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C O N T E N T S

**Media School "Media Education and Media Literacy for All"
as a System Model of Continuous Mass Media Education**

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Abstract

The article presents an overview of modern educational platforms for media literacy in the context of mass media education prospects. The authors define the main directions of mass media education which are reflected in scientific conferences, round tables, competitions on media education issues, festivals, forums, etc. Purposeful work carried out within the framework of open media schools can be considered as one of the promising systemic vectors of continuous mass media education in modern conditions. The article describes five-year experience of the all-Russian open media school "Media Education and Media Literacy for All" which successfully operates in Taganrog Institute named after A.P. Chekhov (branch) of Rostov State University of Economics and the scientific and educational centre "Media Education and Media Competence". The model of the open media school includes learning and discussion platforms, creative workshops in the following areas: media club associations, filming and filmmaking, animation in media education, children's and youth journalism and the blogosphere, festival movements, integration of film pedagogy and media education in schools and universities; master classes by media experts; practical media education.

Keywords: media, media education, media school, scientific and educational centre, media research, media projects.

1. Introduction

The virtualization and mediatisation have affected almost all spheres of a modern person's life: education, culture, socio-cultural processes are inconceivable today without these concepts. For example, virtualization "is provided by remote and mixed formats in which schools and universities currently operate. We do not live only in the conditions of virtual reality (or "new normality"), but also in virtual art which effect and perception are regulated by the distance from the work, the specifics of its "screen" perception, thus transforming many factors of the artistic and aesthetic impact on the personality" (Bodina, 2021). In connection with the transformation taking place today in these areas, the goals associated with the search for new forms, ways and methods of media education for the younger generation are being updated. Promoting and popularizing film and media education is an important factor in the success of this process at school and university. This is largely determined by digitalization of modern education in general and socio-cultural activities, in particular, since "the dynamics of digitalization has significantly accelerated the dynamics of the resources of socio-cultural activities" (Zharkova, 2021), which are represented today by numerous media platforms and media portals. Currently, a large number of scientific conferences, round tables, workshops are being held on digitalization, mediatisation and media

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education; their participants are school teachers, psychologists, teachers of universities and colleges, teachers of kindergartens, children's health centres, students, graduate students, media researchers. However, these events, as a rule, are not of a systemic nature, they serve as a means to familiarize their participants with some particular segment of media education, for example, a media club, integrating media education into academic subjects, a media project, etc. Unfortunately, the main factors hindering mass media education in our country have not lost their relevance. Following A. Fedorov, we note that they are connected, as before, with several factors: 1) a clear lack of purposefully trained media educators; with a certain inertia of universities, teacher training colleges, schools (as is known, universities are given ample opportunities to introduce new subjects as a regional component and elective courses into their curriculum, but the academic councils of Russian universities are still extremely timidly allocating hours for media studies that are so necessary for future teachers); the traditional approaches of Ministry of Science and Higher Education of the Russian Federation concentrating their attention on supporting training courses in computer studies and information technologies in education with much less attention to the current issues of media education" (Fedorov, 2007).

In recent years, there have been certain shifts in the direction of integrating media education in higher education, and media education has been included in professional teacher training. So, for example, there is a master's program "Media Education" for psychologists, intending teachers, and organizers of work with youth in Taganrog Institute named after A.P. Chekhov (branch) of Rostov State University of Economics as well as in Moscow State Pedagogical University and Novosibirsk State Pedagogical University.

Recently, the processes associated with the system information about media education including its history, theory, practice, and some local media education projects have been more and more actively updated.

One of the productive ways to hit this target is to create such a format that would provide informational, methodological, and practical support for familiarizing the mass audience with the main trends of media education as an interdisciplinary aspect.

2. Materials and methods

The main materials of our research are scientific works on systemic mass media education in Russia and foreign countries (on the example of the USA, Canada, Great Britain).

The research methods include analysis and synthesis of scientific literature (monographs, textbooks, scientific articles, etc.) on promoting systemic mass media education, theoretical synthesis and generalization; abstraction and classification, content analysis, generalization of practical experience.

3. Discussion

Attempts to arrange such systematic work in media education by organizing teacher training courses in recent years have been actively undertaken in foreign and Russian media education. An example of this is the British Film Institute where such activities have been carried out for many years by teachers and university professors (Chelysheva, Mikhaleva, 2021), in the USA (Fedorov, Novikova, 2007), Canada (Fedorov, Novikova, 2007), and in Russia (Chelysheva, Simbirtseva, 2021).

As our research shows, seminars devoted to various issues of media education have been increasingly held in Russia in recent years. For example, online workshops for teachers are organized by the Crimean Film and Media Center. At these events, issues of methodology, theory and practice of media education, organizing film clubs at schools are discussed. In the Republic of Crimea, over the past few years, systematic work has been done to integrate media education in academic subjects, organize film clubs, and launch festivals on film and media education. The experience presented by the Crimean media educators is a serious help for educators from different regions of our country.

Also of considerable interest is a series of seminars for the winners of all-Russian media education competitions for teachers organized by the independent non-profit organization "Media Literacy in the Information World". At these seminars, school teachers exchange views, highlight their experience in media education and media literacy, and hold discussions. During the seminars, the best Russian practices recognized as the winners of such all-Russian competitions as "MediaStart", "Such different lessons, but there is a master's hand in every lesson", and others are presented.

A number of thematic seminars on narrower topics of media education are conducted by the staff of the Research and Education Center "Media Education and Media Competence" at Taganrog Institute named after A.P. Chekhov (branch) of Rostov State University of Economics. For instance, in the period from 2019 to 2021, a series of seminars on promoting interethnic tolerance among university students through media education were organized here. The online seminars and workshops "Media Education in a Multicultural Space" were also devoted to this theme. During this period, "more than 100 teachers from universities, colleges, schools, additional education organisations" (Chelysheva, 2020: 5) have become the participants who got acquainted with the challenges of interethnic tolerance in the context of overcoming the risks of the contemporary media space, including integrated media education in the lessons of music, foreign languages, etc.; with issues of ensuring information and psychological security of the modern digital generation in a multicultural environment; with the possibilities of fostering interethnic tolerance in the cinema club; with the reflection of the interethnic theme in some Internet publications, etc.

It should be noted that the systematic work has allowed the organizers I.V. Chelysheva and G.V. Mikhaleva to familiarize the participants with the legal framework for interethnic tolerance of young people including the state national policy of the Russian Federation, the role of interfaith and interethnic dialogue in ensuring cultural diversity. Of great interest to the teachers was a discussion of the main theoretical approaches to using media education in promoting interethnic tolerance of the younger generation. Aesthetic, sociocultural, and semiotic media education concepts as well as developing critical thinking were discussed during the workshops. The prospects for using media education methods and technologies in preventing and overcoming the risks of xenophobia, inciting ethnic hatred among the youth were highlighted at the seminars.

The existing media schools, media centres and film clubs aimed at developing media competence of the younger generation, including interethnic communication, analytical thinking, and ensuring the information security of children and youth also excited much interest. The forms, methods and techniques of media education for promoting students' interethnic tolerance were considered on the basis of cinematographic works of various genres (Chelysheva, Mikhaleva, 2022). Besides working with teachers a number of classes, workshops and trainings for university students were also held. So, for example, the workshops were aimed at developing students' and undergraduates' critical attitude to media production concerning interethnic tolerance and at developing their skills in critical analysis of ethnic stereotypes, national and racial stereotypes in the media, the language of interethnic intolerance and racial discrimination (on the basis of Russian and foreign press) including methods of promoting interethnic intolerance in political discourse (Mikhaleva, 2020).

Media education issues are also actively considered in a number of media education forums. Among them is the International Forum "Media Education in the Pedagogical Sphere: Experience and New Approaches to Management" organized by Moscow State Pedagogical University (Current issues..., 2017) and others.

In recent years, holding round tables on media education issues has been carried out in Moscow and Yekaterinburg. For instance, the round tables organized at Moscow State University. The participants of the round table "Media Education: Problems and Ways of Development" held at Moscow State University, among the most urgent tasks, singled out the participation of faculties and departments of journalism in promoting media education as an important objective in raising a media-competent audience prepared for life and work in information society (Extract..., 2008). Several panel discussions were organized by the Ural State Pedagogical University: "Media Education Today: Views of Students", "Media Education: Traditions and Innovations in Modern Culture", etc.

In order to foster interethnic tolerance among young people, specialists from the educational department of the British Film Institute regularly arrange workshops and seminars on racial and ethnic discrimination. For example, in October-November 2019, Professor Rona Murray conducted several seminars for teachers and students; she taught them the techniques of critical analysis of the cinema language, including a seminar on critical analysis of representations in cinema, during which she explained how the genre of a media text is associated with representation and how historical, cultural and technological aspects are reflected in films. The audience analysed the film episodes that touched upon the issues of gender, racial and ethnic relationships. A rich arsenal of films from different genres, periods and countries is at the National Archives of the British Institute which can be appreciated by media experts, teachers and students in the media library of

the British Film Institute. At the same time, critical analysis of media texts traditionally relies on such key concepts of media education as "media language", "media representation", "media categories", "media technologies" and "media agencies" (Bazalgette, 1992). The critical approach involves analyzing genre stereotypes in media texts as well as historical, social, political and cultural contexts. Similar seminars and workshops are being developed to prepare school leavers for the exam in media studies.

A special role in media education of Canadian citizens belongs to the Canadian Center for Digital and Media Literacy – "MediaSmarts" which promotes media literacy in schools and universities, families and society, carries out systematic work to develop media culture of the audiences. The issues of interethnic, racial and interethnic tolerance are also dealt with in this media education centre, including the analysis of racial and ethnic stereotypes on television, in the cinema and in the press; combating racism and hate speech on the Internet. In this regard, special media education programs have been developed to help educators teach students to think critically about issues related to racial or ethnic identity and online content containing the language of inter-ethnic hatred and intolerance. These workshop programs were designed to provide educators with powerful tools for teaching how to combat racism, interethnic intolerance, as well as to introduce students to analytical methods of deconstructing interethnic, racial or ethnic online hatred and to teach students to recognize subtle (or overt) prejudice, racism and hatred.

In the USA, systematic professional development workshops concerning tolerance for current K-12 classroom teachers, administrators and counsellors, and for anyone who coaches classroom teachers and administrators are held on a regular basis by "Learning for Justice" (USA). These virtual interactive workshop programs provide the participants the opportunity to learn strategies for creating supportive learning environments for students, to interrupt online and offline bias or injustice, etc.

The issues of promoting mass media education are widely discussed by media experts in the world who organize special programs with workshops and seminars for teachers and students (Buckingham, 2013; Buckingham, 2015; Fedorov, 2018; Gálik, 2020; Gálik, Oprala, 2021; Gáliková Tolnaiová, 2019; 2020; 2021; Gorelova, Khilko, 2020; Joldoshov, Bekbolsunova, 2018; Kačinová, 2019; Kellner, Share 2007; Kourti, Androussou, 2013; Lebid, Shevchenko, 2020; Livingston, Wang, 2013; Manabat, 2021; Rasi et al., 2021; Scull, Kupersmidt, 2011; Semali, 2018; Silverblatt, 2016; Tess, 2013; Vrabec, Bôtošová, 2020).

4. Results

As evidenced by the development of mass media education in Russia in recent years, among the main conditions in of organizing mass media education, the following should be taken into account: 1) targets for personal development; 2) the components of the system are teachers (school teachers, lecturers) and students (schoolchildren, university students, adult audience); training and education means (media texts, audiovisual equipment, etc.); a pedagogical model (development and perception levels of media culture of a particular audience; stimulation of creative abilities (through creative activity in the media), a holistic perception and analysis of media texts (taking into account the specifics of a particular type of media – press, television, radio, cinema, the Internet, etc.), creative and critical thinking, acquaintance with the history of media culture); 3) the interconnection of the system components, the logical validity of the model stages, which, in particular, is that practical creative classes are ahead of theoretical classes, which gives the audience the opportunity to develop a holistic perception of media texts without the inherent traditional teaching of arts (literature, etc.), the predominance of the intellectual over the emotional; 4) functionality (substantive part, heuristic, problematic, role play and simulations); 5) communication (correlating the model, program, methodology with the current socio-cultural situation, with the dominant psychological aspects of media perception (compensatory, therapeutic, recreational, etc.), with the capabilities of the media, etc.); 6) practical implementation and effectiveness (Fedorov, 2014).

In this regard, in addition to trainings, workshops, round tables, conferences and other events on mass media education, it is necessary to implement a systematic approach to media education. In this regard, the scientific and educational centre "Media Education and Media Competence" on the basis of Taganrog Institute named after A.P. Chekhov (branch) of Rostov State University of Economics since 2017 has been conducting systematic activities on media education in the format of an open all-Russian media school "Media Education and Media Literacy for All" for teachers, students, undergraduates and

young researchers in media education. The moderator of the media school is the head of the scientific and educational centre "Media Education and Media Competence", Vice-President of the Russian Association for Film and Media Education, Ph.D. Irina Chelysheva.

The purpose of the media school classes is to popularize the best practices of film education and media pedagogy, exchange practical experience and consolidate teachers and researchers in media education. This event is aimed at promoting mass media education and is not aimed at training professionals in the media sphere. The target audience of this event are young teachers, psychologists, culturologists, sociologists, organizers of work with young people who are interested in introducing media education into their professional activities. Accordingly, among the participants of the media school are researchers and media practitioners from different regions of Russia, as well as our foreign colleagues from France, Egypt, Uzbekistan, Kazakhstan, and Belarus.

The open media school includes three main modules consisting of classes (autumn, winter, and spring sessions); leading Russian and foreign researchers, festival organizers, heads of media clubs and media laboratories, leaders of all-Russian and regional media projects for schoolchildren are invited as speakers and students.

In the process of realizing the goals and objectives of the open media school, we have constructed a model for supporting media education activities of the participants. The model is a permanent program that includes several modules and inter-module blocks, involving training, monitoring, mutual learning, and self-education.

The main principles of the open media school are consistency, progressive development, support of media education initiatives. In addition, an important principle of the open media school "Media Education and Media Literacy for All" is an interdisciplinary approach including the study of pedagogical, psychological, sociological, cultural, and journalistic aspects of media culture and media education.

The key objectives of the open online media school "Media Education and Media Literacy for All" correspond to the main goals implemented by the scientific and educational centre "Media Education and Media Competence", among which are the following: development of theoretical and methodological foundations for media education; expansion of the scientific and methodological base for media education and media competence of various age groups of the population; ensuring the training of qualified specialists and highly qualified scientific and pedagogical personnel on the basis of the latest pedagogical technologies, together with interested organizations; development of new, progressive forms of innovative activity, cooperation with scientific and educational institutions related to media education and media competence; scientific, educational organizations, and foundations to jointly meet the most urgent scientific and educational challenges; expansion of international scientific and educational cooperation with educational institutions and organizations of foreign countries in order to expand participation in the global system of science and media education; development of the financial basis for research and development through the use of extra budgetary funds and innovative activities (Fedorov et al., 2020).

In order to create a systematic approach to ongoing activities between existing modules in the work of the open media school "Media Education and Media Literacy for All", intermodular tasks are being implemented, consisting in launching creative film or media education projects, film forums, pedagogical skill competitions for participants in the media school, etc. The main goal of the intermodular activities is the transition to a higher level of media competence and readiness to study the program of the next module (level).

