisons and functional specialists (Jaguszewski, Williams, 2013).

SL's must possess highly scalable skills and reputable qualifications as well. The nature of the library work SL's require an in depth knowledge in information science. In a recent article in *Library Leadership & Management*, Schoonover, Kinsley, and Colvin (Schoonover et al., 2018) in Luckert and White (Luckert, White, 2020) mentioned that the professional development program has been discussed as an offshoot of identification of core values and competencies for liaison librarians. Library administrators found that while liaisons feel comfortable with research and teaching activities, they felt less confident in engaging faculty members in the areas of scholarly communications and digital tools. In a study of Reed and Carrol (Reed, Carrol, 2020) for library positions supporting health sciences research and teaching, qualifications in institutions studied still placed a greater emphasis on traditional librarian competencies (e.g., reference services, collection management, literature searching) rather than emerging areas of expertise, such as data science skills, grant experience, and research impact assessment. On qualifications, the fitness for purpose of professional education for library work (Chanetsa, Ngulube, 2017; Simmons, Corral, 2011) and how teacher-librarians should be developed (Bewick, Corral, 2010) has been given importance more than a decade ago.

Practices in Subject Librarianship: relevance and timeliness

Subject expertise is one proficiency expected from a subject or liaison librarian. This skill is also important for instructional librarians who should have a current knowledge of theories, methodologies, and topics in assignment (ACRL, 2008). Instructional librarians can be subject librarians at the same time, and they must possess the same set of skills. The remaining 11 skills can be found at the table below. In addition, the Reference and User Services Association, a division of the American Library Association (ALA, 2010), recognized the changing nature of liaison librarians and shared the revised guidelines in 2001. Liaison librarians involve themselves in three areas: development of the collection, identifying the special needs of the users, and creating formal and informal activities for its users (ALA, 2010). In a monograph authored by Moniz, Henry, and Eshleman (Moniz et al., 2014), the subject librarian's link between faculty, staff, and students are inevitable. Their presence is needed for them to attend faculty/staff meetings, to establish a personal connection. Before, during and after every meeting, consistent communication is essential to establish relationships. Their understanding of specific subject areas is an excellent way to discuss what sources of information are needed. Among other things expected from subject librarians are the ability to create online tutorials, collaborate with faculty in research projects, build a comprehensive collection of materials, provide information literacy classes, forward thinkers by being embedded into the system, produce library guides, and involve oneself in accreditation and opening of new courses.

In the United Kingdom, the Chartered Institute of Library and Information Professionals (CILIP), is the biggest network of librarians in the country. Subject librarians are often called academic liaison librarians (ALL) in the UK (Cooke et al., 2011). Just like in the United States, CILIP defines subject librarians as professionals who create tutorials and prepare subject guides in their area of expertise. They provide workshops and guide students through their courses (CILIP, n.d.). As libraries are becoming more user-oriented, the roles of subject librarians also shift to a functional approach (Hoodless, Pinfield, 2016). Subject librarians need to show their huge value to the university in facilitating many roles in collection development and teaching and learning including research support and information literacy.

Table 1. Summary of SL practices

| <i>Standards for Proficiencies for Instruction Librarians and Coordinators: A Practical Guide (ACRL/ALA/USA)</i> | <i>CILIP Definition (UK)</i> |
|--|---|
| administrative skills | the go-to person for enquiries |
| assessment and evaluation skills | to produce tutorials and subject guides |
| communication skills | liaising with academic teaching staff |
| curriculum knowledge | running workshops |
| Information Literacy integration skills | excellent interpersonal skills |
| instructional design skills | knowledge of the subject area |
| leadership skills | An accredited postgraduate qualification in library and information science |
| planning skills | |
| presentation skills | |
| promotion skills | |
| subject expertise | |
| teaching skills | |

Subject Librarianship in Kazakhstan

Subject librarians are present in Kazakhstan. In an article written by J. Yap et al (Yap et al., 2018), subject librarians hold information literacy sessions and various orientation and workshops dedicated for specific classes. One module they actively teach is citation and referencing. They are also given the task to request and purchase library materials to build the collection specific to their areas. In an earlier study by King, Dowding, and Pflager (King et al., 2013), subject librarianship already exists in one Kazakh university where the main function is to deliver services as they were assigned into different schools. The students are aware and introduced to their own subject librarians so they may ask a consultation or help them with any subject-specific questions (Yap, 2020). The library of Suleyman Demirel University also started introducing subject librarians as early as 2020 (SDU Library, 2021). Now, they have four subject librarians while Nazarbayev University Library has nine. However, as mentioned earlier, only a few studies have been made about subject librarianship in Kazakhstan or Central Asia.

Faculty-Librarian synergy

To establish a good rapport with the faculty and students, subject librarians must immerse oneself to the area of responsibility. Trust comes from building a good relationship and understanding their user needs (Hoffmann, Carlisle-Johnston, 2021). A new subject librarianship shall be introduced to the community either by sending an email or by conducting an event solely for the purpose of getting to know each other. Showing enthusiasm by starting a conversation and asking what their needs are is a good practice. Get to know what the faculty specializes in or area of expertise. A subject librarian can start researching these areas and offer more materials that are not yet available in the library's collection. As Diaz and Mandernach (Diaz, Mandernach, 2017) noted, building a relationship with members of the community starts when a great collaboration opens for new and additional projects. It gets even better when more projects are offered to the subject librarian since they saw your sincere service for them. Subject librarians also get to understand the

teaching and learning needs of faculty and students (Johnson, 2020). When good collaboration happens, trust is gained.

Strategies in promoting SL programs

Integrating subject librarians in the core academic work might be a struggle for some. This was echoed by Hoodless and Pinfield (Hoodless, Pinfield, 2018) as they see that there needs to be a lot to be done to promote the services of subject librarians as they are seen less by the university managers.

Basco, Avila, and Norris (Basco et al., 2019), presented ways on how subject librarians can be more visible and effective.

1. Becoming mobile – getting out of the library, visit assigned academic departments, participate in department meeting, one-on-one meeting with faculty in their offices
2. Additional outreach initiatives – create department newsletter, specialized workshops, etc.
3. Subject Librarians strives to facilitate invitations for meetings and collaborations

4. Results

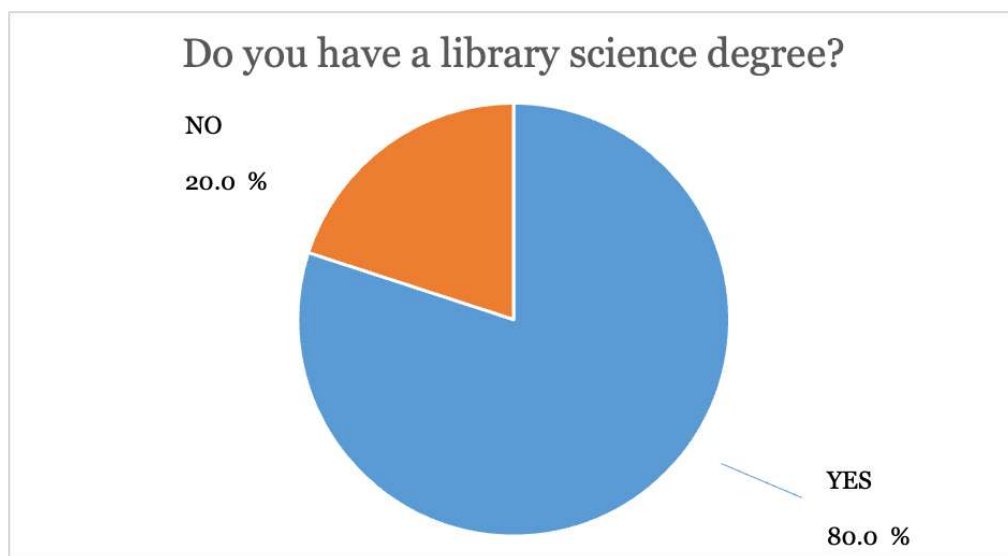


Fig. 1. Academic Profile of Kazakh Librarians

It is noteworthy to ask the level of knowledge of each library professional working in academic libraries. By preparing library workers with LIS education, we can assess the current scenario. According to the survey results shown on Figure 1 above, 80.0 % of the respondents have a library (and information) science degree, and the rest of the group owns diplomas in other fields. This number may give a positive image of library workers with LIS degrees in academic libraries; however, we can't measure how many among the library staff in each academic library have the degree. The results point out that those who reached the survey link and accomplished the form at least have enough preparation to become a librarian and may have understood the specific roles of subject librarianship.

Figure 2 shows the actual designations of each librarian who responded to the survey. According to survey respondents, 50.7 % (32) of them hold the position of a reference librarian while 23.9 % (18) are officially called subject librarians. Meanwhile, another 26.9 % (14) identify themselves as research librarians while others represent the position of library directors, department heads, or deputy directors. Surprisingly, 1.5 % represents the number of librarians who do all the positions mentioned as options in the survey.

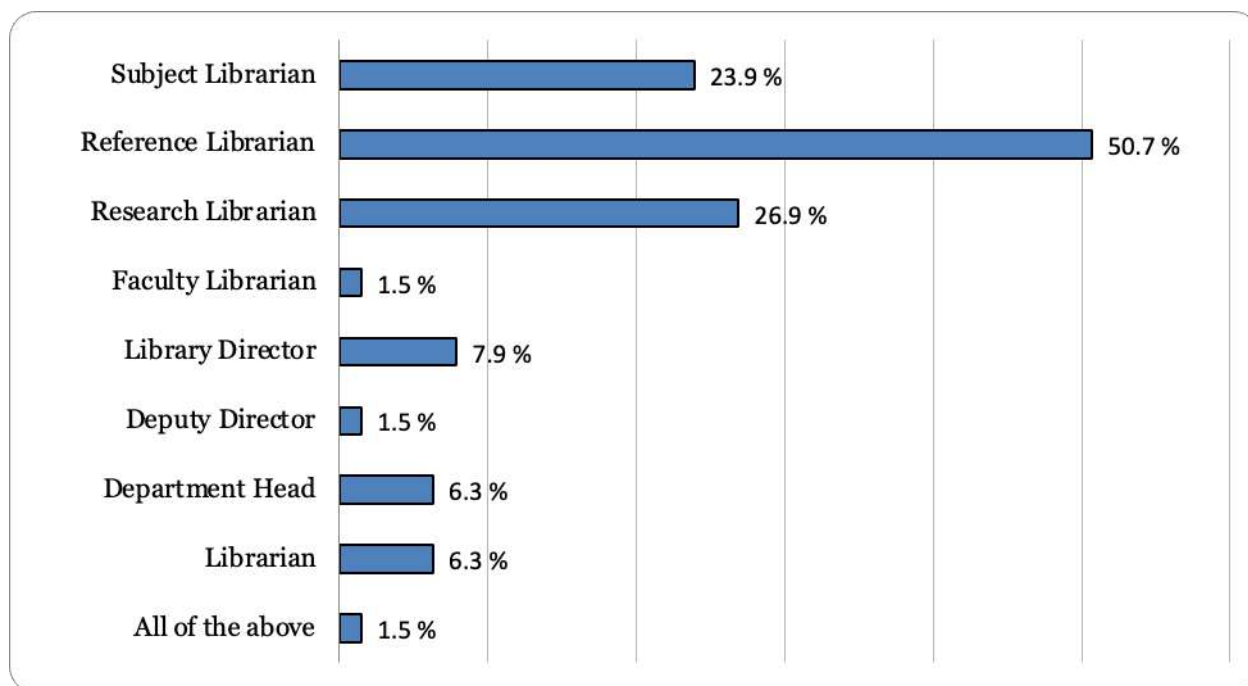


Fig. 2. Designations

Figure 3 revealed that 53 (66.0 %) individuals identified that they provide literature search service, i.e., guiding the user on locating the needed information and/or instructing them with the search techniques. Another service provided by respondents which summed 49 (61.0 %) librarians - is collaborating with the designated departments and schools via email or phone, face-to-face consultations and attending different departmental events and meetings. Almost 35 (44.0 %) respondents indicated that they provide the following services to the school/department members:

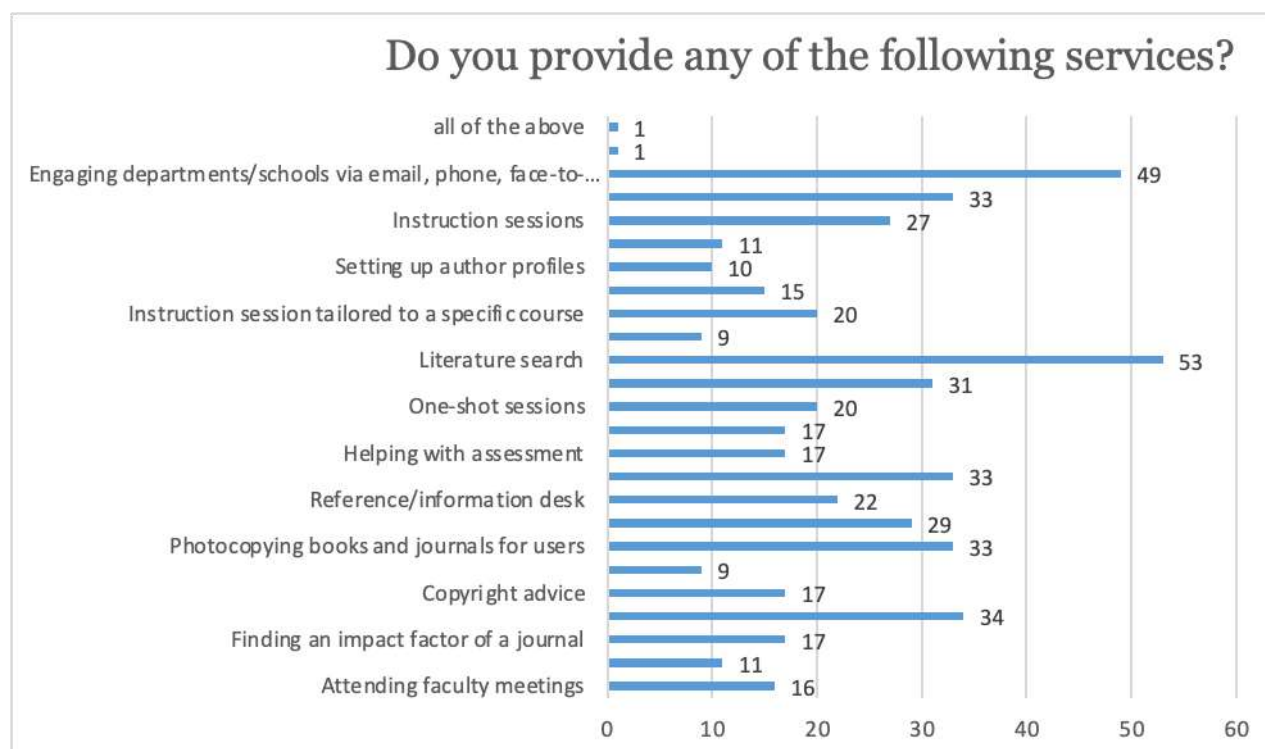


Fig. 3. Scope of Responsibility as SL

- Citation analysis
- Chat/online reference services
- Searching using Google
- Photocopying books and journals for users
- Collection development/ordering items

Another 30 (38.0 %) respondents replied that they deliver such services as interlibrary loan, instruction sessions and sessions requested by faculty members to the appointed department.

Reference and information desk service and one-shot instruction sessions are other services provided by 20 (25.0 %) individuals of the survey participants.

According to the survey results, only 15 (19.0 %) respondents provide the following services to their users:

- Developing/ designing the session
- Finding an impact factor of a journal
- Putting content in the Institutional repository
- Copyright advice
- Helping with assessment
- Attending faculty meetings.

It turned out that 9 (11.0 %) respondents cover the services such as creating library instructional guides, assisting with setting up the author profiles, marking the assignments and credit bearing courses, as well as working on research projects. The most interesting fact is that none of the respondents carry books physically in their libraries.

Is being a subject/liaison librarian your:

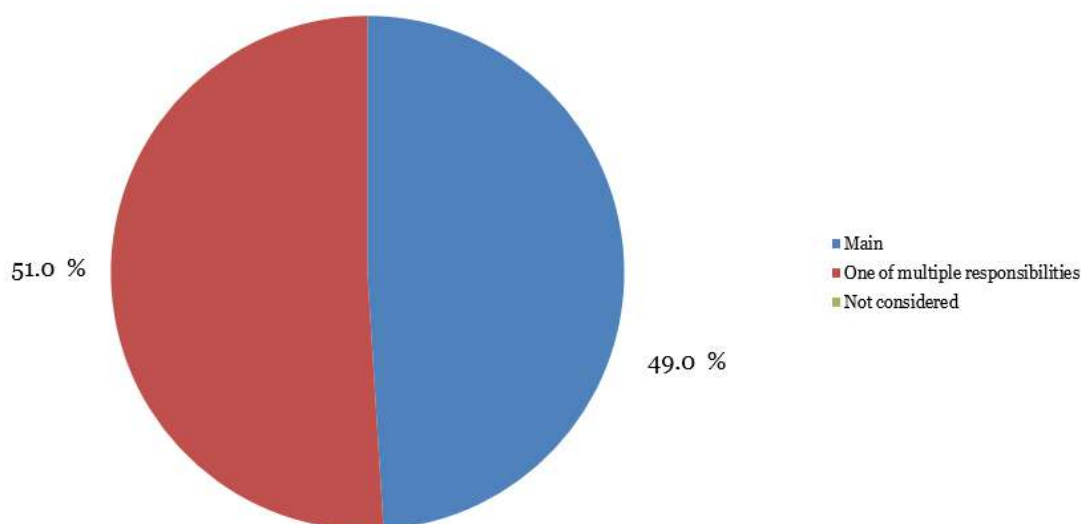


Fig. 4. Responsibilities

According to the survey respondents as shown in figure 2, 39 (49.0 %) of them indicated that being a subject librarian is only one of the multiple responsibilities, and the rest of the group, 37 (46.0 %) noted that it is their main responsibility. As their main responsibility, they can perform more focused activities as subject librarians. The rest 4 (5.0 %) individuals did not reply to this question at all.

Figure 4 showed that the subject knowledge is the most important qualification for the subject librarian, which was stated by 58 (73.0 %) participants. In the advent of information overload and misinformation, subject librarians should also be the authority in helping users to be critical thinkers. Various fields of discipline face disinformation. One way to combat information disorders is to teach students how to analyze fact from the fake, thus incorporating fact checking as one of their courses while teaching information literacy. As Lebid et al. (Lebid et al., 2020) puts it, fact checking is a fundamental principle of media and information literacy. The second essential skill according to the respondents is to have enough knowledge in IT uttered by 50 (62.0 %) participants. The master's degree diploma on library and information science was indicated as the third significant qualification for the subject specialists by 41 (51.0 %). Participation in conferences

and professional organizations will also provide opportunities for subject librarians to increase their IT skills as well as expand their networks (Pothier et al., 2019).

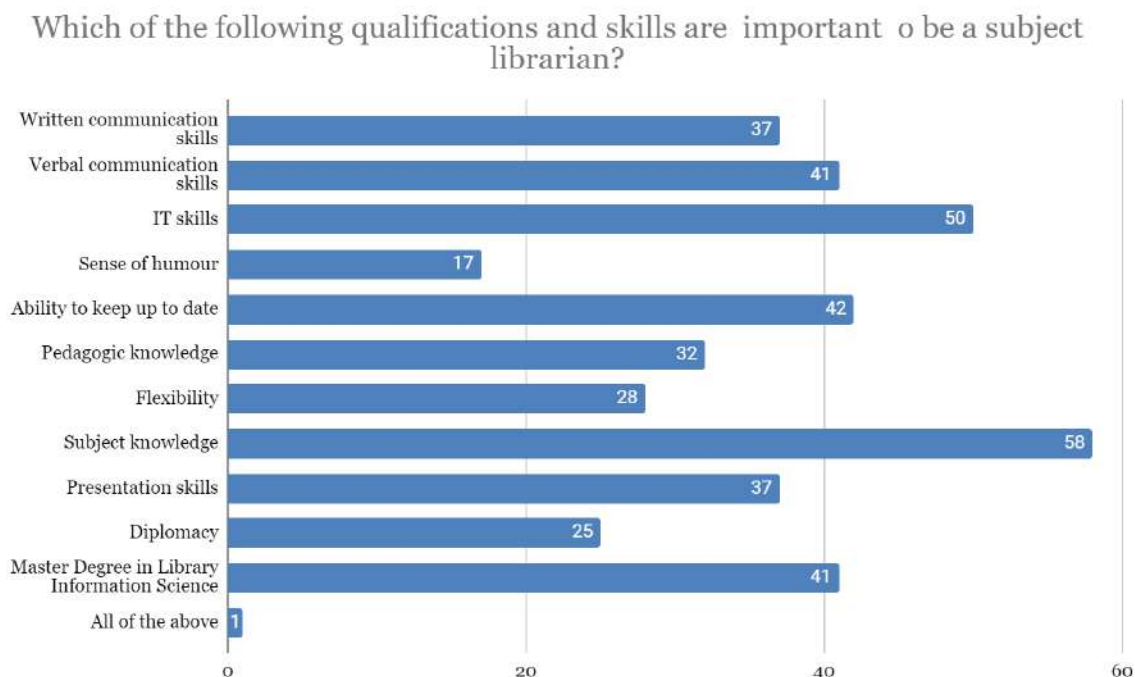


Fig. 5. Perceived Importance on Qualifications and Skill as Subject Librarian

42 (10.0 %) of the respondents require “ability to keep up to date” and “verbal communication skills” from subject librarians and the presentation skills and written communication skills are indicated by 37 (9.0 %) of the respondents. According to the respondents the pedagogical knowledge, diplomacy and flexibility are needed less than other skills, only 28 (6.0%) of the participants have noted them as needed skills. Sense of humor was chosen as the least important skill of a specialist, 17 (4.0 %) individuals marked it as obligatoriness. Authors would like to highlight the fact that none of the respondents choose all the above options to these questions, which means it is not anticipated to find a subject librarian responding to all the listed competencies and skills.

The next question of the survey asked the respondents on the strategies of communication and collaboration with the designated departments and schools, and the majority, 48 (60.0 %) of them indicated attending the department meeting as the main strategy (see table 5). Sending library related newsletters is another strategy of 45 (56.0 %) respondents. Different types of emails were the further steps of 32 (40.0 %) subject specialists. 34 (42.0 %) library professionals prefer cold-call or pop-in methods for relationship building purposes. A bit less number of librarians, exactly 31 (38.0 %) members, are included in the department email groups, and another 33 (41.0 %) respondents boasted of attending informal events and parties of the department members. Vendor presentations are also used by 24 (30.0 %) respondents as a tool to build relationships with the departments. 23 (28.0 %) individuals use advertisements and flyers to inform the faculty members, and 10 (12.0 %) librarians use blogs. Only 9 (11.0 %) respondents utilize the LibGuides as a communication and information channel. Meanwhile another 9 (11.0 %) librarians create posters for the reporting and announcing purposes. The apotheosis of the results is that only 1 (1.0 %) librarian uses individual consultations to reach out to the school representatives.

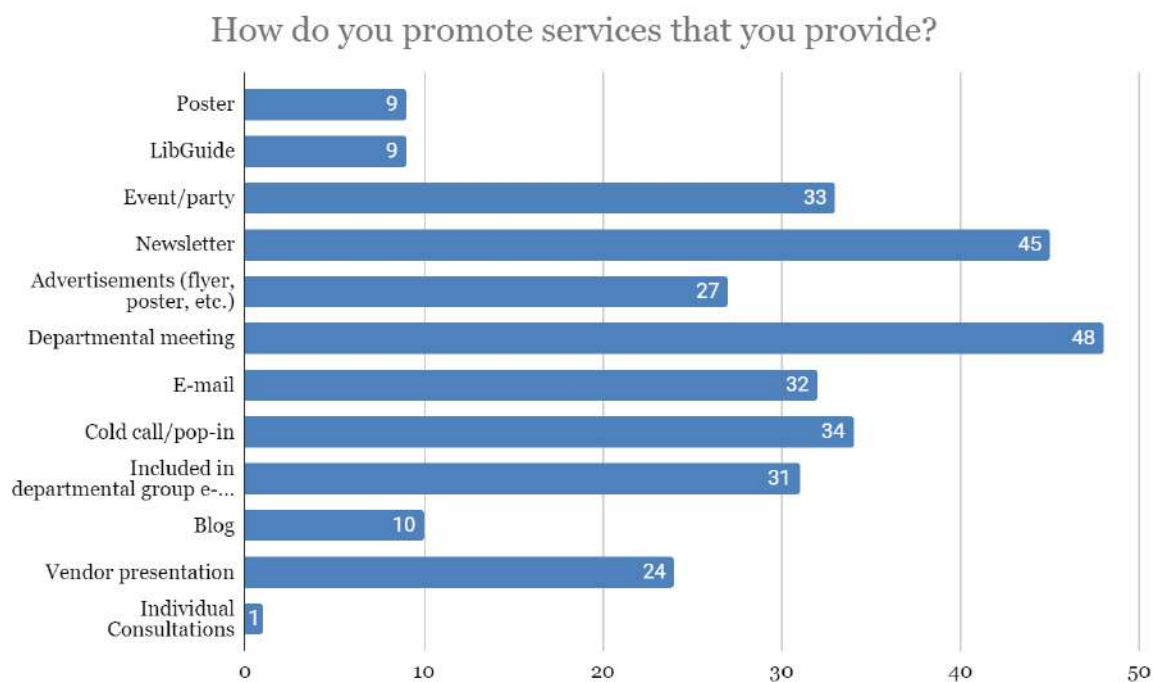


Fig. 6. Strategies in Promoting SL programs

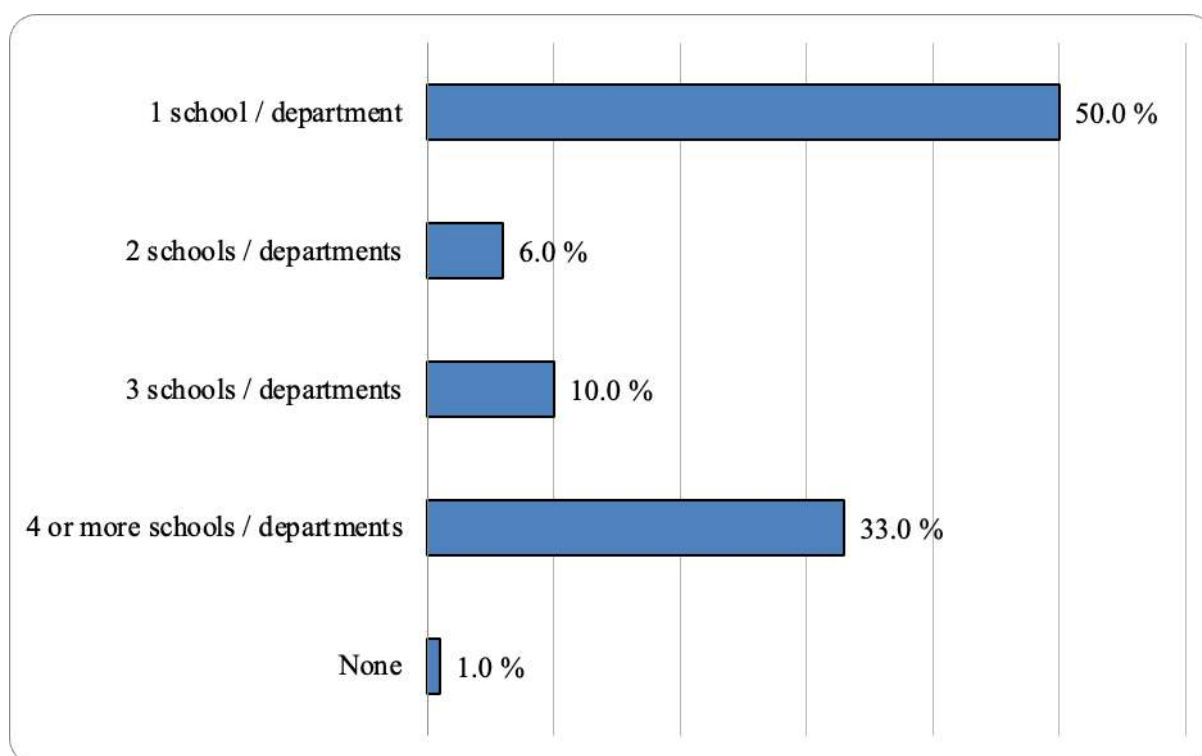


Fig. 7. Number of Departments Served

As shown in [Figure 7](#), 50.0 % of the respondents support one school as a subject librarian, while 33.0 % replied that they cover more than four schools simultaneously. 10.0 % of the participants supervise three schools at the same time, while 6.0 % of them assist two schools. One of the respondents indicated that currently does not support any school.

Most of the respondents (33.0 %) rated their relationship with the designated departments as “Good” ([Figure 8](#)). Almost the same amount of the respondents (32.0 %) evaluated their

relationship with the departments as “Very strong”, which means they have good and strong relationships with the department faculty members. 26.0 % (23) respondents assess their level of relationship as mixed and do have several contacts among the faculty members they can reach out. Six individuals (7.0 %) replied that their relationship is low and not effective as they wish, and only two librarians confess on struggling to get the response from faculty members.

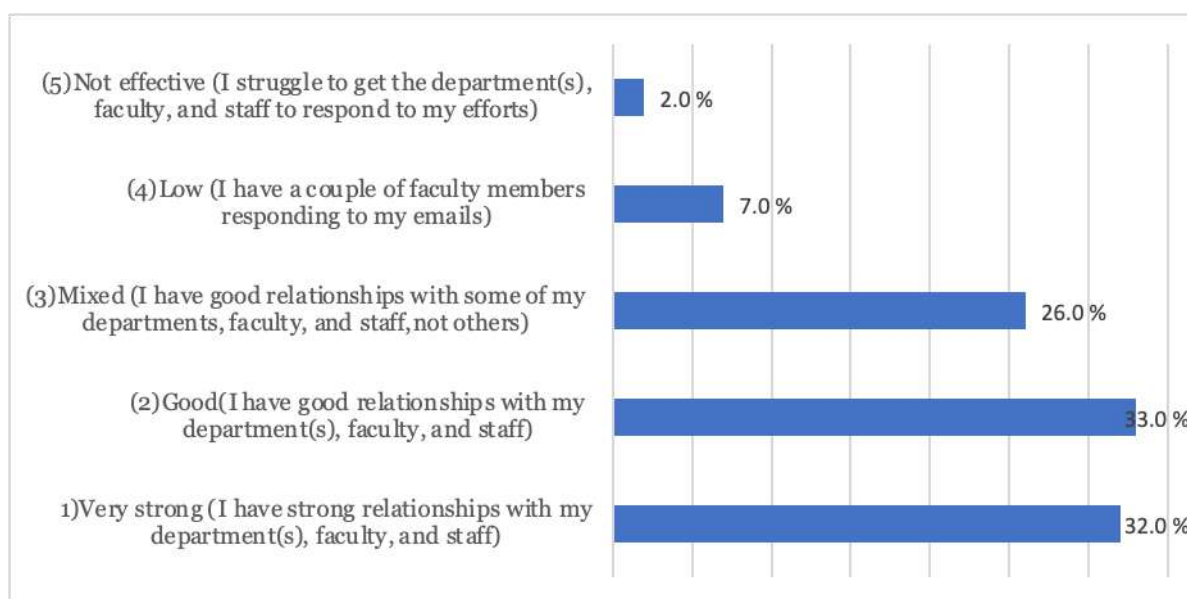


Fig. 8. Relationship with the Department/s

Relationship-building Strategies

It is apparent that subject librarians must strengthen their bond with the users they serve. Based on the survey responses, various strategies are needed to establish a good rapport between the librarian and the academic community. These strategies can also be great characteristics and skills that subject librarians should possess:

- a. Develop an excellent relationship – To make this happen, gain the trust and respect of the faculty members by reaching out to them. Start a conversation via email and set a meeting.
- b. Commitment – A subject librarian who works beyond an extra mile will make a mark in the profession. Provide them options and do not settle for just enough.
- c. Offer assistance – Subject librarians’ priority are the students and faculty. If there are opportunities to offer help, volunteer. This will be beneficial to both parties.
- d. Communication – An open communication will provide a subject librarian an idea of what the users want. The small meetings will always be an avenue to know what they feel about the services you offer. Get feedback to improve the services and programs.
- e. Competency – This skill is very important on a professional level. The position you hold gives you a responsibility to take your job on a higher level. A competent subject librarian starts building not only a relationship but also a reputation.
- f. Embedded librarianship – Subject librarians focus on a specific field. Having in-depth knowledge about the field, understanding the research interests of the faculty members, awareness of top-ranking journals in the subject, among other things are the best strategies to build a strong relationship.

Basco, Avila, and Norris are correct. To be visible and effective subject librarians, they must get out of the library and be mobile. They should understand what is happening in their own schools or departments and always be involved. They must take an active role and be aggressive. This might be something Kazakh librarians have to realize. They must be empowered. Library leaders should encourage them to participate rather than wait for something to happen.

Kazakh librarians believe that subject knowledge is an important asset one must possess to become a subject librarian. They may be knowledgeable but the services they offer are limited. Only

2.0 % creates library instructional guides and is part of research projects. Extended offering of assistance is really needed to establish more relationships.

While 16.0 % attends departmental meetings, only 5.0 % conducts instructional sessions and a very small amount of time is devoted to developing/ designing the session, giving copyright advice, and helping to find out journal rankings.

5. Conclusion

The research paper was aimed to explore the scope of competencies, skills and roles of the Kazakhstani academic librarians serving as subject librarians and to investigate the similarities and differences with the western practices. Results have shown that most of the respondents maintain and perform similar services as compared to how it was done in the west but still some services remain less popular among the Kazakh experience. For instance, creating LibGuides and implementing IL credit - bearing courses, as well as assisting researchers with developing an author profile are not provided by most of the Kazakhstani subject librarians.

Participants have shared their thoughts and recommendations aroused from open-ended questions, and most of the suggestions were similar. They agreed that SLs in Kazakhstan experience the following situations:

Job vacancies for librarians in Kazakhstan pertaining to the specific duties and responsibilities of SLs are not properly advertised; No library professionals with the needed qualifications in Kazakhstani labor market;

There is not enough support from stakeholders concerning budget to hire additional subject specialist;

There is a need to develop and train librarians in building a strong relationship with the community they serve;

Higher educational institutions in partnership with the Ministry of Education and Science of Kazakhstan should popularize librarianship in the labor market;

Encourage the young to have an interest with library and information science and making the profession more attractive;

Provide enough time and resources for subject librarians to realize and fulfill the required tasks by supporting their intellectual and practical development.

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Youth Media Consumption and Its Impact on Perception of Politics (Regional Case)

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Abstract

Within contemporary scholarships, various aspects of media consumption of «digital» generation are actively studied. However, there is still not enough research on relationship between typical media practices of young people and their inherent political ideas, values, and attitudes. This article is aimed at partially filling this gap by revealing a correlation between the information sources young Russians use, on the one hand, and how they feel about politics and see their country's future – on the other. Empirical data of the study contains results of online survey of 519 young people (aged between 14 and 35) living in the Saratov region, and three focus group interviews in which 36 people took part. Some of the results obtained are brought into correlation with the conclusions made by “Russian Public Opinion Research Center” and “Public Opinion Foundation” specialists. Among other things, a feature is confirmed that many young people do not trust the sources they receive information from.

Keywords: media practice, media consumption, youth, political preferences, mass media, media literacy, Saratov region.

1. Introduction

Dynamic change of information environment requires scholarly conceptualization not only in itself, but also in the context of social and political effects that it entails. In the whole world, every second eleven people go online for the first time. Thus, the number of the World Wide Web users increases by about a million per day ([Digital, 2021](#)). In Russia, situation in this sphere is not much different from the entire world: according to research company “Mediascope”, in September 2021, the level of Internet penetration was about 81.9 %, while among young people this figure exceeded 90 % ([Obshhaja, 2021](#)).

Obviously, such rapid transformation of the information space also has its indirect consequences, manifested in quick-changing parameters of political systems functioning. On the one hand, the world is becoming more transparent: diversity of information resources and ability of nearly anyone to become an author of media messages lead to the fact that today it becomes very difficult to conceal something from society. On the other hand, rapid increase in number of the Web users inevitably causes snowball growth in the volume of information they produce ([Data Age, 2021](#)). However, its quality does not improve at all. Rather, on the contrary: data that does not correspond to reality as well as deliberately fabricated facts are increasingly entering the information space. In our opinion, it is not a coincidence that “fake news” and “post-truth” were recently recognized as the words of the year ([Gatinskij, 2017](#); [Word, 2016](#)).

Meanwhile, most people form their ideas about politics, largely based on how it is presented by traditional media, new media, bloggers, etc. However, whereas grown-ups already have their

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own life experience that allows them to independently assess certain events and processes, young people lack it, their media literacy level is not very high and therefore they tend to be less critical of the information consumed.

In this sense, analysis of the features of media consumption inherent in young people acquires tangible practical significance. The study of media practices typical for youth makes it possible to better understand specifics of their perception of politics and their attitude to it. Moreover, as scholars point out, young people largely set processes that have every chance of becoming dominant in the foreseeable future (Dunas et al., 2019). To our minds, this is true for both media industry and world of politics. In other words, analysis of this problem has a certain predictive potential.

2. Materials and methods

Results of online questionnaires and focus group interviews made up the empirical basis of our research. From November 1 to 15, 2021, 530 residents of the Saratov region aged between 14 and 35 were interviewed. The online questionnaire included 24 questions – 3 closed, 2 open, and 17 semi-closed ones. Two more questions implied the need to evaluate the level of respondents' trust in various sources of information and correctness of the development of various public life spheres in modern Russia on a six-point scale (from 0 to 5). The final sample consisted of 519 questionnaires: 11 questionnaires were not selected for analysis because respondents did not answer all the questions or gave irrelevant answers to open questions.

Among the respondents, there were 63.8 % of women and 36.2 % of men. 69.7 % of them live in Saratov, 23.1 % reside in district centers of the Saratov region, 7.2 % dwell in the countryside. It should be noted that such distribution of respondents by their gender and place of residence is close to real gender and territorial structure of the Saratov region population, according to the All-Russian Population Census taken in 2010 (Chislennost', 2010). There are no more up-to-date figures now as the results of the All-Russian Census-2021 are due in the spring of 2022.

According to their age, respondents were distributed as follows: from 14 to 17 years old – 16.2%; 18 to 25 years – 69 %; 26 to 30 years – 5.2 %; 31 to 35 years – 9.6 %.

At the time of the survey, 4 % of respondents studied at schools; 8.9 % were students of secondary specialized educational institutions; 62.5 % studied at high schools; 21 % worked as hired employees; 1.5 % were engaged in business; the remaining 2.1 % chose the "Other" answer.

Having quantitatively processed results of the online survey, we felt a need to clarify some issues. For this purpose, from November 20 to 30, 2021, three focus groups were conducted, in which 36 young people took part. During the focus group interviews, respondents were asked about the reasons and motives for their use of different information sources, as well as what meanings they put into various concepts related to mass media and politics, and why they support or oppose to certain scenarios for the development of Russia.

Even though quantitative parameters of the study carried out in such way do not allow us to consider it fully representative, we believe that, in general, it enabled us to identify common features of media consumption of Saratov youth in the context of their attitude to politics. Moreover, given that by its demographic, social, economic, and political characteristics the Saratov region is often considered a typical Russian province, it is probably safe to assume that features inherent in the youth living there may be relevant to the bulk of young people residing in most other regions of the country.

3. Discussion

Various aspects of youth media consumption are being actively studied by Russian and foreign researchers. Taking into account specifics of political culture of citizens of our country and peculiarities of Russia's political regime, while reviewing research available on the issue we deem it necessary to focus on analysis of domestic scholarships. No doubt foreign scientists make a valuable contribution to the development of theoretical and applied aspects of examination of media practices inherent in young people (Couldry, Hepp, 2016; Courtois et al., 2011; Hepp, 2016; Lunt, Livingstone, 2016). Naturally, they are primarily interested in exploration of their compatriots' media consumption. However, Russian youth, to our minds, exists in quite specific social, political, and informational conditions that must be taken into account, which, in fact, is what native researchers try to do.

It should be noted that most often the primary focus of scholars is either schoolchildren (Anikina, 2017; Davletshina, 2021; Frolova, Obratsova, 2017; Obratsova, 2014), or university students (Cherevko et al., 2018; Vyugina, 2018; Zhizhina, 2019). The rest of the youth (in its generally accepted sense – i.e. up to 35 years old) either becomes an object of study more rarely or is mentioned in the context of the entire population (Poluekhtova, 2018; Shchepilova, 2014).

According to our observations, media practices of residents of Moscow are studied by Russian scholars more often (Cherevko et al., 2018; Dunas et al., 2018; Tolokonnikova, Cherevko, 2016). As for provincial youth, in most cases, a comparative analysis of media consumption patterns of people living in million-plus cities (Anikina, 2017; Borovlev, 2017; Kulchitskaya, Filatkina, 2021) or in towns (Obratsova, 2014; Smeyukha et al., 2021) is carried out.

A substantial portion of research is devoted to the analysis of motivational factors of media consumption (Cherevko et al., 2018; Dunas et al., 2019; Poluekhtova, 2018). Scholars actively compare various factors that encourage young people to use information sources (Couldry, Hepp, 2016; Soldatova et al., 2017; Vartanova, 2019). At the same time, the idea that young men and women turn to media (primarily the internet) more for socialization and self-actualization rather than for entertainment or information is becoming more precise (Dunas et al., 2019; 2020).

Of note, the internet is no longer considered exclusively as a set of technologies. Rather, it has become the natural environment and an organic part of the daily lives of younger generation (Soldatova et al., 2017: 18). As a result, needs that were previously met only offline can now be satisfied directly – through online communication (Sundar, Limperos, 2013).

Sometimes, theoretical nuances of media practices common among young people are considered (Dunas et al., 2019; Komarova, 2018). Most often, the potential of uses and gratification theory is assessed in this context (Papacharissi, 2009; Ruggiero, 2000; Vartanova, 2014). However, in the whole corpus of scholarship, this segment of publications occupies quite limited place. In this regard, we agree with the colleagues who believe that theoretical conceptualizing of media practices of modern Russian youth cannot be considered a priority area of domestic media research (Makeenko, 2017; Vartanova, 2019).

From time to time (albeit not as often as required by constant changes in media landscape and attempts to understand them), review studies are conducted. In particular, over the past few years, the paradigms widely spread in foreign media studies have been described (Dunas, 2017), development of media theories presented in Russian scholarly journals has been analyzed (Makeenko, 2017), and systematization of research on the media consumption of young people in Argentina, Brazil, Mexico, and Spain has been carried out (Filatkina, Davletshina, 2019).

Issues of methodological support for studies of young people media consumption are on the periphery of scholars' attention too (Fedorov, 2013; Kulchitskaya et al., 2019). An approach prevails here that it is better to combine the use of various quantitative and qualitative research methods for the analysis of media practices. However, according to our observations, in the vast majority of cases, only questionnaire surveys and/or interviews (both in-depth and standardized) are employed.

At last, the interplay between media and political practices is not actively examined. In this context, special mention must be made of attempts to investigate the association between social networking and political participation (Ahmad et al., 2019; Boulianne, 2015; Bykov, Martyanov, 2021) and polarization (Farahat, 2021; Lee, 2016; Urman, 2020), to identify the impact of social media use on political attitudes (Song et al., 2020; Sunstein, 2017; van Erkel, Van Aelst, 2020; Weeks et al., 2017), to analyze anti-Russian propaganda in internet communications of modern Ukraine within the framework of various student groups' media literacy education (Fedorov, Levitskaya, 2021), and to assess contribution of media criticism to the development of media competence of citizens, their rational and critical attitude to political discourses formed by the media (Korochensky et al., 2019).

All things considered, it should be admitted that, despite quite active interest of the academic community, some issues related to media practices of youth have not yet received due attention. Apart from theoretical and methodological aspects mentioned above, influence of information habits and preferences of young people on the nature and content of their political views obviously merits further exploration. In this sense, the purpose of our article is to partially fill this gap by identifying a correlation between where young Russians get information about all that is happening, how they relate to politics and see development of their country in the foreseeable future.

4. Results

One of the first questions of the online questionnaire was focused on clarifying the respondents' attitude to politics.

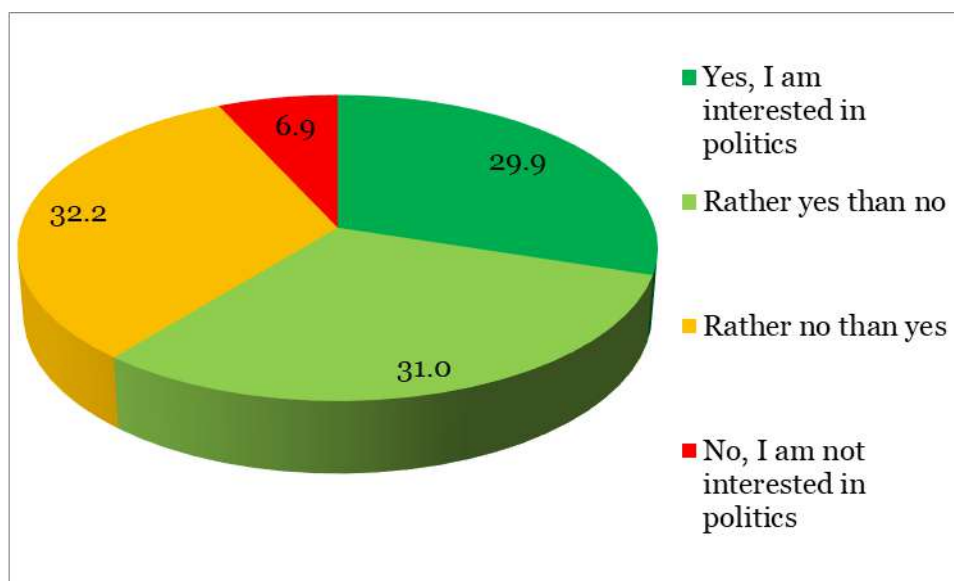


Fig. 1. Level of interest in politics (“Are you interested in politics?”, %)

As we can see, contrary to the popular belief (that modern youth is mainly apolitical), slightly less than two thirds of the respondents are interested in politics. Note that this is indirectly confirmed by the results of the “Russian Public Opinion Research Center” survey. Its specialists have not asked a similar question, but they found out what exactly excites the greatest interest among the audience of social networks and messengers. We consider it very indicative that news about events in the country and abroad as well as politics itself attracts attention of 49 % and 42 % of respondents respectively ([Mediapotreblenie, 2021](#)). Bearing in mind that active users of “new” media were interviewed, most of them are arguably young people.

The question about sources of information used by young people was of fundamental importance for our research.

As anticipated, the internet has become the most popular source of information (with a gap of 43 % from the nearest pursuer!). Rather surprisingly, immediate environment (not TV) took the second place. Conspicuous is the fact that such traditional mass media as radio and the print press have lost popularity even to “teachers, professors or superior officers”.

It is also important that the level of demand for the internet according to the results of our survey almost coincided with the above-mentioned “Mediascope” data on the depth of the Net penetration into the daily lives of young people. Coupled with the results of the discussion of this point during focus group interviews, this circumstance allows us to assert that the trend towards increasing of the internet significance for youth will continue. Above all, the World Wide Web attracts users with its convenience, accessibility (“a smartphone is always at hand”), and the speed of updating information. Some focus group participants also noted that it is more difficult for the state to control content broadcast there.

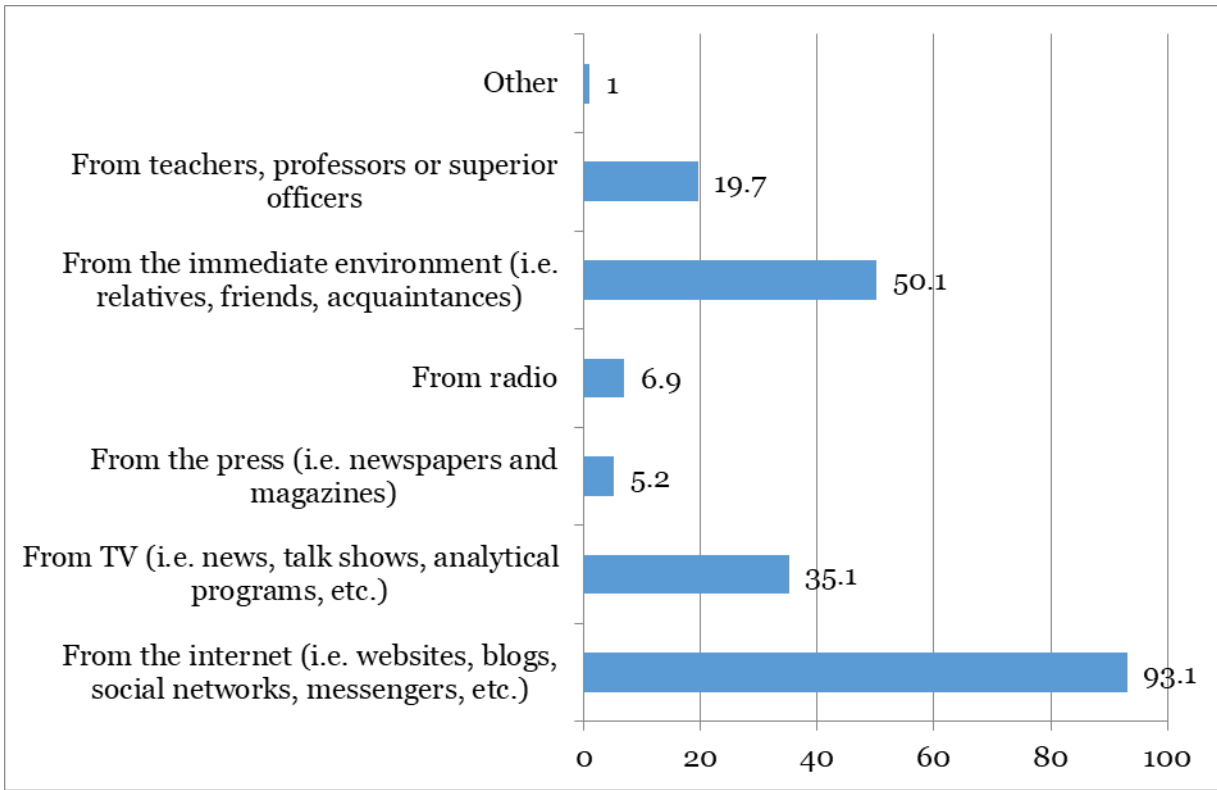


Fig. 2. Sources of information about what is going on (“Where do you most often learn about the events taking place in the country?”, %, no more than three possible answers could be noted)

The results of correlating a person’s level of interest in politics with their preferred sources of information were also very interesting.