Within the framework of the model, the theoretical, methodological and practical aspects of preparing participants for media education activities are implemented. All three aspects are steps in a permanent modular program.

Throughout all modules of the program and inter-module periods, media school participants are accompanied and supported in mastering theoretical, methodological and practical tools for using film and media education in educational, extracurricular activities, additional education, socio-cultural activities, integrating film and media pedagogical potential in subjects of the school curriculum, etc.

As a support for the activities of the media school participants, scientific conferences and seminars, active promotional activities related to film and media education, acquaintance with scientific and methodological literature on film and media education are also carried out.

When working with students and undergraduates participating in the open media school, an examination of projects in film studies, media education, media culture is carried out thus identifying future regional leaders in the film and media education and creating innovative regional sites for film and media education. At the same time, the potential of educational organizations in film and media education is being expanded (providing the training of qualified specialists and highly qualified scientific and pedagogical personnel at the bachelor's and master's levels).

As evidenced by the open media school, the constructive forms of collaboration within the model developed by us can be:

– educational and discussion platforms (round tables, strategic sessions, etc.);

– creative workshops in the following areas: media club associations, filming and filmmaking, animation in media education, children's and youth journalism and the blogosphere, festival movements, integration of film pedagogy and media education in academic subjects;

– reports and workshops given by media experts;

– presentation of practical experience in media education, etc.

5. Conclusion

So, in the current situation of active development of mass media education, the search for forms and methods of a systematic approach to media education in solving strategic problems related to promoting critical thinking, an analytical attitude to media production, analysis and interpretation of media content is being significantly updated.

By now, Russia needs to create conditions for integrating media education in the Russian and international research space and establish partnerships with Russian and foreign partners in the context of disseminating best practices in media education.

During the course of the all-Russian open media school "Media Education and Media Literacy for All," we used many publications by our research team in our work (Chelysheva, 2020; Chelysheva, Mikhaleva, 2021; Mikhaleva, 2022; Chelysheva, Simbirtseva, 2021; Fedorov et al., 2016; Fedorov et al., 2017; Fedorov et al., 2018; Fedorov et al., 2020; Fedorov, 2007; Fedorov, 2012; Fedorov, 2014; Fedorov, 2015; Fedorov, 2016; Fedorov, 2017; Fedorov, 2019; Fedorov, 2020; Fedorov, 2022; Fedorov, Levitskaya, 2015; Fedorov, Levitskaya, 2016; Fedorov, Levitskaya, 2017; Fedorov, Levitskaya, 2018; Fedorov, Levitskaya, 2019; Fedorov, Levitskaya, 2020; Fedorov, Levitskaya, 2021; Fedorov et al., 2016; Fedorov, Mikhaleva, 2020; Gilbert, Fedorov, 2004; Levitskaya, Fedorov, 2020; Levitskaya, Fedorov, 2021 and others).

One of the best ways to create a systemic cluster of media education, which has an interdisciplinary nature, is arranging open media schools aimed at disseminating the best experience in theoretical and practical aspects related to promoting media education and media literacy, constructing a community of like-minded people interested in spreading media education as an important driving force of contemporary digital society.

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Media Consumption and Media Literacy Level of Uzbek Youth

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Abstract

The article analyzes the media consumption and media literacy of Uzbek youth based on the results of an empirical survey conducted using a questionnaire. The sources of information of young people were checked, their connection with the media, the ability to work with information and extract facts in the form of text, video, photos, critical thinking skills. According to a survey of 7,827 respondents, the results of previous surveys in this area differ. This indicates that the forms and methods of media consumption of the audience are changing. The opportunities for Uzbek youth to access the digital world are expanding, and they are actively using the media, especially the Internet. The level of media literacy for checking information is medium, with a low level of information creation. Young people do not have a deep understanding of the manipulative, commercial impact of information. While there has been progress in the consumption of digital media products, there has been a hierarchical regression in traditional media. The youth of Uzbekistan widely uses the media, has an idea of the need to regulate media consumption, the formation of media literacy. There is still no complete and complete understanding of the components of media literacy. The results of the study can be used in the development of the information policy of Uzbekistan, the introduction of media education, the integration of media education tools with other disciplines, and the creation of an information portrait of the youth audience.

Keywords: media consumption, media literacy, digital divide, media diet, information hygiene, information warfare, fact checking.

1. Introduction

Media consumption of the world's population, especially the younger segment of the audience, increases the time needed for media. In recent years, as the Internet audience has grown, smartphones have become a means of self-isolation, there is a need for a media diet, and the demand for fact-checking is increasing due to the personalization of information, the spread of fake information and disinformation. In addition to forms such as media search, communication, visual content, information service purchase, online commerce, online activity, has become a means of direct broadcasting. The audience is rapidly acquiring the skills to use digital opportunities. Digital opportunities radically change the way, form and micro-level of information use, media ethics, cognitive characteristics, digital habits of the audience. It is known that media consumption is the amount of information that a person uses regardless of the scope, including reading books, newspapers and magazines, watching movies and TV shows, listening to the radio, receiving information in digital format, playing computer games. Media consumption can be beneficial or detrimental to a person's professional growth, depending on their impact on mental health. There

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is a need for an in-depth study of media consumption in terms of the formation of stereotypes in the minds of people, the formation of attitudes, and the impact on public thinking. It is advisable to study it in terms of consumption and media literacy, to look for ways to regulate relations with the media on a scientific basis.

Each age group has its own media consumption. As J. Genuneit, "Media use is increasingly becoming common in preschoolers and starting before the age of three years" (Genuneit et al., 2018: 7). For example, children do not determine the source of information, do not understand the difference between the real world and the media, they are connected to Youtube, parents act as information filters, teenagers and young people actively communicate through the media, consider social networks as the first source of news, content, and for older people information comes through relatives or verified official channels, seeks to use high protection mechanisms, barriers to obtaining information. Differences in media consumption between youth and adults create "digital divide" (Daley, 2015).

However, each country has its own media consumption. These include the development of the information system in the country, the focus on the development of the digital economy, e-government, freedom of information, the speed of the Internet, the richness of the content of sites in the national heritage, the focus on the formation of digital skills in education, the national mentality, historical and spiritual values.

Uzbekistan, which has a unique demographic dividend where the majority of the population is young, also has its own media consumption. Media consumption of Uzbeks has been studied in several studies. One such poll, conducted by the United States Agency for International Development (USAID) among 1,000 respondents, showed that television remains the main source of information for Uzbeks (USAID, 2019). (Our research has shown that this is not the case among young people) Currently, 97.6 % of Uzbeks have a TV, 38.8 % have a smartphone, 14 % have a camera, and 3.4 % have a game console. The younger part of the population pays less attention to television. UNICEF study conducted from 2018 to 2020 among 4458 young people from all regions of the country showed that the proportion of girls who do not own a computer was 43.5 %, and among boys – 30.0 %. In Uzbekistan, 68 % of girls and young women aged 14 to 30 do not use the Internet (UNICEF, 2021).

Along with the potential of the digital world, there are changes in its consumption. According to the State Committee of the Republic of Uzbekistan on Statistics, the number of Internet subscribers in the country as of January 1, 2021 will be about 20 million people (SCRUS, 2021). According to it, compared to the corresponding period in 2019, it increased by 23.0 % or 3.1 million. Uzbekistan's place in the world ranking of Internet speed is growing. Over the year, the speed of wired Internet in Uzbekistan increased by 1.5 times (51.8 %) (t.e. s 25.82 Mbit / s in April 2020 to 39.2 Mbit/s in April 2021). Over the past three years, the speed of wired Internet in Uzbekistan has tripled. Positive results were also recorded in terms of mobile Internet speed. According to the results of April 2021, Uzbekistan has risen by four positions (Figure 1).
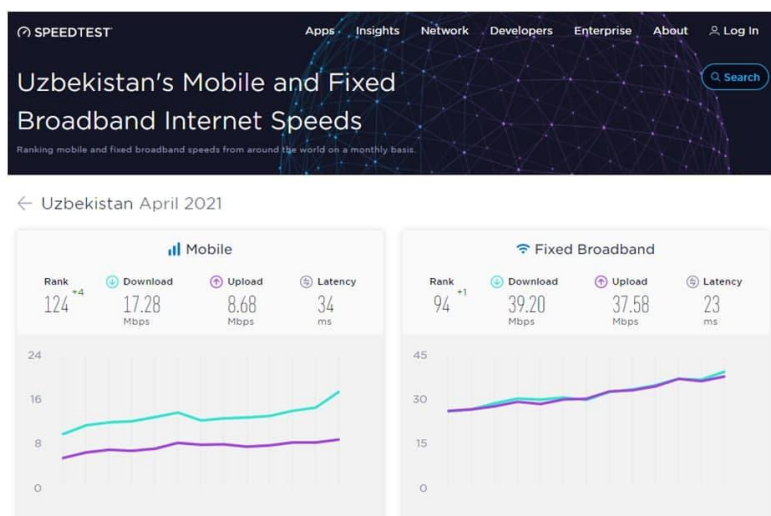
Fig. 1. Uzbekistan's mobile and fixed broadband internet speeds

2. Materials and methods

Through the study, we set a goal to study changes in the media consumption of young people in connection with the speed of the Internet, the expansion of the audience, as well as the level of media literacy. For this, the most convenient and optimal method of questioning was chosen. A program of sociological research has been developed. According to it, young people aged 16-30 were chosen as the object. The level of consumption and media literacy of young people was singled out as a subject. Explaining the relevance and necessity of research, examples from research and analysis were given showing that media consumption is growing and the need for media literacy is increasing.

Using the empirical method of observation, the behavior of young people in target groups in social networks was observed, an abundance of unverified information was noted, and hostile vocabulary was widely used. At the same time, in real life, the number of cybercrimes and insults aimed at stealing money from the card is growing.

Based on the study of the topic, primary observation and the obtained initial data, a questionnaire was compiled, consisting of 28 questions. 4 questions are introductory and control, 24 – basic. The questions focus on two areas: firstly, on media consumption, and secondly, on media literacy.

The survey involved 7827 people from all regions of the country with the support of the Institute for Social and Spiritual Research at the Republican Center for Spirituality and Education.

Of these, 7525 (96.1 %) are students, 162 (2.1 %) are employed, 109 (1.4 %) are pupils and 31 (0.4 %) are temporarily unemployed. 56.9 % are women and 43.1 % are men. By age, the main part is 18-25 years old – 82.7 %. The share of persons aged 16-18 accounted for 9.2 %, those aged 25-30 years old – 5.2 % and over 30 years old – 2.8 %. The proportion of respondents under the age of 16 was less than 0.1 % compared to 6 %.

The cross-sectional indicators are given in Table 1. Compared to other regions, such as Namangan region, Republic of Karakalpakstan, Kashkadarya region, the number of participants was higher.

Table 1. Distribution of questionnaire participants by regions of the Republic of Uzbekistan

Region	Number of participants	Percentage (%)
Tashkent city	289	3,7
Andijan region	290	3,7
Bukhara region	165	2,1
Fergana region	236	3
Jizzakh region	52	0,7
Khorezm region	161	2,1
Namangan region	3369	43
Navoi region	538	6,7
Kashkadarya region	1035	13,2
The Republic of Karakalpakstan	1056	13,5
Samarkand region	398	5,1
Syrdarya region	57	0,7
Surkhandarya region	87	1,1
Tashkent region	99	1,3
I'm abroad now	5	

The results of the survey were expressed as a percentage, the media literacy scales were scaled.

3. Discussion

The media education appeared in the 1970s, when UNESCO announced media education as a priority area for the next decade (Carlsson, 2019). The problems of new media literacy, digital literacy, information literacy, digital culture, media competence have been extensively analyzed in scientific research (Benallack et al., 2021; Brady, 2021; Celik et al., 2021; Diergarten et al., 2017; Gálik, 2020; Gálik, Oprala, 2021; Graves et al., 2021; Hammons, 2020; Harshman, 2018; Hicks, 2022; Jang, Kim, 2018; Kačinová, 2019; Ku et al., 2019; Lu, 2019; Mihailidis, Viotty, 2017; Mingoia

et al., 2019; Polizzi, 2020; Rieh et al., 2022; Tomaselli, 2021; Vrabec, Bôtošová, 2020; Wegener, 2022; Wilson, 2019 and others).

So far, research has been conducted in the areas of media consumption and the phenomenon of fragmentation in the order of consumption of news on social networks (Gaol et al., 2020), the effects of perception of social reality in media consumption (Shrum, 2002), consumption of advertising materials in cross-media, (Bharadwaj et al., 2020) based on theories of acculturation and information diffusion, (Shin et al., 2022) use of social networks, intergroup communication, (Choudhary et al., 2019) reduction of deviant behavior as a result of media literacy in the field of media literacy, (Xie et al., 2019) support of media literacy in preventing negative social impacts of social bots (Schmuck, Sikorski, 2020).

Although the problem is widely studied in the world, the media culture, media consumption, media and information literacy of the young Uzbek audience have not been studied.

4. Results

One of the main questions that comes after the control and filtering questions is "Where do you get more information?" The aim is to determine the audience's source of information, their relationship with the media. 43 % of respondents responded to social networks and messengers, 36.6 % to Internet sites, 0.3 % to newspapers and magazines, 2.9 % to TV, and 4 respondents (less than 0.1 %) to radio (less than 0.1 %), for books – 7.4 %, for communication with parents, teachers and friends – 9.7 % (Figure 2).
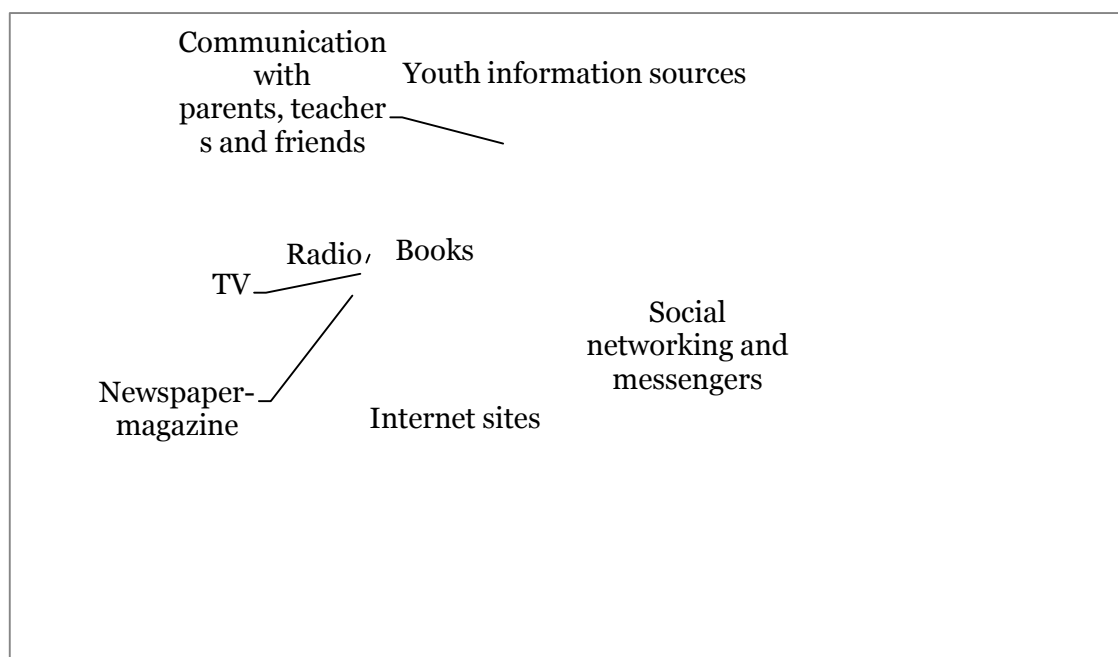
Fig. 2. Sources of information

In 2014, when faced with the same question, the TV and Internet performance was equal, and today it seems that the Internet has won in this competition.