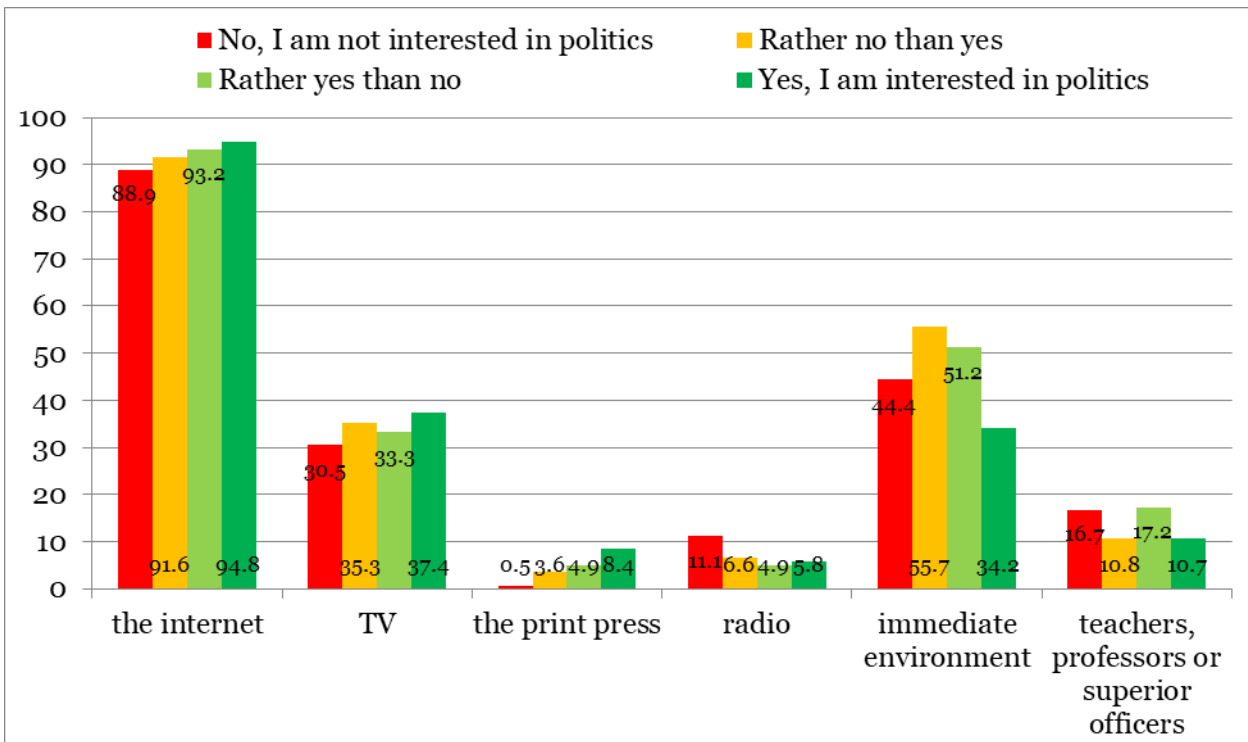


Fig. 3. Preferred sources of information in the context of the level of interest in politics (%)

It turned out that the internet and the print press are slightly more popular among those who are interested in politics, while the immediate environment and radio are more preferred by those relatively indifferent to it. We believe this may be due to the phenomenon of “background” media consumption. Those who are interested in politics, make purposeful efforts to find out what is happening. To do this, they monitor news feeds on the Web, visit thematic sites, and from time to time read socio-political newspapers and magazines. Young people who are unconcerned about politics are relatively more likely to learn news on the radio and from their immediate environment; at the same time, they do it not intentionally, but rather accidentally – as passive listeners or witnesses to other people’s discussions.

This hypothesis was confirmed during focus group interviews. When asked to clarify why young people who are not interested in politics listen to the radio, many respondents said that they often do it “involuntarily” – for example, while in transport, in a barber shop, and other closed spaces. The same applies to the “immediate environment” option: they often hear parents, friends, and acquaintances talking about politics as well as remarks and comments on it from university teachers.

Apart from diversity of the sources used, we also tried to measure respondents’ trust in each of them. In doing so, some of the sources indicated above were divided into two units – loyal and oppositional in relation to the current Russian government. The answers “immediate environment” and “teachers, professors or superior officers”, on the contrary, were combined into the option “people around me”. In addition to these variants, options “foreign press”, “anonymous telegram channels”, as well as “blogs of authors opposed to the authorities” and “blogs of authors loyal to the authorities” were added.

Table 1. The level of trust in information sources (“Evaluate the level of your own trust in the following sources of information by marking one cell in each of the lines, where 0 means “I do not use this source”, 1 – “I absolutely do not trust” ... 5 – “I completely trust”; %)

| Information source | 0 | 1 | 2 | 3 | 4 | 5 |
|---|----------|----------|----------|----------|----------|----------|
| Federal TV channels (Pervyj, Russia, NTV) | 32.0 | 20.6 | 12.7 | 14.5 | 12.1 | 8.1 |
| Oppositional TV channels (Rain, etc.) | 38.7 | 14.4 | 14.2 | 16.7 | 10.9 | 5.1 |
| Blogs of authors loyal to the authorities | 35.8 | 20.0 | 15.0 | 18.9 | 6.4 | 3.9 |
| Blogs of authors opposed to the authorities | 34.9 | 17.0 | 16.4 | 17.4 | 10.0 | 4.3 |
| Pro-government websites | 45.2 | 19.7 | 14.0 | 12.9 | 5.3 | 2.9 |
| Oppositional websites | 40.0 | 19.0 | 14.6 | 15.1 | 8.4 | 2.9 |
| Anonymous telegram channels | 48.6 | 14.6 | 14.0 | 10.9 | 7.4 | 4.5 |
| The print press loyal to the authorities | 41.7 | 23.7 | 14.6 | 12.4 | 4.9 | 2.7 |
| The print press opposed to the authorities | 41.9 | 17.7 | 16.8 | 14.6 | 6.1 | 2.9 |
| Foreign press | 38.4 | 19.4 | 14.8 | 14.6 | 8.5 | 4.3 |
| Pro-government radio stations | 55.0 | 16.9 | 11.8 | 10.5 | 3.1 | 2.7 |
| Oppositional radio stations | 49.6 | 16.4 | 12.9 | 13.2 | 5.0 | 2.9 |
| People around me | 22.1 | 24.0 | 16.9 | 21.0 | 11.2 | 4.8 |

We consider the polar opposite estimates (i.e. 1 and 5 - highlighted in bold in [Table 1](#)) the most indicative in this case. It catches the eye that literally for each of the sources the level of “absolute distrust” is several times higher than “full trust”. What does it mean? In our opinion, it suggests that young people are largely disappointed with the quality of the content they receive. Apparently, they had to deal with unverified or simply false information from time to time, hence such a high level of distrust of the resources that broadcast this information.

The three anti-leaders are opinion of the environment (24 %), the print press loyal to the government (23.7 %), and federal TV channels (20.6 %). To identify reasons for the high level of respondents’ distrust of people around them, a special question was asked during focus group interviews. It was found out that, for instance, the opinion of parents (and – less often – teachers) is often not trusted because young people believe that grown-ups “are guided by outdated approaches and patterns”, “do not take into account new realities”, “got stuck in the past”. Positions of peers may not be credible because, according to the respondents, they are not always well versed in what is happening and therefore may express erroneous views.

Oddly enough, the same “federal TV channels” (8.1 %) and opinion of “people around me” (4.8 %), as well as “oppositional TV channels” (5.1 %) turned up among the leaders of trust. Therefore, there is a certain split in the attitude of youth towards the first two of the sources mentioned: some of the respondents “completely trust” them while others “absolutely do not trust”. And this is despite the fact that both television in general and opinion of the environment lead in terms of demand among the young audience. In other words, many are not deterred from using, say, television by the fact that they do not trust it.

Roughly the same are the results of surveys conducted in January 2021 by the “Public Opinion Foundation”. There were no direct questions about distrust; however, to the question “Are there any sources of information you trust more than others? And if so, which one exactly?” there was the answer “There are no sources of information I trust more than others”, which collected impressive 25 % of the responses of young people aged between 18 and 30. In addition, the same 25 % answered “often” to the question “Does it happen that news information on television causes your distrust, doubts? And if so, does it happen often or rarely?” (Istochniki, 2021). Of course, it is not entirely correct to draw direct links between the results of our research and the “Public Opinion Foundation” survey (as samples, age ranges of respondents, and formulations of questions and answers used were different), but nevertheless, in our opinion, these findings record to a great extent similar state of youth trust in various sources of information.

We also considered it important to correlate the levels of trust and distrust between loyal and oppositional sources. To do this, we calculated the cumulative shares of trust (points “4” and “5”) and distrust (points “1” and “2”) with regard to each of the two groups of sources.

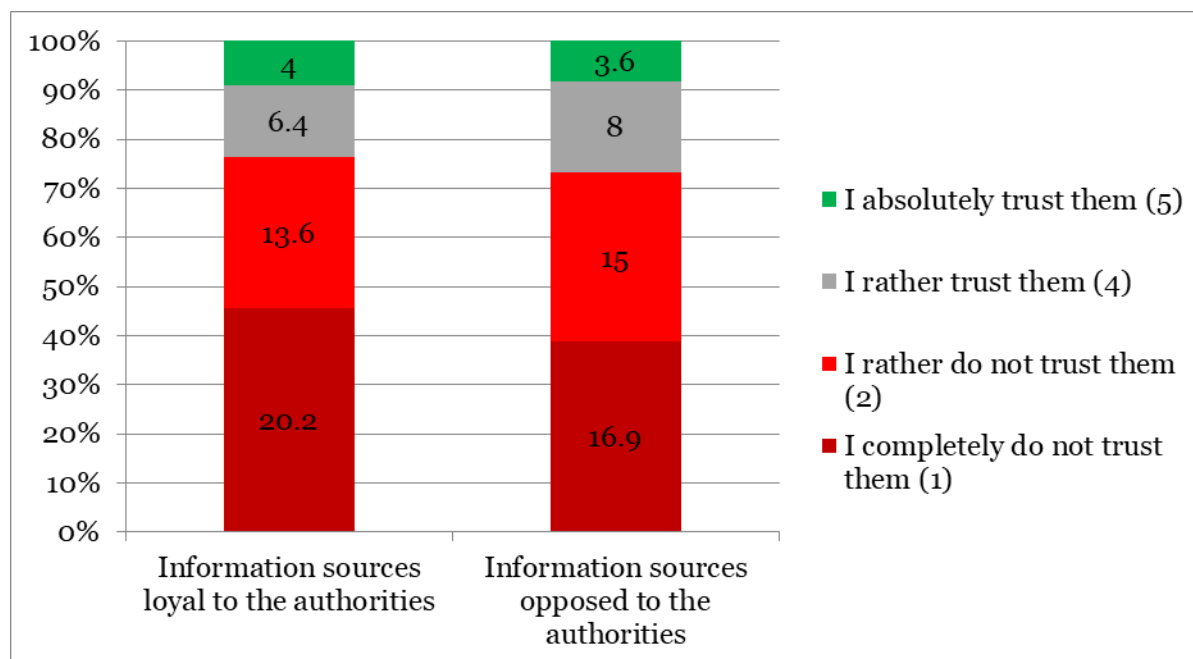


Fig. 4. Cumulative levels of trust in oppositional and pro-government sources of information (%)

Clearly, the structures of confidence scales are largely identical. Distrust in general significantly prevails over trust. At the same time, the general distrust of information sources loyal to the government is almost 2 % more than that of the oppositional ones (33.8 % versus 31.9 % respectively).

Among other things, respondents were asked to assess the correctness of development of certain spheres of life in our country.

As Figure 5 shows, respondents evaluate politics, economics, and youth policy most critically. Social sphere and culture cultivate a slightly better attitude. Development of defense industry was positively assessed by almost twice as many respondents as negatively. In this regard, this sphere clearly stands out.

Besides, we have suggested that assessments of various spheres of life may depend on exact sources young people mainly receive information from. To test this hypothesis, we calculated the

average scores by which different categories of respondents evaluated the development of these areas. With this in mind, we combined all the respondents into four groups:

1. Those who receive information solely from the internet (there were 146 such respondents).
2. Those who receive information from TV and other sources other than the internet (13 respondents).
3. Those who receive information from any sources except TV (167 respondents).
4. Those who receive information from any sources other than the Internet and TV (23 respondents).

The total number of respondents making up these four groups is less than 519 because some of them were not included in the formed categories (for example, because they used both the internet and television).

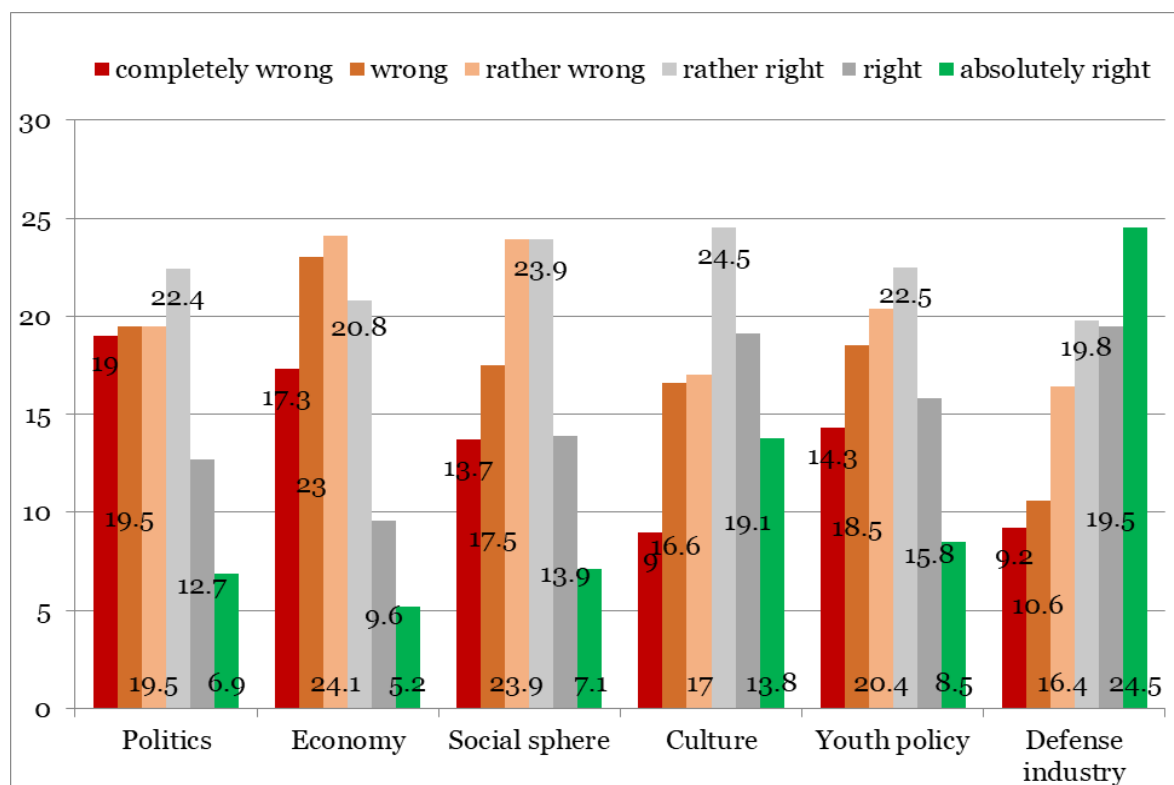


Fig. 5. Correctness of development of certain spheres of life in Russia (“Evaluate correctness of development of various spheres of public life in modern Russia by marking one cell in each of the lines, where 0 means “completely wrong” ... 5 is “completely correct”; %)

Note that people who do not use the internet and TV rate each of the spheres of life higher than representatives of other three cohorts do. Most likely, such respondents generally follow the news less. It is quite difficult to imagine the opposite (that they monitor what is going on, but do it exclusively through radio, print media or communication with others). Consequently, it can be assumed that more negative content prevails in the most popular sources of information (i.e. on the internet and on TV), which, in fact, makes people rate different areas of life lower.

If we compare results only for the second and third categories highlighted in the [Figure 6](#), it turns out that TV viewers are more critical of five out of six spheres of public life compared with those who receive information from all sources other than TV. Admittedly, it is quite unexpected result, but, in our opinion, there may be two possible explanations for it.

The first one is low effectiveness of state propaganda. Those who watch TV mostly follow the news on pro-government federal TV channels. The audience of oppositional TV channels is usually very small ([Istochniki, 2021](#)). Consequently (and this is confirmed by the results of focus groups), efforts of the state information machine to form positive perceptions of current events, processes, and political actors are not effective enough; people prefer to believe more what they see themselves in real life, rather than what they are told and shown from TV screens.

The second possible explanation is purely technical. Relatively low marks given by TV viewers can be explained by a statistical error due to the small number of respondents watching only TV.

As for the rest, distributions of evaluations in relation to the preferred information sources generally coincided with general assessments of these areas by all respondents: young people tend to have more positive attitudes to defense sphere and culture, and negative ones to politics and economy.

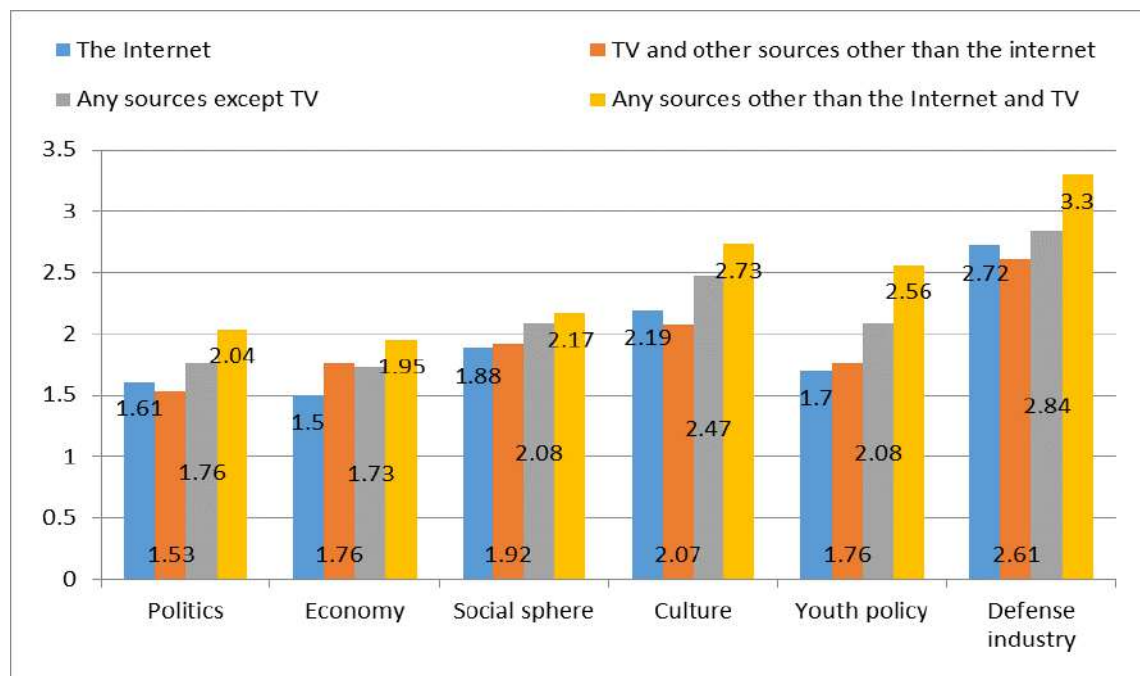


Fig. 6. Correctness of development of certain spheres of life in Russia within the context of preferred sources of information (average point)

5. Conclusion

Media diet and habits of the youth largely determine its attitude to the world around us. Having no rich life experience, in their assessments and judgments young people are constrained to be guided by the views and interpretations of journalists, bloggers, and public opinion leaders who actively manifest themselves in media environment.

Within contemporary scholarship, various aspects of media consumption of the “digital” generation are actively studied. Meanwhile, there is still no extensive research touching on the relationship between media practices typical of young people and their inherent political ideas, values, and attitudes. Plus, in this case it is more correct to discourse on the mutual influence of these two variables: media practice affects the attitude to politics, which, in turn, can predetermine the set of the information sources used.

Contrary to the widespread stereotype about the apolitical nature of modern youth, the results of our research indicate that there are more young people who are interested in politics than those indifferent to it. At the same time, the vast majority of respondents prefer to get to know what is going on from the internet. Also, young people learn the news from their immediate environment and watch TV from time to time. The demand for print media and radio is steadily decreasing. Moreover, sometimes media consumption of the youth may be of a background nature.

An interesting feature has been empirically confirmed that young people often do not trust the sources they receive information from. Most likely, this is due to the disappointment of the audience in media content it consumes. Of note, this distrust extends to media resources both loyal and disloyal to the current Russian government.

It turned out that the Saratov youth is less than enthusiastic about the correctness of development of various spheres of public life. Political and economic courses receive much criticism, while defense policy and culture give less cause for complaint. Interestingly, TV viewers are generally as critical as everyone else is.

In total, more than five hundred young people (aged between 14 and 35) were sampled by the online questionnaire method. Subsequently, 36 respondents took part in focus group interviews, during which certain issues, that prompted questions after processing the results of the mass survey, were clarified. And therein lies the prospect for further development of this study – through expansion and deepening of the empirical base of the analysis. In particular, a separate study of people for whom television continues to be a priority source of information is required. There were not so many TV viewers in our sample, which did not allow us to draw reliable conclusions about them. We constructed a hypothesis about the low effectiveness of the state TV propaganda among the youth, but it needs additional research to confirm or refute it.

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Information Resilience as a Means of Countering the Socio-Psychological Strategies of Information Wars

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Abstract

The article defines the basic principles of conducting information-psychological special operations as one of the forms of information warfare. The objects and subjects of information wars, as well as the methods and tactics of its conduct, are determined. In the process of studying the problem, it has been revealed that in theory and practice, the term «information wars» are often replaced by the concept of «strategic communications», which in some way familiar by sense but incorrect due to several differences: semantic, conceptual, goal-setting, etc.

The main differences between the so-called «conventional» and «non-conventional» methods of warfare are analyzed, and the advantages of information-psychological campaigns as non-conventional wars compared to conventional wars are distinguished. The article also identifies the most effective forms of information and psychological campaigns in influencing and transforming people's thinking and behavior patterns - disinformation, propaganda, and manipulation.

The authors used data obtained as a result of a nationwide study using the face-to-face interview method to determine the level of information resistance as a means of confronting the socio-psychological actions within the information war against the Ukraine population. For this goal, the authors formulated a hypothesis that the level of effective opposition to the influence of information and psychological campaigns is directly proportional to the level of development of media and information literacy.

Keywords: information resilience, information literacy, media literacy, disinformation, propaganda, manipulation, democratic institution, political decision-making, democratic deficit, democratization.

1. Introduction

Disinformation, propaganda and manipulation is the main features of modern war and implies informational and psychological special operations. They can accompany military operations or can be preparations for them. The purpose of such special operations is the emotional defeat of the enemy.

The term «information war» typical for media, is not used in the military sphere. The experience of modern wars has shown that military scenarios have changed: there is no distinct confrontation between states, and wars have acquired the features of local conflicts with expressive geopolitical interests. It is more common to speak of «information operations» or «information impacts».

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To single out these impacts in the general information flow, we should first recognize that the so-called «line of demarcation», the front line, runs at the level of individual and mass consciousness. Such operations are produced and carefully planned, and special units have been created to deal with psychological and informational impacts.

Modern war is organized in such a way that the destruction of the enemy's physical strength is not the main task. The goal is psychological destruction and inducement of the desired behavior. Information and special psychological operations are purposefully destructive to the system of values.

Such special operations are a mandatory accompaniment of military operations. Moreover, they are a primary factor for military action. The wars of our time have shown that people have become different - psychologically more sensitive, vulnerable, and therefore they are objects of impact.

2. Materials and methods

In preparing the article, we used the methods of sociological research, as well as the method of data analysis.

The nationwide study was conducted from December 17 to 22, 2021. The sample is 2018 respondents and covers the adult population of Ukraine. The survey was conducted using the face-to-face interview method on a stratified multi-stage sample using random selection at the first stages of sampling (regions and types of settlements stratify the sample) and the quota method of selecting respondents according to sex and age quotas at the final step. The results based on the principal socio-demographic indicators: gender, age, macro-region, and type of settlement – are pretty representative. The maximum theoretical error of the survey (without considering the design effect) does not exceed 2.3 %.

The list of the macro-regions under research contains: west – Volyn, Transcarpathian, Ivano-Frankivsk, Lviv, Rivne, Ternopil, Chernivtsi regions; center – Vinnytsia, Zhytomyr, Kyiv, Kirovohrad, Poltava, Sumy, Khmelnytskyi, Cherkasy, Chernihiv regions and Kyiv; south – Mykolaiv, Odesa, Kherson regions; east – Dnipropetrovsk, Donetsk (part), Zaporizhzhia, Luhansk (part), Kharkiv region.

3. Discussion

Over the past decade, information operations have taken the form of coordinated efforts to change the information environment using targeted information intentionally (Lin, Kerr, 2019; Starbird et al., 2019; Bradshaw, S., Howard, 2017). As some studies have argued, these operations have evolved into elaborate disinformation campaigns that use fabricated online profiles on platforms, armies of social bots that spread disinformation, and intricately constructed narratives (Arif et al., 2018; Ferrara, 2017; Recuero et al., 2020).

Information operations are often replaced by the concept of strategic communications since these terms are quite close in their meaning. Strategic communications are carried out at a strategic level: their range and audience are global, and they operate exclusively in the cognitive dimension of the information environment. In contrast, information operations are managed from an operational level, have a clearly defined scope and audience, and act across all dimensions of the information environment (Divišová, 2014; Řehka, 2017).

S. Paul defines information operations as the complex use of various tools and technologies: computer network operations, psychological operations, military deception, etc., which have the potential to influence decision-making processes while protecting their own decisions (Paul, 2008: 2).

According to Horbulin V., the term «information operations», which became widely used at the beginning of the 21st century, allows us to explore the place and role of information confrontation between countries more accurately than the well-established term «information wars» (Gorbulin, 2009).

One of the forms of information war is information-psychological operations, which are pre-planned manipulations using communicative and psychological methods aimed at selected target audiences to influence their moods, attitudes, behavior, perception, and interpretation of reality. At the basis of each such operation, there is a specific psychological theme – a narrative or an idea. The higher the receptivity of the target audience to a particular idea, the greater the likelihood of success of the entire psychological operation (Slovník, 2022: 264).

Recently, under the circumstances of a changing geopolitical reality, interest in the phenomenon of information and psychological special operations (PSYOP) has been especially relevant among both military specialists and the scientific community. The historiography of this

issue is quite extensive and thematically diverse. In particular, PSYOP is studied in the context of security and defense challenges and is considered in terms of resilience and deterrence (Vejvodová, 2019; Lebid et al., 2021); analysis of the main elements of political marketing and PSYOP campaigns (Schleifer, 2014); issues of information and media literacy, countering disinformation, propaganda and fakes (Chesney, Citron, 2019; Kaprisma, 2020; Dimaggio, 2008; Levitskaya, Fedorov, 2020; Lebid et al., 2020; Slavko et al., 2020); hybridity and proxies (Horbulin et al., 2009; Turanskiy, 2018; Lebid, 2019; Bilal, 2021), etc.

Information-psychological special operations (PSYOP) are considered to be planned procedures organized to convey information to an audience to influence their emotions, motives, reasoning, and behavior (Doctrine, 2003; Psychological Operations, 2005; Psychological Operations, 2010). PSYOP is carried out both in wartime and peacetime in the form of «strategic communications and propaganda» (Brangetto, Veendendaal, 2016: 115). As to strategic communications, it is essential to note that they are determined by the same principles as psychological operations, especially regarding the reliability and truthfulness of the information. The importance of non-military approaches is that they do not provoke a conventional conflict but can be conducted by other means. Acceptable non-military means may be economic manipulation, disinformation, propaganda, encouragement of civil disobedience, etc. (Monaghan, 2015: 66).

Thus, according to many scientists and military experts, PSYOP is an essential element of national security strategies that have broad prospects in future conflicts (Schleifer, 2011) and were actively used in past conflicts (Schleifer, 2009; Segell, 2014; Collins, Pritchard, 2016).

4. Results

An essential component of media and information literacy is the critical comprehension and filtering of information, especially in hybrid information psychological special operations. One of the principal differences between conventional and non-conventional (hybrid) wars is the fact that the purpose of the latter is to establish control, not over the physical space but informational and virtual, with subsequent control over the consciousness, emotions, and behavior of the population. And the more critically, rationally thinking people fall under the influence of hybrid means and technologies of warfare, the more thoroughly the goals set by its initiators will be achieved.

A feature of the human psyche tends to exaggerate its achievements and downplay the achievements of the enemy. In some ways, a narrative, reinforced by propaganda, becomes as effective as a weapon of physical influence. Narratives form not only an understanding of the past but also program the future, and in the context of information war, they acquire the format of a «combat narrative» (Pocheptsov, 2020).

Thus, the phenomenon of information war, the war of narratives, appears as an effective tool for constructing a «new» reality, an alternative to the existing one. At the same time, the ways of using information weapons are more variable compared to conventional weapons.

Today we can distinguish several types of information wars:

- 1) cyber war: computer network confrontation to destabilize computer centers and control systems;
- 2) psychological warfare: a set of measures and means of influence to change the patterns of individual and mass thinking and behavior, mass states and moods, public opinion, etc.;
- 3) network war;
- 4) electronic warfare: the use of information for tactical purposes to gain a competitive advantage, the production and dissemination of false information, etc. (Horbulin et al., 2009).

The development of forms and methods of information and psychological influence was predetermined by changes in the system of communication means and technologies: from persuasion as a verbal psychological influence to weaken the enemy's morale to the use of information and communication technologies of a new type: various kinds of printed materials, radio, cinema, television, etc. With the change in the means of information-psychological influence, both the speed of the transmitted information and its imagery changed, making it possible for relatively quick and long-term mass and individual impact on consciousness and behavior.

With the development of the information society, and the improvement of computer technology and telecommunications networks, the possibilities of information operations for managing mass and individual consciousness and behavior were expanded. So for example, even the Napoleonic army effectively used a field printing house to produce printed materials, which

contained all kinds of rumors, exaggerations, and other information for psychological pressure on the enemy.

With the development of modern information and communication technologies, the information structure becomes an essential element of real politics when all the main channels of information transmission are used to conduct an information war (Figure 1).

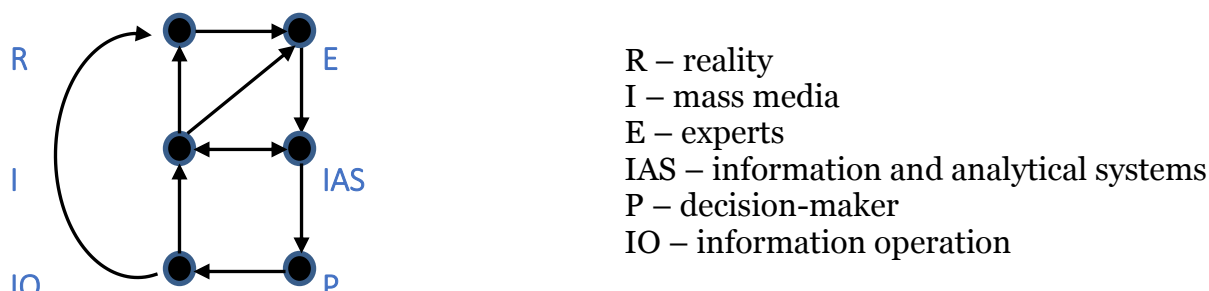


Fig. 1. Operational management diagram with the use of information and analytical systems

The information war is a confrontation between two or more states in the information space to damage critical information systems, processes, and resources, as well as other structures, to undermine the political, economic, and social systems, massive psychological processing of the population, destabilization of society, as well as coercion of states to make decisions in the interests of the opposing side. This is a systematic information impact on the entire info-communication system of the enemy and (or) neutral states to create a favorable global information environment for conducting any political and geopolitical operations that ensure maximum control over space. The goal of information war is to influence the knowledge and perception systems of the enemy (Vasilenko, 2009; Figure 2; Figure 3).

In the theory of information wars, it is noted that the objects of defeat are the will, emotions, consciousness, and feelings of the population, especially in a situation of controlled and uncontrolled chaos and crisis in political decision-making. The wide use of information and psychological influence, as a rule, is assigned to diplomatic departments, intelligence agencies, information and propaganda structures, the media, and so on.

In addition to resource profits, there are other apparent benefits from conducting information and psychological campaigns compared to conventional wars: their scale and diversification of directions depending on tactical and strategic tasks.



Fig. 2 Visualization of a complex system



Fig. 3 «Cellular network» fragment

Other advantages of information and psychological campaigns can be noted, for example:

1) the «absence» of apparent traces of aggression, which complicates the responsibility for its use;

- 2) the use of methods of psychological pressure, including those to destroy habitual patterns and models of reality;
- 3) the inefficiency of using military-political alliances to counter military invasion attempts by third countries;
- 4) the absence of operational intervention in the physical space (territory) of the enemy and its occupation;
- 5) secrecy of preparation with the subsequent limitation of the functionality of enemy communications;
- 6) difficulties in establishing the sources of information-psychological aggression and the degree of its danger;
- 7) difficulties in choosing a response system to information-psychological aggression, etc.

Thus, it is possible to differentiate conventional and non-conventional (hybrid) wars. Firstly, conventional war is more predictable in terms of both means of impact and methods of protection. Non-conventional wars are distinguished by unpredictability and the impossibility of predicting their attacking effects.

Secondly, non-conventional wars may well be characterized as «peaceful», without any action in the physical space. The complexity of interpreting the «peaceful» nature of non-conventional wars lies in the fact that it is impossible to state unequivocally when information and psychological campaigns are an act of aggression similar to armed attacks.

Thirdly, when conducting information and psychological campaigns, various «opponents» can simultaneously influence individual and mass consciousness, the purpose of which is to capture several different thematic sectors and zones of consciousness.

Fourthly, non-conventional wars, information wars, level out modalities like «Friend-Foe», «Friend-Enemy», etc. Although it is precisely such a dichotomy, belonging to an «alien», that is most emphasized in the narrative war» (Pocheptsov, 2020).

The use of information weapons in non-conventional wars equally and selectively affects different groups of the population, unlike weapons used in conventional wars, which have a more massive, indiscriminate nature of destruction.

When conducting information and psychological campaigns, the object of an information attack, as a rule, does not have a sense of danger since such an impact acquires the character of a «soft power» of influence that is not identified by the object of influence. It is precisely the danger of using information weapons.

The zone of «combat» actions of the information war is not the physical space but, to a greater extent, the information and virtual spaces, where semantic, cognitive wars or wars of narratives are played out. «The narrative as a toolkit... is designed to fight not in the physical space, but in the information and virtual spaces... the physical space is the same for everyone, but the virtual and information are different, although they are based on the same type of physical space (Pocheptsov, 2020).

In the information war, in which the primary attention is focused on the use of information weapons of mass destruction, the goal is the desire to achieve a change in the state of consciousness, a decrease in the ability to perceive information and rationalize reality critically. At the same time, the emphasis is on raising the level of emotional states and corresponding reactions to surrounding events.

In the theory and practice of information and psychological operations, there is a conceptual scheme of information confrontation:

- 1) the disunity of society and the destruction of public consciousness through the fragmentation of discourses, the distraction of group consciousness on minor topics, the subjectivation of consciousness to the level of emotions and opinions;
- 2) informational intervention of enemy discourses through propaganda;
- 3) primitivization of content in the media, emphasis on its entertaining nature;
- 4) suggestion of social optimism to lower criticism and self-criticism, etc.

The implementation of the above instructions simplifies the process of forming a passive state of mass consciousness while maintaining its dependence on the purposeful information impact.

The task of information and psychological campaigns is to form the desired type of thinking and behavior, minimizing the cost of material resources, that distinguishes this type of war from classical, which is more expensive in terms of using material resources. Although conducting information and psychological campaigns is also resource-consuming in terms of developing

strategies and tactics, measures of influence, and intellectual resources to create conditions for psychological dominance in the decision-making process.

In this regard, we have set a task: to determine the parameters of the information resilience of the Ukrainian society in the context of ongoing hybrid information and psychological campaigns. We used the following parameters as criteria:

- 1) the primary sources of information and the level of trust in them;
- 2) features of the consumed media content;
- 3) media prioritization;
- 4) information verification strategies;
- 5) countering disinformation.

We formulated a hypothesis: «The level of effective resistance to the influence of information and psychological campaigns is directly proportional to the level of development of media and information literacy of the population and, in general, the level of information resilience at least within the «above average» range.

The dynamical social theory of influence states that the level of social influence on the individual can be represented by the following equation, which is the basis of the so-called individual-oriented model.

$$I_i = -S_i\beta - \sum_{j=1, j \neq i}^N \frac{S_j O_j O_i}{d_{i,j}^\alpha}$$

I_i is the value (quantity) of social pressure on the individual i , ($-\infty < I_i < \infty$). O_i represents the opinion of the individual (± 1) about the actual topic; $+1$ and -1 represent support or disapproval for the given issue, accordingly. S_i represents the strength of the individual i or the influence ($S_i > 0$), β is the resistance of the individual to changes ($\beta > 0$); $d_{i,j}^\alpha$ - distance between the individual i and j (≥ 1); α - distance change indicator ($\alpha \geq 2$); N - total quantity of agents (individuals). The value of β is the tendency to preserve one's own opinion or to make an option to change, determines that the individual's within the framework of the model can require more or less social pressure to change their thoughts.

High values of α correspond to the effect of increasing the distance between the source and the target, which affects the amount of social pressure on the target.

On the basis of the introduced terms the notion of «information field of the object» is formulated on the basis of the introduced terms and describe its characteristics. This makes it possible to define informational influence as an influence on the information field of the object. Examining the information fields of objects and subjects of social systems, it is possible to identify informational influences and management. In this case, information can be regarded both as an object and as an influence. The use of information as an influence tool in the management process requires the preparation of data, production of adequate information, and only then implement the created information in the form of an impact.

Sources of information.

The most common source of information for Ukrainians remains traditional media, namely national TV channels. The share of Ukrainian television viewers is 67 %. Other traditional media – newspapers, and radio – are significantly inferior in terms of audience coverage to new media: social networks account for 44 % of consumers, Ukrainian online media – 29 %, instant messengers – 16 %, while Ukrainian newspapers account for only 6%, radio – 7 %. A reasonably popular source of information among Ukrainians is personal connections: 28 % of respondents say they get the latest news from relatives, friends, and acquaintances.

Among the Russian media, Russian TV channels have the largest share of viewers (5 %), which, however, is less than the audience of any all-Ukrainian media. The audience of Russian TV channels in Ukraine is relatively stable; its share has remained the same (the difference does not exceed the statistical error) over the past four years. Mostly, these are people over 40-year-old from the south and east of the country.

The distribution by macro-regions shows specific differences in information sources. Although nationwide TV channels are the most popular source of news in Ukraine, the share of their viewers in the east of the country is slightly lower than in other regions of the country. Ukrainian online media are most often read in the center (33 %), most minor in the south (20 %).

In the southern macro-region, the share of respondents who indicate their acquaintances as the primary source of information significantly exceeds the percentage of people who receive information from Ukrainian online media: 33 % and 20 %, correspondently.

There is a tendency to use online media by young people and traditional media by older people. Thus, among respondents aged 18 to 29, 40 % watch national TV channels; in the age group of 30-39, the share of viewers grows by 15 % and reaches a peak among people over 60 (86 %).

The decrease in the audience of TV channels in 2021 occurred in all age groups. Meanwhile, the number of people receiving information on social networks and instant messengers is growing. However, the older the respondents, the less they use these channels to obtain information.

Portrait of a social media user.

Most Ukrainians (56 %) among social networks choose Facebook to get information. The top three are followed by Instagram (25 %) and Viber (24 %). At the same time, Telegram is significantly inferior to the Viber audience - only 13 % of respondents use it mainly to receive local news (20%), information about community life (19 %), political events (20 %), the economic situation (16 %), healthcare (15%).) and thematic areas in which respondents are interested (18 %).

The older Telegram users are, the more they are interested in information from the political and economic sphere and channels specializing in healthcare. At the same time, younger users tend to focus more on their community life, local news, tourism, culture, education, and humor channels.

How do Ukrainians choose the media?

Most Ukrainians often watch TV channels whose programs combine news releases with entertainment content. Less than 10% of respondents are on TV channels, which mainly broadcast news and political talk shows. Respondents who trust specific TV channels are two times less than respondents who watch these TV channels.

When choosing the media as a source of information, the majority of respondents report that they pay attention to the interest of materials (57 %), non-biased presentation of data (38 %), prompt coverage of events (38 %), ease of display of information (33 %) and closeness of views (29 %). Markers of media transparency, such as information about the owner and funding sources, significantly impact the choice of less than 5 % of respondents.

Information about media owners is not very relevant for Ukrainians, only if the choice of media should be based on a limited range of characteristics. 36 % of respondents answer that it is important for them to know media owners. 46 % are sure that they know some media owners from which they regularly receive information.

The interest in materials is the most critical factor in choosing the media for residents of all macro-regions of the country. Residents of the south pay more attention than residents of other regions to the quality of sound and pictures (15 %), the neutrality of the presentation of information (53%), the reputation of the media among acquaintances (24 %), and the openness of information about funding sources (12 % compared to ≥ 5 % in other macro-regions). Residents of the western part of the country care less than others when choosing media whether they share common views with them (the difference with the east is 15 %). But in the east, less attention is paid to the clarity of the information presentation (the difference with the west is 20 %), the patriotism (the difference is 11 %), and the argumentation of view points (the difference is 17 %).

Information Verification Strategies.

68 % of Ukrainians periodically have doubts about the veracity of the information they receive from the media or social networks. The most popular fact-checking strategies are searching for information in alternative sources (40 %); thinking about who benefits from interpreting events in this way (32 %); perception of such information as one of the possible versions of events (24 %). Only 6 % reported that in such a case, they turned to fact-checking organizations.

More often than others, residents of the central part (70 %) and the east (70 %) doubt the information presented in the media. Respondents who receive information from relatives and friends (64 %) or messengers (66 %) do not often doubt the veracity of media reports as readers of Ukrainian online media (73 %), social networks (72 %), and viewers of national TV channels (69 %).

The behavioral strategies of Ukrainians when checking information have hardly changed recently and are common regardless of the macro-region. A little more often, Ukrainians began to contact fact-checking organizations (+3 %) and unsubscribe from pages (+3 %) in case of doubts

about the veracity of the information provided by the media. Fact-checking organizations are the least contacted in the west and in the center (3 %).

Attitude towards state regulation of bloggers.

According to 34 % of Ukrainians, the state should not regulate the work of bloggers; 30 % have the opposite point of view. The main arguments against state regulation support the image of the Internet as a space accessible for expressing thoughts (65 %). A quarter of citizens who oppose state regulation of bloggers do not believe in the effectiveness of state regulation policy. Among those who, on the contrary, support state regulation (the absolute majority 61 %) believe that it should apply to all bloggers without exception.

In addition, older age groups are more likely to favor comprehensive government regulation of bloggers. Among the younger age groups, the proportion of respondents, who favor selective regulation, is more significant compared to older age groups. However, most of them are still for regulation.

Freedom of speech and protection of the state from disinformation.

There is no unanimity among citizens which is more important: freedom of speech or protection of the state from disinformation (41 % believe in freedom of speech, 42 % – protection of the state, 17 % – undecided). Freedom of speech has an advantage among Russian-speaking citizens (54%), residents of central Ukraine (44 %): citizens from 18 to 39 years old – 44 % on average. And Ukrainian-speaking Ukrainians (45 %), residents of western (50 %) and southern Ukraine (46 %) – citizens over 60 years old (46 %) – are more likely to believe that protecting the state is more important than protecting freedom of speech.

Countering disinformation.

When it comes to countering disinformation, a quarter of respondents believe that the state should regulate the work of those who can spread disinformation legally. 23 % consider it necessary for the state to prosecute disinformers under the law. 21 % of respondents are ready to support the state in the fight against disinformation if it directs its efforts to fix disinformation and debunking it.

It should be noted that when respondents were asked exclusively about methods of combating disinformation, only 9 % reported that the state should not resort to any targeted actions because this could harm freedom of speech.

Ukrainian-speaking and Russian-speaking citizens prefer different strategies for the state's fight against disinformation. Thus, Russian-speaking Ukrainians more often consider it reasonable for the state to record disinformation cases and debunk them (+3 %) or take no action at all since this could harm freedom of speech (+11 %). At the same time, Ukrainian-speaking Ukrainians more often consider it necessary to regulate the work of those who can spread disinformation legally (+11 %).

Recording disinformation cases is considered less prevalent in the west (17%) and south of the country (17 %), in the east – 21 %, and in the center – 24 %. The state's inaction in counteracting disinformation is less supported in the west (3 %), more in the center (9 %), in the south – 11 %, and in the east of the country – 15 %.

5. Conclusion

Thus, the analysis of the results obtained makes it possible to determine the level of informational resilience of the population, which, in our opinion, can be characterized as «below average». The principal «failures» are observed in almost all 5 analyzed parameters, especially in (3) media prioritization; (4) information verification strategies; (5) countering disinformation; to a lesser extent – (2) the features of the consumed media content and (1) the primary sources of information and the level of trust in them.

A relatively high level of distrust in the primary sources of information indicates more of an «internal psychological» attitude than critical reflection and analysis of media content and its sources. The obtained data testify to the population's lack of knowledge and practice of fact-checking. Also insignificant is the number of those (about a quarter of the respondents) who advocate systemic measures to counter propaganda, relying exclusively on state structures in this matter and putting their participation out of the situation.

All this indicates a relatively low level of effective opposition to the influence of information and psychological campaigns and, in turn, actualizes:

- 1) the formation and adoption of a new humanitarian policy based on the challenges of modern information wars;
- 2) development of a system of counter-narratives;
- 3) improvement of state programs and strategies for regional development, taking into account existing and potential challenges and risks of ongoing information wars.

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How the Hatred of the Few Turns into the Enmity of Millions in the Times of Uncertainty and Danger

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Abstract

The project is motivated by the increase of hate speech in different level media. In the times of global disasters people rely on media as an important source of information. Our goal was to highlight that media can change the psyche of people in the times of uncertainty. It is obvious that social anxiety is fueled by fake news, spam and hate speech. Our research was based on analysis of mass media techniques and their influence on the formation of negative stereotypes and prejudices. The analysis results show that in the period of pandemic a new vocabulary appeared and modern media influence the change in society's attitudes from tolerance to intolerance. Influence is increasing on the processes of changing culture and values in the society, therefore it is impossible to ignore its impact on life practices. Media fix this situation but create new stereotypes. Many journalists use hate speech unintentionally but due to the lack of professional skills. The conclusion is that hate speech is the power that spreads, provokes, encourages or justifies racial hatred, xenophobia, or other forms of intolerance-based hatred; it is based on negative attitudes to people. COVID-19 anxiety and fear cannot justify unprofessional use of hate speech, which should not be underestimated or ignored. The study also shows that alongside with uncertainty and fear caused by COVID-19 pandemic hate speech as a social phenomenon adds to tension and stress, and as such should be studied, analyzed and differentiated from sarcastic or ironic statements causing no harm.

Keywords: hate speech, media studies, social networks, communication, COVID-19, media content.

1. Introduction

The life of every person is directly linked with the social processes, focused actions of individuals. Real interaction of a person with the outside environment is carried out through the exchange of information about this world "as a means of behavior regulation and control providing adequate mutual change and adaptation to the conditions of life" (Baksansky, 2008). Both information and communication is playing an increasing role in society within people's lives. An important source about the world around and the dynamic processes occurring in it are both traditional and new mass media, text materials considered as "one of human language existence common forms" (Dobrosklonskaya, 2005). During turmoil and uncertainty periods of time people rely on media as an important resource to get updated on the situation, to spread news and to share opinions. However, the reduced linguistic environment that has firmly entered the speech-behavioral potential of modern media and has become a marker of the "linguistic taste of the era", is "negatively charged" to express an assessment and an extreme degree of linguistic aggression

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(Kostomarov, 2012). Hate speech is not only ethnic minorities and immigrants' discrimination; it helps avoid real problems solution and creates preconditions for aggression and physical violence. Hate speech is destructive not only for individuals, but for society as a whole, for mass media and for the journalism as a profession in particular. In the times of turmoil, whether it is a war or COVID-19 pandemic, hate speech flourishes. When scared, people blame it on more discriminated groups of population, such as immigrants or sexual minorities. Journalists usually "add fuel to the fire" chasing a sensation. The problem is that hate speech has an immense negative potential and can have a detrimental effect on people's way of thinking and their behavior (Allcott, Gentzkow, 2017; Archer, Coyne, 2005; Bakhtin, 1986).

The Internet has been one of the most effective communication tools for several decades and is definitely even more important now when the whole human activity has shifted online. People work, study, relax and get entertained using different platforms and sites. Alongside with the development of this unique resource, hate speech has become widespread on the Internet. As a communication instrument the Internet can be used in diverse ways, anonymity as one of the unique features of this resource provides freedom of speech and impunity.