Receiving information through social media is a major part of the audience's need to understand the role of social media in disseminating information and polarizing political thought, and to acquire digital skills based on critical thinking. C. Tagg, P. Seargeant (Tagg, Seargeant, 2021) studying the impact of social media on *Facebook*, note that higher education institutions need digital textbooks that take into account the social or interpersonal nature of modern Internet use in dealing with disinformation and political polarization.

The question of how much time you spend watching TV in a day was aimed at determining how much time a young audience would spend on television media products. It was found that 61.7 % of the audience does not watch TV every day, 25.9 % spend up to 1 hour, 10.7 % spend 1-3 hours, 1.4 % spend 3-5 hours, and those who watch more than five hours spend 0.2 % (Figure 3). There is no dependence on television.
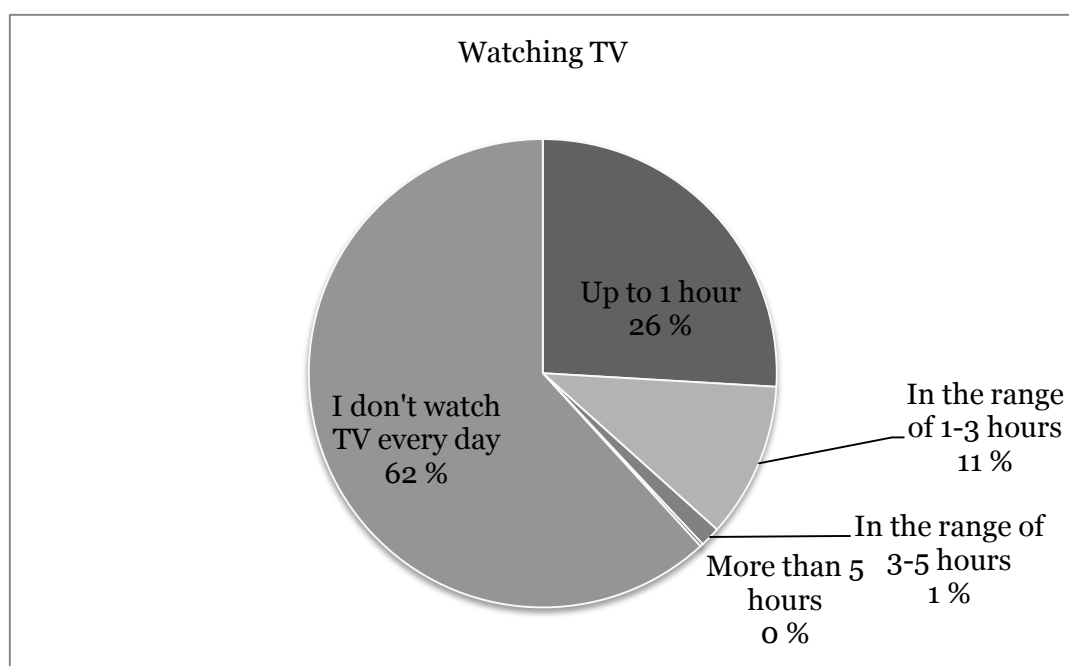
Fig. 3. Watching TV

When asked how many hours a day they use the Internet, 4.9 % of young people do not use the Internet every day. Most respondents actively use it in the time range from 1 to 12 hours: 12.5 % – up to 1 hour, 34.4 % – in the range of 1-3 hours, 32.4 % – 3-5 hours, 13.1 % – 6-12 hours apart. The number of users over 12 hours is 2.7 % (Figure 4).
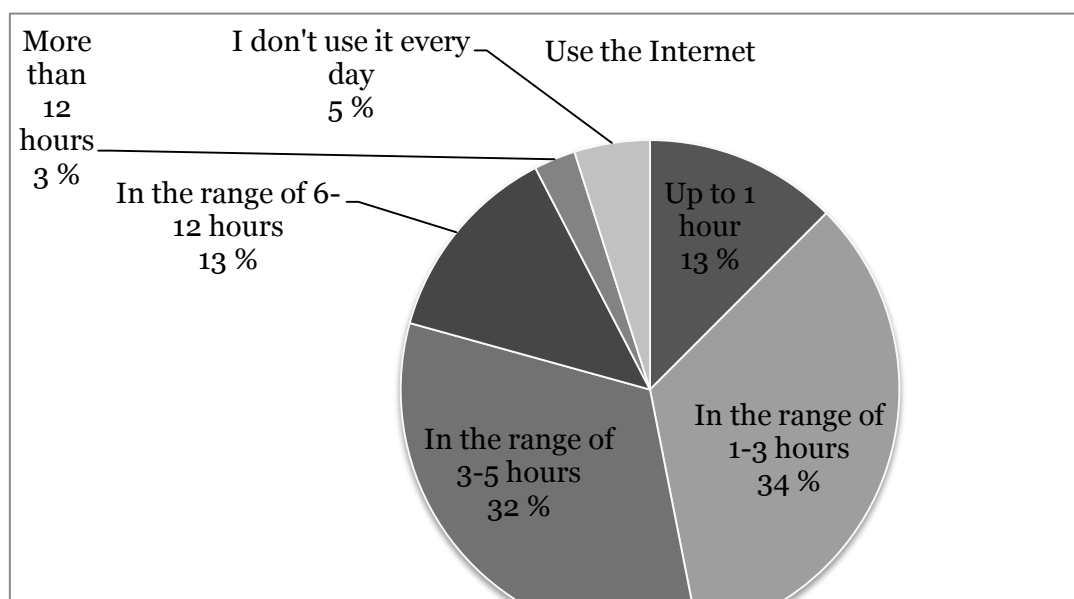
Fig. 4. Use the Internet

Our study of audience measurement also allows us to compare the relationship between the Internet and TV to the audience (Figure 5).

When asked if they listen to the radio, 59.8 % of respondents answered "no", 32.7 % answered "yes" and 32.7 % answered "sometimes". Radio is the least popular form of media.

When asked if they read newspapers and magazines, 50.1 % answered "sometimes", 33.7 % answered "no" and 16.7 % answered "yes". In Uzbekistan, as well as throughout the world, in recent years there has been a tendency to reduce the number, circulation and audience of print media. The number of newspapers has halved in the last decade. Over the years, the number of newspapers has dropped from 649 in 2010 to 366 in 2020. Over the past 10 years, the number of

newspapers has decreased to 283. According to the State Statistics Committee, as of January 1, 2021, the number of newspapers operating in the country was 366.
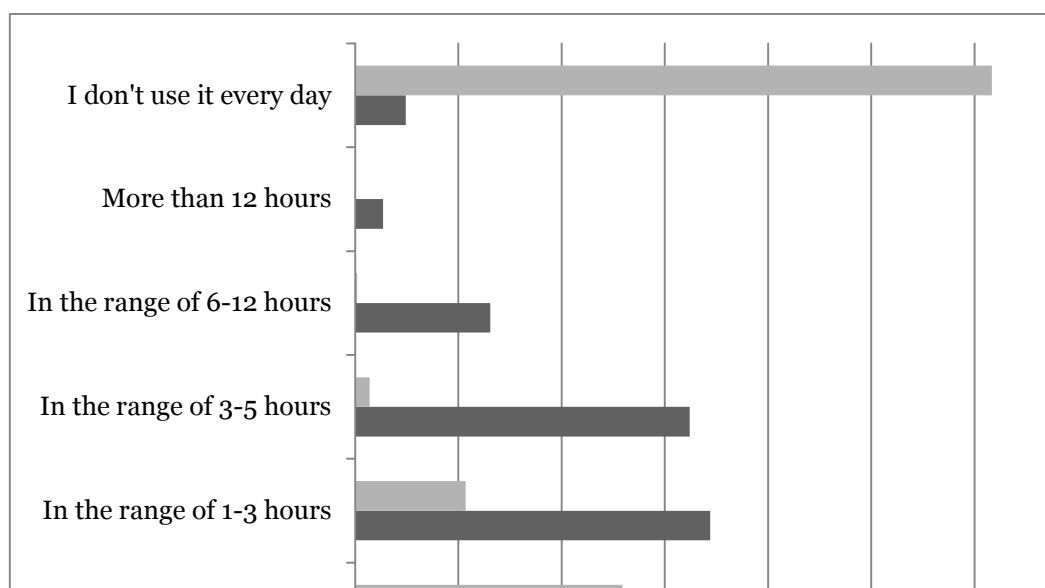
Fig. 5. The difference between the audience of the Internet and TV

One of the main survey questions, "What do you do online?" was answered in the table below. It should be noted that the answer "I follow the news on the websites" received the largest number of votes – 54.1 %. This means that, in addition to the enormous potential of the Internet, it still leads the way in the delivery of journalistic news. Although the answer "I use search engines" is 32.9 %, the respondents are not familiar with the concept of search engine optimization. One positive aspect of the increase in media consumption is that online tools, software and media in general have become an active part of education. The fact that 45 % of the participants read e-books and 16.1 % read online confirms the widespread use of media in education. The active use of the media is consistent with the goal of media education in the formation of critical thinking.
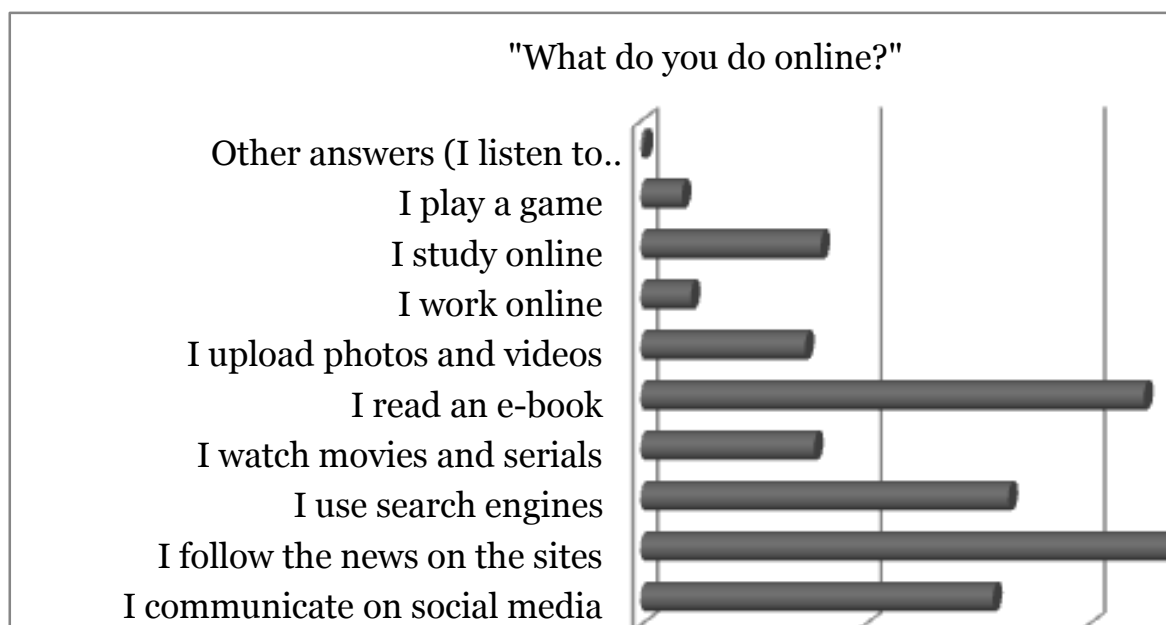
Fig. 6. Activity on the Internet

4.5 % of respondents work online. Communication on social networks – 31.5 %, watching movies and TV series – 15.5 %, uploading photos and videos – 14.7 %, games – 3.7 %. According to the Committee on Information Policy and Transparency of State Bodies of the Oliy Majlis of the

Republic of Uzbekistan, the most widely used social network in Uzbekistan is the *Telegram* messenger, which is currently used by more than 18 million Uzbeks. *Facebook* – 4.7 million, *Odnoklassniki* – 16.7 million, *Instagram* – 3.7 million, *Vkontyakte* – 2.6 million, *LinkedIn* – 288 thousand and *Twitter* – 51,6 thousand users, most of them – youth (Table 7).

The question "How do you feel when you see (read, hear) the news?" was aimed at measuring the psychological impact of the media, the adaptation of the audience to the mood of the social networking environment, indicators of self-absorption positive or negative impact. Ball-Rokeach and Defler explore the emotional impact of the media. Ball-Rokeach summarized the main differences of media systems dependency theory by comparing them with media use and gratification theory (Ball-Rokeach, Sandra, 1985). And, in our opinion, it is appropriate to define modern science as media addiction, not media addiction.

The sociological research program predicted that there would be a lot of fear, panic, and pressure in the audience as a result of the increase in negative information in the working hypothesis. In practice, the results did not confirm this. Only 5.9 % of the audience feels fear, 52.6 % of the audience is surprised, and 40.6 % feel joy and peace (Figure 7).
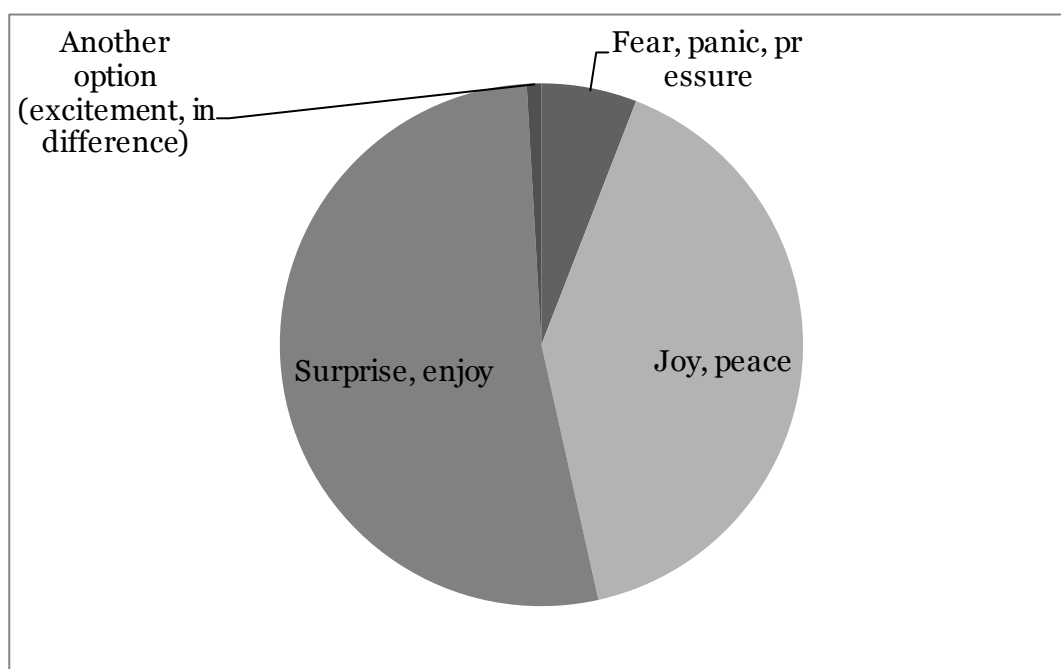
Fig. 7. Feelings that arise as a result of the influence of information

When asked if they found the information they received online useful, 93 % of respondents answered yes and 7 % answered no. "The Internet contains a lot of information, but unfortunately some of it is empty information" (Yudalevich, 2016). Waste of information, information foam are useless promotional materials (according to the principle "there is no healthy food on harmful food"), unfounded personal opinions, posts, attitudes, comments, biased propaganda materials, propaganda, disinformation, fakes, especially in the context of information and psychological astroturfing wars (creating the illusion of majority support for an idea), trolls, bots can become a common topic of influence.

While the audience confirms the usefulness of the content on the Internet, it shows that they answered without thinking deeply about the topic, they are not familiar with the concepts and requirements of information garbage, information hygiene.

The next question is "What did you do when you learned about the transition to online studying?" was a media literacy test, which was answered correctly by 61.6 % of the respondents. 11.8 % said they would forward the message to others, while 26.7 % said they would try to confirm it via social media.

Respondents were given a fake photograph of a landscape and asked, "How do you feel about this photograph?". 66.3 % of respondents did not doubt the authenticity of the photo, 22.7 % answered that they did not believe in the existence of such a scene in nature. 11 % say they can prove it wrong using various web tools. Most respondents are unfamiliar with image search tools

such as "TinEye" and "RevEye", as well as software products that determine whether an image has been processed based on metadata.

"Do you know how to identify the original source of a video?" 25.2 % of the respondents answered "yes, I can use Youtube DataViewer and other tools" and 74.8 % said "no, never tried".

"Can you tell trustworthy sites from untrustworthy ones?" 19 % of respondents answered "Yes, I can check if the site has an SSL certificate, is it an official source, etc.", 20.5 % "no, I didn't pay attention to it", 60.5 % "can partially discern," they replied.

"What should I do if unwanted advertising accompanies you when visiting a site?" – 18.9 % of respondents answered the test question correctly. At the same time, 66.5 % of respondents simply press the x (close) button, 12.6 % do not pay attention to it, it does not bother them, 2.1 % consider it completely (Figure 8).
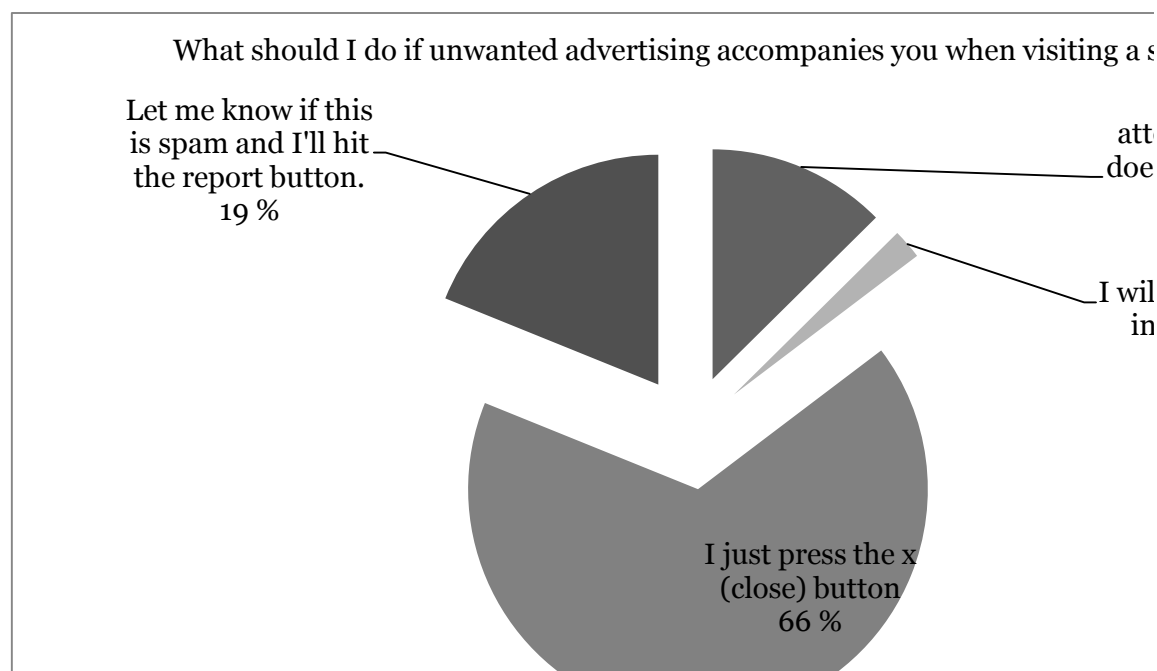
Fig. 8. Attitude to unwanted advertising

61 % of respondents do not want to receive the advertised product, 36.7 % do so sometimes, 2.3 % do it more often. 51.7 % of participants can detect that the bot is talking, while 48.3 % of participants do not. 74.7 % of respondents do not know the identity of the trolls, and 25.4 % are aware of the activities of fake accounts that operate to control public opinion.

78.8 % of respondents can create video content, while 21.2 % cannot. While media literacy is the ability to interpret/analyze and create media texts, we can see a person who knows how to create content as a fully media literate person. 92.9 % of respondents encountered cyber fraud aimed at withdrawing money from the card, and 7.1 % faced this problem. In recent years, the number of cybercrimes aimed at withdrawing money from plastic cards has been growing in Uzbekistan.

The analysis of the answers to the question "How do you think the information war will be waged" and the number of votes are given in the table below. 48.9 % of respondents believe that "through lies, conspiracy, slander", 39.1 % of votes "through the management of public opinion, manipulation." 12.9 % by creating more content, 17.6 % by gaining more audience, and 33.1 % by creating illusions that distract people (Figure 9).

The expression of negative situations such as hatred, insult, enmity, ridicule, obscenity among participants in the media space through speech has a negative impact on the digital health of social network users. Many of the unexplored aspects of this are reflected in the research of J. Culpeper (Culpeper, 2021). In our study, "Have you been abused on social media, have you written comments and attitudes that have insulted, insulted you for your post, your personal opinion?" the question was to determine the extent to which hostile language is used on social media. A positive result has been obtained on this issue. 85 % of respondents answered: "No, it didn't happen at all." 13.6 % of respondents periodically face this problem, 1.4 % often face this problem.

How do you think the information war will be waged?
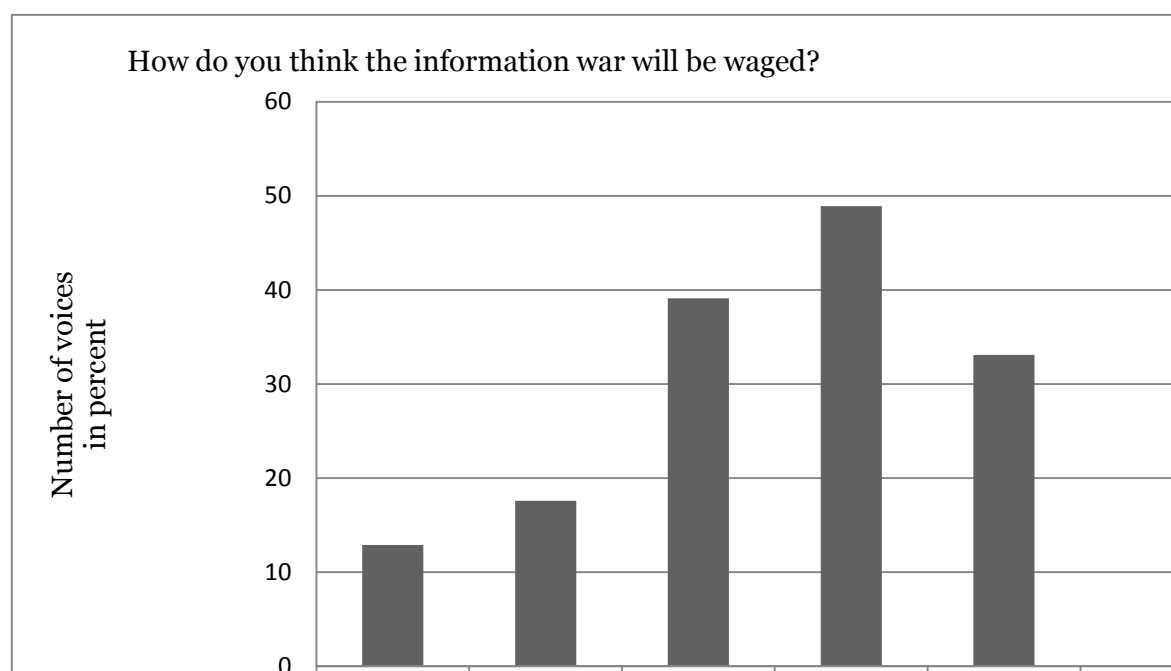
Fig. 9. Imagination about the information war

"Urgent message for you. See you now!" A link to the video came in. What is your reaction?" on the test question, 42 % of respondents answered "I don't see it open", 15.7 % answered "I'm looking at the link", and 42.3 % answered "I'm trying to figure out what the purpose of the video is".
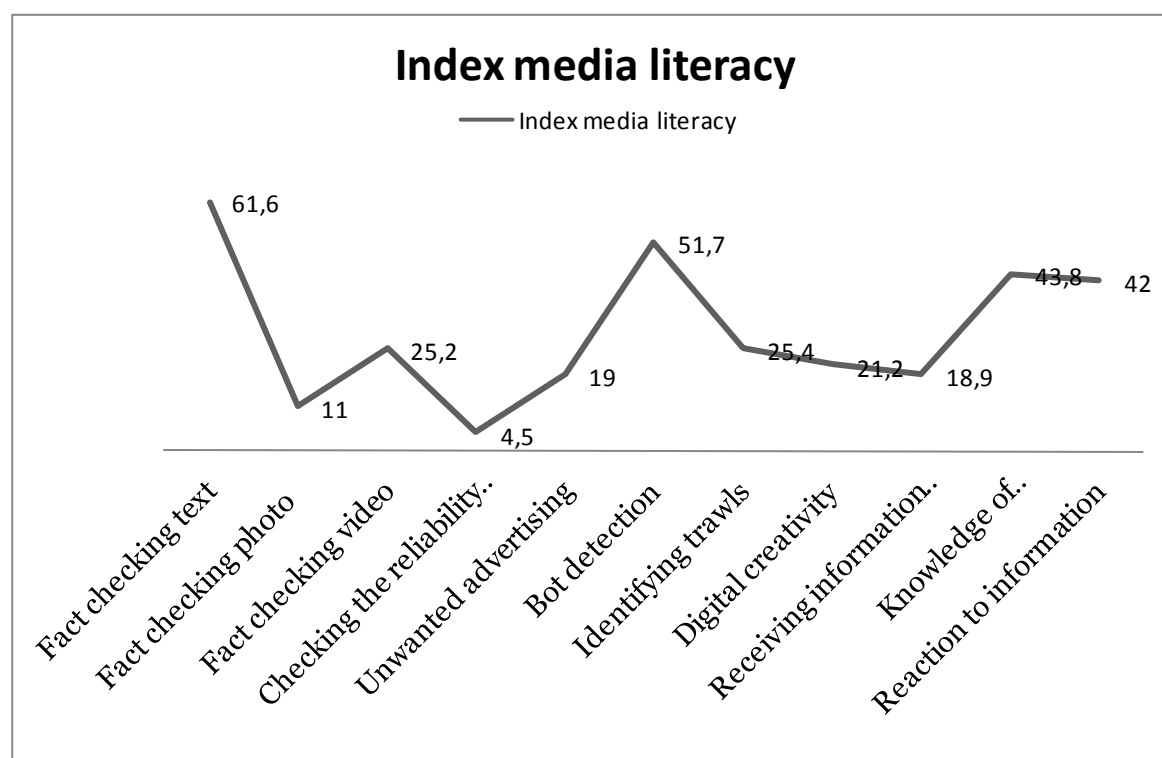
Fig. 10. The indicator(index) of general media literacy of Uzbek Youth

In response to the question "As long as the Wi-Fi network is open in a public place, you ...", 56.2 % of participants said they would use it, while 43.8 % said they would not use it. Hybrid threats are emerging in the form of a convergence of cybersecurity and personal security. In such circumstances, it is known that media literacy also includes cybersecurity rules. According to it – on unprotected Wi-Fi networks in public places it is recommended not to use Man-in-the-Middle, that is, because there may be a third person in the middle of the conversation.

To the question "Do you get the impression that you are being deceived by the media?", 6.3 % of respondents answered quickly, 2.4 % constantly, 32.9 % occasionally, 32.3 % rarely and 26.1 % in general. The audience imagines itself free from the manipulative influence of the media.

63.7 % of respondents supported the question "How would you feel about the introduction of a new science in the field of media education and media literacy into the education system of Uzbekistan, which will help young people adapt to the media world, teach them to separate fake information and develop critical thinking?" – 22.1 % found it difficult to answer. It should be noted that the development of media education in Uzbekistan, the formation of information literacy and online safety of children, adolescents and youth are on the agenda. And most of the audience seemed to support it (Figure 11).

How would you feel about the introduction of a new science in the field media education and media literacy into the education system of Uzbekis

■ I support   ■ Such subject is not needed   ■ I find it difficult to answe

22 %

14 %

64 %
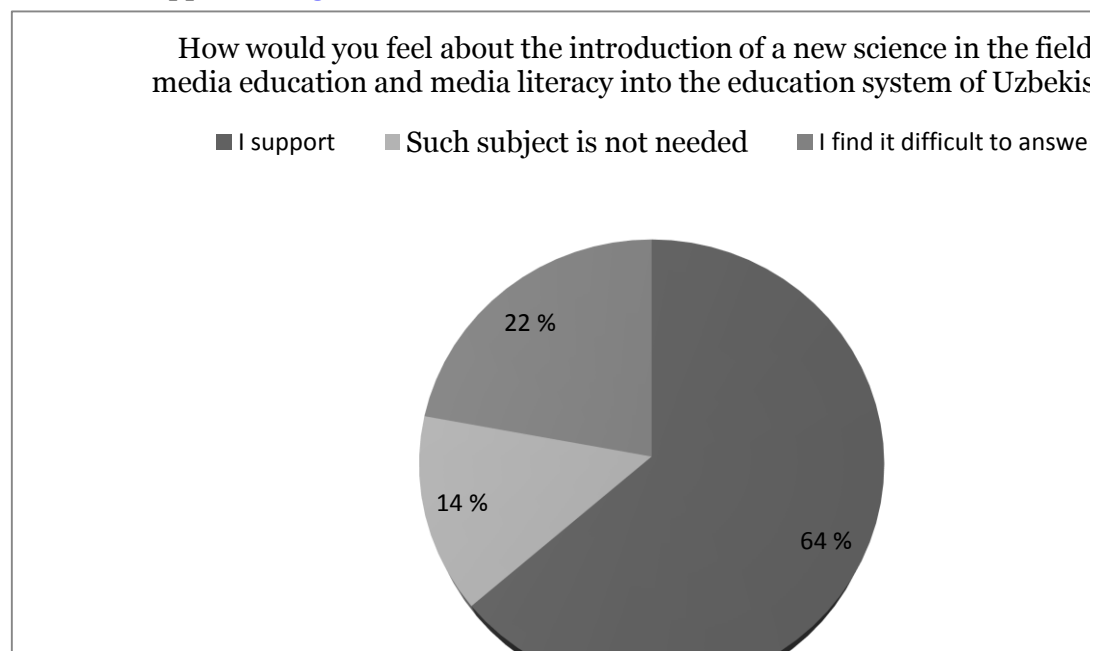
Fig. 11. Attitude to the introduction of Media education course

5. Conclusion

In conclusion, it should be noted that the opportunities for Uzbek youth to access the digital world are expanding, and they are actively using the media, especially the Internet. The level of media literacy for checking information is medium, with a low level of information creation. Young people do not have a deep understanding of the manipulative, commercial impact of information. While there has been progress in the consumption of digital media products, there has been a hierarchical regression in traditional media. The youth of Uzbekistan widely uses the media, has an idea of the need to regulate media consumption, the formation of media literacy. There is still no complete and complete understanding of the components of media literacy. The results of the study can be used in the development of the information policy of Uzbekistan, the introduction of media education, the integration of media education tools with other disciplines, and the creation of an information portrait of the youth audience.