This topic of hate speech is not new – moreover, it has been researched far and wide to such an extent that it would seem that the entire factual and theoretical resource has already been exhausted. In our previous articles we have studied hate speech in social networks and private E-mail messages (Makarova et al., 2020; Brown, 2017; Kozhevnikova, 2006). However, as practice demonstrates, neither numerous discussions, nor open calls to the media and the journalistic community to distance themselves from the use of hate-saturated lexical tools and to take a more responsible approach to the preparation of materials on interreligious, interethnic and political issues (especially in cases of ongoing conflicts) have led to level the situation. Moreover, the hostile allegories are distinguished by the journalists of both local publications and the masters of written style of well-known domestic and foreign media with a multimillion audience. At the same time, the line between the opinion of a journalist, value judgments of the editorial office and outright hateful blunders is increasingly blurred to such an extent that it is more and more difficult and often unsafe to prove a clear insult to an individual or a group of people based on religious affiliation, ethnicity or political views. Hate speech in mass media today has become a cause for apprehension (Makarova, 2019; Stangor, 2009). In search of even more expressive negatively charged linguistic means, the addressee of message "descends" even lower, and as a result of such searches for the expression of hostile aggression in modern media discourse, obscene vocabulary and vulgarisms are increasingly used. In some cases, these are the so-called veiled forms of invectives and abusive expressions, in other cases – a direct explication of obscene vocabulary. Media researchers define the term "hate speech" as "printed or written texts, as well as headlines, photographs and images that directly or indirectly incite aggression, violence, hatred or hostility." (David-Ferdon, Hertz, 2007).

Journalists sometimes use hate speech inadvertently without implying negative context. Hate speech targets are usually groups of people or individuals who think or act differently, not the same as people in mainstream. The role of the modern media in the dissemination of materials that contribute to the incitement of interethnic and interreligious hatred and provoke the emergence of extremist sentiments and terrorist manifestations is hard to overestimate. Ethnicity is the most common target of hostile rhetoric. Modern media should influence the change in society's attitudes from hatred to intolerance, from intolerance to tolerance, not vice versa. Meanwhile hate speech is gaining popularity during pandemic lockdowns targeting people who think differently. People who are now living under the burden of everyday fear and anxiety are blaming other nations or religious congregations for the situation in the world. Those groups who do not believe in vaccination or even in the COVID-19 pandemic (they think it is a governmental conspiracy across the world) have become another popular hate speech target along with sexual minorities, religious and ethnical groups and immigrants of all kinds (Strossen, 2016).

Hate speech (other names are language of hostility, rhetoric of hatred, prejudicial statement) is defined as linguistic means for expressing a negative attitude to a certain group of population or even encouraging violence against them. Usually these are groups that possess a different system of religious, national, cultural or more specific, subcultural values or sexual orientation. Hate speech as a phenomenon can be considered in the list of other negative attitudes such as hatred, racism, xenophobia, interethnic or religious intolerance, homophobia, hostility as well as sexism. Among kinds of hate speech we can differentiate calls to violence, appeals like "Hit the immigrants!" and

“Kick the gypsies out of the country!” calls for discrimination, creating a negative image of a victim group; inferiority assumption (lack of culture or intellectual abilities), accusations of negative impact within a derogatory or offensive context (Bar-Tal, 1989; Jakubowicz, 2006; Semin, Fiedler, 1988).

We are aware that our research cannot cover all the manifestations of intolerance in Russian media. But even with such a selective approach, we see a significant increase in the number of hate speech in the media compared to last year. Our analysis focuses primarily on assessing general tendencies in the development of hate speech in Russian media, perspectives and the role hate speech plays for the life after COVID-19 pandemic; on aggression and violence it initiates in the society, but not on the assessment of a style of a single publication or author. It should concern hate speech coinage and use in the media, also hate speech relevance to other spheres of life and activities – political, academic, everyday, and educational. Language of hostility is always manipulative meaning that the protection of freedom of speech and hate speech legislation should be balanced restricting public manifestations of xenophobia and hatred, monitoring hate speech in media, understanding its impact on society, not letting it cause physical violence and armed conflicts.

2. Material and methods

Our methodology concerns primarily such categories as plot, vocabulary and "tonality" of the publication text, victims behind verbal violence and reasons for using hate speech, stereotyping and xenophobia that form the fundamental basis of hate speech, also consequences of using hate speech in the media and its impact on the society as a whole and separate social groups in particular. Our study considers hate speech as a part of a holistic ethnic xenophobia process, including "cultural racism" and adjacent to it mechanism of ethnic or religious stereotyping. Materials used for analysis are articles in Russian newspapers, newsletters, (both texts and images), web pages (sites), chat rooms, forums, blogs (for example, *LiveJournal*), etc.

The most popular topics today due to the COVID-19 pandemic and sanitary regulations and restrictions in the context of which the use of "hate speech" is most often encountered are ethnic and migration issues. In Russia, as a rule, this is the topic of the increasing flow of migrants from Central Asia and former Soviet republics, as well as the problem of financial support and free medical treatment of immigrants. In Europe, there is the same problem of migrants, which has already resulted in a crisis of tolerance. Moreover, on the one hand, there are calls in the EU to stop racial discrimination against migrants, while on the other hand, the European media are ringing the alarm: refugees behave extremely inappropriately, they are trying to impose and to establish their own rules by force, disrespect for the culture, traditions and values of European countries. Moreover, they increase the risk of COVID-19 spread around Europe as they do not obey quarantine restrictions and do not observe sanitary norms.

Modern media, as confirmed by the cross-sectional analysis of article texts (2020–2021), respond rather quickly to events in the world. In a situation of social tension and uncertainty speech practices of journalists get enriched by vocabulary directly related to the facts and events of the day, relevant precisely for "this current ... relatively short period ..." through the emergence of new words and phrases, as well as through updating pre-existing lexical units as a result of their transition from special spheres of rationing into general use (Prokopenko, 2020).

The coronavirus pandemic that broke out in the first months of 2020 contributes to the increasing frequency of alarming vocabulary reflecting the new reality (in addition to COVID-19, corona, coronavirus, the dictionary now includes the concepts of self-isolation, social distance, as well as the abbreviation WFH (work from home), lockdown, epidemic, pandemic, quarantine, state of emergency, etc. Some of them acquire a special emotional expressive coloring. For example: the words "virus" and "quarantine" cause a panic reaction, "lockdown", "self-isolation" and "artificial lung ventilation (ALV)" cause stress and depression. The mechanisms of word creation are activated, but some of the words have come to Russian from English words with no phonetic changes, but got adjusted to the rules of the Russian grammar (Karasik, 2019; 2020).

Very often obscene and rude colloquial expressions are used in headings that manifest both a communicative strategy and the recipient's hostile intentionality. This tonality of the strong position of the text largely influences the perception of the entire discourse; it also programs the recipient's aggression in response. The purpose of an invective intention is akin to an insult and is to lower the social status of an opponent or political force. Of course, the use of rude vernacular, abusive vocabulary is completely unjustified for the journalistic style, but it is not rare in modern

media discourse (Katermina, Lipiridi, 2020; Shteba, 2015). There are three levels of media spreading hate speech (Table 1).

Table 1. Level media classification of hate speech

| | |
|---------------------------------------|--|
| The first level media of hate speech | The first level media of hate speech is oral communication, simple examples of locutionary acts. But not only oral speech acts as a medium of the first level, serving as a tool for expressing "hate speech". Written antilocution are graffiti on the walls of houses, fences, bridges and shops. Obscene words and profanity are illustrated by graphical elements and images. Communication of this kind rarely goes public; usually it is limited by the family, circle of friends, school, class, etc. Non-verbal communication such as throwing bananas into a football field where African team is playing is also a medium of the first level. The non-verbal media of the first level are often implicit and based on stereotyping, prejudice and discrimination, as for example in body language. Facial expressions or involuntary shrugs and shudder can demonstrate prejudice or hostility. This level media are hard to regulate or censor. |
| The second level media of hate speech | Second level media are technology-generated interactions supporting live communication through space and time. The common features are radically enhanced capabilities for perlocution. They are divided into interpersonal and mass media. Speaking of "hate speech" in the media of the second level, we mean the traditional "pre-Internet" mass media. This media segment is legally regulated. International and national legislation regulating this segment of media protect its audience from hate speech, stereotyping and prejudice. It is also done through local "Ethic codes" of media producers, as well as "internal censorship" of every particular radio or TV station. Therefore messages that carry a blatant 'language hostility' are possible in traditional mass media only outside the mainstream. However, the second level media are by no means free from implicit communication based on prejudice and discrimination. |
| The third level media of hate speech | Level three media are digital forms of representation and interaction. Digital technology makes it possible to reproduce and "recombine all the media of second and first levels on a single platform: computers, thus, can be understood as meta-media..." (Friesem, 2019) "The central example is personal computer, although its interface like the mobile phone interface probably will change significantly, technologically adapting to human needs and feelings, integrating with both shared objects and social mechanisms" (Jensen, 2008). Providers of digital services have opened access to media to social groups, communities and individuals. "Marginalized in the second-level media social groups now have the opportunity to create their own media (social networks, sites, digital television channels)" (Hobbs et al., 2019). Third level media are difficult to regulate and to restrict as there are no particular rules, no "internal censorship" to detect hate speech or to discriminate hate speech from general profanity. Responses to hate speech, including its prohibition are often justified by the protection of national security, public order and morality (Burnap, Williams, 2015). |

3. Discussion

Scholars in different spheres of science (linguists, psychologists, political scientists) focus on high level of verbal aggression and hate speech in modern society. Examples of hate speech can be found in everyday conversations, mobile communication, conflicts and rallies, debates in the government, "the sounding speech and written words are characterized by cruelty in assessing the interlocutor's behavior (determining the appropriate evaluative means choice), extreme negative expressiveness, often hostile tone of speech" (Krysin, 2008). Besides, they highlight manipulative nature of verbal violence, as it is intended not only to relieve speaker's or writer's stress, but also make a recipient of the message feel miserable.

In general, the very concept of "hate speech" is rather vague and ambiguous. What is verbal aggression for one person is a value judgment based on one's own experience and knowledge for another. And everyone has the right to his own opinion and freedom of speech. Among linguists, there is also no unequivocal understanding of what hate speech is. After all, "hate speech" is a multifaceted phenomenon, including both a psychological component and a socio-political, social situation in the world (Levitskaya, Mancewicz, 2017). For psychologists, speech aggression is

“a clear and persistent imposition of a certain point of view on the interlocutor, depriving them of the choice and the opportunity to draw own conclusion, to independently analyze the facts” (Walker et al., 2019); communication researchers perceive “hate speech” as “absolutely unreasoned or insufficiently reasoned revealed or hidden verbal impact on the addressee, aimed at personal attitudes changing or defeat in polemics” (Tuzel, Hobbs, 2017); there are also more radical positions, according to which "hate speech" is speech aggression, deliberately aimed "at insulting or causing harm to a person" (Sirotinina, 2015).

Researchers' interest in tolerance issues is explained by the fact that in any multicultural society ethnic and religious diversity exists; controversial interests, values and points of view lead to conflicts between individuals and whole communities. Social tolerance promotion should be done through the media: covering private life of public people and celebrities, mass consciousness, ideas and stereotypes development, contributing to tolerance and mutual understanding in society.

But despite the actions taken, mass media publications often fulfill a destructive function, inciting intolerance towards sexual minorities, religious and ethnic diversity. As a result of these processes journalists turn to verbal violence or hate speech. Of course, many journalists use hate speech without a definite intent, but due to the lack of professional skills in covering the COVID-19 issues and historically developed stereotypes that ‘strangers’ in community are to blame for any problem. In today’s reality and changes in social life media covering immigration or minority issues, should avoid out-of-date stereotypes and the use of hate speech, which is a result of xenophobic attitudes. The use of hate speech in newspapers and magazines leads to splashing out speech aggressive response both by the author of the printed material and the information consumers who (accepting or rejecting the position of a journalist) create their own stream of aggression in comments or letters to the editor. According to L. Enina (Enina, 2002), speech aggression in a newspaper text can be reduced due to the removal of direct appraisal oppositions, the absence of rough estimates, an analytical approach to issues discussed.

In our research we deal with different definitions of hate speech by different authors. “Hate speech is negativistic statements, definitions, epithets towards ethnicity, race, religious beliefs appealing to conflict and the diversity between national peculiarities or religions and – in its extreme form - promulgating enmity and discord. Language hostility can act as a form of manifestation racism, xenophobia, interethnic hostility and intolerance, homophobia, as well as sexism” (Avtaeva, 2010). Besides, *hate speech* embraces self-expression, fake information, gossip and may be able to provoke hostility, violent nationalism or ethnocentrism, promote racial conflicts or others kinds of loathing based on intolerance, leading to discrimination and segregation, causing ethnic or religious confrontation.

Scholars in the field of philology distinguish verbal aggression; they study certain vocabulary and grammar for aggression expression. Hate speech can cause an addressee mental or moral harm, or provokes psychosomatic impact in discourse which is direct use of lexico-grammatical means or other cognitive-speech mechanisms and strategies. According to Y. Karaulov and V. Petrov, discourse is "a complex communicative phenomenon that includes (in addition to the written or printed text) extralinguistic factors (involuntary or intended mimics, culturally accepted gestures, posture etc.) necessary for an addressee to understand the message" (Karaulov, Petrov, 1989).

There is one more unaccounted for factor in this whole story: to date, the factor of the effectiveness of "hate speech" is not taken into account, the power of its impact and influence on the mass audience’s image of the world development is underestimated (Responding..., 2012). In the situation when “harsh words” and offensive attacks become habitual, few people are interested in the emotional impact of speech aggression, which in turn lowers the level of social responsibility of the mass media, reduces the quality of publications and causes damage, no matter how pathetic it sounds, “skillfulness” of the profession of a journalist. Of course, negligent journalists and editorial offices can be hit with the law: in this regard, the "supervisory whip" of the state censorship is the only effective means. But here there is a risk of infringement of the mass media’s right to freedom, persecution of journalists and editorial offices which is the violation of constitutional right to freedom of speech. That is why ethical norms and principles of journalistic activity should come to the fore, when either an individual author or an editorial team begin to at least put into practice internal discussions and collegial decisions on the admissibility of publishing harsh headlines or individual statements that border on outright xenophobia and hatred. It is not difficult to create an image of the enemy – it is even easier to provoke hostility and hatred among people and become the source of a new round of conflicts.

4. Results

As a result of media analysis it was found that a whole complex of meanings is associated with the word coronavirus and its synonyms in the minds of people. It is no coincidence that the peculiarities of the interpretation of the coronavirus pandemic in the material of media texts and neologisms attracted the attention of linguists (Krysin, 2008; McFarlane, 2016; Zakoyan, 2006), sociologists (Closson, Bond, 2019; Coyne et al., 2018; Gabielkov et al., 2016) and lawyers (Enarsson, Lindgren, 2019; Kitaychik, 2004). Let's try to distribute the vocabulary expressing meanings significant for the nominators into thematic groups:

1. The names of the categories of people during the pandemic: covidiot, covid dissident, coronavt, coronik, coronaskeptic, superspreader (a person who refuses to comply with the self-isolation regime and infects everyone around), covidaver (covid + cadaver – “corpse, dead body”, a person who died from coronavirus); covidast (a person using the pandemic for personal enrichment), etc.

2. Names of public sentiments: corona-phobia, corona-panic, corona-psychosis, coronacrisis, corona-apocalypse, coronageddon (comp. Armageddon), digital concentration camp, masquerade, masquerading (panic arising from the fact that there are no medical masks in pharmacies), quarantine shaming (the anger of people around in relation to a person who does not properly observe the conditions of quarantine), etc.

3. The names of the processes and actions associated with the nature of the era of coronavirus: to be in self-isolation; to get sick with a coronavirus infection, to zoom (work or communicate using the Zoom program), to hype (general cleaning during quarantine, ridding the house of trash).

4. Names of conditions and modes: distance learning (study at home), distance working (work at home), remote work or study format.

5. Names of objects and places associated with the disease: fomite transmission (an object that can be a source of infection), covidor (a corridor in a medical facility filled with coronavirus patients due to a lack of wards).

6. The names of new social practices and items that appeared during the pandemic: a balcony concert, quarantines (friendly, as a rule, comic creolized messages during quarantine, compare valentines), quarantini (quarantine + martini, alcoholic drink, which is drunk at online parties and get-togethers, also these events themselves). The content of quarantines (like valentines) helps people in self-isolation to support each other using jokes, poems, and get-well-soon wishes.

Taking into account the fact that the first country to declare the coronavirus epidemic was China, and Wuhan became the most famous of the cities, the corresponding names were also reflected in the media texts: “All roads lead to Wuhan”; “There was no concern – the woman bought a bat (in the Wuhan market)”; “Fear the Chinese who bring the gifts!” Of all the neologisms that entered general use during the period under review, the names coronavirus and covid are distinguished by the greatest derivational activity. First, most of derivatives were used in colloquial speech, in addition to the word coronavirus, an abbreviated version of the word – corona (the crown) appeared and served the stem for the creation of a number of other derivatives with derogatory connotation: corona – a patient with a new coronavirus infection; coronaut (like astronaut) – a medical worker in special protective outfit; coronary artery – new corona – viral infection; coronials – children born during the coronavirus pandemic (by analogy with millennials), etc. Using the stem covid, not only adjective like covid hospital, covid infection, covid patient, etc., but some other words were derived: a covidary – a hospital for COVID-19 patients, a covid-dissident – a person who denies the existence of a given viral disease (comp. HIV dissident); a covidnik – 1) infected with COVID-19; 2) a paramedic who goes on a call to patients with COVID-19; all of them with derogatory connotation and widely used in the media.

The set of lexical units associated with the COVID-19 organizes and structures the world in the minds of people during the pandemic era, creating a special semiosphere. It reflects the content of knowledge gained by native speakers from various sources: from personal experience of cognitive, labour, intellectual activity, from media materials, their own reflections on this situation (Vilmantè, 2017). The synonymous series formed as part of this aggregate highlight the most important fragments of knowledge for people: 1) about the disease itself – COVID-19, covid, coronavirus infection, coronavirus, corona; 2) new conditions of work or study – remote, distance, in self-isolation, in quarantine; 3) disinfectants – antiseptic, sanitizer; 4) people who deny the existence of coronavirus – covid dissident, corona dissident, coronavirus dissident, covidiot (in one

of the meanings). It seems that active derivation of neologisms in the pandemic era is caused by the poor awareness of people, including doctors and scientists, about the coronavirus, its background, its high rate of spread, fear of the disease and information about its rapid mutation.

Analyzing media texts we paid attention to the functioning of a large number of words with negative connotations, acting as "the result of a language game, through which the negativity of the concept is explicated, encoded and reproduced in their semantics" (Anderson et al., 2003). Designations such as masquerade (unwillingness to use protective masks to protect oneself from the virus), coronavirus boom (oversaturation of the information space with messages about coronavirus), digital concentration camp (electronic passes mode) explicate the negative attitude of the addressees to the named objects and make the correspondence concepts that are not environmentally friendly. The abundance of conflicting information about COVID-19 became the basis for the emergence of the word *infodemic* (information epidemic). In the language of journalists, this is how they began to denote an information virus, that is, the flow of unverified messages about the coronavirus in the media, blogs, chats and social networks.

Since, in the sphere of media discourse, the use of rough, open forms of aggression is not encouraged, the most acceptable form of speech violence characteristic is the means of "labeling". The so-called "label" is one of the most widespread media assessments that use the neologisms mentioned above. The main thing in creating a label is a symbol, some authors argue that the label is the creation of an image of the enemy. Label-assessment is firmly entrenched and realizes distrust for the people labeled. Journalists usually have an arsenal of labels, so you can easily find out which one to use to describe: market people, extremists, democrats, separatists, KGB agents, communists, gypsies, Arabs, immigrants etc. Utterances based on the antithesis of "friends and foes" can be used as indicators of "strangeness", which are a technique of marking the enemy - reflecting the basic semantic opposition of speech - which is accompanied by transparent evaluative implications: "our people are good", "all the other are bad" (Stockdale et al., 2019; Glazman, 2009).

The two Russian state newspapers *The Komsomol Truth (TVNZ)* and *The Moscow's Komsomolets* are the leaders in hate speech (37 % of the total number of articles containing hate speech and 34 % of articles containing obscene vocabulary, prejudicing, stereotyping and labeling people).

The Russian newspaper *The News Time* got famous for its "hate speech" quotes:

"When migrants come to the country, they are not the best ... many of them are criminals, many are rapists ... our country has become a dumping ground for human junk...". Journalists from another Russian newspaper *At a Glance* labeled this quote "a classic manifestation of hate speech". Comparing with the previous year significant changes have taken place in the distribution of hate speech. Stereotyping and labeling people as well as "mentioning some groups of people in a derogatory context" have retained leading position since 2020.

The example is a word of new mintage – *covidiot*, relating to Covid-19 virus this word has two meanings: the first describes someone who ignores the dangers for health and warnings regarding safety. E.g. *This covidiot is hugging everyone she sees.*

Another meaning is a person who hoards goods such as food or sanitary goods, toilet paper, antiseptic, means of hygienic protection. E.g. *"Have you seen that covidiot with 100 rolls of toilet paper in his shopping basket?"*

The next example is taken from a private interview given to a German newspaper: *"I'd rather not be labeled as some crazy conspiracy theorist. I just don't want the vaccine! They think the vaccine makes them immortal. But they could still get infected, despite the vaccine," says Susanne indignantly. Richard and Susanne refrain from calling the German media 'Lügenpresse' or fake (lying) press – they just say they don't trust the media's coronavirus coverage. Susanne points to how experts and agencies were at first against mixing and matching vaccines. "Covidiot's are people who have naively taken the jab," says Susanne"* (Freund, 2021).

This also applies to abuses in speech and primarily in the printed messages, which have become so common that it is not always possible to distinguish an unsuccessful joke, a verbal attack, an evil irony from real "hate speech". In times of danger and uncertainty such phenomena as bullying and hate speech always bloom. Senses of fear and loneliness, uncertainty about tomorrow cause bitter feelings in usually benevolent people who try to find the guilty ones and to blame them for all the troubles (Makarova et al., 2021).

Before pandemic COVID-19 hate speech was aimed at inciting hostility, hatred to a person or group of people judging by skin color and origin, religious beliefs, so hate speech predominantly had a racist and xenophobic character. During pandemic young people as a social group have become hate speech main source and accordingly its main target and victim. Young people cover walls with xenophobic graffiti, create hate speech sites and blogs in the Internet and send out full of threats letters to ethnic or sexual minority groups. In the police reports most often foreign students, young homosexuals or just young people of "atypical" appearance were mentioned as victims of hate attacks. Hate speech and cyber bullying are not dangerous as they are, but unfortunately they call to some violent action which is a federal crime.

Hate speech today is addressed to groups of people who use manipulative in nature and extremely effective techniques such as *information gap, convincing, building rapport etc.* in every act of communication. Psychological nature of manipulation is aimed at encouraging victim's desires far from their actual needs, at shaping intentions and attitudes needed by a manipulator instead their own goals and wishes. Manipulative techniques such as information distortion, fake news, frauds, and lies are widely used in hate speech publications inducing emotional pressure on victims.

Untrustworthy publishers promoting racist and xenophobic ideas offer a striking example of a media message of this kind in G. Sapozhnikova's article "Will the Russians honor the Koran and use chopsticks?", published in Russian newspaper *The Komsomolsk Truth* (2020, № 8, 10 July). This article is about ethnocultural and religious conflicts between migrants (from China and Syria) and the indigenous population. The conflicts arouse mostly in connection with COVID-19 pandemic. The text of the article has manipulative techniques in abundance intended to have an impact on readers' unconsciousness, both verbal (hate speech) and nonverbal (calls for immediate violent actions, photos and figures). Media contributors often deliberately emphasize the ethnic nature of crime (Caucasian, Syrian, Chechen or gypsy (Roma) mafia, etc.) directed against the indigenous population. The target group of Roma is often mentioned in topics as the example of sexuality and the concept of "theft", reflecting a negative stereotype towards this target group, issues related to the Roma minority population living in Russia (de Lenne et al., 2020).

As a result of manipulation, readers believe in certain ethnic groups' criminal intentions, in new stereotypes created and strengthened by assumption made in the article contributing to development of prejudice and bias. Similarly, media report on problems of mass influx of foreign-speaking migrants with different cultural traditions and religious beliefs into regions with traditionally mono-ethnic population causing dangers of COVID-19 spreading because of low sanitary standards and infectious nature of disease awareness. One of the manipulative methods is a biased compilation, fake facts in information delivery and fraud arguments justifying the writer's position. This manipulation technique is widely used in articles on ethnocultural and religious conflicts to justify writer's xenophobic assumptions and biased conclusions. To make such media material reliable, distorted statistical data, fake witnesses' statements, misrepresented historical facts, etc. are often used.

Following the Italian Parliament protest against vaccine passports, Russian media call these "Passport of Shame" and fight against other draconian measures caused by the massive crowds holding anti-lockdown and anti-vaccine passport signs and slogans, protesting against governmental decisions comparing them to ones of fascist dictatorships and calling the vaccine program "genocide".

The analysis of media texts content (Makarova et al., 2020) helped discover lexical material expressing discriminatory or derogatory relation to the object of the statement in addition to already existing classification of violent behaviour (Table 2).

This study allowed us to identify the most common types of language hostility:

- calls for discrimination ("Chinese are guilty in spreading COVID-19", etc.),
- calls to violence in all forms ("Gypsies should be banned out of Russia", etc),
- propaganda of violence and discrimination in historic perspective (for example, "Meskhetian and Kurd Turks, a sub-ethnic groups, who were assumed to spy in favor of fascist Germany, discriminated and deported to Kazakhstan in 1944"),

Table 2. Classification of violent behavior (verbal-nonverbal)

| | Name | Example |
|----|-----------------------------|---|
| 1. | Physical, active, direct | Hurt, hit or injure a person. |
| 2. | Physical, active, indirect | Encourage another person to injure the enemy. Use verbal violence or fake information to persuading someone to attack a victim. |
| 3. | Physical, passive, direct | Physically prevent a person from accomplishing a mission by locking the door or somehow blocking the way. |
| 4. | Physical, passive, indirect | Reject to meet the requirements. |
| 5. | Verbal, active, direct | Use verbal insult against another person face-to-face. |
| 6. | Verbal, active, indirect | Verbally abuse another person in virtual space or in media. Spread fakes, rumors, and gossip in social networks. |
| 7. | Verbal, passive, direct | Limit communication with another person, contacts with this person. |
| 8. | Verbal, passive, indirect | Refuse to provide information to defend a person who is criticized in virtual space or in media, to advocate. |

- assumption of inferiority (lack of culture and lack of professionalism) (for example, “Roma are illiterate, rude, ignorant sneaky scammers. They are involved in prostitution, drugs and arms trade”),

- referring to xenophobic assumptions without explanations or commentary,
- showing fixed boundaries between the interviewee’s position and the one of the journalist,
- discriminatory point of view explicit propaganda without the opportunity for discussion or editorial comment,
- unfounded ironic statements, discriminating images and other visual means.

5. Conclusion

In the conclusion we should state that in the situation of uncertainty and fear people are looking for external enemies; hate speech in mass media is a proof of it. Although hate speech is a communicative phenomenon that would not hurt anyone physically, it still harms and cripples people mentally and emotionally. Also it increases anxiety and social tension contributing to call for action and provoking xenophobia and hatred. This is the reason why hate speech is being studied, classified and categorized. In order to prevent hostility and hatred that hate speech may provoke, it is absolutely obligatory for people to recognize hate speech in the information flow and to be aware of the harm it might bring in locutionary, illocutionary and perlocutionary speech acts. Learning more about hate speech helps avoid verbal aggression in media and prevent physical hostility and conflicts it usually provokes. Neglected, hate speech might turn into xenophobic and tolerant statements and appeals thus causing trouble and turmoil especially in the situations like COVID-19 pandemic.

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Russian Topic on BBC and Media Manipulations

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Abstract

This article is part of the larger research “Media education of pedagogical profile students as a tool to resist media manipulation” (2020–2022). The aim of this work is to further current knowledge of the problems inherent in coverage of Russian news in foreign media, namely, the BBC Russian Service in 2020–2021. As distinct from some other Western media, where the majority of media texts on “Russian topic” contain signs of manipulation of the public opinion, BBC is characterized with a more balanced position. 689 media texts were analyzed based on the theoretical framework of key questions developed for media literacy education activities. The conclusions about the level of trustworthiness, bias, and some recurring manipulation techniques are made. It was found out that two-thirds of media texts from the examined sample contained mostly objective information, not accompanied by manipulative techniques. Nevertheless, in about a third of *BBC Russian Service* materials signs of manipulation and propaganda clichés were detected to one degree or another. In particular, the most common manipulative techniques used by *BBC Russian Service* authors reporting on Russia were “silence”, “selection”, “labeling”, “framing” facts and “references to authorities”. Clearly, a greater variety of sources and voices of experts was missing.

Keywords: media manipulation, media, press, BBC, Russia, fake news, analysis, media studies, media literacy, propaganda, ideology.

1. Introduction

BBC declares its mission as “to act in the public interest, serving all audiences through the provision of impartial, high-quality and distinctive output and services which inform, educate and entertain”. The Royal Charter which is the constitutional basis for the BBC sets out five public purposes of the media agency: “1. To provide impartial news and information to help people understand and engage with the world around them. 2. To support learning for people of all ages. 3. To show the most creative, highest quality and distinctive output and services. 4. To reflect, represent and serve the diverse communities of all of the United Kingdom’s nations and regions and, in doing so, support the creative economy across the United Kingdom. 5. To reflect the United Kingdom, its culture and values to the world”. The first purpose is also emphasized in company’s values: “Trust is the foundation of the BBC. We’re independent, impartial and honest” (BBC, n.d.). Do these principles apply to coverage of topics related to Russia? To try and answer this question we have analyzed quantitatively and qualitatively several hundred media texts on the BBC Russian Service website.

2. Materials and methods

The material for analysis is 689 media texts by the BBC Russian Services, posted in the

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Russian language during the period of 2020-2021. BBC as a powerful news agency has been critically examined by media and social studies scholars (Seul, 2015, Taylor, 1986, etc.). It has been pointed out that "the BBC's employment for official propaganda, especially in peacetime, raised delicate issues of its independence from government control and of the objectivity and credibility of its broadcasts" (Seul, 2015). The criteria for selecting the texts to be included in the study were the keywords "Russia" and "Russian". The main method is textual analysis, analysis based on key questions of media literacy activities aimed at identifying and evaluating media manipulative techniques (Levitskaya, Fedorov, 2021: 323-332).

3. Discussion

In the last few years more attention has been given to the problems of propaganda, misinformation, media manipulations and fake news in scientific research (Azzimonti, Fernandes, 2021; Balmas, 2012; Bean, 2017; Berghel, 2017; Bertin et al, 2018; Bharali, Goswami, 2018; Bradshaw, Howard, 2018; Bradshaw et al., 2021; Carson, 2021; Colomina et al., 2021; Conroy et al., 2015; Dentith, 2017; Derakhshan Wardle, 2017; Farkas, Schou, 2018; Figueira, Oliveira, 2017; Goering, Thomas, 2018; Hofstein Grady et al., 2021; Howard et al., 2021; Janze, Risius, 2017; Marwick, 2018; Mihailidis, Viotty, 2017; Quandt et al, 2019; Ruchansky et al., 2017; van der Linden et al., 2021; Vargo et al., 2018 and others).

As pointed out by Carson, "a lack of consensus among policymakers, media practitioners and academics on working definitions of fake news, misinformation and disinformation contribute to the difficulties in developing clear policies and measures to tackle this global problem" (Carson, 2021).

The implications of the fake news and manipulations of media extend to all spheres of life and are quite disturbing, "fake news can have serious societal consequences for science, society, and the democratic process. For example, belief in fake news has been linked to violent intentions, lower willingness to get vaccinated against the coronavirus disease..., and decreased adherence to public health guidelines" (van der Linden, Roozenbeek et al., 2020).

"Success" of manipulation efforts on the audience depends on the latter's ability of critical thinking and evaluation of media messages, meanwhile, "research on the continued effects of misinformation on memory have pointed out that the reason corrections are often ineffective is that the original information has already been accepted as legitimate and true, and corrections are least effective when the information fits strongly with a person's worldview. As negative effect toward opposing political parties increases, negative information about opposing candidates and their immoral behavior is likely to be accepted readily by partisans, even when in a skeptical mindset. In a practical sense, this shows how difficult it is to encourage rejection of politically congenial fake news; the news that people want to believe is likely to be accepted over time, and the rest rejected, leading to a self-fulfilling cycle of partisan expectations" (Hofstein Grady et al., 2021).

The belief that media's manipulation of people's worldview is something that only "non democratic" governments do or only "foreign countries do" is an illusion. "The impact since the mid-nineteenth century of the communications revolution, combined with developments in the size, significance, and role of public opinion, meant that governments of all kinds have increasingly had to devote themselves to the struggle for hearts and minds in an age of the politicized masses, in peace and in war...the "munitions of the mind" have become no less significant to the survival of the state - or, alternatively, to its destruction - than more conventional weapons" (Taylor, 1986).

Therefore we believe that contributing to the research of credibility of mass media (on the example of the BBC Russian Service's coverage of Russia) is a valuable contribution to promoting media literacy in any civil society, both Russian and Western.

4. Results

Implementing our model of media education activities aimed at identifying and critically evaluating manipulative techniques of media (Fedorov, Levitskaya, 2020; Levitskaya, Fedorov, 2021: 323-332) we have used the set of key questions that aid to understand the aims and techniques of the media texts' agencies and/or authors (Wilson, 2019). Using this framework we have analyzed 689 materials of the *BBC Russian Service* related to Russian topics.

Unlike many Western news media, where the vast majority of the materials on the Russian topic contain signs of media manipulation, the BBC Russian Service is significantly more balanced:

about two-thirds of the materials analyzed by us from this agency, to one degree or another related to Russia, gave a neutral or balanced an assessment of the events in 2020-2021.

However, unlike, for example, *Euronews*, there were virtually no positive messages in the materials of the *BBC Russian Service* concerning Russia or Russians.

Following are the examples of media texts' headlines of the *BBC Russian Service* related to Russian topic: "Russia suspends the work of its mission to NATO" (Aksenov, 2021), "Russia called the United States an "unfriendly country." The American embassy will not be able to hire Russians" (BBC, 2021), "Moldova and Gazprom agree on gas supplies for five years" (BBC, 2021), "Putin and Lukashenko have agreed on the integration of Russia and Belarus. About what exactly?" (BBC, 2021), "Saving a Neighbor. How much does Russia lose by supporting Belarus" (Churmanova, 2021), "Russia updates the maximum number of deaths with Covid-19 for the second day in a row" (BBC, 2021), "Non-working days instead of holidays: what is the danger of the "fourth wave" of coronavirus in Russia" (Ilyin et al., 2021), "The Russian research vessel *Akademik Ioffe* was detained in Denmark" (BBC, 2021), "Shooting at Perm University: six people dead" (BBC, 2021), "Chukotka" of ducks and massacre of hares: high-profile scandals with Russian officials on the hunt" (BBC, 2021), "Case of thong photo in front of St. Isaac's Cathedral: court rejected the investigation" (BBC, 2021).

The genre of the media text: news coverage.

Analysis of the media text for accuracy (identification of the political, ideological position of the authors of the media text, identification of its possible commissioners, political and other groups, who are served by or benefit from the message):

What is the source of information? What facts are presented to support it?

The *BBC Russian Service* article "Russia suspends its mission to NATO" (Aksenov, 2021) objectively states that "a strong deterioration in NATO–Russia relations occurred after 2014 – then Brussels completely froze military cooperation, leaving only a diplomatic channel. They improved slightly in 2016, when the practice of holding council meetings at the level of permanent representatives was resumed – it was necessary to solve the current problems of the situation in Afghanistan and Ukraine. However, both ways reciprocal claims have not only not gone away, they have only aggravated. ... Russia's attitude towards the Alliance is no better. The parties conduct exercises where they practice military operations against each other, military aircraft constantly fly near the borders. In the end, this confrontation led to the suspension of diplomatic relations" (Aksenov, 2021).

The article "Russia called the United States an "unfriendly country." The American Embassy will not be able to hire Russians" (BBC, 2021) states the fact that the President of the Russian Federation "signed a decree according to which states "committing unfriendly actions" against Russia will be limited in the right to hire Russian citizens: their number will be determined by a quota. The President also provided for the possibility of a complete ban on the employment of Russians in the embassies of such states: if it is introduced, they will be able to provide their work only at the expense of their own citizens" (BBC, 2021). The article quotes the speech of the Director of the Information and Press Department of the Ministry of Foreign Affairs of the Russian Federation, the official representative of the Russian Foreign Ministry, M. Zakharova, and her comments on the presidential decree.

The article "Moldova and Gazprom have agreed on gas supplies for five years" (BBC, 2021) contains trustworthy and widely information replicated by various media that the Government of Moldova and the Russian company Gazprom have signed a contract on gas supplies for five years from November 1, 2021 (with reference to the following sources: the Government of Moldova, Gazprom PJSC, Moldovagaz JSC and Intefax).

The materials "Putin and Lukashenko agreed on the integration of Russia and Belarus. About what exactly?" (BBC, 2021) and "Saving a Neighbor. How much Russia loses on the support of Belarus" (Churmanova, 2021) quite objectively speak about the modern political and economic relations between Russia and Belarus.

In particular, it is reported about the visits of the President of Belarus A. Lukashenko to Russia for talks with the President of the Russian Federation V. Putin to coordinate joint programs in the economic and military spheres. The *BBC Russian Service* objectively states that "while European countries, the United States and Canada impose restrictions on the Belarusian president, his entourage and various sectors of the economy, Vladimir Putin promises Lukashenko multilateral assistance, including financial one. In exchange, Putin can count on political and

military support. Russia is not only the main trading partner of Belarus, but also the main creditor. ... In addition to interstate loans, Russia helps Belarus in other ways: she gives her discounts on gas, and also supplies oil and petroleum products duty-free" (Churmanova, 2021). The sources of this information are the words of V. Putin and A. Lukashenko, spoken by them at a press conference, statements by the press secretary of the Russian President Dmitry Peskov, data from the Reuters agency.

Materials related to the coronavirus pandemic are based on facts: "Russia updates the maximum number of deaths with Covid-19 for the second day in a row" (BBC, 2021), "Non-working days instead of holidays: what is the danger of the "fourth wave" of coronavirus in Russia" (Ilyin et al., 2021). They report that at the end of October 2021, "on the eve of non-working days announced in Russia by presidential decree, the authorities record the maximum daily mortality from coronavirus for the entire time of the pandemic," and significant restrictions are introduced in the Russian Federation related to visits to cafes, restaurants, shopping centers and other crowded places (BBC, 2021; Ilyin et al., 2021).

These materials contain references to statements by Prime Minister of the Russian Federation M. Mishustin and Deputy Prime Minister T. Golikova, Mayor of Moscow S. Sobyenin, President of the Federation of Restaurateurs and Hoteliers of Russia I. Bukharov, head of the Association of Cinema Owners O. Berezin, head of the Association of Operators of the Fitness Industry of Russia O. Kiseleva, Ombudsman for the Protection of Small and Medium-sized Businesses A. Tatulova, the newspaper *Kommersant*, the chief physician of the hospital in Kommunarka D. Protsenko and doctors who preferred to remain anonymous.

In the article "The Russian research vessel *Akademik Ioffe* was detained in Denmark" (BBC, 2021), it is impartially reported that "the Danish authorities detained the Russian scientific research vessel *Akademik Ioffe*." ... A lawsuit against the Russian vessel ... was filed by the Canadian company One Ocean Expeditions Ltd, which organizes small private expeditions and sea cruises to the Arctic, Antarctica, Svalbard, Greenland and other remote regions of the world" (BBC, 2021). *BBC Russian Service* relies on the following sources: the website of the Center for Marine Expeditionary Research of the P.P. Shirshov Institute of Oceanology, the opinions of the Russian Academy of Sciences, the Embassy of the Russian Federation in Copenhagen and the message of the Interfax agency.

The article "Shooting at Perm University: six people dead" (BBC, 2021) highlights the tragic situation that occurred at Perm University when a student opened fire on people (the news report contains reference to: the Ministry of Internal Affairs of the Russian Federation, the Investigative Committee of the Russian Federation, the press service of the Ministry of Health of Russia, the statements of State Duma Deputy A. Khinsein).

In the article ""Chukotka" of ducks and the massacre of hares: high-profile scandals with Russian officials on the hunt" it is stated that in October 2021, "Valery Rashkin, a State Duma deputy from the Communist Party of the Russian Federation, was caught in the Saratov region with the carcass of a dead elk in a car. A criminal inquiry into illegal hunting was launched" (BBC, 2021). Further, the BBC material cites other real life cases related to illegal hunting, which involved high-ranking officials which had taken place in Russia (sources: United Russia website, *Novaya Gazeta*, *Komsomolskaya Pravda*, *KP-Ryazan*, *Rise*, statements by N. Nikolaev, the head of the State Duma Committee on Natural Resources).

In the article "Case of a thong photo in front of St. Isaac's Cathedral: the court rejected the investigation" it is reported that "The Oktyabrsky District Court of St. Petersburg refused a measure of restraint to Irina Volkova, accused of insulting the feelings of believers. Volkova was detained after social media users drew attention to a photo of a woman in a thong posing at St. Isaac's Cathedral, she was charged with a crime under Part 1 of Article 148 of the Criminal Code of the Russian Federation (public actions expressing obvious disrespect for society and committed in order to offend the religious feelings of believers)" (BBC, 2021). This material contains links to the statement of the Department of the Investigative Committee for St. Petersburg).

Can the source be verified?

All sources of the media texts mentioned above are available for verification, the information presented is quite objective and based on real facts.

Does the message appeal to logic or emotions?

In the first place, the messages appeal to logic.

What is the main objective of the text?

The media texts are aimed at providing the audience of the *BBC Russian Service* with objective information related to the Russian topic.

Is there any information (ideas, alternative perspectives) left out?

In media texts, in many cases, the points of view of different parties are presented, which creates the effect of a balanced presentation of materials. However, in some cases (for example, in materials related to the pandemic in Russia) there are no references or comparative analysis to similar phenomena in the UK itself and other countries.

Whose point of view does the text reflect?

These messages reflect the perspective of the media agency *BBC Russian Service*.

Who will profit if the text's message is accepted? Who won't?

As a result, supporters of objective information, without biased politicization of situations and conflicts, benefit.

The evaluation of the text's credibility: the media texts contain mostly objective information.

The second sample of media texts of the *BBC Russian Service* comprises materials where manipulative techniques are detected. Unlike some other Western media agencies, the *BBC Russian Service* prior to 2022 generally, did not stoop to open Russophobic propaganda and obvious distortion of facts. Media manipulations are used more subtly – in the form of silencing "uneasy" facts and selection. Examples of this kind: "Russia is in decline, but still dangerous" – NATO's strategy report for the decade" (Vendik, 2020), "Russia intends to "de facto integrate" Donbass, says EU" (BBC, 2021), "Sputnik didn't make it. Contracts to supply Russian vaccines are being frustrated around the world" (BBC, 2021), "The State Redeemer" and His "Innocent State": Did Russia Have a Chance for Democracy?" (Golubeva, 2021), "Soviet or Russian? How the symbols of the USSR became part of modern Russia" (Kornienko, 2021), "My Russia sits in prison". Street protests of Navalny's supporters took place in the regions" (Pushkarskaya et al., 2021), "Deputies of European Parliament about Russia: enough illusions, we need tough sanctions" (Vendik, 2020).

The genre of the media text: news coverage.

Analysis of the media text for accuracy (identification of the political, ideological position of the authors of the media text, identification of its possible commissioners, political and other groups, who are served by or benefit from the message):

What is the source of information? What facts are presented to support it?

The article "Russia is in decline, but still dangerous" – NATO Strategy Report for the Decade" (Vendik, 2020) comments on the NATO document which emphasizes that although "While Russia is by economic and social measures a declining power" (NATO, 2020: 16), it is still dangerous, and the NATO bloc must confront it in cohesion and without attempts to cooperate with Moscow, ignoring the problems...The report's authors suggest strengthening NATO's capabilities to counter threats from Russia, expand cooperation with Ukraine and Georgia wishing to join NATO, and also be ready for tougher sanctions against Moscow" (Vendik, 2020). The sources of information used are: the report of NATO experts (NATO, 2020), statements by NATO Secretary General J. Stoltenberg, reports of the Reuters news agency.

In the article "Russia intends to "de facto integrate" Donbass, says EU" (BBC, 2021), it is reported that while "the EU believes that Russia is trying to take in the unrecognized "People's Republics" in eastern Ukraine, "The Kremlin, rejecting these suspicions, said that Russia has never done any acquisitions". The references include the Bloomberg Agency, the EU Memo, the Interfax Agency, anonymous experts, statements by the Press Secretary of the President of the Russian Federation D. Peskov, Deputy Head of the Presidential Administration of Russia D. Kozak, Minister of Foreign Affairs of Ukraine D. Kuleba, Commissioner of the Verkhovna Rada of Ukraine for Human Rights L. Denisova (BBC, 2021).

The text with the eloquent headline "Sputnik didn't make it. Contracts to supply Russian vaccines are being frustrated around the world," reports that the Russian authorities have achieved registration of the Sputnik V drug in almost 70 states and have concluded dozens of supply agreements around the world. A year after the vaccine was triumphantly presented by President Vladimir Putin, it becomes obvious that it is difficult to fulfill Russia's supply agreements" (BBC, 2021). The sources are: Minister of Health of Bolivia A. Flores, President of Guatemala A. Giammattei, Russian Ambassador to Guatemala, Russian Direct Investment Fund (BBC, 2021).

The article "The State Redeemer" and His "Innocent State": Did Russia Have a Chance for Democracy?" presents opinions on the political situation in Russia in the XXI century and states

that although Russian officials still call the country a successful and free democracy, however, it is obvious that it is not such (Golubeva, 2021). To support this opinion, the BBC correspondent retells expert opinions: a researcher of Russian politics, professor of Berkeley University M.S. Fish, Professor of Yale University T. Snyder, the economist E. Yasin and political scientist V. Gelman.

In particular, M.S. Fish holds the opinion that by the end of the Yeltsin era, democracy in Russia had turned into an oligarchy. ... the economy's dependence on oil and gas may contribute to the failure of democratization plans. ... resource wealth creates a large-scale network of corruption in any country where there are no well-established and well-established laws. ... Therefore, the conclusions about the possibility of building democracy are disappointing - significant changes are needed in the system of elections and laws and the restriction of presidential power, which clearly will not happen under Putin" (Cit. by: Golubeva, 2021).

T. Snyder states that Russia had no chance for democracy after the USSR, but argues this not due to the lack of strong democratic institutions like elections and laws, but due to the philosophy that underlies the political thinking of Russian leaders. Thus, Snyder sees in the way politics was formed in Russia, a literal reflection of the philosophy of the Russian thinker of the early XX century, Ivan Ilyin. ... The thing is that Ilyin considered Russia an "innocent" state that has faced threats and seizures throughout its history. ... That is why, according to Ilyin, in the Russian state the role of the "sovereign redeemer", who will assume the leading role in this timeless self-defense is very important (Cit. by Golubeva, 2021).

According to the BBC correspondent, E. Yasin is trying to find a "democratic tradition" in Russian history as to show that the Russian state is not alien to an open and competitive policy. However, he characterizes this "democratic tradition" not as involving all segments of the population in politics, but as historical periods during which it was possible for various political forces to struggle for the ability to make state decisions. ... "Yeltsin made a strategic choice: he sacrificed the norms of democracy to reforms. It's pointless to deny it. Even if by necessity, for the sake of lofty goals, but already in the new democratic Russia, a precedent was created for the violation of the basic law by the executive power to the detriment of the legislative power." ... Managed democracy already at the beginning of the 2000s was on the verge of becoming an authoritarian regime. In conclusion, Yasin tries to explain the non-viability of democracy in Russia by the "national character", which is both accustomed to submission and distrust of the state. According to Yasin, it is possible to eliminate these character traits only by changing the state institutions (Cit. by Golubeva, 2021).

According to V. Gelman, "Yeltsin and his team effectively eliminated their competitors who lacked public support; the very idea of accountability of the executive branch to the legislature was buried, as was the idea of checks and balances." ... Nevertheless, Gelman finds that it was still difficult for Yeltsin to establish "any kind of order": a weak economy, the weakening influence of the "center" on ethnic republics, the decline in the work of law enforcement agencies and the flourishing of criminal groups. ... Gelman sees how all these negative results of Yeltsin's rule have become lessons for the new president Putin. ... "The loyalty of various layers of the Russian elite to the regime and personally to Putin has given them access to huge opportunities to receive benefits in exchange for their support of the political status quo. This mechanism, based on general corruption, enriched those who were part of this imposed consensus, but it also allowed the Russian rulers to dismiss disloyal subordinate subjects at any time, accusing them of abuse or negligence." ... If Yeltsin's personalist rule was based on the principle of "divide and conquer", which he practiced in relation to various regional and oligarchic groups, then Putin and his entourage "sought to create long-term foundations for the stability and continuity of their regime" (Cit. by Golubeva, 2021).

The article "Soviet or Russian? How the symbols of the USSR became part of modern Russia," it is emphasized that many of the former Soviet republics have adopted laws on de-Sovietization, prohibit the symbols of the USSR and demolish monuments to leaders," and "in Russia, Soviet symbols are still found everywhere - from state symbols and monuments, ending with clothes and souvenirs for tourists. ... and the authorities often use nostalgia for the Union as a way to strengthen their own popularity (Kornienko, 2021). However, the single opinion of a sociologist L. Gudkov, is given as reference.

In the article "My Russia is in prison." Street protest of Navalny's supporters took place in the regions" it is reported that "in dozens of Russian cities on January 23 (2021), people took to the streets in support of opposition leader Alexei Navalny. The most crowded one was held in Moscow,

but large-scale protests also took place in the regions. For the first time in one day, people rallied in a hundred cities" (Pushkarskaya et al., 2021).

It is claimed that in St. Petersburg there were 5-10 thousand protesters out in the streets, in Yekaterinburg – three thousand people, in Irkutsk "several thousand people", in Vladivostok, Krasnoyarsk and Rostov-on-Don – a thousand people each, in Chita – 300 people (Pushkarskaya et al., 2021). This article refers to the following sources: OVD-Info, the Investigative Committee of the Russian Federation, the Baza telegram channel, the Stolitsa Yuzhny telegram channel, the Fontanka newspaper, Znak, statements by anonymous protesters and reports by BBC correspondents.

The article "Deputies of European Parliament about Russia: enough illusions, we need tough sanctions" (Vendik, 2020) reports that Josep Borrell was badly reprimanded for his visit to Moscow: in the eyes of many MEPs, he became the embodiment of the conformist policy of old Europe towards Moscow; the behavior of the Russian authorities during the visit of EU representative Josep Borrell should teach a lesson for those who had so far advocated cooperation with Moscow, and the EU should impose sanctions against Putin and his entourage - this was said by almost all speakers in Tuesday's debate in the European Parliament. ... However, Borrell himself stated that "even before the visit he had no illusions about Moscow's course, and the results of the trip allowed him to fully convince himself that official Russia does not want cooperation with Europe and does not want to be a democratic state governed by the rule of law" (Vendik, 2020). It is further added that "of the 46 MEPs who participated in the debates on Russia and Borrell's visit on Tuesday, only four spoke in defense of Moscow, and even those did not justify what was happening in Russia, but talked about imaginary or real harassment of the opposition in the EU countries and that the EU, respectively, has no moral right to preach other nations" (Vendik, 2020). The references include opinions of deputies of the European Parliament and the head of the EU Foreign Policy Department J. Borrell.

Can the source be verified?

The statements of officials contained in the above-mentioned materials can be verified, since they have been widely replicated by the media of different countries, including video segments. The statements of anonymous sources, of course, are much more difficult to verify, and sometimes impossible.

Does the message appeal to logic or emotions?

To a greater extent, these materials are addressed to the emotional perception.

What is the main objective of the text?

The aim of these media texts is to form the image of Russia as a non-legal state that poses a military threat to the West.

Is there any information (ideas, alternative perspectives) left out?

As a vivid example, in the text "Russia is in decline, but still dangerous" – the NATO Strategy Report for the Decade" (Vendik, 2020), only anti-Russian opinions of the NATO leadership and its experts are given, but the factual information about NATO military bases moving closer and closer to the borders of the Russian Federation is left out or "silenced". Neither opinions of Russian military experts nor non-members of NATO alliance on the issue are provided for readers.

In the article "Russia intends to "de facto integrate" Donbass, says EU" (BBC, 2021), the political position of the EU clearly dominates.

The text "Sputnik didn't make it. Contracts to supply Russian vaccines are being frustrated around the world" (BBC, 2021) carefully selected negative facts and opinions about the supplies of Russian vaccines abroad are given and positive facts of the Sputnik vaccine's effectiveness are omitted.

The article "The Sovereign Redeemer" and his "Innocent state": did Russia have a chance for democracy?" (Golubeva, 2021) provides expert opinions, generally united by a negative assessment of the modern Russian state structure. The opinions of neutral analytics or supporters of the Russian President's course are not presented.

The text "Soviet or Russian? How the symbols of the USSR became part of modern Russia" (Kornienko, 2021) is only based on the opinion of the journalist and a sociologist L. Gudkov. There are no references to a wider research on the issue (by cultural studies experts, for example).

In the article "My Russia is in prison. Street protest of Navalny's supporters took place in the regions" (Pushkarskaya et al., 2021) it is claimed that the opposition protests at the end of January 2021 were massive, although this is refuted even by the figures given in the same text, as the sum total of protesters did not exceed 20 thousand people, that is, about one hundredth of a percent of the 145 million population of the Russian Federation. Moreover, opinion polls show that the

number of the protests' critics was by far greater, yet, the opinions of opponents of these rallies are not represented in the text.

In the article "Deputies of European Parliament about Russia: enough illusions, we need tough sanctions" (Vendik, 2020) negative anti-Russian opinions of EU Parliament deputies dominate.

Whose point of view does the text reflect?

These media texts represent the point of view of the opponents of Russian foreign and domestic policy.

Who will profit if the text's message is accepted? Who won't?

If the audience uncritically accepts the viewpoint of these media texts, anti-Russian political forces will win, and supporters of the constructive dialogue between Russia and the West will lose.

The evaluation of the text's credibility: media texts contain manipulative techniques intervened with facts.

5. Conclusion

Based on the theoretical model of anti-manipulation media educational activity developed earlier (Levitskaya, Fedorov, 2021: 323-332), we have analyzed 689 materials on the *BBC Russian Service* website related to Russia for the period 2020-2021 using a set of key questions. It was found out that two-thirds of media texts from the examined sample contained mostly objective information, not accompanied by manipulative techniques. Nevertheless, in about a third of *BBC Russian Service* materials signs of manipulation and propaganda clichés were detected to one degree or another. In particular, the most common manipulative techniques used by *BBC Russian Service* authors reporting on Russia were "silence", "selection", "labeling", "framing" facts and "references to authorities". Clearly, a greater variety of sources and voices of experts was missing.

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Digital Competence and the Gender Gap: A Case Study of Hospitality Students

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Abstract

While digital technologies are opening up new avenues for learning, they are also leading to social inequalities; for instance, they have given rise to the digital gender gap. Though a significant effort is being made to make internet access universal, currently, there exists a significant gender gap concerning access, ownership of digital devices, and digital competence (DC). Digital gender equality is one of the critical enablers of sustainable development, so there is a need to assess this gap and develop meaningful indicators for use in designing and implementing effective policies. Accordingly, this study aims to examine this gender divide in DC, specifically among the hospitality students in India. We use the quantitative survey method based on DigiComp framework 2.1 to collect data from a total of 359 hospitality graduates to capture their level of DC in terms of information and data literacy, communication, content creation, safety and problem-solving. Our findings suggest no gender difference in the parameters under study except for problem-solving competence, which includes the ability to solve technical problems, use technology creatively and identify needs and technological responses.

Keywords: Digital competence, hospitality students, digital divide, gender gap.

1. Introduction

Due to rapid growth in new technologies in education, digital competence (DC) has opened up a crucial debate among academic researchers. The discussion has picked up pace in this current COVID 19 pandemic period, necessitating the adoption of new digital technology to conduct almost all human activity. A recent survey (Farnell et al., 2021) shows that although the students positively evaluated the delivery of emergency remote teaching, a significant proportion encountered severe challenges in their learning. In addition to excess workload, the major factors impacting education outcomes were lack of access to online communication tools and the internet and a lack of DC amongst the students. The COVID- 19 pandemic resulted in an unprecedented rise of online teaching and learning using technologies such as Zoom, Google class, Microsoft Team etc.

Meanwhile, competency frameworks are increasingly being adopted in the recruitment and contemporary HR practice in most organizational assessment procedures. DC is a key competence for lifelong learning (European Commission, 2006) and one of the eight critical life skills (Zhao et al., 2021). It is defined as “a set of abilities to use technology to optimize our daily lives effectively” (Ferrari et al., 2013) and understood as “the confident, critical and responsible use of the technologies from the society of information for work, entertainment and education” (European Commission, 2006) DC is a keystone for both men and women; however, it is reported that women continue to lag behind men in accessing, using, and affording digital tools (OECD, 2018). Gender gaps also occur when it comes to digital skills and confidence. Women, for example, are less likely to apply for employment online or utilize internet banking services than men. Additionally, when

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female education levels and income are lower, the gender digital divide becomes more evident. This divide is significantly more apparent in terms of access to mobile phones, digital devices, and digital literacy (OECD, 2018). Contrary to the general assumption, the digital gender gap is broadening instead of narrowing and quickly exceeding the digital access gap, despite a decade of national and international efforts to close it (UNESCO, 2019). Though men and women have a similar attitude towards technology at an early age, the gender difference starts appearing from the secondary school level (Volman et al., 2005).

However, different studies have analyzed the role of gender on the acquisition of DC with inconclusive findings. While some studies provide evidence for the existence of the digital gender gap (Davaki, 2018), others testify against it (Colmenero et al., 2015; Vota et al., 2011). Further, as against the general assumption that self-perception amongst males about the DC is higher, studies show this difference in favour of women (Vota et al., 2011). Though few studies have attempted to investigate the role of DC in learning (Esteve-Mon et al., 2020; Gómez-Trigueros, 2020; Holguin-Alvarez et al., 2021; Štemberger, Konrad, 2021), none have focused on the gender DC gap. Thus, the current study aims to address this gap in the literature and analyze the role of gender in the perceived level of DC using data compiled from hospitality students in India.

The rapid growth in ICTs has impacted all aspects of human life, including social, economic, and educational (Starkey, 2020). It is predicted that DC amongst the workforce would be a primary requisite to perform in the workplace (WEF, 2020). From the academic point of view, digital skill is one of the ardent skills for today's pedagogical processes (Lopez-Belmonte et al., 2020). Thus, developing DC for teachers and students is vital for the teaching-learning process (Lopez-Belmonte et al., 2020). It is also found that students with high DC can easily understand online learning materials and perform well in learning (Lopez-Belmonte et al., 2020). Meanwhile, few studies have outlined the different areas of digital competence (Calvani et al., 2008; Erstad, 2015; Janssen et al., 2013; Ng, 2012). However, the Digital Competence Framework for Citizens (DigComp) published in 2013 by the European Commission (European Commission, 2006) is one of the most used frameworks to understand DC. This DigComp framework identifies five major areas across 21 digital competencies under the subheads: Information and data literacy, Communication, Content Creation, Safety and Problem Solving (Table 1).

The concept of the digital divide was first coined in the 1980s by the Maitland Commission to reflect the social impact of ICTs. However, this assumption of inequality of access and usage across genders changed over the period, became more complex, and incorporated new factors. According to a report by OECD (OECD, 2008), the digital divide refers to "the gap between individuals, households, businesses and geographic areas at different socio-economic levels concerning both their opportunities to access ICTs and to their use of the internet for a wide variety of activities". It also relates to access to hardware, software and digital skills to make meaningful use of technological devices.

A recent survey suggests that men have always dominated the digital technology landscape (Prieto et al., 2020), with women lagging. For example, Jiménez and Fernández (Jiménez, Fernández, 2016) found low-level women participation in designing and creating software for technology companies. Though a new generation of women has been ICT users, they remain a minority in the design and development of new technologies (Prieto et al., 2020). Further, male and female students differ in their computer knowledge, programming, design, spreadsheets, software, and multimedia productions (Prieto et al., 2020). However, though men exhibit a higher vision and attitude towards technology, this gender difference does not exist at the basic and moderate knowledge (Aranda Garrido et al., 2019; Garrido-Lora et al., 2016). Thus, based on existing literature, we can conclude that males and females have equal DC at the user level. However, at a specialized level, the emergence of many modern technologies broadens the digital gap between them. The spread of gender inequality through ICT is a social threat and needs to be eradicated in all spheres of life, including the higher education level.

A recent study conducted in Spain, Colombia, Mexico and Ecuador among university students investigates the digital gender gap and testifies the existence of gender differences every day and the academic use of the Internet (Pérez Escoda et al., 2021). It also finds that male students were more up-to-date and informed than female counterparts in daily Internet use. However, female students exhibited better skills in terms of following secure use practices. In using the Internet for learning, the gender digital divide seems evident. Male students are found to be more capable of solving technical problems and sharing content. In contrast, female students are more concerned about the quality and presentation of academic work. They are also more cautious

while sharing content. Thus, based on existing literature, we postulate no difference between male and female respondents in terms of 64 basic DC (Information, communication). However, at intermediate (e.g., content creation and safety) and advanced levels (e.g., problem solving), there is an existence of a gender gap. Thus, the following hypotheses proposed

Hypothesis 1: With regards to information and data literacy competence, there is no difference between male and female students.

Hypothesis 2: Concerning communication competence, there is no difference between male and female students.

Hypothesis 3: Regarding content creation, there is a difference between male and female students.

Hypothesis 4: Male and female students differ in terms of safety competence.

Hypothesis 5: Male and Female students differ with regards to the problem-solving competence.

2. Materials and methods

This study is conducted at one of the hospitality institutes in India, which is affiliated with a private deemed university. The institute offers a four-year Bachelor's degree in Hotel Management and a three-year Bachelor's degree in Culinary Arts. It also offers two Master's programs: Masters in Hotel Management and Applied Dietetics and Nutrition. The institute has a well-established library where students and faculty members can access e-journals, e-magazines, and hospitality and tourism studies databases. It also offers remote access to the subscribed online content to its readers. The subscribed online databases for hospitality students are as follows: EBSCO Hospitality & Tourism Complete, Hospitality, Tourism & Leisure Collection, Culinary Arts Collection, Scopus and Web of Science.

The data for this study was collected using online Microsoft forms. The authors distributed the online form to the students in the class and briefed the respondents about the objective and importance of the study. The purposive sampling technique was used to collect data. Only the students with at least six months of online learning experience were considered. In total, 359 valid responses were received. Of these, 224 (62.4 %) were male students, and 135 (37.6 %) were female. Regarding the educational status, 315 (87.7 %) were undergraduates, and 44 (12.3 %) were postgraduates.

The survey instrument had two sections: the first section consists of 21 items of DC under five dimensions, namely, information, communication, content creation, safety, and problem-solving. The dimension information had three items, whereas those under communication had six items. The dimensions content creation, safety, and problem-solving had three items each. All these dimensions were measured on a 5-point Likert scale, where 1 was conceptualized as a low level and 5 a very high level of competence. The respondents were asked to rate their level of competence on these parameters. All these items were borrowed from the DigiComp framework (Ferrari et al., 2013). The second section of the survey instrument captured the demographic data, such as the participants' age, gender, and education.

3. Discussion

The Kaiser-Meyer-Olkin (KMO) test was conducted to test the sample adequacy and it is found that the KMO value was above the recommended value of 0.6. Further, it is also found that the Bartlett's test of Sphericity was significant at $p < .001$ ($\chi^2_{234} (210) = 4478$). Therefore, it can be assumed that data were suitable for factor analysis. Additionally, the mean and standard deviation (SD) for each item is calculated and presented in Table 1.

The factorability of all the 21 items of DC was examined using exploratory factor analysis (EFA). The result suggests that all the 21 items were loaded onto the respective dimensions (Table 2). The EFA extracted five dimensions with an Eigenvalue greater than 1, explaining 66.6 % of the variance. The factor loading values ranged from 0.528 to 0.848.

Furthermore, the reliability coefficient (Cronbach's alpha) was calculated, and all the values were above the recommended value of 0.6. Before testing the hypotheses, the measurement model's psychometric properties were assessed using the confirmatory factor approach. The model displayed good model fit indices (CFI = 0.95; TLI = 0.94; RMSEA = 0.05; SRMR = 0.05; $\chi^2 / df = 2.64$). It was further tested for reliability and convergent validity (Table 2).

Table 1. Mean, SD, and Cronbach's Alpha

| Area | Competences | Item code | Mean | SD | Cronbach's alpha |
|---------------------------------|--|-----------|------|------|------------------|
| Information & literacy browsing | Information literacy Browsing, finding and clarifying in | INF1 | 3.77 | 0.74 | 0.834 |
| | Evaluating information | INF2 | 3.6 | 0.72 | |
| | Storing and retrieving information | INF3 | 3.64 | 0.77 | |
| Communication | Interacting through technologies | COM1 | 3.66 | 0.89 | 0.874 |
| | Sharing information and content | COM2 | 3.76 | 0.86 | |
| | Engaging in online citizenship | COM3 | 3.42 | 0.84 | |
| | Collaborating through digital channels | COM4 | 3.52 | 0.89 | |
| | Netiquette | COM5 | 3.59 | 0.88 | |
| | Managing digital identity | COM6 | 3.56 | 0.87 | |
| Content creation | Developing content | CON1 | 3.35 | 0.95 | 0.862 |
| | Integrating and re-elaborating | CON2 | 3.31 | 0.86 | |
| | Copyright and licenses | CON3 | 3.09 | 1.04 | |
| | Programming | CON4 | 2.83 | 1.15 | |
| Safety | Protecting devices | SAF1 | 3.66 | 0.85 | 0.855 |
| | Protecting personal data | SAF2 | 3.84 | 0.89 | |
| | Protecting health | SAF3 | 3.77 | 0.92 | |
| | Protecting the environment | SAF4 | 3.76 | 0.92 | |
| Problem-solving | Solving technical problems | PRO1 | 3.49 | 0.85 | 0.865 |
| | Identifying needs and technological responses | PRO2 | 3.55 | 0.81 | |
| | Innovating and creatively using technology | PRO3 | 3.58 | 0.83 | |
| | Identifying digital competence gaps | PRO4 | 3.38 | 0.83 | |

Reliability was assessed based on the composite reliability (CR), and convergent validity was assessed based on the average variance extracted (AVE) values. According to Hair (Hair et al., 2014) the value of CR and AVE should be more than 0.70 and 0.50, respectively. All these values were above the recommended value (Table 2), suggesting the presence of reliability and convergent validity of the constructs.

Table 2. Construct Reliability and Validity

| Variables and their indicators | SL | t-value | CR | AVE |
|--------------------------------|-------|---------|-------|-------|
| Information and data literacy | | | | |
| INF1 | 0.756 | 1 | 0.836 | 0.630 |
| INF2 | 0.811 | 14.718 | | |
| INF3 | 0.813 | 14.747 | | |
| Communication | | | | |
| COM1 | 0.731 | 13.069 | 0.874 | 0.536 |
| COM2 | 0.729 | 13.354 | | |
| COM3 | 0.727 | 12.871 | | |
| COM4 | 0.756 | 12.904 | | |
| COM5 | 0.739 | 12.927 | | |
| COM6 | 0.711 | 1 | | |
| Content Creation | | | | |
| CON1 | 0.811 | 1 | | |

| | | | | |
|-----------------|-------|--------|-------|-------|
| CON2 | 0.850 | 14.454 | 0.866 | 0.619 |
| CON3 | 0.760 | 15.057 | | |
| CON4 | 0.720 | 13.570 | | |
| Safety | | | | |
| SAF1 | 0.823 | 1 | 0.856 | 0.600 |
| SAF2 | 0.859 | 12.324 | | |
| SAF3 | 0.765 | 12.620 | | |
| SAF4 | 0.632 | 11.733 | | |
| Problem-solving | | | | |
| PRO1 | 0.823 | 1 | 0.868 | 0.623 |
| PRO2 | 0.859 | 14.608 | | |
| PRO3 | 0.765 | 17.480 | | |
| PRO4 | 0.632 | 16.203 | | |

Notes: SL – Standardized loadings; CR – Composite reliability; AVE – Average variance extracted

An independent sample t-test was performed to determine whether a significant difference existed between male and female students across the five different areas of DC. The results suggest that except for “problem-solving”, students did not show any significant difference in the areas of DC. They also revealed that the perceptions of the male students were higher (mean [M] = 3.606, standard deviation [SD] = 0.64) than female students (M = 3.32, SD = 0.75) but did not differ significantly ($p < .05$; [Table 3](#)). The results of the independent sample t-test are shown in [Table 3](#).

Table 3. t-Test for Gender Perceptions Toward the Digital Competence Level

| | | Gender | N= | Mean | SD | T | Sig.(2-tailed) | Support |
|----|-----------------------|--------|-----|--------|---------|-------|----------------|---------|
| H1 | Information mean | Male | 224 | 3.6786 | 0.64683 | 0.345 | 0.73ns | Yes |
| | | Female | 135 | 3.6543 | 0.64313 | | | |
| H2 | Communication mean | Male | 224 | 3.5893 | 0.70178 | 0.345 | 0.917ns | Yes |
| | | Female | 135 | 3.5815 | 0.65343 | | | |
| H3 | Content Creation mean | Male | 224 | 3.1931 | 0.85714 | 0.291 | 0.164ns | No |
| | | Female | 135 | 3.0648 | 0.82009 | | | |
| H4 | Safety mean | Male | 224 | 3.7757 | 0.74431 | 0.564 | 0.573ns | No |
| | | Female | 135 | 3.7296 | 0.75561 | | | |
| H5 | Problem solving mean | Male | 224 | 3.606 | 0.64202 | 3.784 | 0.001*** | Yes |
| | | Female | 135 | 3.3222 | 0.75919 | | | |

Ns= non-significant, ***= significant at $p < 0.001$ level

4. Results

The outbreak of the Covid-19 pandemic forced nations worldwide to implement stringent lockdowns to contain the spread of the virus. These measures limited human interaction and activity, and as one of the consequences, all schools and colleges were forced to close their physical campuses. Higher educational institutes rapidly adopted the emergency remote teaching approach to ensure uninterrupted learning. While the shift to the online medium has demonstrated the usefulness of technology in advancing learning opportunities, it has also revealed gaps in our current education practices, for instance, the digital gap between genders in accessing the Internet and digital devices. Considering this, the study investigates the possible gender digital gap, mainly DC, among hospitality students in an institute in India. Their DC was assessed based on the five areas as recommended by Ferrari ([Ferrari et al., 2013](#)). The proposed hypotheses were tested using an independent sample t-test, and support was found for three hypotheses. The independent sample t-test supports hypothesis 1 (H1); that is, there is no difference between the male and female students with regard to information

and data literacy competencies. This finding aligns with Aranda Garrido et al. (Aranda Garrido et al., 2019), who find that gender difference does not exist at the basic and moderate knowledge levels. Similarly, hypothesis 2 (H2) postulates no difference in the communication competence between male and female students is also supported. Hypothesis 3 (H3) proposes a difference between male and female students regarding content creation competence; however, the results do not support this hypothesis. In other words, both male and female students perceive the same level of content creation competence. This finding contradicts Aranda Garrido et al. (Aranda Garrido et al., 2019). Similarly, the fourth hypothesis, that is, there is a difference between male and female students concerning safety in the digital environment, finds no empirical support.

However, the fifth hypothesis, which postulates that male and female students differ in problem-solving competence, is supported. We find a significant difference between male and female students with regards to their problem-solving competence. Male students had better competence in solving technical problems, identifying needs and technological responses, innovating using technology creatively, and identifying DC gaps. This finding aligns with a study conducted by Aranda Garrido et al. (Aranda Garrido et al., 2009).

5. Conclusion

To sum up, though the digital access divide is significantly decreasing, different inequalities persist (for example, DC, digital skill). Bridging the gender digital divide can accelerate global economic growth and support the implementation of the 2030 Agenda for Sustainable Development. According to a new UNICEF study, factors that need to be considered to close the gender digital divide can be grouped into three interconnected areas: access, digital literacy, and online safety. However, initiatives to close the digital gender gap must go beyond meeting learners' immediate practical needs; they must be integrated with gender-responsive education systems.

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Reading the Message of Peace Campaign in *The Global Happiness Challenge* Instagram: The Digital Communication Era

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Abstract

As we live in industry 4.0, digital communication has become the most accessible one. One of the examples of digital communication is Instagram. Instagram is one of the most famous among youths all over the world. It is used as a means of storing photos and videos and as a means of conveying meaning. The images displayed on Instagram attract the readers to understand the meaning attached in the image or behind it implicitly. At that point, the purpose of this study is to decipher and analyze the peace message contained in Morshad Mishu's Instagram image for *The Global Happiness Challenge*. This Instagram account describes wars all over the world, with a focus on Islamic countries. Images of war on Instagram are presented in two styles: black-white and colourful design. The significance of this research is to communicate and convey the message of peace in the digital era through Instagram as one of the long-term goals of all campaigns to achieve a better life. The study employs a descriptive qualitative approach. Roland Barthes' semiotic theory is applied to the reading of seven images. They are three stages of the analysis: (1) denotation meaning, (2) connotation meaning, and (3) myths. The main finding reveals from reading the seven images in *The Global Happiness Challenge* Instagram is that the meaning of peace in seven images is used as a bargaining power to end the war. Only tears, sadness, fear, death, and destruction have resulted from the war.

Keywords: communication, global happiness challenge, instagram, semiotic, digital era.

1. Introduction

Humans are inextricably linked to technology in the digital era, and most of us have always been globally connected to electronic media. The wave of great communication technology firmly pushed and expanded this digital development era in the vast internet world (Salamoon, 2013). The effect of comprehensive and advanced communication technology results from the invention of the computer, and the two are inextricably connected. Digital and social media technologies and applications have been extensively employed to raise public awareness of public services and political promotions (Grover et al., 2019; Shareef et al., 2020). It is referred to as cyberspace communication. It refers to the ability to interact and communicate with other people with many different cultural backgrounds via online platforms while remaining heavily reliant on the electronic environment (Macfadyen et al., 2004). Its system will be the optimal solution for interaction and direct communication with everyone.

Additionally, it enables readers to participate more actively in this vast world (Pachitanu, 2016). This process of interaction facilitated by digital communication could also be referred to as

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human communication. They are frequently used to convey messages in the online world (Bennett, 2003; Golwalkar, Shelar, 2017).

The Android phone is the most recent innovation in communication aids, and it was first discovered by A.G. Bell (Golwalkar, Shelar, 2017). Android phone or smartphone has many appearances and contentment in the form of fascinating pictures, such as using a camera to capture video and photos (Ahmad et al., 2014). Consequently, smartphone or tablet and related mobile data consumption are required for Instagram use (Pein, 2019). Its interactive design created textual-audio-visual content with monitor elements by proving learnability, safety, utilization, efficiency, effectiveness, and satisfaction to the user (Iqbal et al., 2017). In the present day, a sophisticated and futuristic smartphone is becoming more developed. The mobile age has had a significant effect on the meaning of communication. The meaning of the communication and interpretation that occurred socially is widely shared with readers in the internet world (Kress, 2014). Today's daily reality may view the function of Android phones as communication tools for social media platforms such as Instagram (Bergström, Bäckman, 2013). According to L. Manovich (Manovich, 2017), this statement is backed up by research conducted by Erikson Mobility in 2015. The sample was drawn from the Instagram user's, subscriber's, and public images. According to reports, Instagram began with 3.4 million Android phone mobile subscribers and has since grown to 400 million subscribers and 80 million images shared daily.

Additionally, the data indicates that 2.5 trillion images were shared or stored online globally in 2016, with 90 per cent of those images being captured by an Android phone (Manovich, 2017). As a result, it is possible to confirm that the modern technology era is the most extended period of data technology. It is publicized and distributed via social media platforms such as Instagram. Instagram was founded by K. Systrom and M. Krieger (Mattern, 2016). According to Y. Hu and colleagues (Hu et al., 2014), the number of members and followers has increased by more than 150 million. As a result, it became a well-known site in October 2010 using distributed and taken images or video in digital applications (Abbott et al., 2013).

Instagram's outstanding features include digital filter technology, the ability to spread many things and send news, thoughts, opinions, feelings, and ideas to the audience (Enterprise, 2014). The audience may respond in various ways, including verbal, written, gestures, sounds, music, and moving pictures (Schwartz, 2017). It also creates forms of virtual reality that others can easily access (Hu et al., 2014). Instagram is also evolving into a new way of life and a demand for social media entertainment (Stollfuß, 2020). It can also be used to convey social prestige, self-confession, beautiful experiences, expression, consumption pleasure, and making media a medium for having a significant relationship (Hu et al., 2014). As a result, social media, particularly Instagram accounts, replace a communication aid of direct interaction and form cultural capital created by society. It could also be signed to demonstrate their connection (Ting et al., 2015).

Instagram is measured as a wave of awareness in social media similar to *MySpace*, *Facebook*, *Friendster*, *Snapchat*, *Flickr*, *Tumblr*, *VK*, *Twitter*, *Weibo*, and *Pinterest* (Hu et al., 2014). Because it is a place of social alertness, Instagram receives many political topics, entrepreneur things, social facts, and beliefs. Under its direct function as a social media platform, Instagram has become a public forum for conveying people's voices on various global issues. Consequently, it has a way to persuade societies differently. iCrossing points out that Instagram is used as a brand new type of online media, where valid members can participate, allow, and respond as much as the participants want without any direct regulation. Because of this specialization, the best way for laypeople to understand Instagram is to look at some characteristics of the users, followers, and subscribers (Yuliarti, Anggreni, 2017).

There are numerous late topics on Instagram about social issues, such as *The Global Happiness Challenge*. This Instagram user contributes significantly to society's way of thinking by elucidating love and hate. By incorporating an exciting visual layout into the equity of purpose and social values, this Instagram indirectly persuades most people to express their love on social media. It focuses on and informs about the specific project on a separate Instagram account and has inspired, persuaded, and organized peace campaigns for many people around the world.

Morshed Mishu has created *The Global Happiness Challenge* Instagram account. He is a talented Bangladesh artist who created and designed the images for this social experiment. His account wishes to demonstrate and present the meaning of peace as the beauty of a peaceful life and to demonstrate that a beautiful life does not necessitate war. He has purposefully transformed images of victims of war, particularly in Muslim countries and other parts of the world in general.

He emphasized countries experiencing prolonged problems, such as Gaza, Iraq, Palestine, and other Islamic countries worldwide. His Instagram account depicts the reality of the war and the people who live in those countries.

On the other hand, the condition of the war images is created and designed in two features, fun or beautiful scenery and horrible, so both pictures reflect something inside the sign. In addition, the ability to paint art is lovely and deviates from people's expectations. In reality, his art is known as fear, illness, and worse history, with most images depicting the victim's situation. However, all bad situations are transformed into delight, enjoyment, expectation, the joy of life, and accomplishing a goal as one of the stages of everyone's life (<https://www.brilio.net/> or <https://www.today.line.me/> published at 17.10, 13/11/2018). So that all the pictures look so beautiful to look. The images convey a positive message of love to the viewer.

Even though images and written communication are both forms of visual communication, it is widely acknowledged that when viewers look deeply inside the images, their focus does not go directly in one direction. It can also be stated that people nowadays prefer to convey their intention explicitly and clearly through images rather than writing. For that matter, the scope of this study is limited to seven images from *The Global Happiness Challenge* Instagram. Furthermore, all The Global Happiness Challenge Instagram images are not classified as profitable images but as social images. Viewing that image is one of the multimedia components combined with written language, visual, audio, and other illustrations on Instagram. Then, it can deliver various messages to readers via digital devices (Arcos, 2015).

This research is led since there are few related pieces of research in analyzing the message in media, such as the research of the semiology analysis in media studies written by F. Bouzida (Bouzida, 2014), the semiotic signification in the advertisement by S. W. Sari (Sari, 2015) and A. Syakur et al. (Syakur et al., 2018), semiology in the Instagram photography by M. Asri (Asri, 2019), visual tropes and brand meaning by M. Cara (Cara, 2019), and others. A few pieces of research present and report on the use of Instagram in the entrepreneur space and more explicitly in the social aspect, psychology, computer science, anthropology, political effects, and other analytical or paradigm. For example, the case study of narcissism (it discusses *selfies* on Instagram), culture identity, and culture production (Manovich, 2017). It also covers and shapes the social and human sphere, for example, the study of how communication is carried out at Instagram and the other's research, as well as the growth of mobile telephone and media activity in the late 2000s and results in the search for quality and quantity of traditional communication on the wrong side (Drago, 2015).

Thus, the analysis of the message on Instagram uses the semiotic concept to convey the other perspective. This Instagram is not used in the entrepreneurial field as a tool for communications in this late-era or as a dominant feature of the business analysis study like it has done in the research of the semiotic analysis of Target's branding (Arefieva et al., 2021). Otherwise, this Global Happiness Instagram account constitutes a social media component and provides readers with various moral messages and values.

This study focuses on the interpretation of messages in *The Global Happiness Challenge* Instagram account. This study becomes fascinating when it is conducted explicitly on how messages are communicated and analyzed in two different images and have a different meaning for both sides, as in the war and daily life depicted in both images. The creator creates those to convey a different message. As said by Lauer, visual symbols or signs are a collection of elements that surround an object and collaborate in inventing meanings, as the format of various parts conveys a variety of assumptions and looks to the persons or readers who look at and read the image (Salamoon, 2013).

2. Materials and methods

The qualitative descriptive method was used in the research instrument. The researchers explain and describe data that is supported by R. Barthes' semiotic theory. The research subjects are seven images taken from Morshed Mishu's *The Global Happiness Challenge* Instagram account. These data were collected at random from the fascinating issue depicted in *The Global Happiness Challenge* Instagram. The researchers then chose the topic of war as the subject of Instagram's image because one of the world's most pressing issues exists today.

The Global Happiness Challenge Instagram images are investigated using a qualitative descriptive method. Denzin and Lincoln assert that a qualitative descriptive method can describe certain conditions, processes, and connections between critical conditions discovered in an object, corpus, or investigation study. It is said that investigation shapes the phenomena of social reality,

while literature study examines both in detail (Yuliarti, Anggreni, 2017). The collected data of seven pictures in *The Global Happiness Challenge* Instagram designed by Morshed Mishu are chosen based on intriguing topics and images, such as war. The images are obtained through open access on the internet (<https://www.instagram.com/p/BlGlZZWlEVP/?hl=en> or <https://www.instagram.com/morshedmishu/?hl=en>).

To reveal the message in *The Global Happiness Challenge*, the Instagram image can be used by applying a related sign system theory, such as Roland Barthes' semiotic concept. Approximately seven photographs are analyzed, explained, and described by incorporating denotative meaning, connotative meaning, and myths. Finally, Myth is the main point to reveal the message, so that the message of seven images can be reached.

The way to read the message in this Instagram is with a form of semiotic signification. Semiotics focuses on what the messages mean and how they communicate before bringing them together. In other words, images can have multiple meanings in semiotics (Danesi, Perron, 1999). The image is then read by revealing the visual image and the meanings of denotation, connotation, and Myth. By drawing attention to the standard and unusual in the character's expression, the specific explanation of its surroundings, the appearance of other symbols, and the type of colour collection used. It is possible to distinguish precisely between the act or state of happiness and fear in the images. Since the colour sign reveals additional meaning regardless of its meaning, the sign surrounding it will also reveal additional meaning. In sum, the process of signification provides the meaning of peace in the final stage, Myth.

The rule of semiotics is used to reveal each of the sign's functions, including the sign's meaning. According to Eco, the term *semion* is frequently used by sign experts to refer to the nature of semiotics. Eco said that the word has many connections to the meaning of "sign", which originates in Greek (Sari, 2015). Moreover, A. Sobur (Sobur, 2009) said that the sign's definition, which is based on social conventions and has been in place for a long time, can represent and refer to the meanings of others. It causes the signs to reflect and reveal other meanings in order to withstand it. The sign cannot stand on its own. The meaning is determined by the relationship of the sign to other signs. As A. Masri (Masri, 2010) grants, humans create signs to specify, refer to, represent, and stand in for something else. Because a sign is a part of a human's life, it can be said that humans can give the meaning of the sign as the sign's user. It is widely assumed that everything can be seen through a sign. Aside from visual design, the human sight sense plays the most crucial role in a sign. Since humans construct objects with their eyes and make connections and interactions with objects with their perception and thinking (Masri, 2010). As a result, producing meaning from the sign's object results from human interaction and perception.

At this point, the researchers concentrate on Barthes' semiotic. His semiotics is divided into two levels of meaning: First, denotation is the first level of a sign's signification system, referred to as denotation. Denotation is what everyone sees without considering how it pertains to their society, culture, or ideology (Bouzida, 2014). Denotation generates sign meaning based on many qualities such as literal, explicit, honest, direct, general, and definite meaning involved in the sign's objects. The final denotation is the sign's most evident and precise meaning that can describe the sign (Sobur, 2009). For instance, Mercy as a type of car brand is an example of denotation. Mercedes Benz can interpret the meaning of Mercy in the primary system. It is a short reference to the word Mercy or a German car (Hoed, 2011).

Connotation is the second and next level meaning system of the sign. It explains the interaction that occurs when the sign interacts with the feelings or emotions of their users and the cultural values of their users (Fiske, 2010). The significance of connotation relies upon, by considering its meaning personally, the implicit, indirect, imaginary, illusion and uncertain meaning between the objects of the sign (Chandler, 2007). The readers must interpret signs based on their social, cultural, historical, and other values (Siregar, 2022). Since these human values interconnect with the sign, the meaning is opened, produced, interpreted, and gives too many meanings and possibilities (Man, 1990). In addition, the connotation system describes and explains the interaction between signs and psychological aspects to gain more access to the sign's meaning. The psychological aspects of humans are emotional, religious, cultural and other values (Fiske, 2010). As said by B.H. Hoed (Hoed, 2011) sign users can interpret a new meaning of connotation based on their wishes, knowledge background, or new social conventions that existed were built and were agreed upon by society.

Besides both levels of the system of meaning, Myth is the third level of the system of meaning, and it is the essential aspect of the sense of a sign. Widiyanarti and colleagues (Widiyanarti et al., 2018) argue that the myth is defined by Roland Barthes as ideal level of meaning system. It is existed and is believed in society. Even this ideal level is a guide of the community and marks society as a whole. The connotation is defined as a myth. It consists of a broader sign system that shapes people and society's perceptions (Sobur, 2009).

Budiman also states that connotation is linked to ideological operations. It refers to a myth that can serve the dominant values in a certain period, express them, and justify them (Sobur, 2009). According to Barthes, Myth is a way for humans to conceptualize or understand something in their minds. It is a reflection of their culture. One could say that Myth is a collection of stories or narrations that are frequently used by a culture to explain, describe, and comprehend certain facets of reality or nature in human life (Fiske, 2010). Fiske illustrates various types of myths: (1) Primitive myths. It concerns the relationship between humans and Gods. (2) Present myths. It discusses the various facets and relationships between femininity and masculinity (Sobur, 2009). The Javanese word *Pariyem* is another example of connotative meaning. It carries with the connotative meaning of *ndeso* and femininity (Piliang, 2003). Another illustration is *tea*. Tea refers to English imperialism and can be interpreted to mean that English has developed into an international language (Thwaites et al., 2002). Meanwhile, Mercy's connotative meaning can be described as upper-middle-class. The status is determined by the luxury class, for which a mercy car has been created (Hoed, 2011).

Here are the figures of the stage meaning that can be thought to have a better understanding of semiotic significance by reference to Barthes concept:

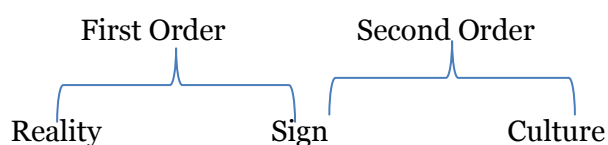


Fig. 1. Roland Barthes' two-stage meaning (Fiske in Sobur, 2009)

The following description of sign levels and meanings:

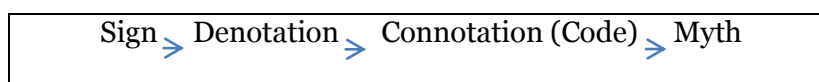


Fig. 2. A description of signs levels and meanings (Piliang, 2003)

The table and accompanying figure illustrate some connections between sign, denotation, connotation, and Myth. The interaction demonstrates the process by which a sign acquires meaning. The first process is connected and assigned to the denotation level's first position. At the first level, the sign demonstrates its function as a real, definite, and direct object or as the literal function of defining the meaning. The sign's meaning is then carried forward to the second process of the connotative level. It is used when the sign is associated with the reader or sign user's convention, emotional, cultural, or other physiological aspects (Fiske, 2010). Finally, the meaning of a sign is eternal, and the quest for new meaning will never end. The sign is a continuous process that takes the shape of Myth. It is the second order of the signification process, which gives meaning to conventional and social values. It means that a sign will always convey information about the continuing process, or it is never be reduced to specific meanings (Man, 1990).

3. Discussion

How to read the Message on the Global Happiness Challenge Instagram?

The researchers employ narration and description to highlight the contrast and similarity between the two images that depict the signs and their relationship. Two-stage signification could be used to read the sign in the images. The following is the Message on the Global Happiness Challenge Instagram which is represented through 7 images:

Image 1

**Fig. 3.** The father and his daughter

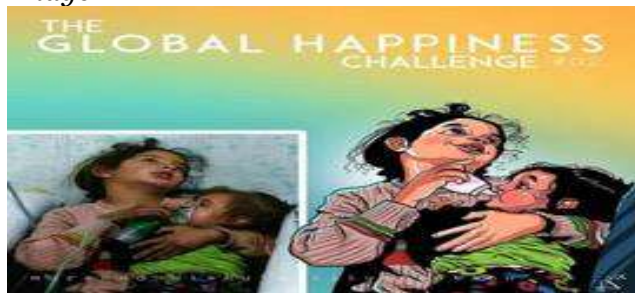
Denotation: On two sides of the images, the father and his daughter are depicted. The father is walking and carrying his daughter. The first side of the image depicts their expression as they sob in a black and white image, while the second side depicts them smiling in a positive image.

Connotation: The image on the right illustrates how they feel about their unhappy and destructive situation. They are weeping over something unpleasant, a source of pain and misery. The image is rendered in both grayscale and colour. The image and their circumstances convey a sense of hopelessness, misery, and discomfort for the father and his young daughter. Meanwhile, the second illustration is the polar opposite of the first. It features a vibrant background and two cheerful individuals.

Both images represent something else, such as crying and smiling. Crying can have a connotative meaning of unhappiness and badness. A smile conveys joy and delight. Enjoyment and delight originate within the souls of every person in the world. Humans express both emotions consciously when they are happy or sad. So, happiness is in contrast to unhappiness.

Myth: The Myth of this image can be deduced from sadness. Unhappiness is synonymous with conflict; however, enjoyment and delight are synonymous with peace or love. The smile expression conveys a familiar sense of peace or love, whereas sobbing conveys a sense of war or conflict. Both images convey that war is always associated with evil, misery, and impoverishment, whereas peace or love is always associated with enjoyment and delight. Both sides of the images speak to the community's ability to maintain peace or love in the absence of war or conflict.

Image 2

**Fig. 4.** The children and respiratory aid

Denotation: A younger sister is being held by her older sister, looking up and daydreaming. She is holding her younger sister with a respiratory aid and appears to be mentally imagining something. In comparison, the second image depicts her handing her younger sister a milk bottle and singing to lull her to sleep.

Connotation: Both images convey the connotation of nurturing children. Nurturing children entails providing protection, love, and care. It is demonstrated in the second image by the big sister passing a milk bottle to her younger sister. Numerous examples from war or conflict demonstrate that children no longer live with their parents due to numerous separations, loss, chaos, and desolation. As such, the children require shelter, love, and parental care in the same way that typical children do. Thus, the picture's description of carelessness and discomfort can be interpreted as a metaphor for the war.

Myth: In society, it is widely believed that the mother's primary responsibility is to nurture the children. It is customary for a mother to look after her children by providing numerous cares,

loves, and comforts. The Myth's current meaning in war or conflict is that a mother can be symbolized and associated with a country as the protector of its citizens. As a result, a mother assumes responsibility and carries a shipper, just as the country does. In this case, both mother and country can ensure the well-being of their children and citizens by providing comprehensive care, love, and convenience.

Image 3

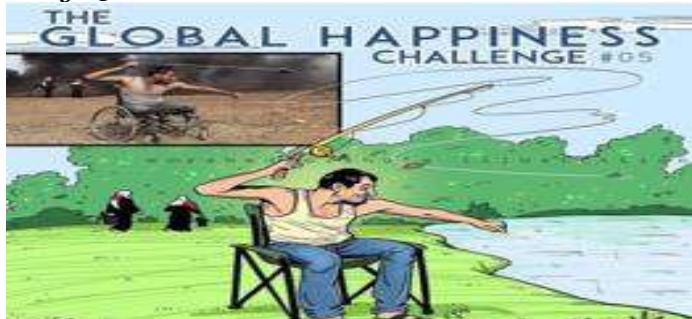


Fig. 5. A man with his chair

Denotation: The first image on the left shows a man throwing away a tone or something else while seated in a wheelchair due to his two broken legs. His face is turned toward and focused on something extraordinary in front of him. They are two women who wear the veil and walk quite a distance away from the man. The two women make their way through the foggy, foreboding area. Meanwhile, the actual photograph depicts a contradiction to the first image. It depicts a man sitting fish on a lake with his fishing equipment. It is depicted in the vibrant background and demonstrates that his face is beaming with happiness as he throws his fishing rod into the water. They are the two veiled women who walk alongside him and carry items such as clothing and groceries. It can be assumed from both sides of the images that the denotative meanings in both colourful and black-and-white images are about a physical disability and an actual physical life.

Connotation: Both images have a connotative meaning associated with a physical disability and a perfect or normal physique. War as a conflict may affect a person who is already in a compromised physical state. When a man is in the midst of a war or conflict, he may suddenly break his leg, whereas he will not break his legs when he is not in a war. He could be productive and perform tasks usually performed by ordinary men, such as fishing. Thus, war connotes a physical accident that could happen to anyone, whereas peace or love connotes a beautiful dream of tangible physical life.

Myth: As described in the images above, a myth elucidates the meaning of an intangible, physical life. It incorporates a Myth into the character of male masculinity. In this case, a male is expected to engage in outdoor activities such as fishing. Many males fish because it is an activity that can hypnotize them into peaceful, joyful, and cheerful states, but fishing has long been associated with the male character. On the contrary, many women despise fishing. Women typically spend their time indoors, performing household chores or engaging in another activity related to their home, such as purchasing groceries as depicted in the illustration. The man could engage in various activities such as fishing or other sports that require physical strength with a muscular physique. Thus, an indication of significant physical strength and male activity is classified as a characteristic of male masculinity.

Denotation: The large picture depicts the child dressed neatly in a T-Shirt and sitting comfortably on top of the orange chair. He is engrossed in a storybook of tales and is surrounded by school supplies. The second image depicts the polar opposite of the first; the child is dressed in filthy, unkempt, untidy clothing and has a bloodied face. Arrange a drawer and a medical box around him. From that description, it is possible to deduce that the images' denotative meaning is about reading.

Connotation: Both images reveal two connotative meanings. The first is education through reading, and the second is illiteracy. Many children become unschooled due to the war, as they are unable to attend school and study. As a result, they are unable to read many books. They are unable to attend school and supplement their knowledge by reading books in their home or room. For that

matter, they are backward. This condition contradicts the meaning of peace or love. Numerous children can achieve their ambitions peacefully or with love by reading numerous books or attending school, as childhood is a time to reach and achieve their dreams.

Image 4



Fig. 6. The book and the small child

Myth: A popular myth about reading imparts knowledge because science, history, and life began with reading. Numerous children can develop and enhance their knowledge through extensive reading. Thus, achieving and making a dream a reality is simply a matter of having a great deal of knowledge. As a result, the more books children read, the more they comprehend.

Image 5



Fig. 7. The two sisters released the white pigeons

Denotation: The first of a colossal image reveals that they are two identical twin sisters. One of the girls is attempting to free the bird, while the other is carrying a cage. They are both dressed in the same blue sweater and baby blue pants, their shirts printed with a pigeon image. As twin sisters, they share the same clothes and colours. Additionally, the actual photo in the small size depicts another condition; one of the sisters extends her hand widely with a sad face as if pleading for something, while the other folds her hand with a gloomy expression.

Connotation: Both images' connotative meanings can be read as indicating a completely distinct communication between the sign's object and condition in both images. It is demonstrated that the bird has a conventional connotation of independence, while the cage has a connotation of war. Independence is a priceless commodity in war because it can only be obtained through combat, life for death trades, or negotiation. On the other hand, childhood symbolizes the passage of time, maturation, and independence; however, during the war, most of them experience helplessness, reluctance, and constraint due to their confinement in the birdcage. Only peace, as symbolized by the white pigeon, can provide children with a sense of freedom.

Myth: The white pigeon can symbolize both love and liberty. In general, people express their love through various flowers or white pigeons. Thus, Myth in this illustration can be interpreted as a human right in the real world, as independence entails having the same rights as everyone else in this world. Every individual has the right to do whatever they want in accordance with their human rights. Thus, the Myth of this image is to live in freedom because it is founded on human rights.

Denotation: The child is lying back on top of the sand at the seashore in the first small of the top image. The image's background depicts noon, and it is set in a light colour. Meanwhile,

the other image depicts the child sleeping soundly in a lovely bedroom at night. As a result, both images can be interpreted as sleeping.

Image 6



Fig. 8. The lying child

Connotation: The connotative meaning of the two images indicates that rest (sleeping) can be interpreted as tranquillity, serenity, and comfort. As demonstrated in the image, his face becomes silent, calm, serene, and comforting when a child sleeps.

Myth: While lying on top of the bed can be interpreted as peace, it can also be interpreted as a death in the war. Silence, serenity, and comfort are no longer possible in the war, even for the sake of getting a good night's sleep. These conditions are impossible because the dead will come and approach people unexpectedly during the war.

Image 7



Fig. 9. The cup and the young men

Denotation: The image depicts a group of young men dressed festively. They embrace and proclaim victory while carrying a man in a headband holding a cup. All of the men in the photographs are dressed in white. The image's background is a soccer arena. Meanwhile, the second of the small images illustrates an inconsistency with the first. All of the young men in this photograph are holding up the injured man. They are not only in a state of panic but also fearful of the crowded place.

Connotation: The two images' connotative meaning is to convey information about adolescence. Adulthood is a time when young people can fulfil their dreams. It is frequently a time of laughter and joy. As a result, it can only be accomplished through peace. Peace denotes a development period for many young generations, whereas war can be the polar opposite of peace. For the younger generation, it can be a source of unhappiness and tears.

Myth: The younger generations exemplify moral fortitude, national hope, and a better spirit. The youthful indicator is positive behaviour such as having a great spirit, being willing to cooperate, growing, and accomplishing things. This collection of images demonstrates that the Myth of Adolescence is rich. It is replete with the cost of social solidarity and togetherness as a necessary component of moral achievement. The younger generation leads it. Additionally, the youth generation is characterized by new ideas and abundant creativity, activities, and accomplishments, enabling them to fulfil their wishes and ambitions through positive activities.

4. Results

Reading the Message in the Global Happiness Instagram

The provided data from seven images can be read to determine the potential value using typical colours of the sign. Each image is depicted in a black and white background or setting. Both black and white have a potentially significant and influential meaning. It reflects the meaning of war through the juxtaposition of vibrant images dubbed peace. Naturally, the white colour represents the state of peace, while black is associated with war. The use of colour affects the concept of war or conflict and peace or love, which can interact with the various signs in each image. These images are inextricably linked and produce another message and profound meaning connotatively. Those images 1 to 7 recognize and differentiate two conditions of happiness and fear.