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Theoretical Concepts of Film Studies in the *Cinema Art* Journal in the First Decade (1931–1941) of Its Existence

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Abstract

Based on the analysis of film studies concepts (in the context of the socio-cultural and political situation, etc.) of the first decade of the existence of the journal *Cinema Art* (1931–1941), the authors came to the conclusion that theoretical works on cinematographic topics during this period can be divided into the following types:

- ideologized articles by Association of Revolutionary Cinematographers activists (1931–1932), emphasizing the dominance of "truly revolutionary proletarian cinema" and an uncompromising struggle with the views of any opponents;

- ideologically reoriented articles (1932–1934), written as a positive reaction to the Resolution of the Central Committee of the All-Union Communist Party (of Bolsheviks) "On the restructuring of literary and artistic organizations" (1932), many provisions of which (in particular, a clear indication that that the framework of the proletarian literary and artistic organizations) have become a direct threat to the existence of the Association of Revolutionary Cinematographers; in articles of this kind, activists of the Association of Revolutionary Cinematographers — until the liquidation of this organization in early 1935 – tried to prove their necessity and loyalty to the "general line of the Communist party";

- Articles containing sharp criticism of "groupism" (including among the Association of Revolutionary Cinematographers), "enemies of the people", etc. (1935–1938);

- theoretical articles attacking various types of formalistic phenomena (primarily in the field of montage) in cinema and culture (1931–1941);

- theoretical articles opposing empiricism, "documentaryism", naturalism and physiology, vulgar materialism, aestheticism, "emotionalism" on the basis of Marxist-Leninist ideological and class approaches (1931–1941);

- theoretical articles defending the principles of socialist realism in cinema (1933–1941);

- theoretical articles criticizing bourgeois film theories and Western influence on Soviet cinema (1931–1941);

- theoretical articles aimed primarily at professional problems of mastering sound in cinema (in particular, the dramaturgy of sound, music), editing, image, film image, film language (for example, the cinematic possibilities of the "zeit-loop" effect), cinema style, genre, entertainment, construction script (plot, composition, conflict, typology of characters, typology of comic devices, etc.), acting, etc. (1931–1941);

- theoretical articles balancing between ideology and professional approaches to the creation of cinematic works of art (1931–1941).

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1. Introduction

Actuality and scientific novelty. In most cases, topics related to the film studies concepts of the *Cinema Art* journal were considered by researchers (Alakshin, 2014; Dmitrieva, 2020; Golovskoy, 1984; Hill, 1960; Kovalov, 2009; Shishkin, 2017; 2018; Vasiliev, 2006, etc.) fragmentarily, without any attempt at a full-fledged theoretical content analysis. Consequently, the analysis of the transformation of the theoretical concepts of film studies in the *Cinema Art* journal – from the year of its foundation (1931) to the present day – is very relevant, both in film studies, cultural studies, and in historical, science studies, philosophical, political science, sociological aspects.

Of course, in the Russian period, the print run of the paper version of the *Cinema Art* declined sharply, however, its influence and audience, given that the demand for movies in the modern world remains very high (of course, taking into account its distribution on various media and platforms), have survived , thanks to the online version of this journal.

In recent years, attempts have been made in the scientific world to analyze individual time periods of the *Cinema Art*: the period of perestroika (Dmitrieva, 2020; Shishkin, 2017; 2018), the modern (Russian) stage (Alakshin, 2014; Vasiliev, 2006). This series also includes our articles analyzing the two anniversary years of the *Cinema Art*, 1967 and 1977 (Fedorov, 2017).

However, none of the researchers (neither in Russia nor abroad) has yet set themselves the task of analyzing the transformation of the theoretical aspects of film studies throughout the entire time interval of the existence of the *Cinema Art* (from 1931 to the present).

We see the applied significance of our research in the fact that the results obtained can be used in the scientific activities of film critics, culturologists, art historians, sociologists, historians, science scholars, scientists studying media culture; find application in the field of film studies, cultural studies, history, journalism, art history, film studies, sociological education (teachers, graduate students, students, a wide range of audiences interested in this topic).

The scientific problem the project aims to solve arises from the contradiction between the relatively detailed scientific development of film studies in general (Andrew, 1976; 1984; Aristarco, 1951; Aronson, 2003; 2007; Bazin, 1971; Bergan, 2006; Branigan, Buckland, 2015; Casetti, 1999; Demin, 1966; Freilich, 2009; Gibson et al., 2000; Gledhill, Williams, 2000; Hill, Gibson, 1998; Humm, 1997; Khrenov, 2006; 2011; Lipkov, 1990; Lotman, 1973; Lotman, 1992; Lotman, 1994; Mast, Cohen, 1985; Metz, 1974; Razlogov, 1984; Sokolov, 2010; Stam, 2000; Weisfeld, 1983; Weizman, 1978; Zhdan, 1982) analysis of the evolution of theoretical film studies concepts in the leading Soviet and Russian film studies journal *Cinema Art* (1931–2021).

It should be noted that the works of scientists of the Soviet period devoted to the subject of film studies (Lebedev, 1974; Weisfeld, 1983; Weizman, 1978; Zhdan, 1982, etc.) were often very strongly influenced by communist ideology, which, in our opinion, interfered with an adequate theoretical film process analysis.

Object of study. The object of our research study is one of the oldest in the world and the most representative in its segment theoretical journals in the field of film studies, *Cinema Art*, which (unlike other Soviet periodical film publications) managed to survive in the post-Soviet era.

Subject of study: the evolution of theoretical film studies concepts in the *Cinema Art* journal – from the year of its foundation (1931) to the present day.

The purpose of the project: through a comprehensive content analysis and comparative interdisciplinary analysis, for the first time in world science, to give a holistic description, reveal features, determine the place, role, significance of the evolution of theoretical film studies concepts in the *Cinema Art* journal (1931–2021), that is, to obtain a new scientific knowledge that reveals patterns, processes, phenomena and dependencies between them in a given thematic field.

Research hypothesis: through a comprehensive content analysis and comparative interdisciplinary analysis, revealing the features, place, role, significance of the evolution of theoretical film studies concepts in the *Cinema Art* journal, it will be possible to synthesize and graphically present the main theoretical models of film studies concepts and predict the future of their development.

Research objectives:

 - to study and analyze the scientific literature, to some extent related to the topic of the declared project;

- to study film studies, historical, cultural studies, sociocultural, political, philosophical, sociological contexts, the main stages of the evolution of theoretical film studies concepts in the *Cinema Art* journal – from the year of its foundation (1931) to the present day.

At the same time, our tasks will include identifying the transformation of such important scientific components as philosophical approaches (patterns and trends of scientific knowledge, taken in their historical development and considered in a changing historical and sociocultural context); historical stages of development; sociological approaches (study and analysis of the relationship and interaction between film studies and society, changes in the social status of this science), scientific ethics (study and analysis of moral problems associated with scientific activities in the field of film studies); features, models of scientific film criticism creativity; aesthetics of scientific activity (study and analysis of the relationship between film science and art, aesthetic consciousness, the influence of art forms on film criticism scientific activity, etc.); economic problems of scientific film studies, problems of scientific policy in the field of film studies;

- carry out a classification, quantitative and qualitative content analysis, a comparative analysis of the content of film studies theoretical texts in the *Cinema Art* journal (taking into account the tasks outlined above); establish and classify, analyze the main theoretical film studies trends and concepts, the specifics inherent in each historical period of the development of the journal in the contexts mentioned above.

2. Materials and methods

The research methodology consists of key philosophical provisions on the connection, interdependence and integrity of the phenomena of reality, the unity of the historical and the social in cognition; scientific, film studies, sociocultural, cultural, hermeneutical, 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; Lotman, 1992; Lotman, 1994; Mast, Cohen, 1985; Metz, 1974; Razlogov, 1984; Sokolov, 2010; Stam, 2000; Villarejo, 2007 and others).

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

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; methods of empirical research: collection of information related to the subject of the project, comparative-historical and hermeneutic methods.

3. Discussion

Many research of scientists (Andrew, 1976; Andrew, 1984; Aristarco, 1951; Aronson, 2003; 2007; Balázs, 1935; Bazin, 1971; Bergan, 2006; Branigan, Buckland, 2015; Casetti, 1999; Demin, 1966; Eisenstein, 1939; Eisenstein, 1940; Eisenstein, 1964; Freilich, 2009; Gibson et al., 2000; Gledhill, Williams, 2000; Hill, Gibson, 1998; Humm, 1997; Khrenov, 2006; Khrenov, 2011; Kuleshov, 1987; Lebedev, 1974; Lipkov, 1990; Lotman, 1973; Lotman, 1992; Lotman, 1994; Mast, Cohen, 1985; Metz, 1974; Razlogov, 1984; Sokolov, 2010; Stam, 2000; Villarejo, 2007; Weisfeld, 1983; Weizman, 1978; Zhdan, 1982 and others) talking about cinematic concepts. However, so far in world science, an interdisciplinary comparative analysis of the evolution of the theoretical aspects of film studies has not been given in the entire time interval of the existence of the *Cinema Art* journal (from 1931 to the present).

It is known that theoretical concepts in film studies are changeable and are often subject to fluctuations in the course of political regimes. From this it is clear that in Soviet scientific film studies literature (Lebedev, 1974; Weisfeld, 1983; Weizman, 1978; Zhdan, 1982, etc.), as a rule, communist-oriented ideological approaches were manifested.

As for foreign scientists (Kenez, 1992; Lawton, 2004; Shaw, Youngblood, 2010; Shlapentokh, 1993; Strada, Troper, 1997, etc.), in their works on Soviet and Russian cinematography, they mainly turned to political and artistic aspects of cinema, and quite rarely touched upon the subject of theoretical film studies in the USSR and Russia (one of the few exceptions: Hill, 1960).

4. Results

In the course of the study and analysis, we have identified a working version (which will be refined in the course of further research) of the main historical stages in the evolution of film studies theoretical concepts in the *Cinema Art* journal from the moment it was founded (1931, the jpurnal was then called *Proletarian Cinema*) to our days: 1931–1955 (during the generally totalitarian period of the development of the USSR, chief editors: V. Sutyrin, K. Yukov, N. Semenov, A. Mitlin, I. Pyriev, N. Lebedev, V. Grachev, D. Eremin, V. Zhdan), 1956–1968 (period of the "thaw", chief editors: V. Zhdan, V. Grachev, L. Pogozheva), 1969–1985 (period of "stagnation", chief editors: E. Surkov, A. Medvedev, Y. Cherepanov), 1986–1991 (perestroika period, chief editors: Y. Cherepanov, K. Shcherbakov), post-Soviet period 1992–2022 (chief editors: K. Shcherbakov, 1992; D. Dondurei, 1993–2017; A. Dolin, since 2017).

In this article, we will focus on the analysis of the theoretical concepts of film studies in the *Cinema Art* journal in the first decade (1931–1941) of its existence, when its chief editors were: Vladimir Sutyrin (1931–1933), Konstantin Yukov (1934–1937), Nikolai Semionov (1937) and Aron Mitlin (1938–1941).

Based on the changing political and socio-cultural contexts (see main political and socio-cultural developments in the Appendix), this ten-year period for the *Cinema Art* journal can be divided into a period of relative creative freedom within the general commitment to "Marxism-Leninism" (1931–1934) and the time of almost complete communist ideological socialistic realism unification (1935–1941).

And although tendencies towards ideological unitarity emerged as early as 1932–1933 (the dissolution of the central council of the society "For Proletarian Cinema and Photo" (February 1932), the the Resolution of the Central Committee of the All-Union Communist Party (of Bolsheviks) "On the restructuring of literary and artistic organizations" (Resolution..., 1932), publication of an article sharply criticizing the Society "For Proletarian Cinema and Photo" (Evgenov, 1932), Decree of the All-Russian Central Executive Committee on the liquidation of the Society "For Proletarian Cinema and Photo" (1932); renaming the journal *Proletarian Cinema* in *Soviet Cinema*), in the journal *Proletarian Cinema*/*Soviet Cinema* in 1931–1934, to some extent, the debatable spirit of the 1920s was still preserved.

In the Table 1 presents statistical data reflecting changes (from 1931 to 1941) in the names of the journal, organizations, whose organ was the journal, its circulation, periodicity. The names of the chief editors are indicated, as well as the number of articles on film theory for each year of publication of the journal.

Table 1. Journal *Proletarian cinema/Soviet cinema/Cinema Art* (1931–1941): statistical data

Year of issue of the journal	Name 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
1931	*Proletarian Cinema*	Association of Revolutionary Cinematographers	14-28	12	V. Sutyrin (1902–1985)	13
1932	*Proletarian Cinema*	Association of Revolutionary Cinematographers	6-15	22	V. Sutyrin (1902–1985)	24
1933	*Soviet Cinema*	Association of Revolutionary Cinematographers	2,7-5	12	V. Sutyrin (1902–1985) K. Yukov (1902–1938)	23
1934	*Soviet Cinema*	Association of Revolutionary Cinematographers	4-7	12	K. Yukov (1902–1938)	7
1935	*Soviet Cinema*	Association of Revolutionary Cinematographers	5-6	12	K. Yukov (1902–1938)	3

		(№1). Central Committee of the Cinema Union					
1936	*Cinema Art*	Main Directorate of the Film and Photo Film Industry of the All-Union Committee for Arts under the Council of People's Commissars of the USSR	4,2-6	12	K. Yukov (1902–1938) (№№ 1-5). N. Semionov (1902–1982) (№ 6-11) Editorial board (№12)	11
1937	*Cinema Art*	All-Union Committee for Arts under the Council of People's Commissars of the USSR	4,5-5	12	Editorial board (№ 1-9), A. Mitlin (1902–1941) (№ 10-12)	9
1938	*Cinema Art*	All-Union Committee for Arts under the Council of People's Commissars of the USSR (№№ 1-2). Committee for Cinematography under the Council of People's Commissars of the USSR	4,5-6	12	A. Mitlin (1902–1941)	7
1939	*Cinema Art*	Committee for Cinematography under the Council of People's Commissars of the USSR	6	12	A. Mitlin (1902–1941)	16
1940	*Cinema Art*	Committee for Cinematography under the Council of People's Commissars of the USSR	5-5,2	12	A. Mitlin (1902–1941)	23
1941	*Cinema Art*	Committee for Cinematography under the Council of People's Commissars of the USSR	5	6	A. Mitlin (1902–1941)	7

The first issue of *Proletarian Cinema* for 1931 was, in fact, devoted to the political manifesto of the journal, in full accordance with the directives of its body, the Association of Revolutionary Cinematographers, attracting the audience to the slogans of the dominant communist-oriented proletariat in cinema (let's not forget that at that time an active process of collectivization was still going on in the USSR, causing resistance from the peasant masses). The very titles of the articles speak eloquently about this: "What does "proletarian cinema" mean, "On the socialist

reconstruction of cinematography", "For the cinema of the Bolshevik offensive", "In the struggle for proletarian cinema".