Additionally, the emotional states of people depicted in each image, such as joy, depression, terror, victory, silence, abnormality, misery, depression, and comfortlessness, can be felt, touched, and experienced as a part of human life. Non-verbal language refers to the feelings and expressions conveyed by images. It is the concept of how non-verbal language is expressed in images, as D.R. Meisani and colleagues (Meisani et al., 2016) explained.

Human gestures are depicted in black and white, and expressions such as sadness, happiness, and others are drawn on people's faces. D. R. Meisani and colleagues (Meisani et al., 2016) add that these expressions can be recognized as universal emotions or as a form of non-verbal communication. Without articulating words, written language could describe gestures or movements, eye contact, mimicry, space, body language image, and painting. Turning into the result finding, this study demonstrates that seven images have interactions and emotional feelings that are used to facilitate communication. Interactions have occurred simply by posting and accepting messages without speaking a word. Thus, such a wordless expression could be considered a mode of communication for presenting and delivering a message, while the meaning remains embedded within the continuous process (Meisani et al., 2016). As Barthes stated, each photo note's relationship to the image and sign contains a continuation message (Amancio, 2017).

Understanding the connotative meaning of seven images is ingrained in the act of photographing a photograph and denoting what is captured in the photograph (Thwaites et al., 2002). However, a myth has occurred prior to the creation of the image. It is society's non-modern, social, and ancient state. The denotative meaning will be identical to what can be seen in the two illustrations; however, the connotative meaning may vary (it could be unfairness or have double opposition). Both of the images above show the image with a colourful tone (non-grey scale setting, background, or colour), for example, in the image of the father and his daughter. It demonstrates that the first image is filled with enjoyment, friends, and society, while the second image has a human side that encourages a child to stay and play with her father.

In comparison, the second image depicts the proper human condition, which is bitter, hateful, and dangerous for children to remain in. In turn, the seven images raise the meaning of humanity's value, including closeness, happiness, team spirit, enjoyment, obligation, and diligence. The surrounding with the types of stuff and the world around them. Those are activities mentioned above that contribute to the process of meaning creation.

Furthermore, each image depicts the phenomenon of war or conflict in the absence of peace or love. The phenomenon of war is used as a sign to connect the meaning to a specific condition, as in the seven images, which depict the condition of war. It is in direct contrast to the second image in each illustration. As we all know that war always brings unhappy, gloomy, and fearful faces. The images do have not only a significant expression but also a hidden intention. These images depict humanity's visual representation, and each image contains a bias aimed at conveying ideology in war. All of these are incorporated into the image as a representation of reality. War or conflict not only bring sadness, tears, wounds, abnormality, and pain, but it also brings about loss, disaster, and unhappiness. At this point, humanity would be better off living in a peaceful world, and the world would be tranquil without war, or it is possible if there is peace.

In summary, peace and war messages on Instagram are combined through the signs in seven images and the high interaction surrounding the signs. The signifying process determines the interactions' meanings. The procedure is always initiated by denotation, connotation, and myths, the semiotics' two stages. Following that, obtaining the final and true meaning will be contingent upon myths in the community as previous truths or previously existing facts based on their convention in the world. Occasionally, the reader may have a different interpretation, as the Myth may be different as well. Finally, the message of war and peace in Instagram images can be gleaned

from the viewers' perceptions because the sign's meaning will always continue and never end (Man, 1990). This ongoing process will occur within the culture, time, and community in space and time.

5. Conclusion

The message contained within the Instagram picture may allude to a process of protesting the war. The war is nothing but anguish and fear, and most civilized people are separated from their lovely and priceless families. War contains numerous additional conflicts such as separation, perpetual conflict, sadness, fear, unhappiness, gloominess, a broken future, suffering, loss everywhere, moral degeneration, mental stress, and moral burden. By contrasting the views from the two sides of the images, those may communicate a different war and peace situation. The fact that war is depicted in the second illustration conveys a genuine sense of suffering and sadness to readers and the rest of the world.

In comparison, the other image depicts the expectation of the world's beauty for humans to coexist peacefully and without war. If there is no war, everyone must undoubtedly be happy. Thus, to create a peaceful world on a global scale, widespread awareness of the need to avert war is essential.

In addition to that message, specific interactions between humans and objects within the image can provide clear information to the readers. The image depicts some eras during the war that raged throughout the world. Thus, the images on Instagram could also be considered an imaginative depiction of love and everyday life. They are shown in reality, the result of the illustrator's improvisation, even the image itself represents general truth. These are the universal truths that occurred during the war and in everyday life, constructed on both the sad and happy sides of each data image.

The humanitarian value messages depicted in *the Global Happiness Challenge's* Instagram images are about peace messages that can be deduced through an in-depth analysis of semiotic signification. There is additional information about demonstrating the semantic function of representation. We could argue that the representative system is engaged in aesthetic functions such as illustration, illusion, and imagination. The photographs depict the art of objects taken from the human perspective and a sense of deep space about human feelings about peace and war, as each of the seven photographs on Instagram may depict a specific case in a particular area of war and peace or everyday life. The aspect of human values such as purpose, desire, togetherness, rejuvenation, diligence, and self-sufficiency in life are the values of a global peace campaign against the war, which remains to the present day.

In short, further research can be led for several cases, such as finding the meaning of Instagram pictures on the aesthetics of the image on Instagram, the design class, visual style theory, and the styles and photographic techniques used in a single image. Other theories, such as experimental, fetishism, narcissism, commodity, and appropriation, could also be used in future research.

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The Image of the USSR as a Sports Power in Contemporary Russian Audiovisual Media Texts

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Abstract

The main focus of the research is the cinematic representation of the USSR in modern Russia. The texts under study are Russian feature films and TV series of the last decade, 2010–2020. The relevance of the stated topic is due to the increasing interest in the era of the USSR, including the interpretation of historical facts and their emotional assessment, which form a system of social expectations and thereby directly determine the assessment of the experienced present and the desired future. The film narrative is considered as an integral structure – a set of linguistic and iconic messages. The conclusions are made about the specific myths defining cinematic representations of Soviet sports in modern films.

Films about sports, which are extremely popular, are aimed at the mass audience. Audiovisual texts on sports topics are an effective tool for strengthening and promoting various social myths, and the images of athletes and their coaches are the basis of these myths.

Representation of Soviet sports in modern films is modeled by the following myths: the Soviet athlete is a patriot, a man of the people; the Soviet coach is tough, but fair, uncompromising when it comes to the interests of the team or players; a professional, an innovator, often an outstanding athlete in the past; athletes and coaches usually have to resist the villain embodied by the party/state official, and succeed in competitions despite the efforts of the latter; the opposing team are professionals, however often unfair practice and unsportsmanlike behavior is featured; the triumph of Soviet sport is achieved despite the shortcomings of Soviet society.

Through modern film texts as a metalanguage, the transformation of the traditional myth and the establishment of new cultural codes of Soviet existence takes place. That is, modern cinema does not feature, but constructs the parameters of the social and cultural life of the society of the USSR era. The authors of audiovisual media texts offer the viewer up-to-date codes of personal and group feelings, often contradictory or overly exaggerated. We assume that such a perspective of the study will allow us to expand the idea of Soviet ideology as a mythological system, which is relevant in modern cultural studies, the theory of mass communication and linguistics, first of all, about the mechanisms of its formation and translation to the masses.

Keywords: media, media text, feature film, media image, semiotic analysis, the USSR, Soviet sport.

1. Introduction

Over time, the memory of the Soviet Union is fading away, while overgrows with myths and simplified interpretations. It is cinema that plays a critical role in the mythologization of the image

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of the USSR at the present stage, being one of the dominant phenomena influencing socio-cultural processes in society. On the one hand, a film, as a social product and a text, reflects social realities and renders a certain cultural code, on the other, as a social technology, it models and shapes the historical memory.

Russian and foreign media space of the last century has accumulated a very contradictory picture of the Soviet period: media texts either paint a predominantly positive, socially prosperous picture of the USSR or, on the contrary, create a terrible image of a totalitarian state with overwhelming numbers of repressed citizens held in camps, the rampaging party elite and the ubiquitous KGB. It is difficult for the growing young generation to comprehend such multi-polar judgments of the USSR era, therefore it seems important to analyze the image of the Soviet Union in media texts after 2000.

The objective of the research is to analyze the image of the USSR, namely, the iconic and linguistic signs as means of reconstruction of the Soviet period in Russian media texts of the period 2010-2020. The relevance of the stated topic is due to the increasing interest in the era of the USSR, including the interpretation of historical facts and their emotional assessment, which form a system of social expectations and thereby directly determine the assessment of the experienced present and the desired future.

The reality is reflected in the cinema and television screen as in a mirror. This well-known metaphor in relation to the cinema is still often used by both Russian and foreign researchers (Mai, Winter, 2006; Zhabsky, 2010). Experts state “the transition of modern cinema from the principle of representation to preferential simulation”, the principle of modeling reality (Khudyakova, 2000), which makes it possible to re-define historical memory by means of mass media. The communicative potential of cinema as a means of manipulation and propaganda is used in the interests of the state in order to develop the national identity, for example, the Ministry of Culture of the Russian Federation provides support to producers of patriotic content. It can be assumed that this factor explains the many feature films and TV series are dedicated to outstanding athletes (*Legend No. 17*, 2013; *Lev Yashin. The Goalkeeper of my Dreams*, 2019; *Idol*, 2019; *Streltsov*, 2020), honored artists/musicians (*These Eyes Opposite Me*, 2015; *Magomayev*, 2020; *Vertinsky*, 2021), scientists (*The Sky is Measured in Miles*, 2019; *Kalashnikov*, 2020), etc. In addition, cinematographers today are making attempts to reconstruct the tragic events of the Soviet past, for example, the events in Novocherkassk in 1962 (*Dear Comrades*, 2020). At the same time, it should be noted that the film, marked as “based on a true story” (or biopic), assumes rendering facts consistent with history, thereby making the audiences believe the model of the historical past presented to them. “A film's narrative is a crucial part of its appeal. Prior familiarity with the story to be found in the film can be an added attraction for audiences” (Crosson, 2013: 13).

2. Materials and methods

The subject of this research is screen representations of the world of Soviet sports in Russian feature films of the period 2010-2021.

In the course of the study, we relied on the main provisions of the semiotic theory of cinema by Y. Lotman, U. Eco, R. Barthes. The semiotic analysis was used as the main method, which involves the study of cultural phenomena as a sign system that allows us to learn the socio-historical world in which we live. Semiotics defines the established ways of thinking. “In the world of signs ... semiotics reveals ... the world of ideologies reflected in the established ways of using language” (Eco, 1985). Semiotic analysis makes it possible to detect structures of meanings actualized at the level of combinations of words, actions that form images, which, in turn, are combined into a movie. The film narrative is considered as an integral structure – a set of linguistic and iconic messages.

3. Discussion

Presently, the Soviet past occupies a quite significant place: its attributes may be found at various levels of everyday life: the national anthem; national holidays of the Soviet period, for example, May 1; some brands that use the reference to the “Soviet” quality as a marketing tool, for example, *Alyonka* chocolate, *48 kopecks* ice cream, fast food chain “Back to the USSR”, etc. One of the main characteristics of modern Russia is its “Sovietness” (Pivovarov, 2014). Meanwhile, according to sociologists, the mass Russian consciousness perceives and interprets the Soviet period mainly as a “golden era” (Barash, 2017: 126). In the extrapolation of images of the Soviet

past into the present, the positive feelings, created due to the mythologization of historical facts, dominate (Sikevich, 2014: 199). The growing popularity of the USSR is noted not only among Russians who grew up in the Soviet period but also among young people, i.e. the age group that is not a carrier of the “living memory” of the USSR. Forbes magazine identifies 20 signs of a “return to the USSR” as a desire to correct “the largest geopolitical catastrophe of the century” (Forbes, 2014). However, this is a disputable point, as the cultural studies researcher V. Kurennoy argues that “it is impossible today to talk about the revival of the Soviet way of life because it has not disappeared” (Cit. by Voloshina, 2016). Without going into polemics about the differences between the modern lifestyle and that of the Soviet period, we note the genuine interest of cinematographers in the era of the USSR, including Soviet sports, which makes it possible to analyze the current codes of their personal and group feelings of the era in question, often contradictory and exaggerated, on the material of audiovisual texts.

We agree that “at present, the scope of the study of cinema is expanding again, researchers are not limited to studying film only as the “seventh art” represented by the “tenth Muse”, or a mass medium” (Chernysheva, 2001). Cinema is a technology for the development of social relations; it is capable of instilling, framing, as well as imposing certain patterns and models of behavior, norms, and values, which determines the relevance of empirical research of this process. Cinema works with artistic images that can successfully complement or replace the real ones that make up the historical memory of an event. Considering that one of the functions of cinema is mythological, we can say that cinema can be an effective means of forming and shaping historical memory. The discussion suggests that “in the symbolic mode the cinematic image is a projection of our imagination in its desire to produce meaning as a type of resistance to image totality” (Strukov, 2016: 254).

As for the research of film representations of the USSR, it should be noted that researchers are interested in both individual periods and thematic aspects of the existence of the Soviet country. For example, the topic of the Soviet school in Russian cinema is considered in detail in the monograph “School and University in the mirror of Soviet, Russian and Western audiovisual media texts” and articles (Fedorov et al., 2017; Fedorov et al., 2018; Fedorov et al., 2020). It presents the results of the comparative hermeneutic analysis of audiovisual media texts related to this topic (including stereotype analysis, ideological analysis, identification analysis, iconographic analysis, plot analysis, character analysis, etc.), anthropological and gender analysis. The essay “The Romance with Stagnation” by M. Brashinsky is dedicated to the era of the 1970s. The essay examines the period of stagnation through the prism of a surge of interest in the 1970s at the end of the 20th century. The author analyzes the 70s in the USSR and the U.S.A. as an image in the minds of directors of the end of the last century, which had been built on the materials of the cinema of the 70s, and was expressed in films of the late 20th century (Brashinsky, 1999). Everyday life in Soviet feature films of the 1950s-1960s is analyzed by N.V. Glebkina (Glebkina, 2010).

The most relevant to our study is the analysis of the transformation of the country’s image on the Western screen, mainly on the American screen, conducted by A. Fedorov. The scientist analyzes the cinematic stereotypes of feature films of various genres related to Soviet/Russian themes and Soviet/Russian characters, made and shown in the cinemas/or broadcast on television screens of Western countries, including Germany in 1946-2014, i.e. during the existence of the USSR and after its collapse. As the main plot schemes of Western films of the period 1992–2015, affecting the era of the Soviet Union, the author highlights the crimes of Soviet power in the period from 1917 to 1991: totalitarian dictatorship, concentration camps, military aggression against other countries, espionage, etc. (Fedorov, 2015).

The work of N.D. Ligostaeva is also of interest. The researcher analyzes the cinematic images of athletes of the Soviet and post-Soviet times, typologizes the film representations of sports in the Soviet and post-Soviet time-space, highlighting the totalitarian canonical hero of the era of socialist realism, the existential humanist hero of the period of the “thaw” and the era of Brezhnev’s “stagnation”, the hero of the “changes” of the turn of the XX-XXI centuries and the neo-canonical hero of the modern age (Ligostaeva, 2021).

There is no doubt that the film language has become one of the most popular metalanguages reflecting Soviet mass culture, partly because it meets all the communicative principles of the myth. The mythologization of Soviet mass culture is based on mythological, folklore, and historical images and plots formed in the past. Within the framework of this study, the myth is considered as a special

communicative system that forms and translates a certain set of values through the cinematic image of the Soviet Union as a sports power in modern audiovisual media texts of this subject.

4. Results

The image of the USSR as a sports power consists of many components: the Soviet coach staff, outstanding athletes and their fans, sports officials and foreign competitors, as well as ideas about the everyday life of ordinary Soviet citizens. For greater credibility, some film directors, for example, N. Lebedev (*Legend No. 17*, 2013), K. Kondrashova (*Hockey Games*, 2012), insert black-and-white documentary sequences from the archives of the TV program *Soviet Sport* and other Soviet sports chronicle.

The image of a Soviet athlete

The image of a “cultural hero” was central to Soviet cinema (Tirakhova, 2020). Based on the material of our research, such a hero is a Soviet athlete who has all the necessary qualities of a hero including outstanding skills, strong character, ability to overcome difficulties and fight the enemy. The main function of the hero is to protect his native land and people from the enemy. The image of the enemy within the framework of Soviet reality is represented by capitalist countries, and sports grounds and arenas become the battlefield. Through modern film texts as a meta-language, the transformation of the traditional myth and the establishment of new cultural codes of Soviet existence takes place.

All the analyzed films are built around the central figures of an outstanding athlete and his mentor. A Soviet athlete is primarily a patriot, devoted to his country and his sports club. So, in response to the proposal of the president of the royal club Real Madrid to move to a foreign team, the film hero Lev Yashin replies: “Real” is, of course, good, but I'm used to Dynamo” (*Lev Yashin: the Goalkeeper of my Dreams*, 2019).

Coach A. Tarasov's words to a hockey player V. Kharlamov are filled with the spirit of patriotism: ‘Defend the gate as your child, as a Homeland. You are a Soviet athlete!’ or “I need steel people, steel muscles that are stronger than Canadians”. The student did not let the teacher down. The Soviet hockey player replies to the NHL coach when he wanted to lure Kharlamov to his team: “A great offer, I always wanted to kick your ass”. “The whole country will look at you like at Gagarin. Don't let me down!” – Tarasov admonished his student, accompanying him to the decisive match with the Canadians (*Legend No. 17*, 2013).

An athlete character in modern media texts about sports in the USSR is the embodiment of the “Soviet dream”, a sports celebrity, a man of the people. The character development of an athlete begins in childhood, in common Soviet families, often in communal flats, in courtyards. Parents are simple workers. The film football player V. Gusko's father left the family, mother worked in the factory, he had one pair of trousers for the whole year (*Idol*, 2019). A young football player E. Streltsov's mother toils away in three shifts so that her son makes his way in life. She sincerely rejoices that his son “is being taken to Moscow, to the Torpedo. What happiness! He'll get a salary and a ration, and a free uniform. Now it will be easier” (*Streltsov*, 2020). Young film characters, as a rule, are supported by family and parents. V. Fetisov's parents saved money to give him the first skates on his birthday. E. Streltsov's mother defends her son in front of neighbors who are complaining about the noise of constant kicking the ball in the yard. There are exceptions though. Thus, the goalkeeper L. Yashin's parents did not approve at first. “You're an empty shell, Levka”, his father nags. “Is it a real job for a man?” – his mother is indignant. For a Soviet guy, the most approved road in life is the road to the factory, not to the stadium (*Lev Yashin. The Goalkeeper of my Dreams*, 2019).

The path of a Soviet athlete in films is always thorny, involves not only exhausting physical exertion but also moral overcoming oneself and circumstances almost beyond belief: V. Kharlamov (*Legend No. 17*, 2012) and V. Fetisov (*Slava Fetisov*, 2014) get seriously injured without hope of continuing their sports career; E. Streltsov returns to big football after imprisonment (*Streltsov*, 2020; *V sozvezdii Streltsa/In the constellation of Streltsov*, 2015). Often the relationship of an athlete with a coach is complicated. A. Tarasov and V. Kharlamov had particularly tough tension. Tarasov A.: “Do you hate me? That's right! I don't need clunkers”. When V. Kharlamov breaks his leg in a car accident, both team members and fans consolidate around to support him. For example, the factory workers make special exercise machines for him, but the main motivating message comes from the coach: “You'll cope with it or you won't – it's up to you, and you only,

Kharlamov” (*Legend No. 17*, 2013). The film director shows in detail all the titanic work and willpower that the athlete had to apply in order to prove the right to be a Soviet hockey player.

The Soviet athlete plays for the honor of the club, the country, and for fans’ joy. “I enjoy playing football. I just like it. But when other people like the way I play too, that’s happiness,” a football player E. Streltsov shares his thoughts with a teammate (*In the constellation of Streltsov*, 2015). Goalkeeper A. Khomich is equally sensitive to the fans. “When you start playing for the national team,” he instructs his trainee, the future star goalkeeper L. Yashin, “the main thing is to remember, you are coming out for a reason ..., the country, people are behind you, and their life is not all honey... Try not to upset them” (*Lev Yashin. The Goalkeeper of my Dreams*, 2019).

The image of a Soviet coach

The athlete’s life is directly connected to the coach and, as a rule, is defined by him. The image of the Soviet coach in the analyzed audiovisual media texts consists of a number of myths. Thus, the myth of the hero coach is actualized in the image of A. Tarasov, who for the sake of sporting victories does not compromise with his conscience, even at the request of the officials. He did not agree to the offer to draw with the Czechs for political gain, saying: “I am a Soviet man, a communist. I won’t make any deals with anyone. I’m setting up the team only to win. I’m a hockey player, not a general. I did not send troops to Prague, it is not my responsibility”. He was a tough coach, even cruel sometimes, he believed that a hockey player should be a “steel machine” in order to win (*Hockey Games*, 2012).

The Soviet coach is distinguished by absolute faith in his athletes: “I brought up a national team that is able to win against any opponent,” says A. Tarasov in the sports committee, clearly realizing that in case of loss, officials “will get it good”, and the coach’s “head will roll” (*Legend No. 17*, 2013). The coach of the USSR national football team, whom athletes affectionately call “granddad”, is ready to sacrifice his own career for the success of the country: “The one who wants to deprive our national team of the best football player has gone crazy” (*Streltsov*, 2020). The coach of the national basketball team gives the money intended for the operation of his son to player A. Belov, who needs urgent expensive treatment (Garanzhin in *Dvizhenie Vverkh/ Going Vertical*, 2017).

The Soviet coach is an innovator, develops and masters new techniques of the game, is not too proud to learn from the opponent (Garanzhin in *Going Vertical*, V. Bobrov and A. Tarasov in *Slava Fetisov, Legend No. 17*, etc.)

The Soviet professional coach, an outstanding player in the past, is represented in the character of the coach of the national hockey team V. Bobrov, who was a brilliant player not only in hockey, but also in football, a favorite of the political party elite. The party’s general secretary L. Brezhnev said about V. Bobrov: “Chaliapin of Russian football, Gagarin of pucks in Russia” (*Hockey Games*, 2012). “Bobrov’s twist”, “Bobrov’s feint”, “Bobrov’s goal” – in Soviet hockey, these were well-established collocations.

In his film *Legend No. 17*, director N. Lebedev demonstrates a “healthy” rivalry between coaches on the example of the relationship between Tarasov and Bobrov. The coaches of the Soviet national team are worthy adversaries, but not enemies. The confrontation affected the methods of training of Soviet athletes: A. Tarasov advocated tactics and team play, while V. Bobrov played for himself for fun, not focusing on the team. A. Tarasov: “I want the team, collective hockey, and V. Bobrov plays only for himself”. Preaching the principles of collective hockey day after day, Tarasov turned the figure of the coach into the main one, and during his coaching life, no one tried to doubt the primacy of this. Bobrov, on the other hand, was convinced that it was necessary to play according to a simple tactical scheme: “the puck should have been given to him, Bobrov, and he, Bobrov, would sort it out”. Tarasov saw tomorrow’s hockey and the day after tomorrow, Bobrov – today’s hockey (*Hockey Games*, 2012). However, both coaches equally understood the essence of educating a Soviet athlete, namely, a “national hero”, “the best of the best”, because no athlete with the letters “USSR” written on his jersey, no team called the “USSR national team” had the right to lose and thereby damage the image of Soviet sports, and hence the country.

With L. Brezhnev coming to power and the emergence of tough resistance with the West, the “struggle for power” was transferred to sports grounds, and the responsibility fell on the shoulders of the Soviet coach not only for the defeat in the game but also for undermining the authority of the state. As L. Brezhnev said, “The country has no right to lose to the enemy even on ice” (*Hockey Games*, 2012).

Communist party/state officials' representation

Modern films demonstrate the constant confrontation between the coaching staff, athletes, and the officials. The latter directly depends on athletes' success: the victory of an athlete is the triumph of an official and vice versa: Postnikov – football player Streltsov; Tereshchenko – coach Garanzhin; Mishurin – goalkeeper Yashin; Balashov – coach Tarasov, etc. The explanation for this phenomenon is worded in the TV series *In the Constellation of Streltsov* (2015) by the coach: “It was in ancient Rome that winners could not be judged, but here both winners and losers have to justify themselves, and witnesses, if necessary, too...”

The official in the analyzed films is always a negative character, a mean, deceitful coward, a conformist. The only exception is the image of the chairman of the USSR Basketball Federation Grigory Moiseev, a friend of coach Garanzhin, who decides to support the coach and the team in their desire to “win” the US national team, contrary to the official version of “not to lose”, refusing the match due to objective reasons (*Going Vertical*, 2017).

Whistleblowing as a characteristic feature of the Soviet era is reflected in almost all analyzed films. “Half of the country writes denunciations in our country” (*Going Vertical*, 2017). “In this world, all people somehow survive, make compromises,” the KGB investigator blackmails the musician-informer. The latter pays for his “freedom” which means “playing and singing what I want”, for example, jazz, by working for the KGB (*Idol*, 2019). The representative of the central committee of the party E.M. Balashov, dissatisfied with the method of A. Tarasov's challenging training, unsuccessfully tries to put pressure on V. Kharlamov: “The time of the Stalinists is over, we need to end this cruelty of A. Tarasov. You should report it” (*Legend No. 17*, 2013).

In the film *Slava Fetisov* (2014), the protagonist also falls under the pressure of the Soviet bureaucracy but tries to fight it. In 1989, V. Fetisov received an offer to play in the USA in the NHL. The offer was made by the Soviet leadership in order to make money on the athlete, the contract conditions were ridiculous – 90 % of the profits went to the USSR sports committee, and 10 % to the athlete. To V. Fetisov's objections, the official answers: “We do not have the right to breed millionaires in the USSR, you must not earn more than our ambassador”. However, coach V.V. Tikhonov did not let the legendary hockey player sign the contract: “If we let go one player, everyone will run away”.

In the analyzed audiovisual texts, the images of the state leaders are presented grotesquely, simplistically, without details and semitones, which makes it easy to recognize historical figures, due to formulaic phrases and expressions, for example, N.S. Khrushchev: “We do not need illiterate athletes. First, teach him as a builder of communism, and then we'll see” (*Streltsov*, 2020) or “What do you think, I'm the premier figure skating? People, you know, have nowhere to live, and nothing to eat, and you tell me all about your figure skating” (*Hockey Games*, 2012). Many experts, including the writer A. Nilin, in his interview on *Echo of Moscow Radio*, noted that Khrushchev understood little about sports and his rash decisions often harmed its development in the country (*Dear...*, 2010).

The absolute majority of sports officials are portrayed negatively in films – are accused by film creators of putting sand in the wheels. Thus, V. Menshov in the role of party worker Balashov, who oversees the USSR national hockey team, encourages the team in his own way: “Dignity is critical. If you lose, then only with a decent score. This is an order from Moscow” (*Legend No. 17*, 2012). However, the legendary basketball player, coach S. Belov in his autobiography claims that “any Soviet national team under any circumstances was aimed only at winning... In the USSR, the political leadership has always set up sports officials and coaches exclusively for the highest result” (*Belov*, 2011). The film authors, building the opposition to the state party apparatus of the Soviet Union – against the Soviet sport, define artistic objectives, but at the same time model the corresponding negative attitude of the modern viewer to the era of the USSR.

Social relations

The basis of social relations of the Soviet period is a mythologized consciousness, which manifests itself in a clear distinction between the “our circle”, i.e., all the Soviet things and out of the league - “a circle of strangers, enemies”, i.e., the “decaying West”, – this juxtaposition determines the vector of the characters' behavior. For example, the speech form of realization of this opposition is the frequent use of pronouns “we” vs. “them” (*Samarina*, 2006). The words of one of the representatives of the Soviet party apparatus before the match with the Czechs illustrate this idea: “*They* poke *us* in the face with an Afghanistan, and *we* have to show that we are not only good at weapons.” Here is another explicatory example with the pronoun “our”, which reflects the

true nature of relations between countries. Canadian coach says to his athletes after the loss to the Soviet national team: “Wake up, guys! This is not hockey now, this is war. This is *our* ice. This is *our* country!” There are also often linguistic units with a positive or negative judgment, forming either an image of “a hero” or an image of an “enemy”. For example, the words of A. Tarasov before the match with the Canadians: “The whole world should know that our country is the best in the world and Soviet hockey is invincible”. Or “Canadians greeted Soviet hockey players on the highest level, in order to show all the chic of a decaying society” (*Legend No. 17*, 2013).

The image of “us” is formed by both verbal and iconic signs. For example, in the film series *Slava Fetisov*, the director demonstrates many symbols of the Soviet era, including flags of the USSR, busts of V.I. Lenin, the anthem of the USSR and frozen tears of athletes, black-and-white televisions, the board game “Hockey”, which Soviet athletes play in a hotel in Canada. All this symbolism helps the viewer to immerse himself in the era of the USSR, experience it.

The “friend/foe” dichotomy also manifests itself in relation to foreigners. The following dialogue between two ordinary young men, in a hurry to watch a hockey match on TV, may seem bewildering:

- Ours are playing against Germans (Note: in Russian: “nemtzi”).
- What Germans? They're playing against the Czechs.
- What's the difference; they are all Germans (*Slava Fetisov*, 2014).

In ancient Russia, indeed, all foreigners were called Germans, but not in the USSR. As S.F. Ter-Minasova notes, “In the Old Russian language, all foreigners were called by the word “nemetz”. The root of the word *nemetz* is *nem*, i.e. mute, that is, a *nemetz* is a mute who cannot speak (who does not know our language). The definition of a foreigner, therefore, was based on his inability to speak his native language, in this case Russian, inability to express himself verbally” (Ter-Minasova, 2000: 20). Originally the word “nemetz” applied to all foreigners, not only Germans. But since Germans made up the majority among the foreigners coming to Russia, they became “nemtzi”. Nevertheless, it is not clear why Soviet men at the end of the XXth century use this outdated term.

In the same archaic way of labeling the foreigners as being “all the same”, “common” American guys playing street basketball perceive the Soviet visitors:

- How do you distinguish them? They all look the same.
- This one looks like a Spaniard, this one looks like an Irishman, but they are called the Russians (*Going Vertical*, 2017).

As the researchers note, “sports in the USSR is maybe, if not in the full sense, a social lift, which is still conditional in the Soviet state, but, in any case, an accessible way to achieve prominence, fame, glory” (Kalendarova, 2018: 18). The change of the honorary status of a factory worker to the status of a Soviet athlete assumed certain material benefits not available to an ordinary Soviet person, for example, a player of the Torpedo team is entitled to “2 coats, a raincoat, a weekend suit, a tie, shoes (2 pairs), winter boots, since the player does not represent himself, but the Torpedo team – the team of the plant named after Stalin, a 10000 employee workforce”. A member of the USSR national team has a personal car of the Pobeda brand - an absolute indicator of success and prosperity (*In the Constellation of Streltsov*, 2015).

The rhetoric of a modern film about a bygone era is often an attempt to explain the realities of today. Cinematographers “paint” images that should clearly fit into the whole envisaged picture, though not always correspond to historical reality. On the one hand, a feature film, as a work of fiction, does not imply absolute historical truth; on the other hand, the mass audience does perceive such films as an interpretation of actual history.

Thus, the problems of the current relations between Russia and the Baltic states can be traced rooted back to the distant past. A Lithuanian athlete, a member of the Soviet Union Olympic basketball team, demonstrates conflict behavior in the film, each time contrasting himself with all team members: “You never understand us”, the Lithuanian bitterly reproaches, “you Russians always get across. You don't like the way we sing; don't like the way we live... Why are you bugging us? Why are we bothering you all? ... It's stuffy with you here, I want to get free” (*Going Vertical*, 2017). After watching the film, one clearly realizes that Soviet Lithuania was never actually Soviet, it was always looking the other way, or rather the Western way. This interpretation generally does not cause objections, since “dislike, to put it mildly, for Russians has a centuries-old history”, explains the eminent film director N.S. Mikhalkov in one of his programs *Besogon TV*. He supports this statement with the reference to the appeal of the Grand Duke of Lithuania and Polish King

Sigismund II August to Queen Elizabeth in 1568: “We see that Muscovite, this enemy is not only temporary but also the hereditary enemy of all free peoples ...” (Mikhalkov, 2021).

In the author's program, historical references confirm the author's thoughts, while in the feature film, the image of the Lithuanian athlete can be considered as an instrument of purposeful construction of the viewer's attitude to the depicted era, with the help of which the “Russophobia” of today is explained to the current generation of viewers, the aggressive foreign policy of Lithuania, Latvia and Estonia towards Russia. However Modestas Paulauskas, the prototype of the film character, was neither anti-Soviet, nor Russophobic, he was not preparing to flee the USSR, and after completing his sports career, he coached schoolchildren in the Kaliningrad region and in his native Lithuania. Currently, he lives in the Lithuanian town of Šakiai. In his interview, the athlete gave a positive assessment of the film, noting the successful fictional episodes that adorned the picture: “this is a work of fiction, not a documentary. The authors have the right to fiction, and, as the film showed, it worked” (Volokhov, 2018).

It should be noted that the idea of high sports achievements, in the meaning of personal and team leadership, does not contradict the Soviet idea of collectivism as a whole, according to which, on the one hand, being in a team means “being like everyone else”, not standing out, not demonstrating an opinion different from the majority, corresponding to the understanding of values, moral and immoral of Soviet people (Popova, 2019). On the other hand, being part of a collective means having its power and strength capable of resisting meanness and injustice. So, in the football drama *Streltsov* (2020), the Torpedo team amicably votes first for “giving a chance to a friend”, an alcoholic goalkeeper, then, under pressure from an official, unanimously votes for his exclusion from the team, thereby demonstrating absolute lack of will.

A few days later, the same team supports a new player who establishes himself at the decisive moment of the match, helps him get out of a dangerous situation provoked by a rival player. Having kicked out the scoundrel, the collective restores justice. A striking example of collective strength is the climactic scene of the decisive match when Streltsov is removed from the field. In response to the bewilderment of the Brazilian player, why the best player is not released on the field, and the captain of the USSR national team replies: “This is politics”. Football fans literally wreck the stadium, demanding Streltsov on the field. The outraged official suggests using the army and water cannons to stop the unacceptable behavior of fans. He is genuinely perplexed by such a form of expression of the desire of the team of fans: “our people are quiet and do not stick out”. But according to the author's idea, justice triumphs in the film through the sarcastic image of the country's leader L. Brezhnev. After official Postnikov argues that “Streltsov was in prison. He is the wrong football player”, Brezhnev sends the official into exile: “to engage in agriculture somewhere in Turkmenistan,” because “the will of the people, the desires of the people – they must be reckoned with!”

The main difference between modern film representations about Soviet sports from those made in the USSR is that modern cinematographers glorify the outstanding achievements of Soviet sports, obtained despite the shortcomings of Soviet society, thanks to the incredible efforts of opposition and resistance to bureaucratic arbitrariness and the Soviet system of public administration. While the films that had appeared on the screen in the Soviet Union were aimed “at creating the “right” priorities for a Soviet person in the field of work and sports-leisure. At the same time, the demonstration of the advantages of the Soviet system is realized through the final triumph of Soviet sports,” for example, on the football field (Kalendarova, 2018). Thus, the myth of the “benefactor state” of the USSR period (Popova, 2019) is replaced by the myth of the villain state, represented by party and sports officials, and even the heads of the Soviet state.

The representation of the rival

The image of the rival team refers in the first place to a global ideological confrontation with the Western world. Sport is not only a demonstration of strength and dexterity, “sport in the USSR is politics”, a newspaper editor reflects, therefore ideologically significant articles are needed to cover the World Cup (*Idol*, 2019). L.I. Brezhnev bans the game with professionals, stating that “the country has no right to lose to the enemy even on ice”. Since then, Soviet hockey has become a bargaining chip in political chess with other states. The Soviet general addresses the coach: “Hockey is not only a sport but also politics. After the entry of our troops into Prague (1967), we have no right to make mistakes” (*Hockey Games*, 2012).

The opponents are, of course, professional athletes, however, they differ from Soviet sportsmen in the fact that they use unsporting behaviour (throw a dirty check, hit, kick, etc.).

In modern films, a stereotypical image of an American athlete is presented, contemptuously chewing gum and demonstrating confidence in his superiority (a basketball player in *Going Vertical*, 2017; a hockey player in *Legend No. 17*, 2013). The main strategic principle of the Americans is the desire to make the contender play by their rules. Americans have adhered to this principle not only in sports, but also in foreign policy, trying to impose their own course on the USSR, later Russia, and when they encounter resistance, are sincerely surprised by this.

The mythological binary opposition “hero-enemy” is especially emotionally vivid (Khrenov, 2015). Thus, the “enemy” represented by a defeated Canadian hockey player recognizes the victory and superiority of the “hero”- the Soviet athlete: “I wish I had your speed and talent”. The “hero”, in turn, shows generosity, answering: “I wish I had your height and strength” (*Legend No. 17*, 2013).

The climax of most of the analyzed films is the scene of the final decisive match, which, according to the genre's laws, keeps the viewer in suspense until the very last minute and ends with the victory of Soviet athletes and the triumph of Soviet sports.

5. Conclusion

Films about sports, which are extremely popular, are aimed at the mass audience. Audiovisual texts on sports topics are an effective tool for strengthening and promoting various social myths, and the images of athletes and their coaches are the basis of these myths.

Representation of Soviet sports in modern films is modeled by the following myths:

- the Soviet athlete is a patriot, a man of the people;
- the Soviet coach is tough, but fair, uncompromising when it comes to the interests of the team or players; a professional, an innovator, often an outstanding athlete in the past;
- athletes and coaches usually have to resist the villain embodied by the party/state official, and succeed in competitions despite the efforts of the latter;
- the opposing team are professionals, however often unfair practice and unsportsmanlike behavior is featured;
- the triumph of Soviet sport is achieved despite the shortcomings of Soviet society.

Through modern film texts as a metalanguage, the transformation of the traditional myth and the establishment of new cultural codes of Soviet existence takes place. That is, modern cinema does not feature, but constructs the parameters of the social and cultural life of the society of the USSR era. The authors of audiovisual media texts offer the viewer up-to-date codes of personal and group feelings, often contradictory or overly exaggerated. We assume that such a perspective of the study will allow us to expand the idea of Soviet ideology as a mythological system, which is relevant in modern cultural studies, the theory of mass communication and linguistics, first of all, about the mechanisms of its formation and translation to the masses.

Filmography

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In the Constellation of Streltsov, film series, drama, 2015. Directed by R. Gapanyuk.

Going Vertical, drama, 2017. Directed by A. Megerdichev.

Legend №17, drama, 2013. Directed by N. Lebedev.

Lev Yashin. The Goalkeeper of my Dreams, drama, 2019. Directed by V. Chiginskii.

Slava Fetisov, film series, drama, 2014. Directed by A. Azarov.

Streltsov, drama, 2020. Directed by I. Uchitel.

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Newspapers Online Portals in India: Coverage of COVID-19 Vaccination Awareness

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Abstract

It is a well-known fact that the media have power to change public opinion significantly during the periods of instability. It is especially important during the pandemic. This research analyzes and compares two major daily national newspapers' news portals: The *Times of India* (English) and *Dainik Jagran* (Hindi). The aim of the study is to measure the coverage of COVID-19 vaccination awareness on the online news portals of India. This study is based on the method of content analysis. The purpose of this content analysis is to offer light on the adversarial framing maintained by the online portal of two major national dailies. It examines daily coverage of COVID-19 vaccination awareness news published during the period between 01 March 2021 and 30 April 2021. This research was carried out over a set period when the vaccination campaign for people aged 45 and up began in India, and the second wave of the COVID-19 was at its peak. Keywords like "COVID-19 vaccine", "awareness", "campaign", "India", and "vaccination" have been analyzed for frequency, content, and impact of news. The data is analyzed using the Framing theory. It was found that there is considerable difference between the coverage of COVID-19 vaccine awareness of the *Times of India* and *Dainik Jagran* online portal.

Keywords: digital media, COVID-19, vaccination, online portals, newspapers, India, content analysis.

1. Introduction

According to the Edelman Trust Barometer-2021 (Edelman, 2021: 45), Indians are loyal to the media, unlike a number of European countries as well as Japan and Russia. In India, people primarily rely on the media for getting updates and information regarding the medical issues. At the same time in most cases, recipients do not check the information obtained from media sources, with medical issues especially falling into the zone of weak verification (Shevchenko et al., 2021: 228). However, the way in which information is presented will affect their understanding and perception of vaccination problems.

The first COVID-19 positive case in India was reported in Kerala on January 30, 2020 (Mankar et al., 2021). Subsequently, the number of instances skyrocketed. Relative to the population, India's numbers are still low, but the rapid increase in sheer numbers threatens to overwhelm the healthcare infrastructure (Lal et al., 2021). Concerns over vaccination safety and efficacy, as well as rushed vaccine testing before launch and a lack of faith in government authorities, were foreseen. The COVID-19 pandemic hastened the development of COVID-19 vaccinations because of considerable publicity in the news and on social media. Recent studies have highlighted concerns about adverse effects, extremely rapid vaccine development, and

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insufficient immunization efficacy as some of the likely reasons for vaccine hesitancy among medical students (Ernste, 2014). The government can instill and maintain public faith in the vaccines' effectiveness and safety by providing honest and consistent public communication. By raising public knowledge of the vaccination campaign, Indian media played an important role in debunking myths regarding vaccine reluctance and establishing it as a valuable stakeholder.

2. Materials and methods

This study proposes to analyze the coverage of the COVID-19 vaccine awareness on the online news portals of India's two major national dailies. The online news portals *Times of India* (English language) and *Dainik Jagran* (Hindi Language) are to be analyzed for the period beginning on March 1, 2021 and ending on April 30, 2021.

These well-reputed and top circulated publications, especially their print versions, often serve as shaping the public opinion in the discourse of India. Hindi and English are the most popular languages of India. With the rise of the COVID-19 pandemic, the amount of subscriptions to online news websites has increased tremendously. The broad objective of the study is to measure the coverage of COVID-19 vaccination awareness on the online news portals of the *Times of India* and *Dainik Jagran*. In this study, researchers used the content analysis method to complete the fulfillment of the objectives (Krippendorff, 2018; Stemler, 2001; Weber, 1990). The purpose of this content analysis is to offer light on the adversarial framing maintained by the online portal of two major national dailies.

The study aims to comprehend the viewpoints of the publications and the positioning of COVID-19 vaccination awareness news inside a favorable adversarial framework maintained by the web portals of these media. The sample of the study is the COVID-19 vaccination awareness news published on the online news portals of the *Times of India* and *Dainik Jagran* newspapers from 1 March to 30 April 2021. This study is based on the secondary data entirely, which was gathered from the news portals websites. The news portals were chosen based on their print edition circulation and overall ranking among all Indian publications. The reason behind the selection of Hindi and English newspapers online portals is to know which language web portal spreads maximum awareness about the vaccination. Researchers selected the stories of the news portals through purposive sampling. Purposive sampling was conducted in order to choose the only COVID-19 vaccination awareness stories that appeared on both news portals throughout a specific period. The unit of analysis of this study is the number of stories in a whole day, the Number of the words in the story, Positioning of the story, Tone of story/Impact of the story, and keywords in the story. Based on the unit of the analysis, researchers do the analysis of the published stories on the news portal from 1 March to 30 April. The total period is 61 days. It means that researchers examined the 61 days of published COVID-19 vaccine awareness stories on both news portals and derived qualitative and quantitative statistics from the stories' analysis. Researchers used Ms-Excel and Ms-Word to create graphs and tables to portray qualitative and quantitative data effectively.

3. Discussion

The task of gatekeepers (agenda controllers) is inherent to the media. A story can be relevant or not, a story can be accepted or rejected, it can be told once or many times, such is the gatekeeper function of the media (McCombs, Shaw, 1972; Shoemaker, Reese, 1996; White, 1950). The formation of public opinion on a particular issue depends on the gatekeeper. If the story is told often, the audience understands that the problem is important. If the media ignores a story, the public ignores the issue, following the media's example. This is particularly evident in the countries that trust the media (including India).

But the situation is changing with the development of digitalization. New media have made it more difficult to shape the agenda for traditional media (Urazova et al., 2021: 18-19). Also, gatekeeping has ceased to be important for the digital generation of social networks (Volkova, 2018: 125). Now the media are fighting for the audience's attention in a competitive market and often use the tactics of following the leader, so the problem of the intermedia agenda has become urgent, gatekeepers of different media are watching each other's "gatewatching" work (Bruns, 2011; Weaver et al., 2004). In doing so, global newspaper brands are still the masters of thought and influence the agenda in the digital world (Meraz, 2009). The number of publications is a very important point, but no less important are the psychological aspects of perceiving a specific story,

integrating media priming (Domke et al., 1998; Jazutova, Volkova, 2020) and media framing in media stories (Scheufele, Tewksbury, 2007).

Media plays a significant role in telling people that COVID-19 is not an illusion, it is a reality. Be in print media, electronic media, or social media, every Media organization daily covers the story, which informs and updates the people about the new virus that has changed the lifestyle of every individual. The mainstream media, which is highly uni-polar, market-driven, and with the practice of setting its own media agenda, which is clearly away from the public agenda, serves the nation with their social responsibility at the time of this global crisis. The COVID-19 pandemic has changed the priority of media from media agenda to public agenda. Media has its own peculiar method and approach towards the reporting of issues related to COVID-19. Media helps the government in achieving its initiatives by spreading mass awareness by doing exceptional service against COVID-19.

The world is rapidly changing after the pandemic COVID-19. The number of internet users increased significantly. According to a study released in 2021 by Digital-2021 India, there are 624 million internet users in India, and the internet penetration stood at 45.0 % in India in January 2021. The number of internet users in India has increased by 47 million between 2020 and 2021.

The demand for information grows during times of uncertainty and catastrophe. As a result, the importance of technology and media grows. COVID-19 related news has been prominent issues in India's local and national dailies for the past 15 months. To meet the needs of the public, most newspapers have online news portal services. Media plays a significant role in awareness and educating people towards the COVID-19 vaccine drive. Research has highlighted the importance of legacy and new media in times of crisis (David, Sommerlad, 2021), such as natural disasters (Sood et al., 1987), wars (Powell et al., 2015), and terrorist attacks (Entman, 2003)

The COVID-19 pandemic is a health crisis, but it is also an information crisis – one that has resulted in an oversupply of knowledge and misinformation as well as manipulation (Fedorov, Mikhaleva, 2020; Levitskaya, Fedorov, 2020), resulting in a global Infodemic. Actions, emotions, and attitudes are all influenced by social constructions. Media and information, on the other hand, have a reinforcing or moderating effect on the consequences of these many factors. Because of the emergence of digital technology and new digital places, new routes of information flow have emerged (David, Sommerlad, 2021). The Indian consumer is rapidly consuming material on digital platforms, in line with worldwide trends. This pattern can be seen in all types of information, such as news (written), music (audio), and video. The major drivers of this trend are increasing internet penetration and mobile device proliferation, as well as the convenience of consuming information at any time and from any location.

4. Results

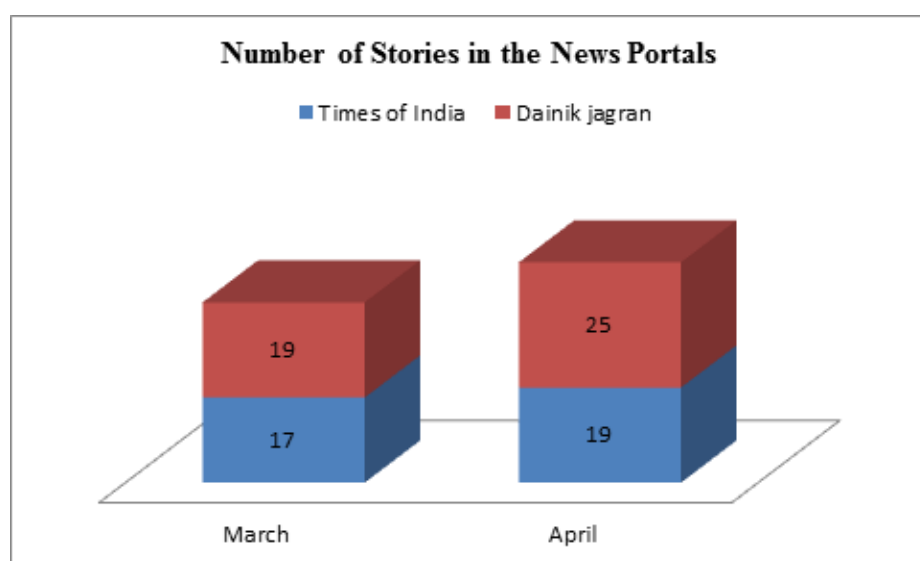


Fig. 1. How many news stories are published on the News Portals in the months of March and April (2021)

The first bar of the graph reveals that in the month of March, the Times of India news portal published 17 stories and the Dainik Jagran news portal produced 19 stories about COVID-19 vaccine awareness. Compared to Times of India News Portals, *Dainik Jagran* published more stories. The second bar of the graph displays the stories published in April. The Times of India News Portal produced 19 items and the *Dainik Jagran* News Portal published 25 stories linked to COVID-19 vaccine awareness in April. According to the data, *Dainik Jagran* published more stories than *Hindustan Times*.

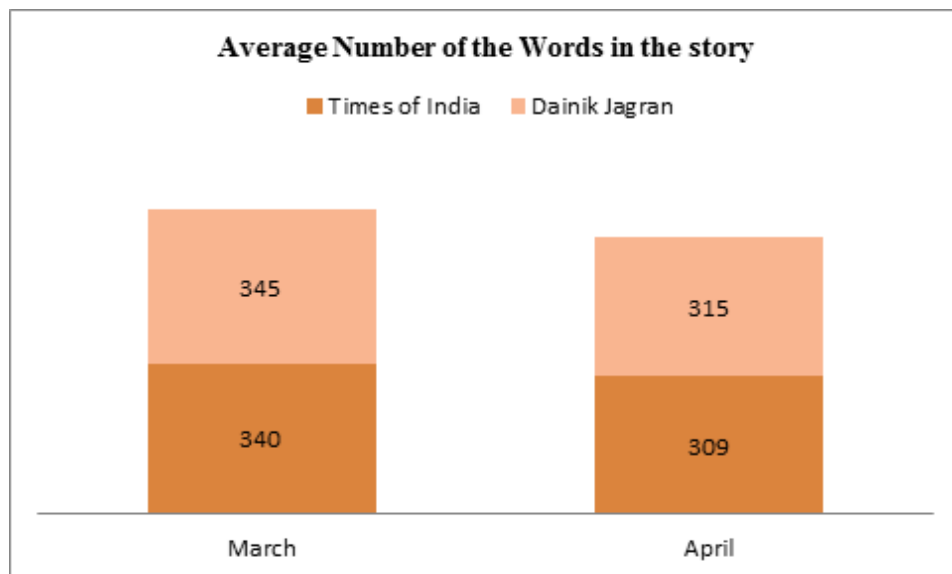


Fig. 2. The average number of the word in the Published stories in the month of March and April (2021)

In March, the *Times of India* news portal published stories with an average of 340 words per story, while the *Dainik Jagran* news portal published stories with an average of 345 words per story. In comparison to English news portals, Hindi news portals employed more words. In the month of April, the *Times of India* published an average of 309 words per story, while the *Dainik Jagran* news portal produced an average of 315 words each story. It means that the *Dainik Jagran* news portals used more words in their stories, whilst the *Times of India* used fewer words.

Table 1. The *Dainik Jagran* News portal story content that was published in March 2021

| S. No. | Date | No. of Stories | Words | Keywords |
|--------|----------|----------------|---------|---|
| 1. | 1 March | 1 | 465 | Vaccination, Registration, Corona Phase 3, awareness |
| 2. | 4 March | 2 | 279+354 | Vaccination, Health Worker, Covidshield, Corona warriors, awareness |
| 3. | 6 March | 2 | 448+449 | Vaccination, Registration, age 45& 59 Vaccination, Health worker, awareness |
| 4. | 12 March | 2 | 325+432 | Vaccination, awareness, covid-19, Covishield |
| 5. | 13 March | 1 | 446 | Covid Vaccination, Age 45 & 59, health worker, Vaccination camp, Vaccination Campaign |
| 6. | 16 March | 2 | 485+464 | Covid Vaccination, Covid test, Corona, awareness |
| 7. | 17 March | 1 | 338 | Covid vaccination, Health worker, Age 45 & 59, Vaccination camp, awareness |
| 8. | 18 March | 1 | 206 | Vaccine, awareness, Covid-19, |
| 9. | 21 March | 1 | 153 | Covid-19, Vaccination, Village, Corona, awareness, Camp |

| | | | | |
|-----|----------|---|-------------|--|
| 10. | 26 March | 1 | 359 | Covid19 Vaccination, Corona, Vaccination Data, Covid test, Covid camp, Villages, awareness |
| 11. | 27 March | 1 | 409 | Covid Vaccination, vaccination second Dose, Vaccination age 45+, Free vaccination, awareness |
| 12. | 28 March | 1 | 135 | Covid Vaccination, Vaccination Data, Corona Test, awareness |
| 13. | 31 March | 3 | 357+222+352 | Covid vaccination, Age 45, awareness, campaign |

In the month of March *Dainik Jagran* news portal published 19 stories. The researcher selected those stories with these keywords. As in Hindi portal, it is quite difficult to find the news story with exact keywords “COVID-19 vaccine, awareness, India, and campaign”. With these specific keywords, researcher found only seven stories. Hence, keywords need to be added to find more stories related to COVID-19 vaccine awareness in Hindi language portal. The data revealed that *Dainik Jagran* news portal published maximum three stories in a whole day related to Covid vaccination awareness and maximum number of the word in published story contain 485 words in the month of March. Through the Content analysis of these stories researchers find out some major keywords like vaccination, Covid, vaccination Data, Corona test, Covid camp, vaccination first and second phase, free vaccination, Age 45 and 59. These are the keywords which contain the maximum number of stories published in the *Dainik Jagran* news Portal in the month of March. This table data shows that maximum published stories in the *Dainik Jagran* news Portal spread positive stories related to COVID-19 vaccination and aware the society.

Table 2. The Times of *India News* portal story content that was published in March 2021

| S. No | Date | No. of Stories | Words | Keywords |
|-------|----------|----------------|---------|--|
| 1. | 4 March | 1 | 400 | COVID-19 vaccine, awareness, India, campaign |
| 2. | 11 March | 1 | 248 | COVID-19 vaccine, awareness, India, campaign |
| 3. | 12 March | 1 | 333 | COVID-19 vaccine, awareness, India, campaign |
| 4. | 13 March | 1 | 561 | COVID-19 vaccine, awareness, India, campaign |
| 5. | 18 March | 1 | 292 | COVID-19 vaccine, awareness, India, campaign |
| 6. | 21 March | 2 | 660+602 | Covid vaccine, Covishield, India, awareness |
| 7. | 23 March | 2 | 108+356 | COVID-19 vaccine, awareness, India |
| 8. | 24 March | 1 | 380 | COVID-19 vaccine, awareness, India, campaign |
| 9. | 25 March | 2 | 141+107 | COVID-19 vaccine, awareness, India |
| 10. | 26 March | 1 | 307 | COVID-19 vaccine, awareness, India, campaign |
| 11. | 28 March | 1 | 117 | COVID-19 vaccine, awareness, India |

| | | | | |
|-----|----------|---|---------|--|
| 12. | 30 March | 1 | 276 | COVID-19 vaccine, awareness, India, campaign |
| 13. | 31 March | 2 | 459+740 | COVID-19 vaccine, awareness, India |

In the month of March *Times of India* news portal published 17 stories. With the specific keywords “COVID-19 vaccine, awareness, India, and campaign”, researcher easily found the awareness stories. Times of India news portal published maximum two stories in a whole day related to Covid vaccination awareness and maximum number of the word in published story contain 740 words in the month of March. This table data shows that maximum published stories in the Times of India news Portal spread positive stories related to Covid and aware the society regarding COVID-19 vaccination. Comparison of the *Times of India* and *Dainik Jagran* News Portal March content table shows at some point *Times of India* did well and at some points *Dainik Jagran* did well. If we compare maximum numbers of word stories in the month of March, Times of India published 740-word stories while *Dainik Jagran* published 485-word stories. It means *Times of India* published maximum word stories in comparison to *Dainik Jagran*. *Dainik Jagran* published daily 3 stories while *Times of India* Published daily two stories related to COVID-19 vaccination awareness. Of Course, *Times of India* published the maximum number of word stories but *Dainik Jagran* Published maximum stories in a day. *Dainik Jagran* news portal stories used more keywords related to Covid vaccination awareness while *Times of India* news portal used less keyword in their published stories. The data revealed that *Dainik Jagran* news portal did well during the pandemic time.

Table 3. The *Dainik Jagran* News portal story content that was published in the month of April 2021

| S. No | Date | No. of Stories | Words | Keywords |
|-------|----------|----------------|-----------------|--|
| 1. | 1 April | 1 | 282 | Vaccination Centre, Age 45, awareness, campaign, covid-19 |
| 2. | 2 April | 1 | 338 | Vaccination, Age 45, Vaccination center, Village Level, awareness |
| 3. | 3 April | 1 | 335 | Vaccination, Campaign, First Dose, Age 45, awareness |
| 4. | 4 April | 1 | 115 | Vaccination camp, First Dose, covid-19, awareness |
| 5. | 5 April | 1 | 140 | Vaccination, Second Wave, awareness, Covid test |
| 6. | 6 April | 4 | 319+263+230+420 | Corona vaccination, Covid19, Second Dose, Age 45, awareness |
| 7. | 7 April | 1 | 470 | Covid vaccination, Covidshield, Covid-19, Age 45 & 59, awareness |
| 8. | 9 April | 1 | 338 | Covid vaccination, Covidshield, campaign, awareness, Second Dose, covid-19 |
| 9. | 10 April | 2 | 306+275 | Covid vaccination, Covishield, Age 45, awareness |

| | | | | |
|-----|----------|---|-----------------|---|
| 10. | 12 April | 2 | 297+281 | Corona, Covid vaccination, awareness, Second dose |
| 11. | 17 April | 2 | 423+291 | Corona, vaccination, vaccination camp, Age 45, awareness, Covid test |
| 12. | 20 April | 4 | 244+544+245+371 | Coronavirus, COVID-19 , India, awareness |
| 13. | 26 April | 1 | 144 | Covid vaccine, First Dose, Age 18+, awareness |
| 14. | 27 April | 1 | 336 | Covid vaccination, vaccination Centre, Corona, campaign, awareness |
| 15. | 28 April | 1 | 368 | Covid vaccination, Age 18+, vaccination Registration, Corona, awareness |
| 16. | 29 April | 1 | 400 | Covid vaccine, India, Vaccination, awareness |

In the month of April *Dainik Jagran* news portal published a total of 25 stories. *Dainik Jagran* news portal published maximum four stories in a whole day related to COVID-19 vaccination awareness and maximum number of the word in published story contain 544 words in the month of April. Through the Content analysis of these stories' researchers find out that apart from specific keywords, COVID-19 camp, first phase and second phase, free vaccination, vaccination registration, and Age 45 are the major keywords while finding the targeted stories of awareness. These keywords appeared in the most stories published in the *Dainik Jagran* news portal in April. The data in this table demonstrates that the most stories published in the *Dainik Jagran* news portal delivered positive news about the COVID-19 vaccination.

Table 4. The *Times of India* News portal story content that was published in April 2021

| No | Date | No. of Stories | Words | Keywords |
|-----|----------|----------------|---------|--|
| 1 | 1 April | 2 | 142+489 | COVID-19 vaccine, awareness, India |
| 2. | 3 April | 1 | 102 | COVID-19 vaccine, awareness, India, campaign |
| 3. | 4 April | 1 | 207 | COVID-19 vaccine, awareness, India, campaign |
| 4. | 5 April | 2 | 456+299 | COVID-19 vaccine, awareness, India, campaign |
| 5. | 8 April | 1 | 321 | COVID-19 vaccine, awareness, India, campaign |
| 6. | 9 April | 2 | 374+144 | COVID-19 vaccine, awareness, India, campaign |
| 7. | 10 April | 1 | 410 | COVID-19 vaccine, awareness, India, campaign |
| 8. | 11 April | 2 | 256+545 | COVID-19 vaccine, awareness, India, campaign |
| 9. | 12 April | 1 | 205 | COVID-19 vaccine, awareness, India, campaign |
| 10. | 15 April | 1 | 138 | COVID-19 vaccine, awareness, India, campaign |
| 11. | 16 April | 1 | 224 | COVID-19 vaccine, awareness, India, campaign |

| | | | | |
|-----|----------|---|-----|--|
| 12. | 17 April | 1 | 311 | COVID-19 vaccine, awareness, India, campaign |
| 13. | 25 April | 1 | 120 | COVID-19 vaccine, awareness, India, campaign |
| 14. | 26 April | 1 | 423 | COVID-19 vaccine, awareness, India, campaign |
| 15. | 30 April | 1 | 478 | COVID-19 vaccine, awareness, India, campaign |

In the month of April *Times of India* news portal published 19 stories. *Times of India* news portal published maximum two stories in a whole day related to Covid vaccination awareness and maximum number of the word in published story contain 545 words in the month of March. Through these specific key words' researchers find the awareness stories. This table data shows that maximum published stories in the *Times of India* news Portal spread positive stories related to COVID-19 and spreading awareness for the society regarding COVID-19 vaccination. If we do the comparison of the *Times of India* and *Dainik Jagran* News Portal April content table shows at some point *Times of India* did well and at some points *Dainik Jagran* did well. If we compare maximum numbers of word stories in the month of March, *Times of India* published 545-word stories while *Dainik Jagran* published 544-word stories. It means *Times of India* published maximum word stories in comparison to *Dainik Jagran*. *Dainik Jagran* published daily four stories while *Times of India* Published daily two stories related to COVID-19 vaccination awareness. Of Course, *Times of India* published the maximum number of word stories but *Dainik Jagran* Published maximum stories in a whole day. *Dainik Jagran* news portal stories used more keywords related to Covid vaccination awareness while *Times of India* news portal used less keyword in their published stories. In comparison with the *Times of India*, *Dainik Jagran* news portal did well during the pandemic time. If we compared both month analysis through the content table, most of the people want to read Hindi stories on the news portals may be this reason *Dainik Jagran* news portal do great work during the pandemic in the month of March and April While *Times of India* News portals also published good and positive stories during the pandemic. But after analysis of these content tables *Dainik Jagran* news portal wins against the *Times of India* portal.

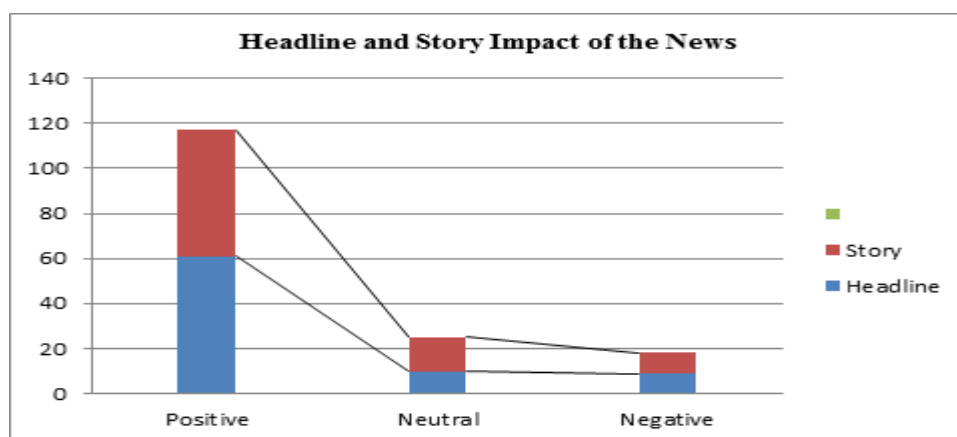


Fig. 3. The impact of the story published in *Times of India* and *Dainik Jagran* news portals in the month of March and April (2021)

Out of 80 stories, 56 stories content tone was positive. Here positive refers to those stories, which spread awareness regarding COVID-19 vaccine. While 15 stories content impact was found negative. Here negative means those stories, which are related with COVID-19 vaccination but instead of reporting vaccination awareness these are mainly linked with side effect, number of deaths after vaccination, and promote vaccine hesitation. The content of 9 stories found neutral. Neutral refer to those stories, which create neither positive impact on the reader nor negative impact on the mass. This data proved that most of the published stories in the *Times of India* and

Dainik Jagran news portal create Positive impact towards COVID-19 vaccination. But *Dainik Jagran* promotes and create more positive than the times of India.

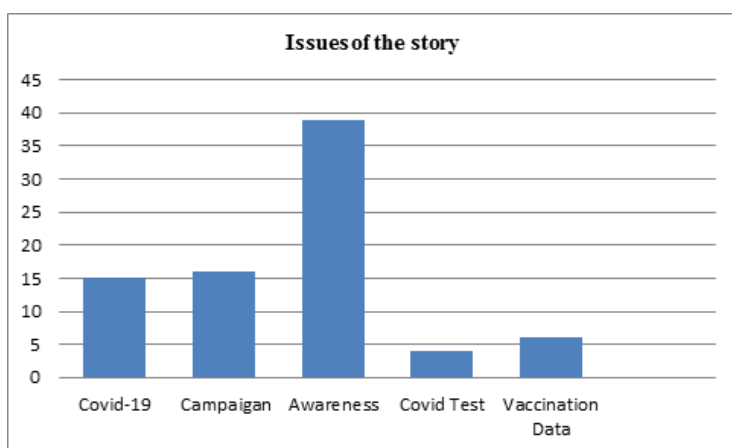


Fig. 4. The issues of the published story in the *Times of India* and *Dainik Jagran* web portals in the month of March and April (2021)

Graph bars show the different stories issue out of 80 stories 39 stories content issue was vaccination awareness while 16 stories content issue was vaccination campaign, 15 stories content Covid-19, 4 stories content based on Covid test, and six stories content based on vaccination data. Overall, maximum story content was based on vaccination awareness. Both news Portal published stories which spreading awareness through the positive content of vaccination awareness.

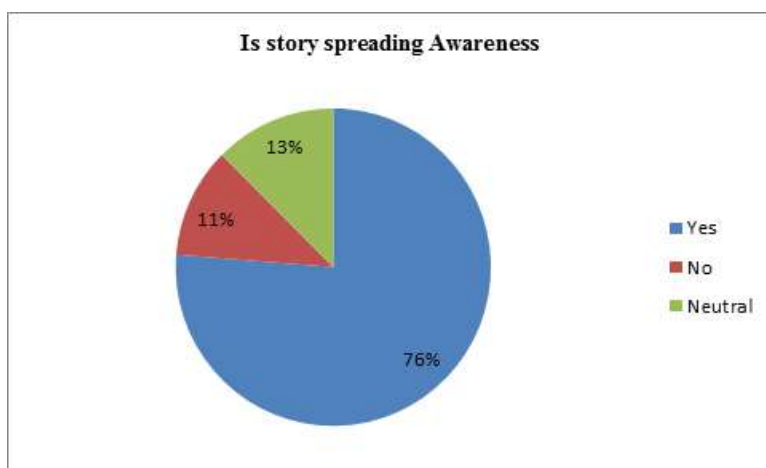


Fig. 5. That the story is spreading awareness among the society

This graph demonstrates that of 80 stories published in both news portals, 76 percent transmitted positive news about the COVID-19 vaccination, while 11 percent spread negative content, implying that they spread content that promotes vaccine reluctance among people. Whereas 13 % of stories were deemed neutral as they solely update the reader about a vaccination program.

Times of India online portal published 36 stories related to COVID-19 vaccination awareness in the both months while *Dainik Jagran* news portal published 44 stories related to COVID-19 vaccination awareness in both months.

The content analysis of online portals of two major national dailies applied to the sample of total 80 stories indicated that newspapers differ in the type of stories when they published about COVID-19 vaccination awareness. Awareness here means the positive impact of the news on an individual, which provokes him to act and complete the process. "Awareness is the ability to make forced-choice decisions above a chance level of performance" (Merikle, 1984: 449). Whereas Henley defined it as subjective and simply equates awareness with self-reports indicating that an observer "consciously sees a stimulus" (Henley, 1984: 122). Coverage was more in *Dainik Jagran*

online portal, which indicates that it aware of many masses to get vaccinated with its positive number of stories. The online portal of the times of India positioned the COVID-19 stories on the home page. The home page of the portal has a separate segment or title called "COVID-19 vaccine" under which all the updates, information, and awareness regarding COVID-19 vaccines are uploaded. For the study, the researcher selects only the vaccination awareness news for 2 months when the second wave of the corona is at its peak and the government starts a vaccination drive for 45+ in India. *Dainik Jagran* home page also has the title "Corona", under which all the updates, information, awareness regarding Covid-19, and vaccination are uploaded. The only difference found in both the web portal is that while searching for the story in the English web portal, researchers search with the same keywords "COVID-19 vaccine, awareness, India, and campaign". Whereas finding stories regarding awareness in the Hindi web portal is quite a difficult and time-consuming task. Every time researcher must find the story with new keywords like "First Dose, Age 18+, vaccination Centre, age 45+, village, age 45 & 59, second dose", apart from the common keywords "COVID-19 vaccine, awareness, India, and campaign", which are selected for the finding the story. Though each online portal has different section of COVID-19 related news which is very helpful and beneficial for the online users.

Summarizing the results, we highlight following points.

1. *Dainik Jagran* online portals used more average number of words in their published stories in comparison to the *Times of India* portal.
2. On 4, 6, 12, and 16 March, 2021, *Dainik Jagran* published two stories on vaccination awareness. Whereas on 31 march it published three stories in a single day. While in April 2021, on 6 April and 20 April it publishes four stories in a single day and two stories per day on 10, 12, and 17th April.
3. *Times of India* published maximum two story per day on 21, 23, 25, and 31 march while in April also on 1,5 ,9, and 11 it published two stories in a day.
4. On 1, 13, 17, 18, 21, 26, 27 and 28 march there is single story in a day found on *Dainik Jagran* online portal in March. While in April single story per day published on 1, 2,3,4,5,7,9,26,27, 28, and 29 April.
5. *Times of India* web portal published single story on 4,11,12,13,18,24,26,28, and 30 in March 2021 whereas in April it published single story per day on 3,4,8,10,12,15,16, 17,25,26, and 30th for spreading COVID-19 Vaccination awareness among public.
6. *Dainik Jagran* the Hindi language portal used more keywords to find awareness stories regarding COVID-19 vaccination whereas English language portal Times of India used minimum keywords to find the story.
7. Both online portals have different section for COVID-19 on the home page for spreading awareness on COVID-19 Vaccination.
8. Out of total Published stories in *Times of India* and *Dainik Jagran* online portal, 76 % stories spread positive awareness among the society.
9. Coverage was more in *Dainik Jagran* online portal which indicates that it aware of many masses to get vaccinated with its positive number of stories.

5. Conclusion

Following a thorough examination of the data, it can be determined that both portals played a key influence in the present pandemic crisis by raising knowledge about the COVID-19 vaccine. People look to the media for information and news updates during times of crisis to acquire a clear picture of the situation. India's internet penetration rate has risen dramatically because of the continuing pandemic. As a result, online platforms have become a hub for timely and accurate information on COVID-19 and the COVID-19 vaccination. Newspaper web portals are now acting as stakeholders, fulfilling their social obligation to society in a positive way. It was found that there is considerable difference in the coverage of COVID-19 vaccine awareness of the Times of India and *Dainik Jagran* online portal. While the analysis is based on the framing of news, there is no significant difference in maintaining the adversarial framework. Both the portals are maintaining passive and constructive attitude towards the society by bringing the COVID-19 vaccine awareness.

Future studies in this area may yield more information about how media frame COVID-19 vaccine awareness news, as the pandemic is here to stay. It should be interesting to learn that in the future, online portals will play an important part in spreading vaccine awareness, or it will lapse with the passage of time.

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The Truth Commission as a Tool for Accessing and Disseminating Information: Realization of the Right to Truth in Post-Conflict Societies

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Abstract

An important attribute of present-day society is the ability to make sense of past conflicts and prevent future ones on the basis of such reflections. A central tool in this regard has been the right to truth, realizing which enables the public to not only learn about mass and gross human rights violations and their perpetrators but also seek guarantees that there will be no repeat of such events in the future.

Institutionally, the right to truth is realized both via international and domestic legal procedures and through the use of various investigative and quasi-investigative commissions. The latter include truth commissions. The foundational principles underlying the operation of truth commissions were developed by UN specialists, with the basic idea being to establish such commissions in post-conflict societies as independent entities, provide them with access to all relevant documents and victims, and supply them with all necessary financial and operational support.

To gain an insight into models for the formation and operation of truth commissions, an analysis was conducted of the activity of the Study Commission for Working Through the History and the Consequences of the SED Dictatorship in Germany, the Yugoslav Truth and Reconciliation Commission (both representing Europe), the South African Truth and Reconciliation Commission (Africa), and the Truth Commission for El Salvador (Latin America). The conclusion drawn from the study is that each of these commissions has been criticized for inefficient activity, despite differences in the fulfillment of their recommendations. Truth commissions formed of local specialists tend to enjoy a higher level of support from the public. The realization of the commissions' recommendations tends to depend on there being political will and to be possible only under pressure from the international community and a state's civil society.

Keywords: truth commission, right to truth, transitional justice, post-conflict society, armed conflict, civil conflict, fair society, reconciliation.

1. Introduction

One of the essential characteristics of present-day society is unrestricted or relatively unrestricted access to information dealing with various spheres of human activity and social processes. The greater the significance of information for a specific individual, the more fundamental is the right to possess that information. If information deals with the fate of a relative or another loved one, their place of burial, and the circumstances of their death, the significance of such information becomes critical. Surviving victims of mass and gross human rights violations may need to share their sad experience in order to bring the guilty to justice. Spreading

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information about such experience through media is crucial, for it is important that both individual citizens and society as a whole should know the reasons behind a given social, negative or positive, phenomenon, its impact, and its effect.

Such knowledge can help forecast social processes, plan out life, and prevent undesired trends. It facilitates the self-identification of individual citizens in civilizational and socio-political context, the formation of a civil position, and the critical conceptualization of facts of the past. On one hand, coming to a realization of the wrongness of a certain past event and denouncing it and regretting it happened can facilitate the search for compromises and for opportunities for the development of heteropolar ideological currents in the context of attaining the common good. On the other hand, where facts of the past clearly bear the impress of crimes the only thing that can facilitate the common good and sustainable development is the inevitability of liability for one's actions. It is these basic prerequisites that the right to truth appears to stem from.

In a broad sense, the right to truth is an element of transitional justice. Transitional justice is one of the ways to stabilize post-conflict societies that have experienced a major crisis (e.g., a genocide, a civil war, or a ruthlessly suppressed mass protest). The need to employ transitional justice mechanisms is based on the need to bring the guilty to justice, ensure compensation for the victims, and put in place means of protection from similar events occurring in the future.

In this context, of fundamental significance is conducting a comprehensive investigation, systematizing information, and making such information public. The right to truth can be realized through public legal action, exploration of relevant government documents and archives, and provision of the general public with access to information through media. A major role in providing institutional and information support for the processes of learning about and acknowledging the past (no matter how complicated it may be), reconciliation, and, consequently, opening opportunities for further progressive development is played by truth commissions.

The aim of this paper is to provide an insight into best practices associated with the operation of truth commissions in different countries, their role within the information space of post-conflict societies, and their influence on the processes of reconciliation and solidarization within society and the information security of citizens.

2. Materials and methods

As already mentioned earlier, the need to realize the right to truth mainly arises in post-conflict societies. This particular characteristic of the right to truth is what can explain why research in this area is lacking. Nevertheless, there have been some relatively successful cases of realization of the right to truth, including via so-called "truth commissions".

Accordingly, the study's methodological basis is research dealing with the right to truth as a whole and the work of truth commissions in particular (Brahm, 2007; Ilic, 2004; Hayner, 2011; Pejic, 2001; Romeike, 2016; Torpey, 1995). Given the significance to the work of truth commissions of fact-checking rules (e.g., clear-cut argument processing rules, proper evidence gathering methods, and solid logic underpinning an investigation), reference was made to relevant studies on methodology for checking facts lying outside of the domain of judicial or law-enforcement activity (Lebid et al., 2020).

A substantial contribution to the study of the nature of the right to truth has been made by international organizations and bodies such as the Office of the United Nations High Commissioner for Human Rights, the United Nations Human Rights Council, and the Inter-American Court of Human Rights. Reports, resolutions, decisions, and other documents by these organizations were used as a basis for this work as well. Another significant source employed in this study is agreements and acts relating to the creation of truth commissions and final reports by such commissions. An insight was gained into the history of creation and operation of four different truth commissions – the ones in Germany, the former Yugoslavia, South Africa, and El Salvador. These commissions represent three different regions (Europe, Africa, and Latin America) and vary in terms of the formation and scope of powers available to such entities.

3. Discussion

The report by the Office of the United Nations High Commissioner for Human Rights entitled 'A Study on the Right to the Truth' lists the following key institutional and procedural mechanisms for implementing the right to the truth:

1) international criminal tribunals, such as the International Criminal Tribunal for the former Yugoslavia, the International Criminal Tribunal for Rwanda, and the International Criminal Court;

2) national criminal judicial proceedings and trials, conducted in accordance with rigorous procedural standards;

3) other judicial procedures limited to investigation and documentation, such as so-called “truth trials”, habeas corpus, and amparo;

4) truth commissions (Study..., 2006).

Thus, as already mentioned earlier, truth commissions (or truth and reconciliation commissions) are tasked with ensuring the realization of the right to truth institutionally.

A/HRC/RES/21/7, a resolution adopted by the Human Rights Council in 2012, states that the organization “welcomes the establishment in several States of specific judicial mechanisms and other non-judicial mechanisms, such as truth and reconciliation commissions, that complement the justice system, to investigate violations of human rights and of international humanitarian law” (Resolution, 2012). That is, it can be concluded that truth and reconciliation commissions are a fairly common phenomenon in contemporary history that helps improve life in post-conflict societies. According to the United States Institute of Peace, there were 33 truth and reconciliation commissions around the world as at 2011 (Truth Commission..., 2011).

The result of a codification of international best practices in this area was the Updated Set of Principles for the Protection and Promotion of Human Rights Through Action to Combat Impunity, adopted in 2005. This document both defines the right to truth and establishes the basic principles of the operation of “truth commissions”. In particular, Principle 2 holds that “Every people has the inalienable right to know the truth about past events concerning the perpetration of heinous crimes and about the circumstances and reasons that led, through massive or systematic violations, to the perpetration of those crimes. Full and effective exercise of the right to the truth provides a vital safeguard against the recurrence of [human rights] violations” (Set of Principles, 2005).

Pursuant to Principle 6, to the greatest extent possible, decisions to establish a truth commission, define its terms of reference, and determine its composition should be based on broad public consultations in which the views of victims and survivors especially are sought. Commissions of inquiry must be established through procedures that ensure their independence, impartiality, and competence. To this end, the terms of reference of commissions of inquiry must respect the following guidelines:

1) they shall be constituted in accordance with criteria making clear to the public the competence and impartiality of their members, including expertise within their membership in the field of human rights and, if relevant, of humanitarian law;

2) their members shall enjoy whatever privileges and immunities are necessary for their protection, including in the period following their mission;

3) in determining membership, concerted efforts should be made to ensure adequate representation of women as well as of other appropriate groups whose members have been especially vulnerable to human rights violations (Principle 7);

4) the Commission’s terms of reference must be clearly defined and must be consistent with the principle that commissions of inquiry are not intended to act as substitutes for the civil, administrative, or criminal courts (Principle 8);

5) the Commission shall be provided with sufficient material and human resources to ensure that its credibility is never in doubt (Principle 11) (Set of Principles, 2005).

At the same time, the Office of the United Nations High Commissioner for Human Rights draws attention to the following basic principles and approaches to truth commissions:

1) national choice (having a truth commission cannot be imposed from without; international actors should provide comparative information and expertise, but should recognize from the start that a country may choose, for very legitimate reasons, not to have a truth commission);

2) the need for a comprehensive transitional justice perspective;

3) a unique, country-specific model (while many technical and operational best practices from other commissions’ experiences may usefully be incorporated, it should be expected that every truth commission will be unique, matching the national context and special opportunities present);

4) political will and operational independence;

5) international support (Rule of Law Tools, 2006).

A 2015 report prepared by Special Rapporteur Pablo de Greiff for the United Nations Human Rights Council places a special emphasis, via a set of general recommendations for truth commissions and archives, on the need to preserve archival data and ensure the accessibility of a commission’s working materials. It is stressed in the report that truth commission records and proceedings must be open for public access and secure from accidental or intentional damage (De Greiff, 2015).

4. Results

European best practices on truth commissions are associated, above all, with the German reunification processes, as well as the process of post-conflict adjustment in the former Yugoslavia. Entities that bear a certain resemblance to truth commissions are the “historical commissions” established in the Baltic countries subsequent to the disintegration of the Soviet Union (e.g., Estonian International Commission for the Investigation of Crimes Against Humanity) (Hiio et al., 2005).

In 1992, the government of the Federal Republic of Germany established the Study Commission for Working Through the History and the Consequences of the SED Dictatorship in Germany. Even after German reunification the legacy of the Socialist Unity Party of Germany (German: Sozialistische Einheitspartei Deutschlands (SED)) remained a burden hampering the consolidation of German society. The memory of human rights abuses, humiliations, persecutions, and repressions continued to weigh on the minds of many of those looking for justice, retribution, and guarantees that something like that would not happen again in the future (Law, 1995: 216).

The Study Commission was comprised of 27 members, headed by pastor Rainer Eppelmann, an East German parliamentarian and human rights activist (Torpey, 1995: 114). It was mandated to investigate the practices of the East German government between 1949 and the fall of the SED regime in 1989, document human rights abuses, and assess the political-historical, economic, ideological, and societal factors of the dictatorship as well as the misuse of environmental resources. In addition, it engaged in the organization of public hearings with participation from victims, scholars, and civil activists (Torpey, 1995: 114-115). The focus of such activities was not only to raise awareness – they also were expected to facilitate public dialogue, reconciliation and unification, and the development of a common political culture between the communities of the two once-separate parts of Germany.

The report prepared by the Commission contained witness testimony, theoretical assessments, and political statements on the dictatorship’s consequences, spoke of the repressive and monopolistic nature of the SED’s authority, and discussed the persecution of dissenters (e.g., barring one from universities or prohibiting one from working in the professional world). The Commission’s recommendations mainly dealt with memory policy (the use of national holidays, memorials, and documentation centers and mapping of government buildings used by SED institutions) and the exchange of information with neighboring states in Eastern Europe. The Commission proposed establishing a permanent independent foundation for follow-up on the recommendations (Germany, 1992).

Due to the inability of the 1992 SED study commission to report on all aspects of communist rule in East Germany from 1949 to 1989, a successor commission, the Study Commission for the Overcoming of the Consequences of the SED Dictatorship in the Process of German Unity, was set up to complete the work. It had the same goals and objectives as its predecessor (Antrag, 1995). The Commission was comprised of 36 members of parliament, headed again by R. Eppelmann.

The Commission’s final report analyzed the structural conditions and perspectives of the reunited German Republic to overcome the repressive past of the SED dictatorship. The volumes focused on economic, social, and environmental policies as well as education, science, culture, and daily life in East Germany. Compared with its counterpart presented by the 1992 commission, this time the final report was focused on everyday aspects of repression, such as blanket discrimination against women and the severe restrictions on consumption of goods, as opposed to more violent atrocities (Germany, 1995).

The work of the two study commissions led to the establishment in 1998 of the Federal Foundation for the Reappraisal of the SED Dictatorship (increasingly known alternatively as the Federal Foundation for the Study of the Communist Dictatorship in East Germany). This institution, whose work is funded by the German government, has sought to conduct comprehensive investigation and study of the causes and effects of the influence of the dictatorship in the Soviet occupation zone in the German Democratic Republic as well as in other countries of Eastern and Central Europe. The foundation provides support for various projects, like documentaries, papers, exhibitions, seminars, and research (e.g., memorial site and archive work and publication of the results) (Romeike, 2016: 61).

In furtherance of the recommendations proposed by both commissions, additional measures were adopted, including seeking additional reparations for former political prisoners and other victims groups and providing psychological and legal assistance for victims of political persecution (Germany, 1995).

Doubt has been voiced about whether the above project can be technically regarded as a truth commission (Gross, 2005), and that has to do with the generally cultural and educational, rather than investigative, nature of the work of the 1992 and 1995 commissions. However, every country that has experienced a conflict or dictatorship will look for its own, distinctive, ways to reconcile and consolidate society, so it would not be very practical to push some kind of uniform work standards onto all truth commissions. Altogether, the activity of the German commissions has had a significant effect on the process of solidarization within German society, with their recommendations being taken account of in the legislative practice of both the federal states of East Germany and the Federation as a whole.

A lot less successful, if not totally disastrous, is the story of having a truth and reconciliation commission in the former Yugoslavia. In March 2001, the government of the Federal Republic of Yugoslavia set up the Truth and Reconciliation Commission in an attempt to investigate the legacy of the wars in the Balkans. The commission, comprised of 15 members, was tasked with investigating war crimes committed in the 1990s.

The massive scale of those crimes, their cruelty, mixed sentiment within society, and the dictatorial regime of President Slobodan Milošević, which persisted in Yugoslavia up until 2000 and was characterized by serious human rights violations, were the key factors behind the urge to establish the Commission. As fairly argued by researchers of that period, it would be hardly possible to advance democratic principles and values and build democratic institutes without breaking free from the mental models associated with a repressive policy disguised as one characterized by public interests prevailing over private concerns and without distancing oneself morally and politically from the crimes of a preceding regime (Gojković, 2000). The activity of an institution of this kind could serve as a substantial supplement to investigations by the International Criminal Tribunal for the former Yugoslavia (Pejić, 2001: 2-5).

The Truth and Reconciliation Commission was established on March 30, 2001, through a mandate from Vojislav Koštunica, President of the Federal Republic of Yugoslavia (Odluka, 2001). The Commission's work was not particularly efficient from the very outset. As early as April, two members left the Commission – Vojin Dimitrijević, a prominent Serbian human rights activist and international law expert, and Latinka Perović, a Serbian historian. The reason was the approach taken to forming the Commission's lineup – it was highly homogeneous politically, being comprised of just citizens of the Federal Republic of Yugoslavia and including no members of ethnic minorities and no citizens of the former constituent states of the Socialist Federal Republic of Yugoslavia. It took the Commission quite a long time – nearly nine months – to develop its action program, which later would be reconsidered with a gradual shift in focus away from the actual war crimes. Finally, in 2003 it was decided to prepare a report on the causes of the 1990s wars in the Western Balkans that was to cover the period starting from the 19th century, the two world wars, the spread of totalitarian ideologies in Europe, and a few other fairly broad issues that had little to do with the actual purpose behind the establishment of such a commission (Ilic, 2004).

The Commission, which had been appointed without due consultation, attracted very little civil society support in light of a lack of political will on the part of the authorities to investigate the circumstances of relevant past events, identify the guilty, and try to achieve reconciliation. The absence of an adequate action program undermined public trust in the Commission further. After failing to achieve any significant results, it eventually was dissolved in 2003 without producing a meaningful report.

The South African Truth and Reconciliation Commission was established in 1995 via the Promotion of National Unity and Reconciliation Act (Promotion, 1995) as an endeavor to dismantle the legacy of apartheid.

The Act's Article 3 includes the following objectives for the Commission:

- establishing as complete a picture as possible of the causes, nature, and extent of the gross violations of human rights which were committed during the period from March 1, 1960, to the cut-off date (established by the 1993 Constitution of the Republic of South Africa), including the antecedents, circumstances, factors, and context of such violations, as well as the perspectives of the victims and the motives and perspectives of the persons responsible for the commission of the violations, by conducting investigations and holding hearings;

- facilitating the granting of amnesty to persons who make full disclosure of all the relevant facts...;

– establishing and making known the fate or whereabouts of victims and by restoring the human and civil dignity of such victims by granting them an opportunity to relate their own accounts of the violations of which they are the victims... (Promotion, 1995).

The Act's Article 7 sets out the procedure for forming and staffing the Commission. Specifically, the Commission was to consist of not fewer than 11 and not more than 17 members, which was to be determined by the President in consultation with the Cabinet. The commissioners were to be fit and proper persons who were impartial and who did not have a high political profile. Furthermore, it was allowed to appoint as commissioners not more than two persons who were not South African citizens (Promotion, 1995). Consequently, the Commission was comprised of 17 members and included no citizens of foreign countries and no members of international organizations (Hayner, 2006). The President was empowered to designate one of the commissioners as the Commission's Chairperson and another as its Vice-Chairperson and to remove a commissioner from office on the grounds of "misbehavior, incapacity, or incompetence" (this was to be determined on receipt of an address from the National Assembly and one from the Senate) (Promotion, 1995). The president having a prime role in forming the Commission must have been associated with his enjoying a high degree of credibility with the country's population. At that time, South Africa was headed by prominent human rights activist Nelson Mandela, who previously had spent 27 years in jail. It can, however, be argued that the idea of concentrating this much power over the operation of a truth commission in the hands of a country's president would be untenable in the long run.

The Commission was comprised of the following three committees:

- Committee on Human Rights Violations (tasked with investigating gross human rights violations);
- Committee on Amnesty (concerned with issues of amnesty for particular individuals);
- Committee on Reparation and Rehabilitation (concerned with issues of compensation for victims of human rights violations) (Promotion, 1995).

Each committee was to follow separate rules and lines of work. For instance, over the course of the first few years of the Commission's operation, the Committee on Human Rights Violations held a number of public hearings, with nearly 2,000 victims and their family members taking the opportunity to speak out and share their experiences of human rights abuses. The hearings, often highly emotionally charged, were broadcast nationally on television and radio and widely covered in the print media. Members of the Commission were convinced that this would help bring people out of the dark about what really had happened and shed new light on the scale of past human rights abuses in the country (Truth and Justice, 2003).

On October 29, 1998, the Commission presented a five-volume report. Each volume had a special focus – from a general introduction (Volume 1) to a description of gross human rights violations (Volumes 2 and 3) and conclusions and recommendations (Volume 5) (Truth and Reconciliation..., 1998).

Despite the submission of the final report in 1998, certain committees within the Commission continued work up until mid-2001, with the final version of the report taking longer to publish due to legal action being launched against the Commission by a group of persons whom it had found directly or indirectly responsible for numerous human rights abuses. In the end, the High Court in Cape Town directed in 2003 that the Commission publish in its final report a "schedule of changes and corrections" to its findings and a "memorandum" formulated by the Claimant "setting out its views concerning the findings with which it disagrees" (Truth and Justice, 2003).

Overall, the Commission worked out in-depth recommendations on victim compensation, including monetary, social, and symbolic reparations. The Commission proposed that each survivor or family be paid around \$3,500 per annum over six years. The Commission also recommended reforming South Africa's social and political system in such a way as to engage in the reconciliation process the nation's religious communities, business, legal system, correctional system, armed forces, healthcare sector, media, and educational institutions. Furthermore, it was decided to prosecute individuals who either had not applied for amnesty or had been refused amnesty on the strength of proof of their having committed human rights abuses (Truth and Reconciliation..., 1998).

The work of the Commission has mainly been criticized for the poor enforcement of its decisions, which included not paying compensations to deserving victims and letting many of the perpetrators refused amnesty avoid prosecution. For instance, victims registered by the Commission each received a lump-sum payment of 30,000 rand (\$6,417) from the government.

This was about a quarter of what the Commission had recommended (Der Merwe, Lamb, 2009). However, it is worth noting that the contribution made by the Commission to letting the public know about the crimes of apartheid was unprecedented, and this experience could be put to good use by other post-conflict societies.

Another important example of the operation of a truth commission is the situation in El Salvador. The Salvadoran Civil War lasted for more than 10 years – from 1979 to 1992. Tens of thousands of civilians disappeared or were killed during the conflict – by some estimates, nearly 1.4% of the country's population. The war did not formally end until the signing of the Chapultepec Peace Accords in Mexico City on January 16, 1992. It is via this peace agreement that the Truth Commission for El Salvador was established. The Commission was in operation from July 13, 1992, to March 15, 1993 (Hayner, 2006).

The Agreement views the Commission as a medium for the “purification” of the armed forces and putting an end to any indication of “impunity” on the part of officers of the armed forces (Mexico Peace Agreement, 1992). The Commission's mandate is defined in an annex to the Agreement. Its primary objective was to investigate “serious acts of violence that have occurred since 1980 and whose impact on society urgently requires that the public should know the truth”. The Commission's charge also included “recommending the legal, political, or administrative measures which can be inferred from the results of the investigation”. The Parties, in turn, agreed to full cooperation with the Commission, including in terms of providing it with all relevant materials and information and with complete freedom of action and decision regarding its composition and work plan (Mexico Peace Agreement, 1992).

The Commission was comprised of three members, appointed by the UN Secretary-General by agreement with the Parties. All were members of the international community. Specifically, the Commission was composed of Belisario Betancur (ex-President of Colombia), Thomas Buergenthal (former Judge of the International Court of Justice), and Reinaldo Figueredo Planchart (former Venezuelan Foreign Affairs Minister) (Hayner, 2011:50).

Initially, the Commission was given six months in which to perform its task. Subsequently, it got two more months to do so. According to the Commission itself, more time was necessary to complete the work, considering that the violence had lasted for 12 years.

The Commission investigated the following two types of cases:

a) individual cases or acts that, by their nature, outraged Salvadorian society and/or international opinion;

b) a series of individual cases with similar characteristics revealing a systematic pattern of violence or ill-treatment which, taken together, equally outraged Salvadorian society, especially since their aim was to intimidate certain sectors of that society (From Madness, 1993).

The Commission maintained an “open-door” policy for hearing testimony (to make sure any victim coming forward would be heard) and a “closed-door” policy for preserving confidentiality.

The Commission was to produce recommendations across the following key areas:

1) recommendations inferred directly from the results of the investigation (dismissing most of the persons named in the investigation from the armed forces and civil service, carrying out a judicial reform, and punishing the guilty);

2) structural reforms (including reforms in the armed forces and in the area of public security);

3) institutional reforms to prevent the repetition of similar acts (changes to areas such as administration of justice, protection of human rights, and the National Civil Police);

4) steps toward national reconciliation (including via the provision of moral and material compensation and creation of platforms for national dialogue).

The making of the Commission's final report public was met with harsh criticism from the persons mentioned in it, with the Salvadoran military high command blasting it as “unfair, incomplete, illegal, unethical, biased, and insolent” (Hayner, 2011:51).

Nevertheless, some of the persons concerned in the report were eventually dismissed from their posts, but there was only so much that could be accomplished in terms of staffing policy at the time. Subsequently, some of the Commission's recommendations were carried into effect after considerable pressure from the international community. In general, going forward El Salvador's political leadership would tend to ignore the Commission's report. Most of the Commission's painstaking work would ultimately go for naught, which can be explained by its lineup featuring no domestic “moral beacons” and a lack of political will.

5. Conclusion

This study produced the following findings:

1) Neither theoretical research on nor the practice of realizing the right to truth in different countries has helped find a “perfect” model of truth commissions. This is quite logical given the diversity of military conflicts (Lebid, 2019: 39) and social upheavals, the diversity of their causes and implications, and the uniqueness of each society’s historical experience. The work of just about every such commission has been subject to criticism, which figures given that such work is inextricably associated with reflecting on the consequences of long and bloody conflicts.

2) The commissions that tend to be the most efficient are those formed predominantly of local investigators, academic researchers, and “moral beacons” – their performance was found to have commanded the most trust with the population. At the same time, despite their high levels of professionalism, commissions formed entirely of members of the international community tend to be perceived as “imposed” from without.

3) Of major significance is that truth commission reports documenting human rights violations and containing recommendations on victim compensation, reconciliation, and guarantees of non-recurrence be made public. Of importance to the efficient work of truth commissions is also the use of fact-checking (e.g., clear-cut argument processing rules, proper evidence gathering methods, and solid logic underpinning an investigation).

4) The duration of a commission’s operation and its size must be correlated with the duration of a conflict and the number of probable victims and human rights abuses generated by it.

5) Unfortunately, the realization of truth commission recommendations primarily depends on there being political will. In some countries, it appears to have been possible only through pressure from civil society or the international community.

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Alternate Entertainment or Shifting Discourse: A Narrative Analysis of Popular Web Series in India

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Abstract

This paper discusses the narratives that are being platformed by global OTT giants to break through the Indian subcontinent market. The narratives chosen to be produced and hosted by these platforms throw light on their market positioning strategies as well as outline the position of the web as a popular narrative medium. Picking up case studies of first two Indian web series – *Breathe* (Amazon Prime Video India, 2018) and *Sacred Games* (Netflix, 2018), produced within the Indian subcontinent, the researchers trace the narratological intervention of the medium. Employing Narrative Analysis (Riessman, 1993) on the two samples, the researchers try to ascertain if the web is emerging as a convenient medium of alternative entertainment or if it is gradually helping in changing the course of societal discourse. Narrative analysis not only dissects the narrative structures and tools, but also locates the stories in the Alternative paradigm (Fuchs, 2010). Discussing the narratives and narrative structures, the researchers lastly compare the narratives with the ones popular in media such as Television and film, the paper also points at a contravention of the formulaic storytelling, stereotyped heroic depiction of the protagonist and an entry of themes mainstream media has refrained from using till now, such as gender fluidity and shades of grey in the protagonist. Building upon the study of the Internet as an alternative medium, this essay includes the narratives as a unit of study, especially in the Indian subcontinent, where the OTT market is yet uncharted and is open to both global and local producers.

Keywords: narrative analysis, social discourse, web series, alternative entertainment, Indian subcontinent.

1. Introduction

The Covid virus 19 induced pandemic has led to popularization of many industries dealing with web entertainment, ranging from YouTube to song streaming services which generate revenue from advertising to gaming industry to web comics and lastly the industry in concern, the Video on Demand industry (Rai, Srivastav, 2019). The industry began with hosting the content produced for television and film industries but slowly recognized the difference between the audience segments and identified the dearth of content the web audience wanted to watch. Thus, while Netflix decided to take a plunge in production, Amazon acquired and commissioned many studios to produce content for its platform specifically (Malone, 2017).

While the web promotes binge watching, and has proved flexible in terms of time, space and duration, it also provides avenues for quick feedback and makes the audience feel involved in the story telling by engaging it in more ways that just viewing (Rai, Srivastav, 2021). Social media, interactive storytelling, transmedia formats and gaming are just few of the ways which are

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revolutionizing entertainment on the web whereas TV is still struggling with episodic story formats which are dependent on TRPs to generate advertising revenues (Brennan et al., 2018).

The expanse of the industry can very well be estimated by the fact that global online video revenue to be generated by the industry by the end of year 2019 is estimated to be 29.74 billion dollars with 300 million households worldwide subscribing to the SVOD services. By the end of 2018, 18 percent of the households were SVOD subscribers worldwide already, and the numbers are constantly increasing. Total revenue generated by the VOD industry in the year 2018 was 1070 Crores (155 mn Dollars approximately) with about 5 crore (50 million) users (Statista, 2019).

The web content is relatively a new field for study and thus imperative to study due to the shifting discourse to the medium (Amirudin, 2018). Each medium has its own features and characteristics and thus enables a particular type of narration (Danforth et al., 2016). Another research labelled narratives as a “specific, measurable and significant part” of the web videos (Hughes et al., 2003). Bell *et al* also deduced that digital videos would lose their “aesthetic and semiotic function”, if not studied in the context of the web world (Bell et al., 2010). Thus, the work in context studies the content, compares it with the mainstream narratives and verifies whether it tries to shift the discourse in any manner.

2. Materials and methods

Aim: This study is aimed at studying the narratives and identifying the themes rising from them, that are being told through the medium of web- series.