In particular, one of the Association of Revolutionary Cinematographers' ideologists, K. Yukov (1902–1938), wrote that "the next most serious work of the proletarian public, Marxist criticism, proletarian cadres and advanced revolutionary filmmakers is to reveal class hostile attacks, their mistakes and shortcomings, on the basis of consolidation proletarian-revolutionary forces, armed with the methods of dialectical materialism, to forge the right ideological weapon – proletarian cinema" (Yukov, 1931: 29).

Already from the next issue, a theoretical attack began on formalistic phenomena in cinema and culture, which in the USSR of the 1920s still felt quite free.

The editorial of *Proletarian Cinema* emphasized that "the main danger that quite realistically confronts us is attempts, one way or another, to emasculate the political, philosophical meaning of the discussion. These attempts, expressed either in the form of "practicality" (calls to "earthly", narrow production issues, refusal to discuss large or general problems of cinema), or in the form of reducing the discussion to any one side of the issue (most often reducing it only to the creative questions of one of the areas of cinematic art cinematography) have only one objective meaning – the meaning of class hostility. They come either directly from elements of cinema that are class hostile to us, or from people who capitulate to bourgeois experience in the field of cinematography.

The main form of manifestation of bourgeois theory in cinema is the so-called formalist concept. Formalism is the most complete concept, which dominated the cinema almost completely for a number of years, cultivating significant and, moreover, qualified production personnel. Very often, formalism, merging with the businesslike intelligentsia, with the most up-to-date "theories" that grow on this soil, dresses up in ultra-left garb. The fight against formalism, which began not so long ago, proceeded without due activity. All this makes formalism the main danger on the theoretical front in cinema. ... What is new in the tactics of the Formalists is the desire to extend the concept of formalism to everything possible, and especially to the most outstanding phenomena of cinematography, in order thereby to depersonalize the concept of formalism and deflect the blow from it. What is new in the tactics of the formalists, given the declarative refusal of some of them to defend the formalist theory, is also the spread of the version that formalism is only a theory, that it cannot exist at all in the practice of creative work. In accordance with this tactic, the task of fighting formalism should be to intensify the fight against formalist practice" (Main..., 1931: 2).

The theoretical article of the literary critic M. Grigoriev (1890–1980) "Literature and Cinema" was largely devoted to the fight against formalism, where it was argued that "a weak script inevitably pushes a talented director to formalistic exercises. Insufficient penetration of the director into the script, into his creative method, viewing the script as a pretext for a purely formal game of directorial and camera techniques inevitably leads to an ideological distortion of the script" (Grigoryev, 1931: 15, 17).

In the third theoretical article of this issue of the journal, the formalistic views of S. Eisenstein, L. Kuleshov and V. Pudovkin on the role of montage in filmmaking were sharply criticized: "Eclecticism in film theory and film criticism is a widespread phenomenon. The mission of the eclecticists is to smuggle idealistic, bourgeois theories under the outer cover of sociologism, Marxism, dialectics. ... It is known that just in the field of these general questions we have a dominance of eclectic and formalist definitions. For example, the formula that montage as a method of combining cinematographic material is the essence and basis of cinematography is unusually common: from Kuleshov to Eisenstein and Pudovkin, everyone resorts to this formula. But such a point of view is built on the denial of meaning, content in the film image, frame, and, according to its supporters, the meaning and content depend solely on the nature of the combination of montage pieces, i.e. from installation. There is no need to expand on the fact that such a position is anti-Marxist, for it reduces art to a system of techniques, to a form, throwing out the idea, the content. ... In the first place, Marxists put the content of a film work, and this content, expressed in images, is, of course, not located between the frames, not in the methods of combining them, but in the frames. Any attempt to replace this content with montage essentially means formalism" (Mikhailov, 1931: 26).

In the next issue, the *Proletarian Cinema* dealt a theoretical blow to another prominent formalist, this time the well-known literary critic and screenwriter V. Shklovsky (1893–1984) was subjected to an ideological scolding. In a review of his book on screenwriting (Shklovsky, 1931), it was noted that "Shklovsky very subtly pursues a certain tactic that characterizes the "obsolete" of

formalism in practice. Having hidden their theory, but not recognizing that it has been beaten by Marxism, the formalists proclaim the absence of any theory as an indisputable fact that forces them to engage in bare empiricism without methodology. But "where it is thin, it breaks there". There is no empiricism without methodology, however inferior, however meager. So in this case, the ears of formalism stretch out from Shklovsky's empiricism. ... It turns out that, going to "dirty work", Shklovsky did not abandon the tools of formalism and, denying methodology in general, in the name of pure empiricism, he impregnated the latter with formalism. Therefore, his manual for novice screenwriters gives a harmful methodological and creative orientation and does not help to educate the necessary screenwriting personnel" (Mikhailov, 1931: 52, 55).

The article of the film critic N. Lebedev (1897–1978) "For proletarian film journalism" (Lebedev, 1931) was also oversaturated with ideological passages and the struggle against formalism and "aestheticism". In it, he once again reminded readers that "the only correct theory, such the only true scientific method, valid in any field of knowledge, ... [is] the method of Marx-Engels-Lenin – the method of dialectical materialism. ... that proletarian newsreels cannot and must not set themselves any other tasks than those set by the working class and its party at this stage. ... that every newsreel film, every issue of a journal, every department within it should be based on a certain idea, concretizing the line of the party on one or another sector of the class struggle and the construction of socialism. A film of the unprincipled, a film that puts extraneous tasks at the forefront (self-sufficient aestheticism, experimentation in the name of experimentation, biological entertainment, etc.), proletarian newsreels cannot be produced" (Lebedev, 1931: 20-21).

Politics also permeated the articles of the film critic N. Iezuitov (1899–1941) devoted to the theory of educational cinema. First, N. Iezuitov ideologically sharply reminded that "Marxist film studies are a young science. There are many obstacles in the way of its development. ... There are many enemies. Nowhere, perhaps in any of the related fields of the science of art (literary criticism, art history) do so shamelessly and so unveiledly eclecticism, formalism, metaphysics still dominate in theory" (Iezuitov, 1931a: 5). And then he emphasized that "an educational film ... must be an instrument of political education. There is no place for apolitical films in our education system. ... an educational film should be a class film. But not in the liberal-opportunist interpretation, but in the Marxist-Leninist understanding of the class struggle. ... an educational film should be a party film, because our philosophy of dialectical materialism is a party philosophy, and our science is also essentially a party one. Educational films must educate communists, they must have a politically effective character, they must be connected in this way with the tasks of the proletariat and the party in the struggle for socialism and communism" (Iezuitov, 1931a: 7).

In his second article, N. Iezuitov again assured the readers of the journal that "the biggest shortcomings of individual theories of educational cinema are: empiricism, physiology and formalism. The Marxist methodology of educational cinematography will have to thoroughly work out these theories in the near future, because further movement cannot develop without criticism of everything that has been done so far" (Iezuitov, 1931b: 9).

Reflecting on the theory of educational cinema, L. Katsnelson (1895–1938), then a member of the central bureau of the Association of Revolutionary Cinematographers, emphasized that "educational and technical cinematography is not an art, but a field of science. ... entertainment is in the content itself, and no additions, no flavors, no "entertainment" and "artistic" need to be added here"(Katsnelson, 1932: 27-28).

In defiance of the formalists and aesthetes, the editor of *Proletarian Cinema* V. Sutyrin (1902–1985) praised the work of the director-satirist A. Medvedkin (1900–1989): "Comrade Medvedkin takes a different path. For him, the search for a genre is not a formalist experiment. The very need for these searches arises for him not for formal reasons: he proceeds from certain political tasks ... Thus, Comrade Medvedkin's work fundamentally resolutely contradicts formalist practice. ... How much we, building socialism in the USSR, still need to overcome inertia, conservatism, how much more needs to be used to end the struggle against capitalism! ... Before the proletarian satirist – the world of capitalism, the world of colossal, complex exploitative culture; the world is perishing, but still very strong; a world that plunges the working people into hitherto unheard-of hardships, a world of obscurantism, a world that has stumbled into a hopeless (within capitalism) dead end. Burning, furious hatred must boil up in the mind of a proletarian artist at the sight of this world, which still holds hundreds of millions of working people in its paws and strives to destroy socialist construction in the USSR. And, driven by this feeling,

the proletarian artist can raise his satire to such heights that the satire of previous eras has never reached" (Sutyrin, 1931: 5, 7).

Inheriting the tradition of harsh, backhanded phrases from the press of the 1920s, *Proletarian Cinema* did not spare the "temperature" for discussions.

It was in this spirit that a discussion about film genres took place on the pages of the journal in 1931.

First, V. Grigoryev published an article "On the Methodology for Determining Film Genres" (Grigoryev, 1931: 16-20), where he argued that "we are on the verge of creating a theory of cinema. In essence, one has to start from the basics, because the currently existing (both here and abroad) theories of style, genre, montage, rhythm, etc., etc., most often built on the basis of formalistic methodology, do not withstand more or less serious criticism. Therefore, the immediate task of film theorists is to work on the main problems of cinematography, to cleanse the theory of cinema from all formalistic layers and to revise all methodological principles from the point of view of Marxist art criticism" (Grigoryev, 1931: 16).

And then the following definition of film genre was proposed: "A film genre is a type of cinematic structure: 1) being one of the sides of style, 2) reflecting through this style one or another side of the class psyche at a certain stage of its historical development, 3) characterized by the organic nature of all components that form a poetic unity, and purposefulness, conditioned by the systems to which this genre is subordinate, 4) being typical of mass film production. Style and genre are in constant dialectical unity with each other. Film style characterizes the main tone of film production, taken in the historical and class context, and the genre is a specific and particular form of style. The unity of style and genre is inseparable, because the genre is determined by the style, and the style takes shape through the genre" (Grigoryev, 1931: 17).

In his article on the theory of film genres, the film critic G. Avenarius (1903-1958) first agreed that "we still do not have a Marxist theory of cinema. The problem of creating this theory is complicated, on the one hand, by the extreme youth of the science of cinema in general, and, on the other hand, by the formalistic confusion that is full of numerous pamphlets and articles written on the main issues of cinema theory (montage, genre, style, creative method)" (Avenarius, 1931: 27). And then he accused V. Grigoriev of formalism, since he "denies the genre as a dialectical category – developing – and comes to the recognition of the genre as" a side of this style". ... Such a "methodology" of genre differentiation is fundamentally mechanistic and anti-dialectical, since it leads to the fragmentation of the general category into many separate existing particulars" (Avenarius, 1931: 30), and therefore it is "just an arrangement of the formalist theory of the genre, as a set of devices" (Avenarius, 1931: 30).

In fact, in 1931, only three theoretical articles in the journal *Proletarian Cinema* escaped the stamps of communist ideology.

For example, in his article, the screenwriter and writer I. Popov (1886–1957) insisted that "the introduction of the creative method, as a conscious method of regulating the internal creative process, marks a new stage for art. ... it is not for nothing that in our time people started talking about the creative method in art and, in particular, about the dialectical method, as a method of artistic creativity; ... the reform of creative consciousness in its essence comes down to the artist's awareness of the peculiarities and originality of his style, i.e. that, being individual, single, ... at the same time, is called upon to express the social and general. ... How is the method put into action? In three directions: firstly, through the ultimate understanding of the idea, the creative goal; secondly, through an exhaustive knowledge of the material, and, thirdly, through the comprehension of formal means" (Popov, 1931: 26).

And the artist and director-animator M. Tsekhanovsky (1889–1965) in his articles "Cinema and Painting" and "The Specifics of Ton Films" wrote that "knowledge of the laws of painting (and, of course, not only futuristic painting) is necessary for filmmakers, but to the same extent as it is necessary to know these laws for both the sculptor and the architect. Therefore, it will be equally true to speak about the laws of sculpture and architecture in the problems of cinema" (Tsechanovsky, 1931a: 7).

Reflecting further on sound cinema, M. Tsekhanovsky wrote in a polemical fervor that "cinema is thoroughly saturated with technology, it contains 99 % technology and 1 % art. There is still not even one percent of art in sound cinema ... by the material of sound film art one should understand: visual and sound objects of filming and the result of filming – montage shots. But these elements become the material of art only when they are organized by the artist into sound-

visual images expressing a certain content (idea). The idea gives impetus and direction to the whole process of melting the material into an art form. … The material overcome in the process of "remelting" solidifies in a synthetically fused art form, which is, as it were, an "imprint" of an idea, a materialized idea" (Tsechanovsky, 1931b: 12-13).

A few months later, these views of M. Tsekhanovsky were sharply criticized in the same journal and were accused of formalism: "Based on certain facts, it must be assumed that those who consider themselves besieged in some fortifications formalists. One of these facts should be recognized as M. Tsekhanovsky's article "The Specifics of Tonfilms" (Plonsky, 1932: 4).

Further, catching on to M. Tsekhanovsky's reckless assertion that "cinema is thoroughly saturated with technology, it contains 99 % technology and 1 % art" (Tsechanovsky, 1931b: 12), V. Plonsky wrote that "if his positions are true, then this means that all our sound films… are 100 % technique, only technique. … So, in fact, there is still no cinematography, Soviet cinematography, there is only some one percent" (Plonsky, 1932: 4). On this basis, M. Tsekhanovsky was accused of a "formalist sortie" and other anti-Marxist sins (Plonsky, 1932: 6).

The current discussion was continued by S. Skrytev, who rather pessimistically assessed the state of sound cinema in the USSR in 1932: "By the time the technique of sounding from the screen was mastered, silent cinematography had mastered a great culture … it was the synthetic nature of cinematography that determined the features of the further development of cinematography. The exceptional attraction of synthetic education, which turned towards the greatest achievement of technology – sound recording – unexpectedly placed the further development of cinematography in front of incredible difficulties. … Sound turned out to be a direct negation of silent cinematography. And it will be an irreparable mistake if, in future cinematographic practice, the fetishization of sound from anti-cinematographic positions continues, if the understanding of the place and role of sound in cinematography is not based on the principle that allows cinematic art to rise to higher levels of development. Unfortunately, even the great masters of Soviet cinematography in their latest works are engaged in cinematic disarmament. This determines the current state of sound cinema, which to a certain extent resembles the state of silent "illusion" at the moment of its inception" (Skrytev, 1932: 20).

The playwright and theater expert N. Volkov (1894–1965) clearly and quite reasonably disagreed with the position of S. Skrytev: "The appearance of sound cinema for some reason terribly worried filmmakers: would a tone film suddenly turn out to be a theater filmed on film? For some reason, it seemed that if a human voice suddenly sounded from the screen, then this voice would turn a cinematographic actor into a theater actor, and each frame almost into a stage setting. It was also frightening that the sound, which in many cases required long montage pieces, would provide an excuse to use this length to equip films with theatrical conversation of people who feel the ramp in front of them. These fears are undoubtedly imaginary, because they stem from a misunderstanding of the cinematic image. The film image is never only a filmed reality, but represents the result of the interaction between the phenomenon that is in front of the lens and the creative direction of the artist. The film image is optical, and this optical quality should be taken not as a technical, but as a creative moment. This is why a sound tape can look like a filmed theater only when the director reduces the role of the movie camera to a simple recorder of phenomena, and does not see it as an instrument of his volitional impulse and creative intention" (Volkov, 1933a: 65).

In fact, S. Srytev's denial of the achievements of "talking cinema" sharply contradicted the state policy on the intensive development of sound cinematography in the USSR, since sound (among other things) could significantly help the propaganda and agitation functions of the Power. But, in 1931–1933, the publication of such articles in the journal was still possible, as well as controversy on this topic.

The main event of 1932 in the field of ideology and culture was the April Resolution of the Central Committee of the All-Union Communist Party (of Bolsheviks) "On the restructuring of literary and artistic organizations" (Resolution…, 1932), many of the provisions of which became a direct threat to the existence of the Association of Revolutionary Cinematographers.

This resolution, in particular, stated that "at the present time, when the cadres of proletarian literature and art have already grown up, new writers and artists have come forward from factories, factories, collective farms, the framework of the existing proletarian literary and artistic organizations… are already narrow and hinder the serious scope of artistic creativity. This circumstance creates the danger that these organizations will turn from the means of mobilizing

Soviet writers and artists to the greatest possible extent around the tasks of socialist construction into a means of cultivating circle closure, detachment from the political tasks of our time and from significant groups of writers and artists who sympathize with socialist construction. Hence the need for a corresponding restructuring of literary and artistic organizations and the expansion of the base of their work. Proceeding from this, the Central Committee of the All-Union Communist Party of Bolsheviks decides: to liquidate the association of proletarian writers...; unite all writers who support the platform of Soviet power and strive to participate in socialist construction into a single union of Soviet writers with a communist faction in it: to carry out a similar change in the line of other forms of art; instruct the Organizing Bureau to develop practical measures to implement this decision" (Resolution..., 1932).

Thus, the Central Committee of the All-Union Communist Party of Bolsheviks made it clear that the time of the dominant "truly proletarian fighters of the cultural front" in the USSR was over, and the time had come for the unification of all literary and artistic movements under the control of the authorities.

In the same April 1932, an article was published sharply criticizing the Society "For Proletarian Cinema and Photo" (Evgenov, 1932: 11-15), which, in the spirit of the recommendations of the Resolution of the Central Committee of the All-Union Communist Party (of Bolsheviks) "On the restructuring of literary and artistic organizations" (Resolution..., 1932) was liquidated in July 1932.

It is clear that under these conditions, the main task of the Association of Revolutionary Cinematographers and, consequently, the journal *Proletarian Cinema* was to survive by proving their loyalty to the "communist party line".

In an editorial published even before the Resolution... (Resolution..., 1932), the leading editorial article of the *Proletarian Cinema* (For..., 1932), emphasized the need to "strengthen the attack on hostile theories, on formalism in the first place, as the main form of manifestation of bourgeois theory in the field of cinematography ... to subject the theory of "montage as the basis of cinema" to devastating criticism. ... to criticize the vulgar-materialistic, mechanistic theory of "montage of Attractions" by Eisenstein, as well as his other statements alien to Marxism. The task of the offensive on the theoretical front also consists in the fight against conciliation towards bourgeois and petty-bourgeois theories, in the fight against "rotten liberalism" (For..., 1932: 2-3).

As we can see, the "theoretical" blow was dealt not only to S. Eisenstein, but also to L. Kuleshov, D. Vertov, V. Shklovsky and many other "formalists", whose work was generally positively perceived in the 1920s.

Moreover, recognizing that "the release of the magazine once a month, despite the unacceptable slowness of its publication. ... deprived the editors of the opportunity to respond in any timely manner to current topics"(For..., 1932: 4), the editors of the *Proletarian Cinema* (of course, after agreeing this with the Association of Revolutionary Cinematographers) decided it was necessary to switch to a two-week period, while simultaneously reducing the timing of publishing work on the release numbers" (For..., 1932: 4), making the publication less academic and more accessible in language to a wide audience.

In reality, in 1932, 22 issues of the magazine were published, of which seven were double. At the same time, it was not possible to significantly expand the readership of the *Proletarian Cinema* editors (circulation ranged from 6 to 15 thousand copies), so in 1933 the publication again returned to the monthly issue (with a new drop in circulation – up to 2.7 – 5 thousand copies).

One of the most important theoretical articles in *Proletarian Cinema* in 1932 was "Time in Close-up", where the director V. Pudovkin (1893–1953) substantiated his theory of cinematic slowing down and speeding up time, which he put into practice in the film *A Simple Case* (1932): "Why not put forward for a moment any detail of the movement, slowing it down on the screen and making it in this way especially prominent and unprecedentedly clear? ... I am deeply convinced of the necessity and validity of the new technique. It is extremely important to understand with all depth the essence of filming the "zeit-loop" and use it not as a trick, but as an opportunity to consciously, in the right places, to any extent, slow down or speed up the movement. One must be able to use all possible speeds, from the largest, which gives extreme slowness of movement on the screen, to the smallest, which gives incredible speed on the screen. ... Shooting with a "zeit magnifying glass" has been practiced for a long time. ... But all the directors who used slow motion did not do one, from my point of view, the most important thing. They did not include slow motion in the montage – in the overall rhythmic flow of the picture. ... I'm talking about the varying degrees of slowing down the speed of movement included in the construction of the cut phrase.

A short piece shot with a "zeit-loop" can be placed between two long normal pieces, focusing the viewer's attention at the right place for the moment. "Zeit-loop" in montage does not distort the actual process. She shows it in depth and accurately, consciously directing the viewer's attention. ... Long-term processes, shown on the screen by editing pieces shot at different speeds, get a kind of rhythm, some kind of special breath. ... The "time close-up" has a huge future. Especially in the tone film, where the rhythm, refined and complicated by the combination with the sound, is especially important" (Pudovkin, 1932: 31-32).

It is surprising that, as if not noticing the calls for experiments with form in this article by V. Pudovkin, the *Proletarian Cinema* continued its active attack on film formalists.

This time the target was the book of the screenwriter and director A. Andrievsky (1899–1983) "Construction of a Tone Film" (Andrievsky, 1931).

Literary critic L. Voytolovskaya (1908–1984), in her article entitled "The Program of Militant Formalism" (Voytolovskaya, 1932: 5-9), argued that Andrievsky acted here "as a follower of ... the most reactionary theories, as a faithful student and successor of Kuleshov. ... It is quite natural that A. Andrievsky, proceeding from these formalistic provisions, cannot look for anything else in sound cinema, except for the "montage of sound frames" (Voytolovskaya, 1932: 7).

Further, L. Voytolovskaya spoke out even more sharply, revealing a whole group of the most active "film formalists": "On the example of A. Andrievsky, his scripts and books, we see that formalism is starting to become more active again. The "third stage" in the history of formalism has now arrived. The first stage was characterized by open speeches by such militant formalists as Kuleshov, Shklovsky, Piotrovsky, and others. This was a period of open speeches in the press, declarations, a period of "flourishing" of formalism in cinema. Then came the period of "renunciation" of their mistakes (with Shklovsky), leaving "into practice" (with Kuleshov). It was a stage of "silence", waiting. Now the third period has come, the most dangerous, the most malicious period of pushing through your formalistic worldview under the flag of working "only in the field of film technology." A. Andrievsky's book is not the first to try to push through formalism under the brand name of "innocent" technique. ... It is characteristic that he quotes exclusively formalists: M. Levidov, Glazychev, Shklovsky, Kuleshov, and again Shklovsky, Kuleshov, M. Levidov. This kind of "ring film" convincingly proves that A. Andrievsky appears in the book as a selfless follower, successor and student of the "luminaries" of formalism. And precisely because now their "teaching" has begun to become more active, precisely because formalism is crawling out of the holes of practical affairs – this is precisely why it is necessary to treat with particular ruthlessness such books as "Construction of a Tonfilm", both clearly and smuggling formalist rubbish" (Voytolovskaya, 1932: 9).

As part of the expression of various creative views in the discussion, which was still permissible in 1932, and taking into account the extreme seriousness of the accusations from L. Voytolovskaya, which in the future threaten to "take measures", A. Andrievsky (1899–1983) soon sent a penitential a letter in which he acknowledged that his book "The Construction of a Tonfilm" "not only contains a number of formalistic errors, but is also formalistic in its general concept and in its main principles" (Andrievsky, 1932: 52).

Trying to distance himself from further accusations of formalism, A. Andrievsky wrote: "At one time I entered cinematography under the strong influence of the works of Eisenstein and Kuleshev, who, despite great differences in methods, had common formalistic errors. The writing of my book coincides with the period when this influence still weighed heavily on me. This does not mean that I was a supporter of formalism and did not wage a struggle against formalist methodology as a whole, but this struggle was flawed and half-hearted, because at that time I developed a special "theory", which, unfortunately, still spontaneously arises in many film practitioners. The essence of this "theory" is reduced to the division (and practically – to the opposition) of the creative method and the "technology" of art. ... Being taken in abstraction, the "technology" of cinema turns from "technology" into methodology, and, moreover, inevitably into a formalist methodology. This is the depravity of the theory, which considers the abstract "technology" of art as a science auxiliary to Marxist-Leninist art history, and in this place there is a "junction", but not with the frame, but with Trotsky's anti-Marxist and eclectic attitudes in matters of art" (Andrievsky, 1932: 52-53).

The editorial leading article "A decisive change is needed" (A decisive... 1932: 1-4), published in the April issue of *Proletarian Cinema* for 1932, was a reaction to a letter from I. Stalin to the

editors of the journal *Proletarian Revolution* (Stalin, 1931), in which he criticized Trotskyist and other opposition "sally" in the Soviet press.

The Association of Revolutionary Cinematographers, struggling to prove their necessity and loyalty to the authorities, of course, could not ignore this Stalinist article, which became "a signal for a decisive offensive against hostile theories about cinema, for the struggle to strengthen the positions of proletarian cinematography" (A decisive... 1932: 1).

Further, the journal *Proletarian Cinema* drew attention to the fact that "there is no renunciation of their mistakes in the formalist camp, that Kuleshov's statement in the Association of Revolutionary Cinematographers, Shklovsky's speech (at the scenario meeting) were only clever maneuvers in order to hide the hostile Marxist-Leninist theory is the essence of formalism, to disguise itself most subtly and cunningly in order to continue in practice to push through formalist theories and thereby counteract the growth of proletarian cinematography, to oppose Marxist-Leninist theory in cinema ... The communist and Komsomol part of the Association of Revolutionary Cinematographers, having exposed all these tendencies of formalism, declared formalism a theory, with which it is necessary not to discuss, but to brand from beginning to end, as a theory hostile to the interests of proletarian cinematography. ... On the basis of extensive self-criticism, Association of Revolutionary Cinematographers can and must achieve a decisive turning point in its work. For a real restructuring of the Association of Revolutionary Cinematographer to face production, its needs, its tasks! Comrade Stalin's instructions must permeate the entire theory, the entire creative and artistic practice of Soviet cinema. For the Marxist-Leninist theory in cinema! For Leninist cinematography!" (A decisive... 1932: 1, 4).

In the same issue of *Proletarian Cinema*, the cameraman V. Nielsen (1906–1938) (Nielsen, 1932: 18-24) joined in exposing the enemies of Marxism-Leninism in cinematographic theoretical concepts, who spoke out categorically against L. Kuleshov's "formalist" theory of montage: "It should not be forgotten that it is precisely the feature film with its specificity, in the absence of a developed Marxist methodology, that is the most fertile ground for the work of the formalist or other bourgeois school. The theoretical struggle against class-alien trends in cinematography, the ideological disarmament of formalist and mechanistic constructions – all this requires the greatest consolidation ... The first definitions of the frame as an element of film are given to us by L. Kuleshov, who can rightfully be called the father of theoretical vulgarization in cinematography" (Nielsen, 1932: 19).

Rejecting the theory of montage by L. Kuleshov (1899–1970), V. Nielsen emphasized that "the main force of cinematic influence, first of all, is the social content of films; her class orientation. Depending on the extent to which the film reveals and displays this social content, we can judge its expressive qualities. Editing is not a self-contained factor in cinematography. Editing is one of the main means of cinematography, which enables the film director, with the help of specific montage methods, to reveal and display the dialectics of reality. ... The montage leads the spectator to those final conclusions that are conditioned by the social task of the script" (Nielsen, 1932: 23-24).

V. Sutyrin, the editor-in-chief of *Proletarian Cinema*, could not stay away from the fight against the malicious film formalists – he chose "documentary filmmakers", that is, director D. Vertov (1896–1954) and his supporters, as the main target of his article. V. Sutyrin believed that Vertov's "movie eyes" – for tactical reasons and for a certain period of time – were ready to allow a small percentage of "feature films", although, in their opinion, "genuinely Soviet, i.e. proletarian cinematography was to consist of "non-fiction", "documentary" films. ... [Now] they no longer talk about the bourgeois nature of any "fiction" film. They are ready to legitimize a certain percentage of this film production for a classless society as well. But, firstly, the percentage is small and possibly smaller, and secondly, they put them in the background in terms of social significance, believing that in the reconstruction period, the primacy should belong to a documentary, non-fiction film" (Sutyrin, 1932: 15). However, "documentalism, like formalism, being an anti-Marxist system of views, is just as hostile, although at this stage it is less dangerous for the young, just emerging Leninist theory of Soviet cinema. It is necessary to wage a decisive struggle against him" (Sutyrin, 1932: 11).

Film director B. Altshuler (1904–1994) focused his theoretical attack on "cinema aestheticism", arguing that "aestheticism is equally alien to both proletarian artistic cinematography and proletarian instructive cinematography. Is it a transfer of the creative method of artistic cinematography? Yes, but someone else's, non-proletarian creative method. Therefore,

perhaps this method is bad, not because it is borrowed from artistic cinematography, but because it is alien, not proletarian" (Altshuler, 1932: 38).

Since in 1932 a real and sharp discussion was still possible (within certain ideological limits, of course) on the pages of the Soviet press, in the next issue the *Proletarian Cinema* gave the floor to the director D. Vertov (1896–1954), who, in response to the attacks tried to justify the accusations against him and, in turn, he himself accused one of the Association of Revolutionary Cinematographers' members, film critic N. Lebedev (1897–1978), of Trotskyism (Vertov, 1932: 14).