Objectives: *The specific objectives for the study are:*

1. To identify the features of the narratives from popular OTT platforms
2. To locate the narratives into the paradigm of alternative media

Research questions:

1. What are the distinct features of the narratives platformed through the web series?
2. Are there any thematic similarities in the narratives being utilized in the web series?
3. Can these narratives be placed under the lens of alternative communication?

Method: In order to comment on the choice of narratives featuring in the web-series a thematic Narrative Analysis (Riessman, 1993) was employed for the research. Narrative Analysis leads to making observations about the theme or the structure of a story, and the observations are useful for commenting on the nature of the stories, story tellers, audience or the medium (Branigan, 2013). In the case of this study, the last reason; i.e. elaborating on the medium, was the most important one.

Tool: The study utilized the Structural Narrative Analysis model and the Thematic Narrative Analysis models (Riessman, 1993). While the former deals with *how* of the story, the latter deals with *what* of the story. In case of videos, this model aligns with the Formalist school of cinema, that states that the form of the film dictates its content and thus the meaning (Bazin, 1971), (Bordwell, 2012). Underlining themes, plot and the arterial sub plots, character arcs and motivations were studied deeply in order to comment on the narrative style and strategies.

Factors that were under the microscope:

1. Textual grammar of the narrative.
2. The choice of narrative.

For the purpose of this inquiry, a test was devised by using the factors attributed to Alternative media (Fuchs, 2010), the research question rising from the assumption that the content was leading to a new public discourse. According to him, alternative media must have four distinct properties (Fuchs, 2010):

1. “People must be involved in the creation of what is put out in alternative media.
2. It has to be different from the mainstream.
3. It should create a perspective different from that of the state and major corporations.
4. Must establish different types of relationships with the market and/or the state”.

These four factors were converted into five mutually exclusive categories for the purpose of content analysis, which helped in broad generalization of the content, which are as follows:

1. The narrative avoids the mainstream formula.
2. The protagonist is not the mainstream hero like figure.
3. The language used is vernacular.
4. Distribution pattern & Revenue generation models are different from Mainstream.
5. Non-professional actors/Non-mainstream acting style (Rai, Srivastav, 2019).

Sample: Amazon prime Video India and Netflix are the two most fast growing service providers in India. Their first shows made for Indian audience were *Breathe* (2018) and *Sacred Games* (2018). Incidentally, these were the top rated series on IMDB as well, from their respective channels. *Sacred Games* (2018) was rated at 9.3 and *Breathe* (2018) was rated at 8.7 on July 17, 2018.

Scope: Three factors were kept in mind while narrowing down the universe of the study:

1. Digital audio-visual material, created in the format of web series for screening on online platforms, were considered as text for this study.
2. Secondly, the videos were to be produced by the VOD service provider, for screening specifically on Web, popularly known as an 'Original' or 'Web Original'.
3. Lastly the content produced was to be targeted at the Indian markets specifically.

3. Discussion

A number of studies have been conducted on content produced for web, hosted on platforms such as Netflix and even YouTube. A study propounded that web was giving rise to narratives different from mainstream through OTT services due to the breaking in traditional film/tv production practices (Feiereisen et al., 2021; Hadida et al., 2021). A study by Fung in 2017 explored web narratives and discovered that gender issues emerged as one of the primary themes depicted in the content on Internet thus signaling to a breaking down of the hierarchy of gender in storytelling. She opined that the platforms provided by Internet cut down the elaborate process of hunting for funds, production, passing the censors and finally distributorship associated with mainstream film/TV production thus affecting the content (Fung, 2017).

Another group of researchers found that Internet's transmedia structures were enabling audience aggregation for 'queer' story telling. They addressed the fact that the flexible structures of narratives were helping experimentation, and thus were enabling film makers to pick up topics that were so far untouched (Hernández et al., 2020).

While independent work can afford to be free of organizational hegemony, Netflix's '*Orange is the New Black*' (2013-present) triggered a lot of discussion and debate on Internet and academic circles about the depiction of gender, romantic relationships and an ethnicity which was not featured in mainstream medium as much. The narrative handled gender not as two poles, but as a fluid entity, ranging on a scale with two opposite poles (Symes, 2017; Thomas, 2020). While ethnicity was a major contributor to the shape of the narrative, cross ethnic relationships were also addressed without dragging in the stereotypes attached to any communities (Bucciferro, 2019).

Another study researching about third world participation on Internet discussed its rise with the help of video narratives. Benfield in her thesis 'Apparatuses, Globalities, Assemblages: Third Cinema, Now' stated that the third world participation in story telling had also increased manifold with the help of new narrative structures on the Internet. Picking up the case studies of organization curating and screening films for special audience segments, working in India, namely *Sarai Foundation* and *Raqs Media Foundation*, both functioning from New Delhi, Benfield discussed how the author/film maker, the text/ film and the spectator/ audience had evolved with the help of technology (Benfield, 2012). Another study by Trice et al., also discusses the implications of expanding digital video industries in South Asian sub-continent (Trice, 2021). Another study identified the challenges faced by global giants such as Netflix while expanding in Indian subcontinent and explored inclusion as a policy (Lobato, Lotz, 2020).

In another paper touching upon the choice of narrative by the Video on Demand platforms, the researchers discuss that the web is free from censorship, thus it can pick up topics that may be controversial for the mainstream media. With the narrative analysis of Netflix's *Ghoul* (2018), the second Indian production by the company, researchers try to analyze the narrative strategies and the content on the web (Rai, Srivastav, 2019).

Few researchers explore the trends in global film making and due to digital technologies and predicts a rise in experimental content production (Brown, 2018). After conferring to these studies, it became evident that due to the shift in production practices, experimental viewing and screening patterns and reach to a vast private audience, narratives which were not common on mainstream media platforms, were starting to find a place on new media. A displacement of hegemony in storytelling, be it games, or social media or films, was being heralded all over the web. The current research tries to locate this shift in Indian OTT markets.

4. Results

The two web series were watched and analysed over a period of two months. Observations were noted in an excel sheet for categorization and cross verification. They are discussed as follows:

Breathe (2018)

Observations: *Breathe* is a 2018 crime thriller starring R. Madhavan who is a renowned actor in the Tamil and Hindi film industries. Supporting him is an ensemble cast which has also appeared in a few choice Hindi films over the years. The series has been produced by Abundantia films who have produced mainstream Hindi films like *Baby* (2015), *Airlift* (2016) and *Toilet-Ek Prem Katha* (2017). It has been directed by Mayank Sharma, who has in the past been an Assistant director in small budget films. Sharma has written the series along with Abhijeet Deshpande, who has written many Hindi thrillers like *Wazir* (2016), *Table No. 21* (2013), *David* (2012) and *Shaitan* (2011).

The basic premise of the story is of a father who would go to any lengths, even commit murders, to save his child. On the other hand, his nemesis is a police officer who needs to solve this case of murders happening around the city in order to battle and emerge from his own demons. These two protagonists are the antagonists in each other's tales.

Video: The cinematography is sleek and is speckled with shaky camera and shallow focus close ups heightening the immediacy and urgency of the situation. A lot of foregrounding of the shot composition is used to put situations and characters in perspective and hide them at the same time. The viewer is given the feeling that he cannot see the whole picture, visually and thematically. Shadow and light play takes place in interior spaces to highlight the brooding characters. High contrast lighting and patterns induce the feeling of characters being trapped in their own spaces. A lot of skyline shots of the city of Mumbai are also used to establish the vast ever growing expanse of the city, horizontally and vertically. This expansion brings a lot of lives together, crossing each other knowingly or unknowingly. The entire show has a graded sepia colour tone, to give the visual a more timeless, cinematic visual appeal.

Audio: Alokanda Dasgupta's music is thumping with energy. It gives pace to action and substitutes a lot of dialogues, fitting in seamlessly with the narrative. The entertainment industry is seeing a rise in number of female music directors (S. Khanwalkar, R. Arora), and while it is outside the purview of this study to comment and compare on the style of music by different sexes, it is a new to see this avenue opening up for women.

Editing: The narrative utilizes parallel cutting to unravel the stories of two protagonists events of which are happening simultaneously. One's actions drive another's story forward. At times split screen is also used to juxtapose how events are unfolding in two places at the same time. This happens most notably till the time they both start occupying the same space on the screen due to their meeting. This tries to give the audience window to see both characters at the same time and build two points of interest or sympathy.

The series also utilizes nonlinear narrative as the narrative jumps backward and forward in time in a multiple place. For e.g., the murders do not take place in the present timeline. They are revealed through flashbacks, creating suspense for the audience regarding the fact whether the character was able to commit the murder or not. Writers also foreshadow the story with the help of many dialogues, character introduction and development. This foreshadowing tightens up the loose ends later and wraps up a neat narrative.

The narrative utilizes several characteristics of the Internet as many characters use mobile phones to record and upload videos which go viral on YouTube. This plays an important aspect in the story as the expanse of the city would have made it difficult for the cop to look and find a common thread in the murders, but social media and a platform like YouTube bring the world closer and under the nose as well. The protagonist uses Internet extensively to read and research about the donors, their lifestyles, contact details, the process and legalities of organ donation and ways to commit murder based on the victim's lifestyle.

The narrative structure uses text on screen along with the usual video and audio to establish the facts in the plot, including information about the donors. This Augmented Reality like display helps in dispensing a lot of knowledge at once, priming the audience for further storyline. Danny uses smart phone's Web search, camera and audio recording and smart watches as well as aides in murders.

Tropes: Reverse whodunnit: The audience knows who commits the murders and supports the murderer. The thrill here comes from the chase as the murderer escapes from the law. A twist on the original genre, this plays the emotions of the audience in a different manner and offers a new

story telling method. Also known as caper stories, where thrill is derived from the way the crime takes place, much like heist films.

Defective Detective: An alcoholic, socially impaired detective who is gifted and is able to see what other can't, a lot like the original Sherlock Holmes. He is haunted by his own demons, mostly loss of a woman in life and overcomes his own troubles as well at the end along with the case.

Themes: Few themes highlighted in the narrative are as follows: Underbelly of the city: While a city is sprawling vertically and horizontally, complete with the sea link and sky scrapers and housing societies, it is the underbelly which runs it. The city also deals with seedy hotels, prostitution and drug rackets. Dance bars, ghettos and chawls provide a window into a life that is more chaotic than organized. The crime is shown to be originating not in the main city, but in the suburbs. Here criminals are not born but are made due to circumstances, and those circumstances are nearer than the skyline of the city (Raj, Sreekumar, 2017; Stadler, 2017).

Second theme is depiction of police. Stereotypically verging on the borderline of good vs. bad cop, the character of the cop has the audience rooting for him because of sympathy for his grief, and his ability to solve crimes. A character with grey shades, indulging in corruption, misusing his position and using only his angst in personal relationships, this is an extension of the popular angry young man, battling not the system anymore, but his own fallacies (Bhatia, 2018).

Last theme is depiction of fatherhood. While adhering to the patriarchal set of responsibilities, the new age father is not an oppressive authoritative figure. He needs his family and is very expressive about it (Rajiva, 2010). Both the fathers here are driven by their children, dead or alive. The wives are secondary. Trickling down from the mainstream sagas of depiction of Indian family, the unit is much smaller and alienated from surroundings and even the society now.

Narrative: The narrative unfolds in the manner of a reverse whodunnit crime thriller, not unheard of in mainstream cinema, but rare on Television. While the production crew is experienced, but are helming the affairs for the first time. The actors also range from seasoned to theatre actors. A listers from other industries can be seen experimenting with the roles and content. A story like this could have made for a profitable film for the big screen if not for the length. But the TV audience is far from comfortable with plots like this. Shows like *Crime Patrol* and *Savdhaan India* do address crime tales like piece of fiction, but reverse whodunnits are still unexperimented with on Television, that too in so many shades of grey. Very stylistically told, the series does lie in the paradigm of either film and Television, thus suiting the platform of web-series.

Narrative Structure: The format is episodic, with hooks at the end to keep the viewer hooked in for the next episode, supporting Binge watching. This could be the reason the makers decided to make the story into a web series. Various flashbacks are used to reveal how the crime occurred and false chases are build up in order to keep up the thrill factor. The textual grammar utilizes not only video and audio but text as well on screen providing greater information not unlike the Augmented Reality technology.

Alternative Content: The series is distributed through Amazon Prime Video India platform. There are no ad breaks as the platform works on subscription format. It has been made for the web probably due to the following factors:

1. Length of the content
2. Lesser budget thus the command given to new director, breaking the hierarchical structure of the industry
3. Content requires the audience to involved.

Sacred Games (2018)

Observations: Releasing in 2018, four years after Netflix's entry in the country, *Sacred Games* is the company's first production for the Indian market. It has been produced by Phantom films, helmed by Anurag Kashyap along with others, who is considered to be one of the flagbearers of the revival of New Wave in Indian Cinema. Netflix approached director V. Motwane in 2014 with the Vikram Seth's 2006 novel by the same name and asked him to develop it into a web series. Motwane has directed films like *Udaan* (2010), *Lootera* (2013) and *Trapped* (2017) in the past, which have garnered international acclaim. He brought in Anurag Kashyap on board to direct parts of the series along with him. Making news much before its launch, the series was awaited for with bated breath by fans of Netflix, of the book and of the celebrities producing or acting in it.

Sacred Games is a gangster thriller, with two protagonists Sartaj and Gaitonde, played by Saif Ali Khan and Nawazuddin Siddiqui. Sartaj's story is set in present-day Mumbai, while Gaitonde's story begins in 1970's, narrated in flashback with his voice over. Both the characters

meet in present timeline when Gaitonde, a gangster, wants to blow up the city and Sartaj, a police officer, wants to save it. Sartaj's story, the current timeline is directed by Motwane while Gaitonde's tale has been narrated by Kashyap.

Video: The series has been shot by three different cinematographers to render different visual look to both the parts, past and present. Past has been shot in order to highlight the idea of Bombay, an emerging, struggling city which is still amidst a flux of migration. The present deals with Mumbai a cosmopolitan metropolis with secrets in the underbelly. Gaitonde's segments needed to invoke a certain nostalgia and thus are treated with an earthy rusty colour palette.

On the other hand, Sartaj's segments are shot in warm hues with neon colours to show the present-day city (Ramnath, 2018). Nights are dark and neon, while days are shadowy with foreboding due to the high contrast treatment. A lot of visual variety can be seen in the camera angles, frames and shot selection corresponding with Kashyap's neo noir and post-modernist style of film making (Mukherjee, 2017). The conversations taking place in interior locations use a lot of mirrors, denoting self-reflection and deliberation involved in words spoken by the characters. Use of mirrors and various glossy surfaces create a façade of gloss and gleam while also hinting at a mood that all actions and words have deeper repercussions than visible on screen.

Audio: The dialogue is mainly in Hindi and English, speckled with Marathi as the story is set up in Mumbai. Motwane chose to shoot the production mainly in Hindi despite the original book being in English, because he found English speaking characters in Indian set ups 'sound fake' often. Using a lot of expletives without being beeped out, the series banks on no censorship laws on the platform. Aloknanada Dasgupta has created a suspense inducing soundtrack that creates an atmosphere of impending doom. Along with Rachita Arora, another female music composer, the series' musical score is dark and melancholic. The notes of a clock have been used repetitively to highlight the emergency of the situation varying in pace and rhythm.

A lot of diegetic sound effects have been used to highlight and accentuate the emotions and drama without breaking the realism. For e.g., when Gaitonde kills one of his henchmen, the whistle of a cooker goes off in the background, symbolizing him letting off steam with a murder. Along with few famous tracks from Hindi cinema, bit of South American Tampa music has been used, drawing parallels with *Narcos* (2016), another series on Netflix. Few traditional Indian instruments like sarangi have also been used. Silence, sound effects and music replace dialogues seamlessly and effectively in many places creating a multilayered narrative.

Editing: The editor cuts between not only through the tales of two protagonists, but also between two characters in the present, Sartaj and RAW agent Anjali Mathur, to tighten the plot further. Gaitonde's narrative is interspersed with the political developments in India along with the times and brings in thematic similarities. A lot of cross and parallel cutting is in place, dissolving the lines between different times and places. Slow motion has been used to emphasize and glamourize certain situations. Action sequences involving Gaitonde use this effect to glamourize and hero-fy him.

Writing: The series starts as not a story of people, but of a country India, over few decades and how it has shaped up the life and times for the protagonists. According to Kashyap, it is a 'saga of how Bombay became Mumbai'. The title sequence deals with images from Indian mythology, history and includes typography inspired from the Indus Valley Script. It also hints at the rapid construction of society, power bastions and social structures specially in urban centers.

The narrator of the story, Gaitonde, weaves it with a narrative fitting recent historical events ranging from the Emergency (1975-77) to the *Shah Bano* case (1985) and to the fall of *Babri Masjid* (1992). The voice over talks about how these incidents not only affected India and Mumbai, but him too, personally. Gaitonde as a narrator hinges his memories on the collective memory of the nation, in order to render the story a larger-than-life appeal, but still remaining relatable. Several flashbacks from Sartaj's timeline to Gaitonde's work as narrative plugs, switching from past to present, drawing narrative and thematic parallels.

Apart from the national history and events from Gaitonde's life, there is a third track which deals with Sartaj and his life trajectory. He is a conscientious cop, who does not fit in his corrupt police department and has been left by his wife, for unknown reasons. Fourth track involves a RAW agent Anjali Mathur, played by Radhika Apte, who is a woman operating in a field populated by more men than women. Mathur and Sartaj's life have thematic similarities and parallel unfolding which make the viewer sympathize with both without taking sides. They both are undermined by their bosses, struggling to make their points heard, have to rely on each other as a last resort, and

are deeply passionate about their work. All these tracks intertwine and corroborate the plot. Major reveals at the end of each episode motivate the viewer to binge watch. The biggest of them is at the end of the last episode, thus creating a palpable waiting period till next season. The story arcs are defined for each episode and for the entire season separately.

Tropes: The series thrives on a lot of violence, blood, gore and expletive language, blatant but no more than a few Hindi films based on mafia.

Second trope is of a gold hearted gangster. The audience is able to see through Gaitonde's struggles and understand his motives behind selling drugs or killing people. The makers while not justifying or vilifying any acts, do not take a holier than thou approach while talking about mafia, neither the police, law or even politicians. The depiction of power and its shifting from bastion to bastion is also an important trope. The balance keeps tipping from one person to another, depicting its transient nature and thus creating a rush to utilize it. Corruption is rampant in all departments and loyalty is extremely valued.

Third trope is slum porn. This genre of films and series showcase third world countries and their poverty in a very exotic light. *Slumdog Millionaire* (2008) was criticized for similar reasons (Mendes, 2010) as it showed India in a very poor light, according to some critics. But the fact finds a parallel in *Narcos* (2016), another production by Netflix, based in Brazil- Columbia – Mexico, third world countries.

Fourth trope is of a broken cop, who is socially inept, needs a sidekick to conversate, is ready to put his all at stake for his job but suffers from non-acceptance from his own department. Troubled from his family, usually left by wife, he is a noble soul and the onus of saving the heroine/city/country lies on his shoulders. He also has a sidekick; Katekar. While neglecting his familial duties to help Sartaj, Katekar emerges as a fitting partner. Memes over the social media have been comparing both as *Jai – Veeru* (*Sholay* 1975) and *Munna – Circuit* (*Munnaabhai film series* 2003 – 2006).

The writers also work upon knowledge or information hierarchy. We as viewers are revealed few things even before the characters get to know of them. So, while the audience chases the thrill along with the characters, they are armed with certain knowledge. The suspense is resolved in two different ways, one for the audience, by revealing something only to the camera and other for the characters only, by revealing something in front of them. This keeps audience on the edge of the seat and more engrossed.

Themes: The first and prime most theme of the series is discussion around religion. Gaitonde even though being a *Brahmin* (an upper caste Hindu), does not believe in religion. Series's most meme-fied dialogue, '*kabhi kabhi lagta hai, apun hi bhagwan hai*' (At times I feel I am the god) mouthed by Gaitonde, hints at him questioning the existence and omnipotence of god. He believes that god is an entity which divides the human beings through fear and after he also learns to do so, he believes he has become the god himself.

A lot of religious imagery and metaphors are used in places to draw parallels with what religion preaches and what society applies. For e.g. A female character, who is a prostitute by profession, is called '*devi*' (goddess) by other characters, while an actress playing a goddess in a TV show, suffers from physical and sexual violence at the hands of a mafia don. The narrator also opines that the masses need the religion to feel empowered, hopeful and included. This reverberates with the Participation Model of religion (Wolterstorff, 2017).

Second important theme is mythology. The series utilizes visual and textual imagery invoking mythology. The titles of the episodes are derived from various characters from Hindu mythology and the story traces the mythical characters journey being mirrored with the characters.

Third important theme is neo noir story telling. The series tries to imbibe the characteristics of a classic neo noir thriller, something Kashyap has been associated with earlier as well (Ostepeev, 2017). The narrative blurs the lines between good and bad, includes the themes of revenge and inherent power struggle. Gaitonde becomes the morally compromised lead character, while Sartaj plays the brooding protagonist who is chasing behind the shadows. Kuku, the romantic interest of Gaitonde, who is a transgender, becomes the '*Femme Fatale*'.

While it has been redefined as the '*Kashyap style*' of filmmaking, the social degeneration, the elusion and chase of power, the underbelly of the city and how people's lives are shaped up by their surroundings make for a riveting tale. Motwane's style, while suaver and sleeker than Kashyap's rugged; follows a conflict which is more anguished and internalized. Words and silences are chosen

wisely, and the city noises drown and bottle up the emotions. The cinematography also utilizes neon colours along with stark contrast schemes.

Fourth theme is depiction of Mumbai. The Bombay Gaitonde talks about has a dark and glum side to it. From drugs to prostitution to smuggling, the city sees, and perpetrates it all from its depths. On the other hand, Mumbai is glamorous with high skylines and glittery facades, but they all have shaky foundations. Mafia is involved in every possible industry in the city of Mumbai, from producing films, to selling drugs and ammunition to supporting leaders in elections. The city acts as their playground with innocent lives being pawned and killed off in fights between two opposing groups. Thus, the two cities are feeding off each other. One is bright, expansive, and touches the heights of the sky. Other is dark, seedy that it appears almost underground.

Another important theme is depiction of gender. The women in the series are RAW agents, actresses, models, housewives and mothers. They all play interesting roles, and not the second fiddles. In fact, one of the characters is so bored of being the second fiddle that she stages a case of domestic violence and traps her violent and drug addict partner in a drug case. While virtue is attached to all female characters, they all have expanded its definition and ways of dealing with the expectations from them.

Another note on having a transgender in an important role for the first time in Film/TV history. Kuku is a transgender who dresses up as a woman for the world. While digging in the myth of transgenders having a certain luck to them, the story beautifully deals with her (she prefers to be addressed as a woman) relationship with Gaitonde and creates a sensual and enigmatic character for the actor. Such portrayal is far removed from the usual caricature-ish depictions in the mainstream. Female characters while liberated are shown struggling for equality in whatever relationships they are in. They are also seen using these relationships to secure safety for themselves.

Narrative: The total duration of the series is around 450 minutes. While the story could have been adapted for a film, it would have not given such long time for the characters to be established and develop in this manner. Television Channels would not have let content with so much blood and gore bypass its regulations. Kashyap's *Gangs of Wasseypur* films (2012) were also of a combined duration of 320 minutes.

The duration helps in unfolding multiple narratives together, interweaving history and philosophy regarding religion, urbanization and power. The content would also need a more educated audience, thus limiting the audience base as well. Fast paced edit and nuanced cinematography also make it a very technically sound product, needing more exposed audience to fully appreciate it.

Narrative Structure: The format is episodic once again, with cliffhangers at the end of each story unfolding, to purport binge watching. The season also ends with a huge reveal, thus making the audience hooked till the next season. Reports also say that the sales of the book also increased after the streaming of season one. Flashbacks, continuous jumps in time and space to construct the narrative with thematic continuity.

Alternative content: The series is available on Netflix, which can be accessed only by paying the subscription amount. Released in India in Hindi and English, the series is available worldwide dubbed in many languages with subtitles in more than 20 languages. Thus, pointing at the fact that Netflix is targeting not only local but International markets with this product. Secondly, while based on a book, and involving already popular names in production and casting, the series did not involve public in its conception or production.

Motwane found the format to be liberating as he did not have to end the story in stipulated 2.5 hours (Radhakrishnan, 2018), he also did not choose to make it in English as it 'sounded fake' to him (Choudhary, 2018). Research on the project was done by Chandra himself as he was on board in the scripting stage. Siddiqui on the other hand chose to do the role because he wanted to experiment with the format and spend longer time with a character. In his opinion, this is the most complex character he has played till now (Radhakrishnan, 2018). Thus, the format has played an important factor in the production of the series.

Drawing interpretations for tracing the emerging narrative structures first:

1. **Story Arcs:** A conventional story arc has an introduction, a conflict, a resolution and climax. But in order to promote binge watching, the web series needed to revise this conventional arc. Being episodic in nature, the writers needed to end each episode, then each season on different climaxes and introduce hooks for next instalment. The narratives are thus structured in a manner

that each episode has its own story arc, and creates a larger arc for the season when combined with other episodes. Thus where on one hand, a sense of finality has to be delivered at the end of a season, enough suspense has to be created to keep the audience hooked on for the rest of the season. This leads to creation and delivery of many climaxes within the plot. Working backwards, for the creation of many climaxes, one needs to have multiple resolutions, thus multiple conflicts. Thus it can be presumed that in a web-series, plots need to have and resolve multiple conflicts, leading to denser plots and characters with greater complexity, as compared to a film.

2. Multiple narrators/protagonists: The web-series usually have more than one narrator/protagonist in order to create multiple points of views. While this leads to greater number of conflicts to resolve in the end, it also enriches the perspectives provided to the audience. Multiple points of interest also help in hooking different segments of the audience as each may find a character they like and relate to. Thus while the story might not be designed to have a mass appeal, the plethora of characters help everyone find something relatable. Also when a multitude of perspectives are available to the audience, for a greater duration of time, it becomes easy to empathise with the characters, thus creating no black characters, but characters of various shades of grey.

3. Technical aspect of production. Most of the series were produced by personnel from film and TV production industries, thus this rendered them with neat production values and standards. While film and TV industries still rule the roost, people who cannot find a foothold, or ideas that do not find buyers are ensuring a place for themselves in the web series arena. This standard of production is also necessary as the platform facilitates the audience to access content from various international markets, thus to keep up with the competition, the content needs good packaging and production values.

These findings about the emerging narrative structure on web are summarized in [Figure 1](#).

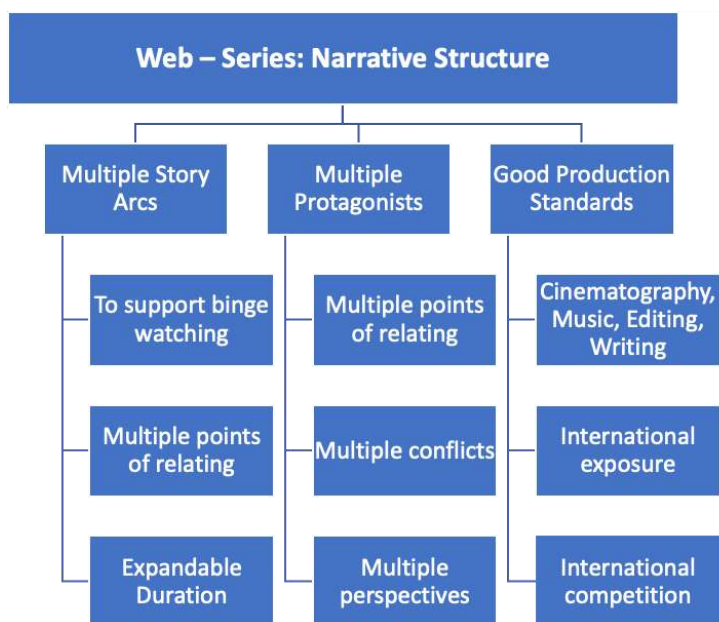


Fig. 1. Web – Series: Narrative Structure

Further after discussing the features of the delivery of a story, let us focus on the factors that dictate the choice of stories on the platform:

1. Youth oriented shows: Most of the content was created in order to cater to the young audience base, who has access to internet and time to binge watch the content. Thus the content had a generic young, stylized look and the stories were heavy with content based on romance and suspense genres.

2. Competition: The target audience has access to international content as well through the same medium of Internet. Thus, the content providers are not only competing with other indigenous content providers, film and TV industries, but also with their international counterparts. They have to match up to certain production and content standards, thus raising the bar for the quality of narratives and delivery process as well.

3. Experimentation with content: Due to lack of censorship, flexibility of the medium and thus formats and requirement of lesser resources to produce, screen and promote content; greater experimentation in content, style and delivery can be seen. From experimenting with mythology or blurring the boundaries between hero and villain, the themes chosen to delve into by these web series were novel and original.

4. Writing: The writing majorly drew from the pop culture references including Bollywood and Hollywood films, literature and TV shows as well. This led to a transmedia mesh of references, drawing upon the mass collective psyche of the target group. While few tropes of the popular cinema style of storytelling were adapted, but even they were found to be more flexibly adapted in reference to those populating the mainstream. The plots chosen to divulge the stories were quite different from the current content on Television and closer to films, but the web format provided scope for greater variability and variety without compromising on production standards.

The findings emerging out of this segment are summarized in [Figure 2](#).

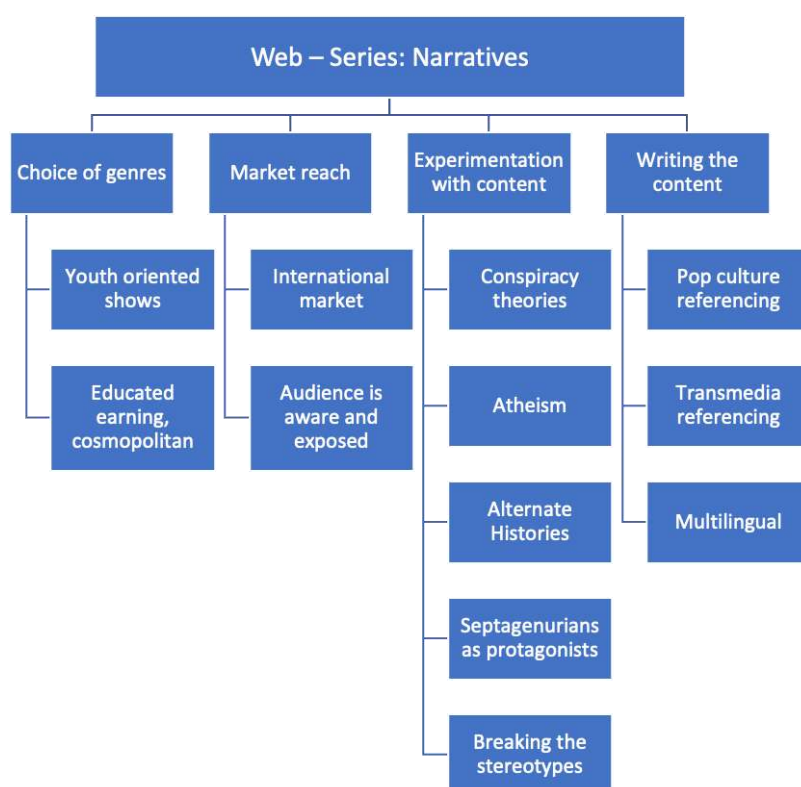


Fig. 2. Web – Series: Choice of Narratives

Last segment of analysis was done to judge if the stories fit into the paradigm of alternative storytelling. The considerations were drawn by loosely adapting parameters of Alternative Communication ([Fuchs, 2010](#)). The following were the pertinent observations that were derived from the analysis:

1. The narrative avoids the mainstream formula – this could be due to the set format, censorship, multitude of resources thus lack of experimentation on the traditional medium/s. On the other hand Internet proves to be a flexible platform that supports narratives not hosted in mainstream. Be it conspiracy theories or thematic attitudes towards social issues, or even when catering to a niche audience, the web-series were not trying to fit onto any formulaic story delivery nor were they trying to please the masses with recipe of potboilers.

2. The protagonist is not the mainstream hero like figure – The protagonist is not the Adonis like hero figure, nor is he a saviour of justice, neither is he a clean shaven innocent college boy. He is not even only a ‘he’ anymore. Women, Transgenders, characters forgotten from textbook history, people not fitting into the stereotypes, body-shamed women, and septuagenarians graced these stories thus shifting the idea of what a hero or even a protagonist is supposed to be like.

3. The language used is regional – Gujrati, Marathi, Bengali and Punjabi, a mix of languages was used in these stories. While one series had expletives just like the regular street vernacular, another graced Hindi with an elite status. Hinglish was the most common language

spiced with the Internet lingo. While this made the content and the medium more inclusive, it also created a wider audience base.

4. Distribution pattern & Revenue generation models are different from mainstream – While the first few series in India were released on the pattern of television broadcasts and streamed one episode every week, the latter series followed the web model of streaming all episodes in the same day. Three platforms were free of costs, thus watching their content was free. They relied on advertising revenue. Rest three platforms were subscription based. One out of them was freemium based, that is it showed one episode for free and asked for a fee to watch the rest. Thus it was observed that while being in a shift, the revenue generation models were aspiring to be different from TV and Film industries, which are ticket and advertising based primarily.

5. Professional cast and crew – Stories were driven by star value as the faces were recognized on other mediums as well. Along with this the story tellers or the creators were also from the film and TV industries. They could have chosen to move to the format because of several reasons: lack of censorship, flexibility and lack of avenues in mainstream for their choice of stories. Thus the acting style and production values are still being derived from the film industry primarily.

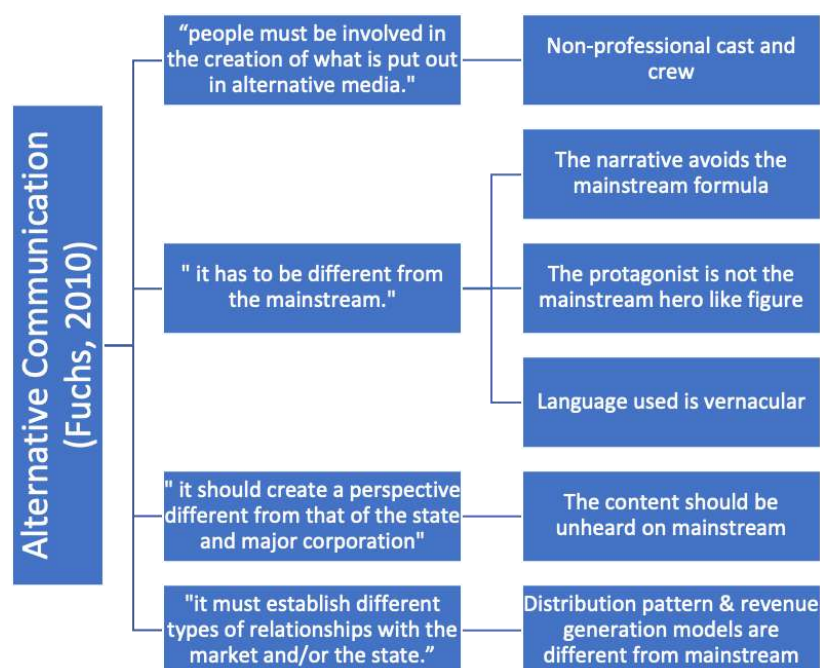


Fig. 3. Web – Series: Alternative Communication

These findings are pictorially depicted in Fig. 3. On the right side are the statements from the theory (Fuchs, 2010) and on the left findings from the study vis-à-vis.

5. Conclusion

The study delved into the content served by the medium. It explored the new emerging dynamic story arcs, complex-er story lines and characters, and freedom from restrictions posed by the agencies governing content on the cinema and TV industries. It also pondered over the hinderances posed on the creative imagination through censorship or the mandate to follow the TRPs.

With the findings, it emerged that while the web remains heterogenous and the Indian audience remains a vast and myriad entity, there is a niche for every type of content on the Internet. These niches are being tapped by different service providers catering to different segments. This is not unlike different TV channels catering to diverse audiences or film makers making films for distinctive viewer segments.

But what emerged as the principal argument is that the web has liberated the maker from the expectations of the mainstream market. They can now have a say in the choice of the story that was earlier dependent on the production industry hierarchies and audience demands. Now as the artist gets the liberty to practice the craft as per their choice, there is an observed marked difference in the content produced. It has been opined and discussed in many artistic discourses that

patronizing of art forms is a mark and a need of a developed society and the audience segments through web in this case emerge as eager patrons.

However, as the study tried to test if the discourse heralded by the medium was fit to be considered as Alternative media and thus alternate communication or storytelling according to the parameters (Fuchs, 2010), the results were not very short. While the stories were from the subaltern, avoiding the mainstream formula, targeting the vernacular sections, and dependent on evolving models of revenue generation, they were being backed by huge corporates like Netflix, Amazon, Fox Star Studies, Viacom 18, Sony India etc. and had renowned names as cast and production crew.

Thus, it can be assumed that these conglomerates are realizing the potential of stories closer to ground, from all walks of life. And the fact that they are utilizing the platform of web to host them and reach out to the world supports McLuhan's both statements: 'Medium is the message' and 'The world is a global village'. Why would Netflix, an American corporate otherwise, would pick up a book written by Vikram Chandra, an Indian author, make it into 'Sacred Games', a web-series for Indian audience and then translate and subtitle it in more than 30 international languages, so that it can be screened for a worldwide audience, and all of it on web?

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Media Ecology and Language Innovations (Infolexicographic Literacy)

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Abstract

The article interprets lexicographic problems from a new perspective, namely: in the media ecology. The main focus of the article is on language innovations which are actively being integrated into media communication. Their replication is not always correct and logical. We have conducted a professional survey among prospective users of the dictionary of language innovations (Shevchenko, Syzonov, 2021), which enables to assess the role of media ecology in lexicography. Among those involved in the analysis are responses from journalists, SMM analysts, PR specialists, publishing editors, and media corporation managers. The analysis has revealed that an overwhelming majority of media workers monitor language innovations and often use them in media texts. Different motivations for using language innovations (from trendiness to deliberate manipulation) give rise to incorrect interpretation by recipients, that is why it is proposed to pay attention to the media environment when replicating language innovations in the media. Lexicographers are advised to pay attention to the environmental factor when compiling dictionaries of new vocabulary. It is proposed to adhere to infolexicographic literacy when working with a media product as an illustrative material for dictionaries of language innovations.

Keywords: media ecology, media linguistics, media literacy, language innovations, infolexicographic literacy.

1. Introduction

The information space of the 21st century is one of the most dynamic, which is associated with actual processes of technological progress. This also affects the language resource, updated in accordance with new technical realities (radio → online radio, streaming, podcast; TV → video stream, internet TV; social media → new multimedia platforms, stories, stream art). The language design of new media texts is also changing. We are talking about neology and neophraseology in mass media.

Parameterization of language innovations in mass communication is one of the tasks of our research project *Ecolinguistic Modes of Discursive Space of Ukraine in the European Multicultural Continuum*, within the framework of which we perform this research. The American scientist L. Strate dealt with some topical issues of media ecology as a progressive neo-direction of our times (Strate, 2006; 2017). One of the latest conferences at the Taras Shevchenko National University of Kyiv *Ecolinguistics (Media Ecology) and the Anthropomorphic Profile of War in Socio- and Psycholinguistic Dimensions* (2021/12/03) discussed topical issues of media ecology in interdisciplinary synergy, with a special attention paid to lexicography.

Within the framework of our lexicographic project, a series of dictionaries of new words and phraseological units in mass media is being compiled, the purpose of which is to fairly reflect a true picture of the dynamics of the Ukrainian language in mass communication, to analyze strong

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trends in the language development in the socio-cultural processes of the modern state, in particular on the material of modern mass media, as well as to identify ecolinguistic features of functioning language units in new evolutionary processes of mass communication. It should be noted that the ecolinguistic problem of information literacy is a key aspect of modern humanitarian science (Davenport, Prusak, 1997; Nardi, O'Day, 1999), as it reflects the correct use of language units not only in spelling, but also in stylistics.

An ambitious goal of the lexicographic project is representation of language changes through mass recipient and development of media genres (Shevchenko, Syzonov, 2021a), which can be achieved by drawing attention to the ecological issue of the language. Neo-genres and modern multimedia platforms obviously affect mass communication, generating language innovations in its system to be included in the lexicographic publications of the future (Massaro, 2015). We have created computer records (Syzonov, 2021), which contribute to media neolexicography and actually become a mirror of language changes in the mass consciousness. For functional lexicography (Salzmann, 2002) it is computerization of the collected material which corresponds to the development trends of the modern dictionary – a dictionary of the 21st century. For new types of dictionaries, it is important to take into account modern advertising, manipulative genres on the internet and social media, new multimedia platforms, etc. (Balmas, 2014; Brunson, 2013; Grinberg et al., 2019; Vziatyshева, 2020).

A key problem in understanding any media material is comprehending the information truth and countering misrepresentation (Dentith, 2017; Shevchenko et al., 2014; Vosoughi, et al., 2018). Due to the new vocabulary, the recipient may not always react quickly to new events, which leads to incorrect perception of such information in the future. This is especially evident in a new material, for instance the so-called *COVID innovations* (Shevchenko et al., 2021), and therefore such innovations are often incorrectly defined in the media. As a result, further interpretation of this information in information streaming is incorrect (Fitzpatrick, 2018). Our assignment is to provide recommendations with regard to methodically correct parameterization of the lexicographic representation of new vocabulary by media genres, communication situation, marking, stylistic characteristics, etc.

We are talking about *infolexicographic literacy* – a new term in media lexicography, taking into account the environmental aspect: not only the definitions in the lexicographic description should be appropriate and systematic, but also the language units themselves and the contexts which make up the macrostructure of the dictionary.

2. Materials and methods

We are aware that searching for the necessary resource in the information flow should be correct. "The right approach to lexicography and its disciplinary status is particularly important in our era of globalization. Only state-of-the-art lexicographic and corpus resources will secure the future of many languages" (Margalitzadze, 2018), processed by both traditional and innovative methods. Thus, for the correct description of our dictionary, we apply the following methods of organizing vocabulary material (Shevchenko, Syzonov, 2021):

(1) *the registered word* of a dictionary entry is presented in accordance with the rules of the applicable spelling of the modern Ukrainian language; instead, *the dictionary entry* provides illustrative material in forms, existing in real media communication. This principle, in our opinion, reveals trends in the development of the Ukrainian language today and can be discussed by linguists in terms of the norms and its variability/innovation/opportunity/tradition. A multidimensional analysis is necessary for the situation with the influence of the English language on the vocabulary of the modern Ukrainian language and its spelling norms also requires. In any case, we consider it wrong and non-perspective to ignore modern speech processes in the mass communication;

(2) to maximize the objectification of the representation of a dictionary material, the author's method of collecting materials was devised. Thus, we were guided by the principle of *frequent functioning* of the unit in the media: a neologism/neofrazeme should be used in at least *ten contexts of ten publications*, which indicates the tendency of the innovative unit to be replicated in the media and imprinted in the memory of the mass recipient. The formula *10x10* is a new parameter in lexicography which correlates with the logic of the recipient's perception of the language innovation (Shevchenko, Syzonov, 2021: 4-5; Syzonov, 2021).

We advise authors to follow *infolexicographic literacy* when compiling dictionaries, as well as readers when working with dictionaries. In particular, we are talking about the correct and most complete representation of the media flow in dictionaries in order the work for readers is justified and systematic. Such methods contribute to forming the macrostructure of the media dictionary, taking into account information chaos in terms of competition and infodemia.

We also use *sociological and stylistic methods* which helped to present ecolinguistic problems in lexicography more correctly. Representatives of media journalists, SMM analysts, PR workers, publishing editors and heads of media corporations took part as respondents in the research.

3. Discussion

In modern science, analysis of neology dictionaries is updated in the context of functional-stylistic and mediallynguistic approaches which are dominant nowadays. In the information age, lexicography has become an interdisciplinary, syncretic and innovative field of scientific knowledge, testing the experience of several sciences, primarily linguistics, semiotics and computer science, cybernetics, social communications, etc. Media ecology also follows the trends of scientific syncretism: it "represents a new synthesis that moves the field forward in a manner that is both unique and unprecedented, and simultaneously grounded in an unparalleled grasp of media ecology's intellectual foundations and its relation to other disciplines" (Strate, 2017: 3).

It is in the 21st when the most productive research ideas are neophilological areas, which include mediallynguistics, mediaecology and ecolinguistics. Mass communication is considered in the context of its correctness and ecological safety (information literacy) (Frechette, Williams, 2016); language innovations quickly enter mass communication, which leads to numerous semantic errors in the future. To prevent this when replicating, e-lexicography becomes relevant (Frankenberg-Garcia et al., 2021; Granger, Paquot 2012). This type of innovative lexicography quickly develops according to the demands of the time, which is particularly productive in the context of *the Digital Age* (Sujon, Dyer, 2020).

Modern parameterization of lexicography depends on general trends in lexicography. Deviation from paper versions of lexicographic sources and emergence of modern dictionaries on the Internet and/or on the basis of the language of internet communication confirm advantages of innovative dictionaries based on computer technologies over paper ones (this trend is especially relevant in western European lexicographic practice today).

The European network of electronic lexicography shows that today we do not correctly and accurately use the information flow for widespread implementation. The time challenge in lexicography lies in informatization of science, where lexicography remains the leading bridge between linguistics, journalism, and computer science (Granger, Paquot 2012; Hobbs, 2010; Nardi, O'Day, 1999). As computer technologies develop, a new component has been added – *e-Filing system* (Syzonov, 2021). Today, e-Filing system means a database of texts marked up to provide its users with information on the formal, semantic and functional properties of a word, a base balanced and indicative of the real condition of the language system in a certain period of its existence, as a model of language in action, as media screening.

Analysis of media texts in the infoecological aspect is also the responsibility of a journalist to the public: what information is to be conveyed to the recipient. The fact-based purity of the information flow is the main task of a journalist as well as of a lexicographer, who chooses the material for further study. Extralinguistic factors – politics, economy, business, etc. – remain in the same plane while compiling lexicographic works, with the Ukrainian media as the source, which ideally should not affect, but in reality have an impact on the public. Not only media analysts, but also lexicographers are struggling against the problem of *Fake News* and the flow of news with the sign *untrue* (Dentith, 2017; Horbatuck, Sears, 2018; Levitskaya, Fedorov, 2020; Vziatysheva, 2020).

In modern medialexicographic research, more and more attention is being paid to environmental issues (Derakhshan, Wardle, 2017; Ruotsalainen, Heinonen, 2015). A pure information flow is the key to success in lexicographic description: this parameter, in our opinion, is also included in infolexicographic literacy. Media ecology and language innovations are a new discussion within the framework of the previously proposed one (we are talking about *pre-Web 2.0 culture*). New media encourage journalists to search for new language forms, with this search paying less and less attention to purity of the language and its environmental component. The researchers add that the ethical component of mass communication is important for media ecology: "media ecology contends that understanding media ethics requires analysis which not only

focuses upon the content of mediated communications but also explores values built into the systems of software and hardware" (Taffel, 2013: 236), and media culture is considered the dominant component of media ecology, after all, "new values and social functions of media and journalism may turn out as the most fundamental question concerning the new media environment" (Ruotsalainen, Heinonen, 2015). We also emphasize the functional aspect – the use of a media-ecological component in the professional activity of a lexicographer.

4. Results

The material in our dictionary (Shevchenko, Syzonov, 2021a: 8-10) is arranged according to the traditional alphabetical principle (with comments and illustrative material on the semantics of new units). As a criterion for the novelty of semantics, we also take into account frequent and typical functioning of a new unit (new meaning) in the media context, which enables us to objectify the dynamics of development of the modern Ukrainian language as a real source of replenishment of the active dictionary.

The dictionary is arranged with respect to *medialogicity and information continuity*: expressly, therefore, clearly and concisely. The dictionary includes some sections reflecting the author's concept of selecting and describing new words, general research methodology, and motivated ecolinguistic attention to language innovations. At first, it is clear that this project is intended for several years, and therefore is well-planned in terms of daily organization of research activities, convenience and clarity of the text of a scientific publication. It is also clear that the work on the dictionary is designed in such a way as to simultaneously implement several functions: research, educational, didactic, educational and informative.

When working with language innovations, a lexicographer focuses on three aspects: (a) the time of appearance of a language innovation – *an extralinguistic factor*; (b) the genre and stylistic parameter of functioning the language innovation in media – a *medialinguistic factor*; (c) the grammatical and semantic correctness of language innovation – *an ecolinguistic factor*. When performing our research, we turned to modern professional users of media stores (100.0 %, n = 34) – journalists (50.0 %, n = 17), SMM analysts (15.0 %, n = 5), PR workers (15.0 %, n = 5), publishing editors of media institutes (15.0 %, n = 5), heads of media corporations (5.0 %, n = 2).

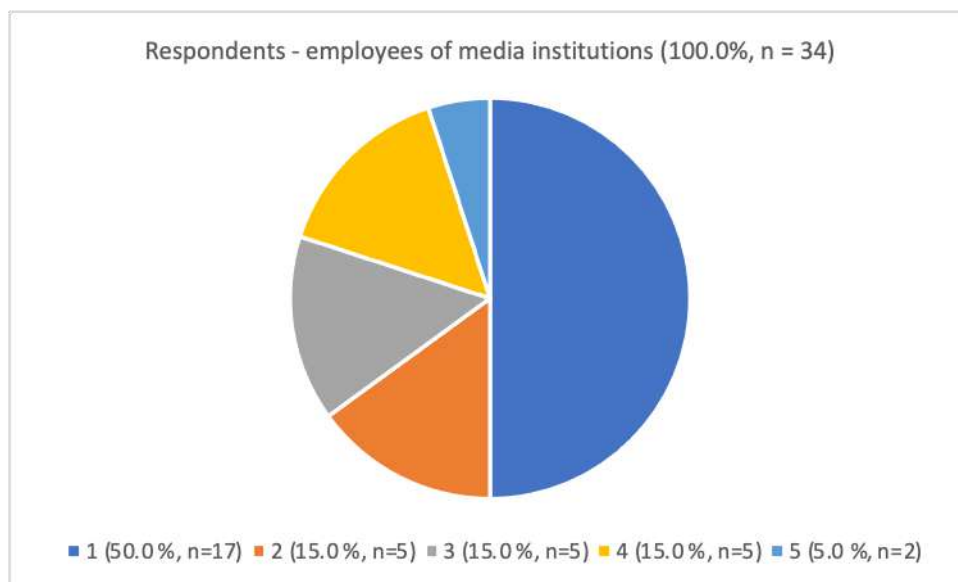


Fig. 1. Representation of respondents in the study (sociological principle)

The basic questions for respondents were formulated as follows:

- (1) How do media workers feel about language innovations in media stores?
- (2) Do they check a new word for correctness in the media?
- (3) Should the media ecological factor be taken into account when compiling a dictionary of language innovations?

Each of the questions was formulated before introducing the dictionary in order to objectify the data as much as possible.

Each of the groups of respondents answered in the affirmative that they monitor language innovations in the media. This is especially true for journalists and heads of media corporations, who respond most to language innovations, but SMM analysts and PR workers pay attention to language innovations as a manipulative tool to be used to advertise a product and attract attention of recipients.

Table. 1. Representation of respondents' answers (statistical principle)

| (1) | | | (2) | | | (3) | | |
|------------|------------|---------|--------------|----------------|--------|---------|---------------|-----------------|
| positively | negatively | neutral | I'm checking | I do not check | anyway | must be | should not be | does not matter |
| 13 | 3 | 1 | 13 | 4 | - | 17 | - | - |
| 5 | - | - | 3 | 2 | - | 5 | - | - |
| 4 | 1 | - | 3 | 2 | - | 5 | - | - |
| 4 | 1 | - | 2 | 3 | - | 5 | - | - |
| 1 | - | - | 2 | - | - | 2 | - | - |

In our opinion, it is the manipulative effect that can affect the purity of a speech innovation, as replicating new products with errors can be deliberately included in the media text to attract attention.

So, respondents' responses can be reflected as follows:

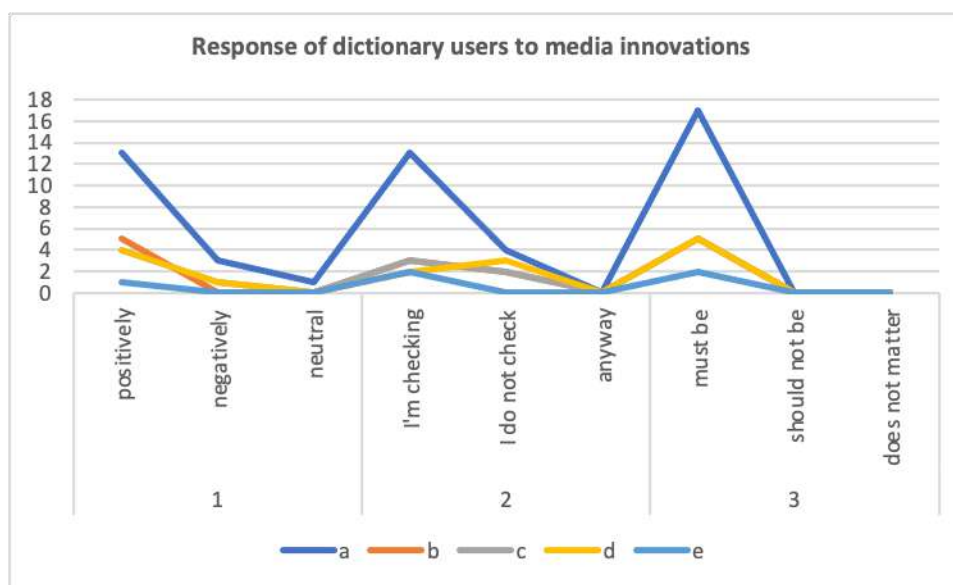


Fig. 2. Response of dictionary users to media innovations (psycholinguistic principle)

The lexicographic project, therefore, focuses on these relevant data. The dictionary aims at strategic research goals motivated by solving a number of new problems for Ukrainian linguistics related to trends in the development of the Ukrainian literary language, its media representation, problems of lexicographic analysis of the semantic structure of a polysemantic word, issues of borrowings, neology, transformation of terms in media communication, search for ideographic language units, scientific interpretation of deactivated units in the modern context, etc. These aspects determine the apparent search of modern media researchers, which takes place both in the theoretical and applied aspects of modern scientific knowledge (Hobbs, 2010; Shevchenko et al., 2014; Shevchenko, Syzonov, 2021b).

Today, the debating issue is not only the fact of appearance of a great number of language innovations in the media, but also their operational representation in a new type of dictionaries. We are going to recall in this regard the facts from the generator linguistics: we are talking about

the mechanisms of functioning language units in electronic formats, creating web corpuses at the level of structure and taxonomy, as well as working with new corpuses which enable to recreate the dynamics of language systems (Toshovich, 2018).

It is crucially important that all language units in the dictionary reflect the true picture of the time, are markers of the present time and do not appear sporadically in the individual's mind, but are quickly distributed and replicated by mass media. This process is a significant indicator of updating the lexical and phraseological stock of the language, fixing realities, and remains a strategic task of a modern lexicographer.

In our dictionary, media ecology is a separate locus and a tool for logically correct reproduction of language innovations. After analysing the answers of respondents – potential users of the dictionary – we were able to come to the conclusion that language innovations are included in the media as a trendiness factor, explained by the international nature of language infusions and further wide replication in mass communication. Figure 3 shows the reasons for introduction of innovations in more detail, which the lexicographer-media ecologist faces with.

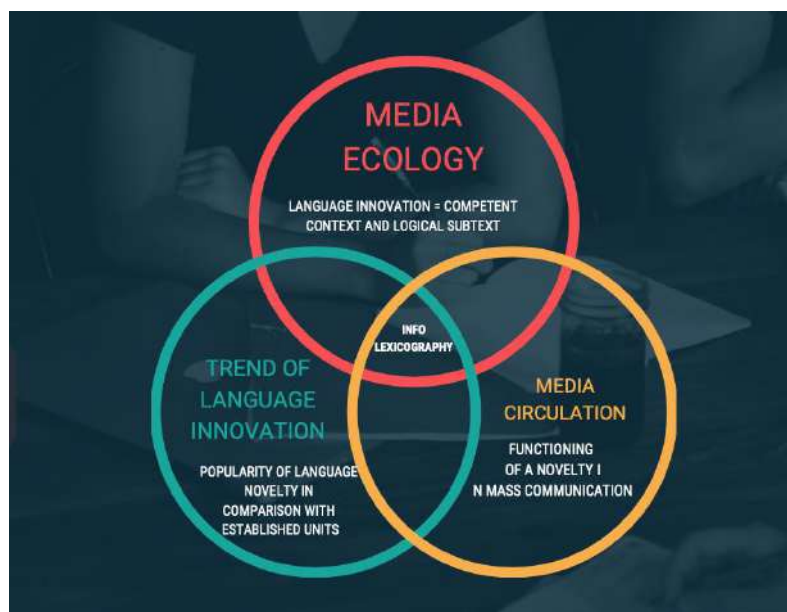


Fig. 3. Reasons for the emergence of language innovation (media ecology + media trend + media circulation)

When language innovations penetrate in the media, it is quickly replicated by journalists, which may not always be appropriate and logical. Often, the fashion for such novelties is one of the reasons for further use of the language innovation. And finally, the mediaecological factor becomes dominant in the later life of these language innovations in the language system.

The lexicographer, correspondingly, works with such units and filters it before including it in the dictionary (this operational principle called *infolexicographic literacy*).

According to *infographic/lexicographic literacy*, a language innovation is included in the dictionary by two stages:

1. The search and systemic stage:

- registration of a new language unit (new semantic variant of the lexeme; new combinability; new transformation of the traditional language unit);
- representation of the context/contexts in which the language unit is fixed;
- certification of novelty (it was mandatory to analyze serious lexicographic publications from the point of view of registration/non-registration of a specific word/new meaning of the word/phraseological unit);
- scientific arranging of the analyzed part of the register of new language units.

2. The evaluation and analytical stage:

- systematization of the material in accordance with the dictionary concept;
- scientific analyzing and editing of the material collected;

- arranging the general register of the analyzed language units.

As you know, the ecolinguistic component is also a *language tradition* with which a new word appears in the language system. Some researchers, when assessing the social background which influences new language infusions, use the concept of information ecology (Nardi, O'Day, 1999). "In media research, such comprehensive social questions are studied especially within the media ecology *research tradition*" (Ruotsalainen, Heinonen, 2015), and therefore language ecology is a perspective with a focus on the history of the word, semantic peculiarities and new shades, which continues the tradition.

For our dictionary, transformed units are an important innovation layer, influenced by the history of the language, the history of grammatical forms, semantic shades of meanings, etc. Each language transformation is also an innovation, because it is a new context and a new perception of the word. When compiling the register, it is necessary to take into account active dynamics of the language system associated with extralingual motivation, influenced by politics, economics, and globalization processes. At ecological safety of the lexical innovation, it is necessary to take into account *three elements*: (1) systematization and standardization of various elements of the word-forming structure of the language and adaptation to normative standards; (2) wide potential of the source base in updating the linguistic stock of the language: from colloquial elements to random word formation and stylistic transformation in media communication; (3) scientific and technological progress, information globalization, multiculturalism, etc., factors affecting the quality of the language innovation and its further replication.

We tried to reflect the dynamics of language innovations in the annual dictionary series. Using the collected material, we tried to recreate the real condition of the language in mass communication, the evolution of the language in the media, and the new context which influenced the language updating. All these components in mass communication are integral parts of the (*media*) *ecological system of the language*.

5. Conclusion

Appearance of a new word in the media, its semantic transformations, rigid or soft typical communicative situation which leads to the semantic vibration of a social/cultural symbol, influence of the communicative sphere of media on the grammatical structure of speech, etc. have a perspective in scientific linguistic analysis and determine the conceptual basis of an innovative dictionary presented for analysis in media lexicography. Rapid emergence of language innovations in media is caused by the dynamic evolution of media sources, new milestones in the Digital Age, the revolution in the web industry (Web 2.0 theory), as well as search for innovative manipulative forms to attract the attention of recipients.

Media ecology and language innovations are an inseparable tandem of a lexicographer: appearance of a word in the media should be filtered by language laws, and not by emotional messages or banal trendiness. Our research has shown that most professional dictionary users monitor emergence of language innovations, but not everyone is ready to deal with their ecology (see Fig. 2.). Correct recording and scientific interpretation of language innovations in mass media enable to recreate the true picture of the language and make dictionary users more competent in perception of the material, because "media literacy education is the key to understanding the modern information society: today, a person is simply obliged to be media-competent, otherwise he or she will not only become an easy victim of numerous media manipulations, but will not be able to fully enter the differentiated world of media culture" (Tselykh, 2020: 103).

The new age of e-lexicography also creates new challenges in this area. We propose to apply *infolexicographic literacy* to work out the information flow, in which language innovations are quickly emerging and massively spread.

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The Pedagogy of Multiliteracy and Multimodality through Memes

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Abstract

While the rise in social media use has facilitated the instantaneous exchange of ideas and has allowed for safe interaction during a global pandemic, this reliance on digital spaces has also led to a proliferation of misinformation and disinformation. This then calls for teachers to help students become digitally literate citizens who are able to read, analyze, and communicate critically. In light of this, many language education classrooms have incorporated lessons and assessments to raise students' social awareness and critical thinking. This pilot study looks into the multimodal output of university students in a general education English class to explore the application of knowledge processes of multiliteracies – experiencing, conceptualizing, analyzing, and applying (Kalantzis, Cope, 2013). A classroom activity that used memes was prepared by the researchers in order to teach logical fallacies in argumentation. It is argued that using memes to teach logical fallacies in argumentation encourages students to engage with multimodal resources. Upon careful analysis of gathered data, the following results are forwarded: memes generated by students are reflective of the multiliteracies employed in their conceptualization and execution, and the interaction between multiliteracies and multimodalities is instrumental in teaching and promoting critical thinking. Thus, this study reinforces that the multiliteracies framework is an aid for students to become critical thinkers.

Keywords: media literacy, media culture, multiliteracies, multimodal communication, digital literacy, memes.

1. Introduction

Studies on the use of digital media and communication technologies in language education have grown exponentially in recent years (Liang, Lim, 2020; Mills, 2010). While the use of technology in the classroom is not an entirely new concept, the emergence of social media and the growing use of it in the classroom unlocks greater pedagogical potentials for both teachers and students (Valdez, 2012; Ugalingan et al., 2020). The increasing use of social media in the classroom highlights the need for critical literacies to be incorporated into the pedagogical practices, in particular the ability of teachers to harness the potential of digital media and social networking in classroom instruction (Frechette, 2013; Mills, 2010). Different internet materials that were not available in the past are now part of the language communication online. Internet language would evolve and the initial internet situations he enumerated have already increased and improved to different versions, features and platforms (Crystal, 2006). At present, internet language has paved the way to different linguistic creativity (i.e., emoticons, gifs, memes, hashtags) that are not present in the traditional speaking and writing medium of communication. So, the trend of the pedagogical

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practice to incorporate these online materials in classroom learning is a response to empower digital literate citizens online.

Digital developments in the 21st century have allowed the internet to share content rapidly from person to person, leading to the creation of a media environment suitable for Internet memes (Borszei, 2013; Wells, 2017). Defined as “a piece of culture, typically a joke, which gains influence through online transmission” (Davison, 2012: 122), memes are generated in multiple formats (including still images and video) and the relative ease of creating one enables people to quickly share them around websites (Borszei, 2013; Wells, 2017). The accessibility of memes, attributed to ease of production and reliance on popular culture, meant that there is an increasing use of it in the classroom particularly to gauge the ability of students to be both creative and critical learners (Navera et al., 2019; Wells, 2017).

In the Philippines, where 76 million people use the internet, all of whom with social media accounts (CNN..., 2019; Lalu, 2020), educators have since adapted to using digital media and social networking in classroom instruction more so during the COVID-19 pandemic that shifted face-to-face learning to online distance learning (Toquero, Talidong, 2020; Tria, 2020). However, the accessibility of the internet and its ability to quickly disseminate information have also resulted in the proliferation of misinformation in the form of fake news, memes, and other multimodal resources (Bradshaw, Howard, 2017; Navera et al., 2019). As such, the current online environment has since become a challenge for educators to equip their students with skills in critical inquiry due to the prevalence of post-factual sources of information (Mante-Estacio, Ugalingan, 2018; Navera et al., 2019). Educating the students to develop digital literacy is now a priority to be skilled as they communicate online. Providing classroom activities and space for this skill has been evident in the current curriculum. In particular, introducing students to logical fallacies through classroom activities emphasizes how they can apply critical thinking in various contexts inside and outside of the classroom (Mante-Estacio et al., 2019; Navera, et al., 2019).

This study aims to address this challenge by using the concept of multiliteracies, particularly the four components of multiliteracy pedagogy, in a classroom activity that uses memes in order to teach logical fallacies in argumentation. Because the multiliteracies approach to pedagogy emphasizes that “language and other modes of meaning are dynamic representational resources” that are constantly remade by users for various cultural purposes (The New..., 1996: 64), the researchers believe that this approach is applicable in teaching argumentation through the creation of memes since they are familiar with these online materials.

2. Materials and methods

The pilot study focused on the memes produced by the participants as part of their requirement in their Purposive Communication class, an English core subject offered to undergraduate students in the Philippines. The memes were a reaction to logical fallacies identified in some references used by students in writing their problem-solution essays. To further document and describe the process and student experience of meme-making, they were tasked to provide journal entries. For this preliminary study, three sample memes were chosen to discuss the components of multiliteracy.

3. Discussion

Now, more than ever, the role of media education in developing the multiliteracy skills of learners is not only apt but one of the cores to ensure effective learning. The pedagogy of using different forms of materials, aside from plain text, like TV and movie clips (Bonsignori, 2018; Currie, Kelly, 2021; O'Halloran et al., 2017; Rothoni, 2017; Zhang et al., 2019) in teaching English in ESP classes, has supported the literature that the use of multimodal resources provide the authentic model of how communication takes place in real life. For instance in Hongkong, it is reported that media education pedagogy is advocated in early childhood education programs (Cheung, 2017). While in Russia, a study of 30 university students showed that foreign language communicative competence is achieved through media education focusing on the main components like media knowledge, media abilities and media attitudes (Khlyzova, 2019).

The advocacy of media literacy in the teaching pedagogy of integrating online media materials in classroom learning has been revolutionized. With the ease and access of technology, the integration of relevant online materials like memes in language learning has become indispensable (Dominguez Romero, Bobkina, 2021; Grundlingh, 2017). Students are found to be

more engaging and participative when they are given the opportunity to share what they believe or feel. A recent study (Cannon et al., 2020) supports that learners have rights to express their identity as they are part of the digital environment.

In addition, utilizing relevant online materials to promote critical social literacy found in media also allows students to have a safe space to voice their opinions (Currie, Kelly, 2021). Learners engage in social-related issues while learning specific language skills like providing evidence and facts as they participate in classroom discussions.

Also, with the current dilemma of misinformation, another skill that students hone when media materials are incorporated in the classroom discussion is their ability to think critically (O'Halloran et al., 2017). Materials found in media provide a suitable environment for learners to realize their ability to recognize the differences of facts and opinion. For example, a study during Covid-19 pandemic supports that media literacy is crucial to enable students to solve problems (Lebid, Shevchenko, 2020).

Using memes to teach logical fallacies in argumentation encourages students to engage with multimodal resources. Instead of the traditional writing or speaking activities, multiliteracy pedagogy encourages multimodality in learning, because the approach understands that learners use different modes (written, oral, audio, visual, spatial, tactile, and gestural) in order to create meaning (Kalantzis, Cope, 2013). This provides more opportunities for students to be acquainted with different learning materials to improve their communication skills. To facilitate this meaning-making process, the multiliteracies approach uses four knowledge processes: experiencing, conceptualizing, analyzing, and applying (Kalantzis, Cope, 2013; The New..., 1996). As such, by using memes as a teaching tool, students are able to use different modalities and their own cultural contexts in order to learn about logical fallacies in argumentation, which they can use to navigate through an increasingly post-truth society.

4. Results

To achieve the purpose of the study, each of the four knowledge processes of the multiliteracy pedagogy will be discussed vis-a-vis specific aspects of the students' memes. By doing so, the researchers are highlighting the individual knowledge process, but they also acknowledge that the four components are interrelated rather than discrete processes. This way, the components of the pedagogy practice are made clearer to the readers.

Experiencing

For learning to be more meaningful and effective, students must be able to make connections between concepts learned and concepts lived. The students are well-versed with the online environment that they casually use memes in their online communication. Teachers need to tap students' interests like the digital environment as a bridge to introduce classroom concepts. This is in line with the knowledge process of experiencing, which highlights the importance of context in learning (Cope, Kalantzis, 2009). When the students were tasked to evaluate materials to find erroneous arguments, the knowledge and understanding of logical fallacies learned in the classroom were then connected and applied into various texts. As much of lived experiences also occur in the digital space, digital content such as memes became the ideal application of lived concepts.

One specific student output highlighting the process of experiencing is a meme regarding the logical fallacies surrounding mental health. The student, Luna, identified the fallacy of false cause and applied this to religious sentiment regarding depression and suicide. In recent years, as the number of suicide cases rises, the discussion on how to protect one's mental health has gained attention. Both experts and non-experts express their two cents on the matter. Among these, there are individuals who claim that those who attempt to end their lives do not have a strong sense of faith.

In the Philippines, a country where religion is given emphasis, it is not unusual to know that decision-making among many Filipinos is guided by their religion. However, oftentimes, even the causes and solutions to problems are explained through the lens of religion, which leads to fallacious statements with religious undertones.

Luna presented her observation and experiences on how some Filipinos associate suicide attempts with a lack of faith in God. In her journal, she explained her view on the matter as she referred to an online news article about a person who was diagnosed with a borderline obsessive-compulsive personality disorder. This person felt dejected after receiving negative comments from some people who claim that the disorder is due to the individual's lack of faith in God. Citing scientific notions learned in school, Luna explained that mental disorders are medical and

psychological problems that are not matters of faith and prayer. Through her meme, she also expressed her frustration over people who are closed-minded on this matter and attempted to discuss why committing suicide does not mean losing contact with God. Luna utilized a meme that would best capture her understanding of why such responses were flawed. She presented herself as the girl assisting the other girl in the wheelchair who symbolizes those who believe the fallacy. According to her, *“I want to just throw them off because of the frustration I feel about their response.”*

This reaction is perfectly depicted in the meme based on one of the scenes from the animated series *Heidi, Girl of the Alps*. In the first frame, Heidi is seen pushing Clara on her wheelchair while she shares with her the diagnosis regarding the mental health of an individual named Maria. Clara then responds that Maria’s condition is due to her lack of faith in God and that this can be solved if she prays. The second frame visualizes the strong reaction of the student as represented by Heidi’s act of throwing Clara off the cliff.

From this, the intermingling between classroom experience (logical fallacies) and social ideologies (regarding mental health) reinforces the idea of “pedagogical weaving” (Cope, Kalantzis, 2009: 185) between concepts learned and concepts lived.

Conceptualizing

Conceptualizing involves active student participation in understanding and developing ideas, and then transforming them into something concrete. Learners piece concepts together into frameworks and models, and in this case, multimodal outputs in the form of memes.

One output exhibiting this knowledge process is Michelle’s meme regarding education during the pandemic. Due to the threat of the coronavirus, the educational sector had to make crucial decisions regarding the conduct of classes. While others suggested that online distance learning (ODL) should be the main mode of instruction, some suggested the implementation of ‘academic freeze’ in which classes will be paused indefinitely while the Philippines deals with the containment of the virus. This idea was nominated when numerous concerns regarding the proposed ODL, including but not limited to the poor internet connection, insufficient financial resources to procure the necessary technology and gadgets and pay for tuition, and lack of sufficient knowledge about online teaching pedagogy, were pointed out. As a response to those who opposed the shift to online learning, Department of Education (DepEd) Secretary Leonor Briones said that schools could not really be 100 % ready, and should people wait for that time to come, the situation would worsen (Ramos, 2020). She added that “education cannot wait” so everyone should accept that ODL would be the mode of instruction (Magsino, 2020).

Upon assessing Secretary Briones’ statements, Michelle concluded that they are guilty of the either/or fallacy. She explained in her journal entry that “it is wrong to think that there are only two ways to tackle the issue.” As a student who is directly affected by this issue, she mentioned in her journal that she faced the dilemma of either continuing her education despite the financial issues or risk being delayed by at least one school year. This point was clearly illustrated through different modalities present in her generated meme. She made use of the “Daily Struggle” template where a visibly confused and nervous man, who represents the Filipino students as per her caption, has to choose one button out of the two contradicting options.

For her, the real issue is how education can proceed amidst the pandemic. Her concept of the problem involved the realization that it is not about whether learning should continue during the pandemic, but what adjustments are needed to make ODL effective. She acknowledged that the educational system is far from ready, but in considering viable choices, DepEd should have “more options than these two oversimplified outcomes and their options should consider [the student’s] background, [family] income and preparedness for the coming school year.” Michelle’s meme illustrates the knowledge process of conceptualization as she formed an understanding of both the ideas of academic freeze and ODL. She was able to connect them and realize the possible effects of being presented with merely two options.

Analyzing

Analyzing, that is the ability to evaluate perspectives, interests, and motives, is considered a quality of powerful learning (Cope, Kalantzis, 2009). When a learner is able to look through his own and other people’s interests, and motives, the processing goes back and forth from his previous experiences to new ones, and from prior to recent conceptualizations.

The K12 educational program in the Philippines aims to enable Filipinos to learn skills that will meet local and global standards (Manaog, 2020). Before this, the Philippines is one of only

three countries in the world with a 10-year basic education program (Gripal, 2016; Rappler, 2013). However, the expenses to be incurred in adding two years and the unpreparedness of the schools to teach the new subjects among other issues made some stakeholders question whether the expected good results outweigh the problems the K12 program would bring.

With this background, the third meme attempted to correct a fallacy that the reform merely provides ‘cheap labor’ for the country’s economic oligarchs and makes education for the poor complicated to attain. The statement is in reference to the program’s goal of making learners job-ready after finishing Senior High School (Grade 12).

As someone who is a product of the K12 program, Caleb argued that the reform has good intentions to make Filipino students competitive in the global job market. It can be inferred that his analysis is grounded in his own experiences which could have been positive; that is why he expressed a positive concept of the program. The fallacy was found in a news article quoting a student leader who is against the program. The student leader claimed that the K12 program is exploiting the poor Filipinos who could not afford the expenses of the additional two years. In his journal, Caleb explained that this idea is not supported by data but is “a mere use of polemics”. This is another proof that Caleb indeed analyzed the issue not just from a single perspective, but considered seeing it from a different lens before making a decision. Lastly, to further show balance in his analysis, he acknowledged that the government has not been implementing the program efficiently despite its commendable goals. In fact, his analysis pointed to this as the real problem.

One meme, used the Crowder “Change My Mind” meme. In this image, a man is situated in a public space where he sits comfortably, appears confident with his views, and awaits to challenge anyone to prove he is wrong. Also, the two main arguments which are written on the white material perfectly conveys the entire message of the meme. Although the first argument or the upper message could have been shortened to a phrase, it still expresses his correction of the logical fallacy. Also, “*Change my mind*” written in bold, capital letters ensures readers will not miss it, and indicates that the student is challenging anyone to make him reconsider his stand.

Applying

The report on the three components of multiliteracy pedagogy so far shows that the students are aware of various socio-political issues. This last component focuses on how the various logical fallacies were identified, analyzed, and corrected by the students through the memes. Doing so, it could be seen how multiliteracy was applied creatively through the memes that will complete the analysis of the memes using a multiliteracy and multimodality framework.

In their journals, the students reported the different steps that they undertook to produce the required outputs. These steps may be grouped into three major stages. The first one involved the different acts they did to identify a logical fallacy. For some, this was difficult because they had to read their references several times to identify fallacies. Moreover, since their references were mostly scholarly journals, finding fallacies was not that easy. What some of them did was to resort to their online news articles where they found fallacies from personalities’ statements. Their next step was to identify the type of fallacy. This step is likewise challenging for some because it entailed reviewing the various types of fallacies discussed in class.

The second stage involved generating the memes. The students first searched for available memes on the web. From these, they choose the ones which they thought can be modified best to fit their intended meme message. There were students who also researched the background of the memes to check if they were related to their intended message. The next step was to compose the captions of the memes. The students were aware that it should be catchy and direct to the point. For some, they had to edit their statement a number of times until they were satisfied. There were those who tried to combine some Filipino and English words to see if the message became clearer and more natural. There were those who wrote that even the type of font mattered, so they tried several kinds before choosing what they thought was the best. The last thing they did was to check if the picture and the statement matched. There were students who evaluated if the words and pictures pointed to the message they wanted to put across which was meant to correct the fallacy.

The third category is evaluating whether the output qualifies as a meme. For the students, a meme should contain humor or sarcasm to attract the attention of the readers. Some reported that they asked the opinion of other people (siblings, friends) if their meme indeed delivered their intended message, while there were those who evaluated the meme on their own.

All the students expressed their enjoyment and challenge in doing the meme activity. According to some, creating the meme was a good follow-up to the essay writing activity where the

concept of logical fallacies was introduced to them. Furthermore, there were those who believe that preparing the meme challenged their creativity as the task involved visualizing how the serious message could be presented in a humorous or sarcastic manner using visuals. However, there are students who expressed that they were unable to do their best as they were only given a short time to do the meme.

5. Conclusion

Overall, the results show that the concepts of multiliteracy and multimodality are important in teaching logical fallacies. Moreover, the convergence of the two allowed the meme-creation activity to become real, challenging, and creative for the learners. Indeed, as Luke et al. (2004, in Cope, Kalantzis, 2009) have explained, the multiliteracy-multimodality framework weaves different pedagogical actions which can target many skills and knowledge for the students to practice and develop. It can be seen from the learners' memes that the four criteria (experiencing, conceptualizing, analyzing, and applying) are truly related to one another as one builds upon the previous stage. This means when a learner spends enough time to tap his or her schema, a well-thought of concept is most likely to be created which is then used to analyze the topic that ends up with applying the learned concept creatively.

For the next phase of this pilot study, some learnings and suggestions will be implemented to improve the procedure and gather relevant results. First, students should be given more time for them to undergo the process to produce a relevant and creative output. Since the initial study only allotted asynchronous sessions to accomplish the meme output, the next phase will designate synchronous sessions to monitor the progress and guide the students if they have questions or issues that need to be addressed. Second, guided worksheets on different stages of the meme output will also be useful as students report what they have accomplished with the corresponding dates. These data might provide critical evidence on students' challenges that are critical in the research results. Third is to provide additional activity of presenting their meme outputs in the class to receive feedback from the other learners. This is a productive activity as students learn from each other aside from the teacher's feedback. This activity will also allow students to incorporate possible suggestions on how to improve their work before final submission. Last is to provide a pre- and post- self-report questionnaire about their perception towards multimodal outputs. This will provide the quantitative data about students' opinion in using memes as classroom outputs. Possible correlations on related variables will provide more information. The results of this questionnaire will also guide teachers in the direction of future classroom activities.

As teachers continue to search for creative activities and tasks to engage learners, this study supports the utilization of online materials that are fun and familiar to the experiences of the learners. Since students are considered to be digital natives, they will realize that internet materials like memes have a space in their classroom learning. This is an opportunity to appreciate that what they learn inside the classroom is relevant and applicable in their real life. Students' active participation and engagement in their learning process should be valued so that their learning becomes more meaningful and relevant. The ultimate goal is for our students to develop awareness that they have the critical skills to examine, analyze and even question the information that they read, watch or hear online. Students' digital literacy should be prioritized as they become responsible digital citizens.

With the success in using the framework to teach logical fallacies, the researchers suggest that the framework be used in teaching other related topics/lessons such as how to express counter-arguments and refutations logically and clearly and personalizing learned concepts.

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Exploring the Role of Emotional Intelligence in Advertising: A Theoretical Analysis

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Abstract

The rapid expansion of the advertising arena compels marketers to contest each other for acquiring greater market share than their competitors. Therefore, it has become extremely complex for brands to grab the audience's attention for sustaining a greater market share. Considering this, advertisers nowadays are making a 360-degree shift in their traditional approach of reaching out the customers through rational advertising and communication strategies. Contrary to the rational advertising approaches, emotional advertising approaches are being widely considered more effective to grab and sustain the market share. To incorporate the emotional advertising approaches, advertisers and marketers have yet to innovate the concept of emotional intelligence in the context of advertising and the marketing domain. Emotional Intelligence is defined as "the ability to monitor one's own and others' feelings and emotions, to discriminate among them and to use this information to guide one's thinking and actions." Consumers form an external emotional connection with the brand aligned with their personal experiences. Hence, advertisers want to float advertising messages carrying positive emotional meaning. This, in turn, should help advertisers to acquire a greater market share than their competitors.

Specifying the importance of emotional intelligence in the field of advertising, this study aims to investigate the prospects/potential of innovating emotional intelligence for the advertising and marketing field. The objective of this study is to assess the multiple dimensions of consumer research, where emotional intelligence has already been applied. Further, the results have been generated to analyze the gaps where more innovation can be made in terms of incorporating the concept of emotional intelligence. The study uses 33 articles published in well-reputed journals. The exploratory analysis of 33 research articles discussing the role of emotional intelligence in marketing and advertising has been conducted. Based on the analysis, this study assesses the potential that exists in this field and its role in the existing field of advertising regarding consumer association with certain brands. Multiple themes have been identified that hint upon greater connectivity of emotional intelligence in purchase decisions and other relevant advertising processes. This study will further help advertisers and marketers to innovate the concept of emotional intelligence in the context of advertising and the marketing domain.

Keywords: emotional intelligence, marketing, consumer behavior, brands, communication, advertising.

1. Introduction

The scientific viability of emotional intelligence (EI) is highly opinionated. Different scholars have expressed this term differently as per its applicability in the relevant field. However, a scholar

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like D. Goleman (Goleman, 2006) elaborated this term as more powerful “twice as much as IQ” for the survival of the human species. According to him, IQ is a genetic gift that has been given to the human species, and in consideration of our life experiences, as a human, we have very little control over its modification. This ability encourages humans to acquire self-control, zeal and persistence, which further can be taught to the upcoming generation to pursue the best in their lives without being worried about the genetic lottery of intelligence quotient. Despite its growing importance, emotional intelligence is also labelled as an elusive concept (Davies et al., 1998). According to some other researchers, the phenomenon of emotional intelligence is resistant to adequate measurement (Becker, 2003). Contrary to that a considerable body of researchers suggested emotional intelligence as a basic competency required for almost every job (Cherniss, 2000). However, for some others, it seems to be more myth than science (Zeidner et al., 2002).

The emergence of diversified judgments on emotional intelligence can be held responsible for the division of opinion in the field. Initially, the division on the concept of emotional intelligence has been brought to public attention through the continuous publishing threads of articles in newspapers and magazines (Gibbs, Epperson, 1995).

Emotional advertising can nurture a strong and lasting attitude and behavioural change in the exposed audience. A study conducted by Hamelin and fellow authors (Hamelin et al., 2017) on determining the effect of High Emotional Advertisement and Low Emotional Advertisement on the driving attitude score of the participants suggested that there is a remarkable difference between the two. The high emotional advertisement encouraged a higher and safer driving attitude score in contrast to the low emotional advertisement.

In the context of this paper, the term emotional intelligence has been considered important as described by authors named Salovey and Mayer (Salovey, Mayer, 2005) this is the ability to reason about emotion and to apply it for enhancing emotional thinking. It consists of an ability to precisely perceive, access and generate emotional insights to acquire knowledge about emotions and to regulate and propagate its intellectual growth. In this research article, the theoretical of several papers has been synthesized based on its applicability in the different fields. Moreover, the paper addresses the nature of emotional intelligence, its models and what has been done in the different fields in terms of its applicability.

2. Material and methods

Through Google Scholar search, and accessing online libraries, plenty of articles have been searched, keeping emotional intelligence and its role in marketing constantly.

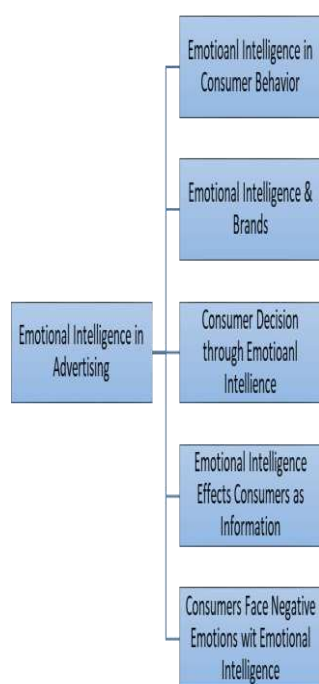


Fig. 1. Emotional Intelligence Themes in Advertising

The articles with these keywords were first downloaded. The further shortlisting of the articles was done, exclusively based on the content. The articles depicting any sort of relationship between emotional intelligence and marketing particularly in the abstract were kept intact. Here, it is important to mention that, to support the definition and concepts of emotional intelligence a few books and articles without having anything about marketing have also been included in this research study. Approximately 33 articles were further shortlisted. The articles were studied in greater detail so that they can be put into a context for further discussion and elaboration. This study is based on an extensive paper review, which gives the theoretical perspective on the role of emotional intelligence in marketing. As discussed above, the following themes as shown in [Figure 1](#) have emerged from the article in the process of review.

3. Discussion

Advertising support marketing campaigns by influencing and/ marking impressions on the target audience. The main goal of advertising is to create brand awareness, resulting in a noticeable increase in sales for a successfully curated marketing campaign. This is the reason why an effective marketing campaign requires a detailed advertising plan that covers the objectives and brand message for the target audience. A target audience is a well-defined, measurable part of the target market that is more likely to experience the advertisements. The composition of the target audience can be influenced by certain factors such as demographics and psychographics ([Vredeveld, 2018](#)).

Psychographics are important in determining the target audience, so does the emotional intelligence of an individual. The persuasive factor that determines the effectiveness of advertising is emotion. Emotions in advertising not only influence the recall in brands but also in the messages they transmit ([Poels, Dewitte, 2019](#)).

Our perception of the interaction between emotion and cognition gets influenced by some cultural factors. For instance, according to the Greek Stoic idea the ability to rationalize or reason is greater than emotion ([Sloman, Croucher, 1981](#)). Contrary to that, the European Sentimentalist movement holds an impression of the existence of innate, pure emotional knowledge ([Reddy, 2001](#)). For Romantic Movement initiators, emotional knowledge can be expressed through art ([Wager et al., 2000](#)). To understand the application of emotional intelligence in different fields this paper discusses the concepts and their interconnection with the different fields.

Intelligence is termed as a general ability to learn and equip as per the environmental needs. It is the capacity to fulfil abstract thought processes ([Sternberg, 1982](#)). Moreover, the types of intelligence are distinguished concerning the kinds of operational information ([Buckner, Carroll, 2007](#)).

The philosophical evolutionary theory suggests that emotions are governed by a single and motivated response to a particular situation ([Darwin, Prodger, 1998](#)). Our emotions express an exclusive set of recognized emotional information, which may be communicated through distinguished cognitive, affective and proprioceptive communication channels ([Izard, 1993](#)).

Several authors have examined social media communication. They suggested that the intra-community communications of online communities affect users' perception and responses toward social media advertising and can induce effective communication mechanisms to gain positive reactions. They analyzed that mindful usage of interpersonal intimacy and attachment can foster a positive reaction of users on advertising. This is because the original intention of users to participate in an online community is the communication itself. They proposed that in an online community, there exists a barter between users' social appeals and advertising messages. Communication techniques establish a positive relationship between a sense of attachment, beliefs, involvement, and social bonds among all the users. The community members combinedly hold a uniform emotional intention. They internalize a positive perception towards advertising as a means for the sustainable growth of the community ([Bidmon, 2017; Zeng et al., 2017](#)).

So far, plenty of models of emotional intelligence have been developed, but D. Goleman's model ([Goleman, 2001](#)) is by far the most famous of all. The latest powerful definition of emotional intelligence encapsulates this model as: "the abilities to recognize and regulate emotions in ourselves and others" ([Goleman, 2001](#)). According to this definition, there are four major domains of emotional intelligence, namely: self-awareness, self-management, social awareness and relationship management. These four domains are the core components of the prime variations in emotional intelligence theories. However, different researchers refer to them differently. For instance, self-awareness and self-management can be categorized as "Intra-personal

Intelligence” (Davis et al., 2011). And, social awareness and relationship management fall under the definition of “Interpersonal Intelligence”. As discussed earlier in this paper about Goleman’s domains of emotional intelligence, the aspect of “self-awareness” has a strong association with leadership and managerial proficiencies. He further explains that humans with strong self-awareness can be regarded as realistic. These types of people are usually not as much self-critical, instead, they are honest about themselves and others.

“Self-management” is the second domain of emotional intelligence as defined by Goleman, which he has associated with “self-control,” “optimism,” “transparency” and “adaptability”. Those who have the ability to self-control will always be able to manage their disturbing emotions and impulsive decisions. Even in a highly stressful situation, these people stay calm and clear-headed. Moreover, their optimistic and transparent nature make them great leaders and managers.

“Social awareness in the third domain. Its competencies include “empathy,” “organizational awareness” and “service orientation”. The leader who can empathize with the group can better understand the unspoken words and unexpressed emotions. They develop the patience to calmly listen to others perspectives on an issue. With organizational awareness, the leaders can better manage their powerful relationships to foster the organization. Moreover, high service orientation helps people to manage the customer-client relationship.

The last domain of D. Goleman’s model of emotional intelligence is “relationship management”. “Inspiration,” “influence” and “conflict management” are its core competencies. For organizational management “influence” is the most important attribute that a leader should have. Organizational leaders usually ask others to deliver what they do. This gives rise to the culture of a shared vision. Such leaders are the appropriate mentors for the staff and they believe in the goals their workforce want to achieve and cultivate their skills in achieving their goals.

In marketing, emotion management skills are used to determine how consumers’ responses can be stimulated. In this field, the consumers are usually get motivated through advertisements and promotional campaigns. For that, their responses are better gauged through emotional intelligence (Park, 2013).

From the perspective of human psychology, the influencing nature of human emotions on their behaviour has widely been discussed in the literature (Zajonc, 1985). In a process of understanding consumer behaviour, emotional intelligence works as a bridge to compare, assess and motivate the stimuli to stimulate predictive responses.

This mechanism of enabling emotions to work as a motivator for making a purchase decision is stronger than the traditional approaches that considered consumers as rational beings and cognitive decision-makers. From the perspective of emotional theories, the phenomenon of emotional intelligence may be adopted to elaborate the consumer behaviour in the context of the marketing field (Ashkanasy, Daus, 2002).

As described by other authors like Wyer, Sherman and Stroessner (Wyer et al., 2000) asserted our memory network can store any type of information, ideas and concepts. This information can be in the form of verbal messages, visual images, abstract ideas and contextual processes. Keeping this thing in view, it is the marketer’s job to make their brand communication engaging in a way that it becomes part of consumers existing set of knowledge and memory.

Due to its abstract nature and quality variance, depending on a particular group of customers and employees involved in delivering and receiving the expected service quality, marketing itself has become an ultimate challenge. Therefore, for the service industry, in particular, a need for strong branding has become more important and the emotional route to connect with the consumer lasted long in their memory.

Despite the growing realization of the importance of emotional influence in decision-making processes, the researchers are still unable to fully find out the use of emotional intelligence by consumers in their purchase decision making (Ruth, 2001). Consumer emotional intelligence is termed as an individual’s ability to competently utilize emotional insights to obtain desired consumer responses. It is based on an aptitude to identify a first-order emotional set of skills that assist consumers to identify the purpose of emotional arrangements that drive the decision-making process and to come with solutions to the problems based on this aptitude (Salovey et al., 2004).

The irony is, this aptitude-centric conceptualization of emotional intelligence is rarely found and largely ignored in the marketing research literature, however, few researched have been conducted to find out the ways individuals use emotions to stimulate responses. In one research, it was suggested that the existence of emotional information or benefits enabled the categorical

association of experiences with the knowledge, hence, this emotional insight can be applied to the precise evaluation of the brand either in a favourable or unfavourable context (Ruth, 2001). On the other hand, other scholars have suggested that for consumers, the ability of emotional trade-off is important, and surely influence the consumer choice strategy. Therefore, as per their trade-off difficulty model, consumer choices are influenced by their ultimate objectives and emotional satisfaction. These researchers endorse the role of emotional information in shaping the enhanced quality of consumer decision making (Luce et al., 1999).

However, there is a huge gap still exists to measure the level of consumer emotional processes. A clear knowledge of emotional insights can add immense value in encompassing our existing knowledge of consumer behaviour, and how consumer purchase behaviour can be influenced by emotional intelligence. Moreover, with the emerging knowledge of emotional intelligence, we would soon be able to recognize the consumers' decision-making patterns based on their quality. Based on this, strategies can be devised for improving the quality of consumption decisions.

It is evident from the literature that visual and sensory processing of information significantly influences purchase intentions. Feelings are considered as a source of knowledge, hence they can be implemented in the decision making processes (Schwarz, 2006). This is an important domain for consumer emotional intelligence that is yet to be explored. It has been observed that people having a higher degree of emotional intelligence are more capable of adapting available emotional intelligence, and they apply it more eagerly to their consumption situations.

Emotional intelligence creates a buffer between consumer behaviour and their ultimate desire to purchase a product. It possibly works as an incidental tool to regulate a consumer's mood in a particular purchasing situation. Therefore, the consumers with the better able to manage and comprehend their moods in a particular situation where consumption is required can become emotionally intelligent to evaluate the fact that their mood is irrelevant to the current consumption situation, which will benefit the marketers in the longer run (Pham, 1998).

In various contexts, emotional intelligence has a significant impact on consumer well-being. Further researches have to be done to identify how improved emotional intelligence can positively influence consumer health behaviours. For instance, opting for medical tests for the early detection of dangerous, but treatable diseases and peoples' reaction to the detection of life-threatening illnesses can be improved through propagating emotional intelligence culture via marketing medical products through emotional advertising. Because it is widely believed that individuals tending to overcome their fears may widely opt for these preventive measures. This target a broad area for further research regarding individuals' tendency to cope with negative emotions. In particular, when they make a decision and anticipate future outcomes (Dowling, Staelin, 1994).

To overcome negative emotion is related to an individual's ability to effectively enforce their emotion. Therefore, it is expected that further research in this domain may examine consumers' potential to process and use emotional insights which might significantly influence numerous characteristics of emotional trade-off. Further, it could be clarified through the research that people with higher emotional intelligence would be better aware of their feelings before and after making a certain decision, therefore, they would be in a better position to regulate their emotions. As a result, the less negatively impacting emotions would be felt toward the trade-off (Poropat, 2009).

Additionally, consumers having low emotional intelligence be likely to choose or accept the existing situation, the way it is, to further avoid these trade-offs and they might go through a high level of negativity and stressful emotions, because they would have a strong feeling about their inability of using emotional intelligence to make the situation better. Hence it cannot be avoided that, emotional intelligence is the tool through which consumer can better handle their negative emotions.

As confirmed in the literature available on marketing emotional intelligence, consumers' product choice is mostly influenced by the degree of emotional intelligence a consumer possesses and their perceiving direction, when it comes to the selection of a product belonging to a particular category (Bearden et al., 1989).

Certain questions need to be answered, for instance, is there any role of high and low emotional intelligence in consumers? The consumers who are unable to manage their emotions, what product attributes appeal to them? And how do people with high emotional intelligence spend their money? There are variations in the effectiveness of commercials. The commercials corresponding to joy, surprise and anger generated a significant amount of impact on the participant. But, the commercial corresponding to sadness determined best results regarding the

remembrance of the transmitted and activity of the advertiser. That made the sad advertisement most attractive for the participating subjects.

However, previous researchers suggest that consumers with low emotional intelligence tend to be more loyal to the famous brand in comparison to those of have higher emotional intelligence. But here the main point is, are these consumers more aware of the risk of any type and want to averse that by consuming a known product or they are just unable to overcome their emotions associated with the consuming, even though the attributes of the unknown brands are superior than the known. And what type of processes influence the brand loyalty of the people having high emotional intelligence (Kidwell et al., 2008).

The growing interest in the emotional perspective involved in consumer self-confidence has urged the need to examine potential emotional prejudices involved in the consumer decision-making process and their impact on consumer responses (Bearden et al., 2001). Authors like Kidwell and colleagues (Kidwell et al., 2008) suggest that consumers' judgments about the product and service are based daily, which includes several issues, for instance, inaccuracy in taking a decision. Unfortunately, such customers do not receive feedback for their poor decisions, hence, it becomes their habit. In the same way, the consumers who mistakenly believe in their high emotional processing abilities are more disillusioned, because they are unaware of the potential that resides in their emotions when it comes to the decision-making process (Schwarz, 2006). Emotionally attuned consumers have a high confidence level, which motivates them. Moreover, they also can drive the emotional process objectively that is why they may be in a better position of making a quality decision. Consumer biases, which involve emotional miscalibration have a strong impact on their responses.

4. Results

This research concludes with the prominence of emotional intelligence in the advertising arena. The research advocates incorporating the marketing and advertising strategies aligned with the consumers' emotions and perceptions to derive favourable results. The research further highlights the themes that can be quantitatively investigated by research scholars to quantify the findings of this study. It has been noted that with the evolution of the advertising formats and types in the digital world, advertisers are considering the utilization of emotional intelligence as a tool to penetrate more in the virtual world of their consumers as projected by them on their social media platforms.

The themes identified in this study are related to perceived emotional intelligence in consumer behaviour, the role of emotional intelligence in brand positioning, the influence of emotional intelligence on the consumer decision-making process, the effect of emotional intelligence on the consumer information, consumers' ability to face negative emotions through emotional intelligence, the impact of emotional intelligence on consumers' decision-making process and emotionally calibrated decisions.

In today's digital realm, consumers are not just passive receivers of any product, service or marketing communication, but they actively contribute to its development. Hence, consumers behaviours can be settled in a favourable manner by incorporating their opinions based on emotions.

Further, brand positioning is another important aspect that should be considered by the marketing professional these days. Consumers make any brand a part of their consideration set based on their perceptions about the brand, and the perceptions are driven by emotions.

Therefore, this perception-emotion relationship needs to be aligned with the positioning of the brand as well. Consumers' decisions are the consequence of their rational thought processes or their emotional impulses. For marketers, it is important to understand how this rational-emotional weightage should be distributed in designing campaigns of a product category to influence consumers' decision-making process.

For instance, campaigns related to stock investment may need to incorporate more rational appeals, however, chocolate can be sold by incorporating an emotional impulse buying appeal. Moreover, consumers, these days are informed and they prefer to opt for smart buying options.

They may not look for big brands, but the right brands for them, therefore it has now become crucial for marketing experts to analyze their emotional intelligence level. Once the emotional intelligence level of the consumers can be calibrated their decision-making process can also be regulated through persuasive advertising campaigns. Persuasive advertising campaigns can also mitigate the effect of negative feedback consumers are exposed to in digital media platforms.

5. Conclusion

Therefore, all the themes that emerged in this study urge for a greater role of emotional intelligence in devising branding strategies. This would help the marketers and advertisers to come up with more emotionally engaging content to connect their brand with the consumers. This study will exclusively help marketing managers and advertisers to understand how they can alter the way consumers think by incorporating emotionally intelligent messages in their brand communication. Further, this research is helpful for brands to devise different strategies for emotionally intelligent and non-intelligent consumers.

However, future research may show us how people with lower emotional intelligence can overspend and over consume the product and what is utilitarian versus hedonic products are in their existing set of preferences.

Further research should also investigate the actual purchase process the consumers follow. Moreover, questions like how do people with higher emotional intelligence keep their loyalty to the brands or are they even loyal or not must also be explored. Neuro-marketing, artificial intelligence in the context of emotional intelligence are highly suggested to be explored.

Nevertheless, a more in-depth investigation is required to further examine the triggers that influence the emotional intelligence of the consumer to make certain decisions related to the product choice or purchase.

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