N. Lebedev did not feel sorry for another documentary filmmaker, V. Erofeev (1898–1940): "So, the newsreel according to Lebedev in 1930 should only deal with "fixing events", should turn into a means of apolitical information, and "actual topics will be the property of "Publicist Film Factory". What political illiteracy, what ignorance! ... N. Lebedev cannot understand that, despite the difference in the degree of generalization of the material (resulting from the difference in the nature of the newsreel publication, subject matter and footage), both periodical chronicle and non-periodic newsreel films fulfill the same political tasks, are made on the same documentary material with the help of the same means of production" (Erofeev, 1932: 20-21, 23).

Realizing that serious accusations were made against him (one "Trotskyism" was worth something!) film critic N. Lebedev hastened to answer D. Vertov and V. Erofeev on the pages of the same *Proletarian Cinema*, angrily attacking his "documentary" opponents: "Now "documentalism" – as a creative trend – is no longer there – it has decomposed alive from ideological decay. It is a corpse. But this corpse has not yet been thrown into the dustbin of history. And the "aroma" of his reader had the opportunity to feel on the previous pages, in the articles of D. Vertov and V. Erofeev. There is no one to discuss the former "documentaryism" with. But it still needs to be exposed. This is necessary in order to fight for the purity of the Marxist-Leninist theory of cinema, it is necessary to re-educate those rank-and-file members of this group who are beginning to understand where the former theories of the former "documentary" were leading (Lebedev, 1932: 24).

At the same time, the Soviet film theorist N. Lebedev, not embarrassed by phrases far from academicism, argued that V. Erofeev falsely concluded that he was "a supporter of newsreel," as a means of apolitical information. Where did Erofeev get this nonsense from? What finger did he suck it out of? (Lebedev, 1932: 28). As we can see, even in theoretical articles of that time it was possible to use, in fact, "bazaar" vocabulary...

The most theoretically important article in *Proletarian Cinema* in 1932 was the work of S. Eisenstein (1898–1948), who had returned from a long trip abroad. In an article titled "Lend"!" S. Eisenstein wrote: "I am very upset by the talk about "entertainment" and "entertainment"... something opposite, alien and hostile. ... To capture, not to entertain, to supply the audience with exercise, and not to squander the energy brought by the viewer with them. ... As long as we had exciting pictures, we didn't talk about entertaining. Didn't get bored. But then the "capture" was lost somewhere. The ability to build exciting things was lost, and they started talking about entertaining things. Meanwhile, one cannot realize the second without mastering the method of the first. ... To build cinematography on the basis of the "idea of cinematography" and abstract principles is wild and absurd. Only from a critical comparison with more staged early spectacular forms will it be possible to critically master the methodological specifics of cinema" (Eisenstein, 1932: 19-29).

Thus, S. Eisenstein tried (largely contrary to the ideological dominance imposed "from above") to pay attention to the spectacular nature of cinema and the need to "catch" the attention of the masses.

Criticism of superficial sociological approaches to the study of the audience was at the center of L. Skorodumov's article "The Spectator and Cinema" (Skorodumov, 1932: 49-61). Several theoretical articles in *Proletarian Cinema* in 1932 were devoted to the professional aspects of the work of screenwriters (Kapustin, 1932: 26-31), animators (Khodataev, 1932: 44-49) and film actors (Mogendovich, 1932: 32-39).

In 1932, *Proletarian Cinema* attacked the theories of bourgeois cinematography, bringing in for this film critic and writer B. Balázs (1884–1949), who at that time worked in Moscow, and film critic E. Arnoldi (1898–1972).

B. Balázs in his article "The Ideology of Bourgeois Cinema" reminded readers that "capitalist film production naturally requires maximum sales. It must go towards the ideology of the broadest masses, while at the same time not abandoning its own. In pursuit of profitability, it is compelled to address itself to the "lower" strata, but only to those whose intellectual and emotional needs it can

satisfy without harming the interests of the ruling class. Consequently, we can talk about the masses, which are least aware of their own interests. First of all, philistinism is the widest market for sales also because its thinking is not inherent in one social stratum. Petty-bourgeois psychology is still alive in a section of the proletariat, in a very large section of the intelligentsia and the big bourgeoisie. In cinema, they are all united by one feeling. And that is why European and American cinematography is ideologically wholly oriented towards philistinism, and not only because the philistine, the petty bourgeois, can afford cheap pleasure. The tradesman is deprived of a clear class consciousness. He, therefore, will not reject everything that is contrary to his economic and social interests" (Balázs, 1932: 32-33).

In a similar vein, he appeared on the pages of *Proletarian Cinema* and E. Arnoldi. In his article "Sound Cinema in the Theories of Western Formalists," he emphasized that "in America, bourgeois cinematography relies on broad sections of the philistine audience. For the most part, the film acts fairly straightforward. Theoretical and critical shots are guided by the same philistine audience and are grouped around yellow magazines with frank sensational tabloid and advertising installations. The attention of the moviegoer is directed towards unhealthy interests; the ruling class lulls his critical thought, educates him in terms of a superficially sensational attitude towards cinematography. Due to general conditions, revolutionary Marxist theory and criticism of art in general, and cinematography in particular, are in the period of formation and initial deployment of forces, in the conditions of a difficult struggle with the ideologists of the ruling class and representatives of the interests of the petty bourgeoisie of various shades. As a result, the cinematographic theoretical sector in America is distinguished by its quantitative insignificance and low qualitative level. There is a distinct utilitarianism in the approach to cinema art, a desire not to evade the problems of an applied technological order and a tendency to "entertainment" of presentation in order to attract the top of the mass audience" (Arnoldi, 1932: 40-41).

Further, E. Arnoldi extended the ideological thread from Western film studies to Soviet formalism: "We do not know Western cinema well. Even worse we know his theories. Meanwhile, they are of considerable interest. Of course, they are in no way suitable for transplanting onto Soviet soil. But a critical study of them, an acquaintance with the enormous material collected by bourgeois theoreticians, problems that were incorrectly resolved but curiously posed, could be of some use. But the most significant interest of these works is that there, to them, beyond the Soviet border, the roots of the theoretical constructions of our Formalists and other theorists, who are trying to smuggle bourgeois smuggling into Soviet film criticism, go. Knowing enemy positions is the best weapon to fight. Unfortunately, given our current conditions of acquaintance with Western cinema and the established attitude towards it, such arming of our theoretical thought is rather difficult" (Arnoldi, 1932: 41).

Taking into account the trends identified by the Resolution of the Central Committee of the All-Union Communist Party (of Bolsheviks) "On the restructuring of literary and artistic organizations" (Resolution ..., 1932), already in the first issue of 1933, the journal *Proletarian Cinema* changed its name to a more generalized and "nationwide" one: *Soviet cinema*, having regained its monthly periodicity. At the same time, it remained for the time being an organ of the Association of Revolutionary Cinematographers. The responsible editor V. Sutyrin (1902–1985) also kept his post (also for the time being).

In 1933, the journal continued its line of harsh criticism of formalist approaches in cinema.

Director S. Yutkevich (1904–1985) chose as his target the work of the "malicious formalist" L. Kuleshov (1899–1970), emphasizing that montage was once called the "philosopher's stone" of cinema, and it was fiercely defended both in theory and and in practice as a dominant moment in the specifics of the new art. At first it was a healthy and progressive phenomenon, but in the later stages of the growth of Soviet cinema, this theory of the "dominant montage" turned into a ballast that dragged cinematography into a quagmire of bourgeois theories. ... Indeed, was it worth making a "revolution" in order to return in practice to the imitation of American detective stories (*Ray of Death*), borrowing everything from this genre except for its most important and obligatory feature — entertaining" (Yutkevich, 1933: 8).

Further, S. Yutkevich, from the standpoint of the the Resolution of the Central Committee of the All-Union Communist Party (of Bolsheviks) "On the restructuring of literary and artistic organizations" (Resolution ..., 1932) and socialist realism, very negatively assessed the so-called "poetic cinema", the supporter of which, as you know, was director A. Dovzhenko (1894–1956): "Soviet cinema lost its audience for a while. The notorious "language of cinema", for the purity of

which zealous innovators fought so hard, was defined as the language of poetry, painting, etc. Frames were turned into rhymes, chanted like poems, defined as easel movies, the rhythm of montage was defined as the only "free" possibility of their purely compositional cohesion. The "abstruse" cinematography was created. The "self-made" frame, like the "self-made" word in its time, is what the last of formalism tried to defend themselves with. Mistakes, slips of the tongue by great masters, inevitable in any genuine creative work, in any search for new ways of expressing socialist art, were immediately introduced into a dogma, a rule, a recipe. Materialism, non-objectivity, the denial of man, the reduction of the actor's role to a "typical" puppet or "sitter" – everything was woven into a crazy tangle, which with barbed wire "specificity" protected from the onset of reality" (Yutkevich, 1933: 12).

No less menacingly accused L. Kuleshov of formalism and Americanism by screenwriter and film critic M. Bleiman (Bleiman, 1933: 48-57; 51-60).

The theater expert N. Volkov (1894–1965) criticized L. Kuleshov on two theoretical positions at once: "on the functions of editing and work with the actor: the head could be borrowed from one actor, the hand from another, and the figure from a third, and all this, thanks to the dexterity of editing, could create the impression of one and the same person, that is, the viewer was not aware of this arithmetic of the parts of the human body. Kuleshov came to erroneous conclusions. However, while remaining on healthy creative ground, it is quite correct to interpret the actor's film image as a combination of a game actually taking place in front of a movie camera with those imaging techniques that the director and cameraman apply to the actor not only to document him, but in order to elevate the image of the actor to a new, more important artistic height" (Volkov, 1933b: 59-60).

A voluminous theoretical article by the film critic N. Lebedev (1897–1978) "On the specifics of cinema" (Lebedev, 1933: 71-80; 67-73; 48-62) was also devoted to the irreconcilable struggle against formalism: "It is precisely in the identification of ideological production with material production that one must seek an explanation for the fact that for many years we have tried to direct the production of film according to the principles used in the production of matches, furniture and dishes. And this led the "film factories" to "incomprehensible" (for their leadership) breakthroughs and production defeats. It is here that one of the main reasons for the vitality of formalist theories in our cinematography, identifying the screenplay with "raw materials" and "semi-finished products", and the film actor with scenery, accessories and other "materials" "recycled by the factory." For if films are produced in factories, then there must be "raw materials", there must be "semi-finished products", there must be "material", and so on. ... So, the question of what kind of social phenomena – ideological or material should cinema be attributed to, can only have one answer – ideological" (Lebedev, 1933: 74, 76).

Film critic N. Iezuitov (1899–1941) was quite in solidarity with such an ideological and class approach to cinematography: "What are the general conclusions reached by Soviet art science in the doctrine of style? First of all, style is the unity of content and form of art. In contrast to bourgeois art history, which defined style formally, either as the sum of artistic techniques or as the sum of formal features, Soviet science sees class content as formalized in style. Not the content is simple, but precisely the content is formalized, not the content is indifferent and abstract, but the content that has become the product of artistic creativity. Style, therefore, is not what artists and poets want to say about themselves in the language of broadcast declarations, but what is obtained objectively, in practice. ... The complete identification of style with the worldview or creative method of the artist, which is often found among us, obscures the real connections between art and philosophy. Style is a product of a worldview, it is the ideological and artistic result of applying a creative method to the material of reality, the content of style is determined by a class worldview, but the worldview itself is not style. ... style content is class content. This means that the method of cognizing reality in a given stylistic system expresses the ideology of a certain class" (Iezuitov, 1933: 40-41).

Being under strong pressure of criticism accusing him of formalism, S. Eisenstein in his article also emphasized that "the basis of the director's activity is to reveal, reveal and build images and phenomena of class reflected reality in contradiction. It defines the entire method. And in the method of teaching, we kind of reproduce the evolution of the very method of consideration in contradictions, which at the first stages arises from contradictions in consideration" (Eisenstein, 1933: 60).

In his article "The New Quality of Dramaturgy", director A. Medvedkin (1900–1989), contrary to the film theorists who were fond of form, argued that "the art of socialist realism is the

art of the greatest truthfulness. It does not tolerate random, unreasonable positions, unmotivated actions, unlawfully developing characters. Only subject art can satisfy all these aesthetic needs. The plot of cinema also contains a creative solution to the problem of entertainment. The film, captivating the viewer with sharp and exciting plot situations, will enjoy success and love from our viewers. However, the requirement of a plot in itself does not yet determine the new quality of Soviet dramaturgy into which it must develop. The demand for the veracity of Soviet art sets before the Soviet screenwriter the task of a detailed and deep knowledge of the issue that he solves by means of art. This knowledge cannot be limited only to the knowledge of the terminology of certain production processes. It should be based on a comprehensive study of human behavior in the most diverse conditions of reality" (Medvedkin, 1933: 15).

The main theoretical work published in the *Soviet Cinema* in 1933 was, in our opinion, the article by B. Balázs "Sound Cinema" (Balázs, 1933: 62-74).

Reflecting on the nature of sound cinematography, B. Balázs dwelled in some detail on such aspects of it as "auditory performance", sound space, silence, noise, sound angle, close-up, influx, montage, etc., and eventually suggested (and, as it turned out just a few years later, he assumed incorrectly) some further parallel coexistence of silent and sound cinema: "Will sound cinema completely supplant silent cinema? Will color-sound cinematography be and remain the last and final achievement? ... One thing seems to me, in any case, logically necessary: silent cinema, as long as it is possible, will be relegated to its original, purely visual realm. Displaced from the field of human relationships, dramatic conversational plots and actions to subjective-associative, to absolute cinema. Only when the silent film differentiates itself into an essentially distinct art form can it again be resurrected next to the sound film. There is no turning back to silent cinema, but I believe in a forward direction, to a new, even more developed silent cinema" (Balázs, 1933: 74).

In November 1933, the *Soviet Cinema* changed its editor: instead of V. Sutyrin (1902–1985), a former party functionary came to this post: K. Yukov (1902–1938). He was the Secretary of the Association of Revolutionary Cinematographers, editor of the magazine *Cinema Front*, head of the scenario workshop *Sovkino*, deputy chairman of the board of the Society of Friends of Soviet Cinematography, member of the bureau of the film section of the Russian Association of Proletarian Writers, executive editor of the newspaper *Cinema*. Contrary to the editorial policy of his predecessor, K. Yukov took a course towards simpler language and understandable to the general readership of film reviews, communist party propaganda materials (including those actively citing I. Stalin) and sharply reduced the share of theoretical articles about cinema.

The most theoretically significant article of the *Soviet Cinema* in 1934 was the work of S. Eisenstein "E! On the Purity of Cinematic Language" (Eisenstein, 1934: 25-31), where he attempted to give a conclusive answer to many "proletarian" critics of his theory of montage: "For many, montage and the left-wing bend of formalism are still synonymous. ... Montage is not like that at all. For those who know how, editing is the strongest compositional tool for embodying a plot. For those who do not know about composition, montage is the syntax for the correct construction of each particular fragment of the picture. Finally, montage is simply the elementary rules of film orthography for those who mistakenly compose pieces of a picture ... In films, there are separate good shots, but under these conditions, the independent pictorial qualities and dignity of the shot become their own opposite. Uncoordinated by montage thought and composition, they become an aesthetic toy and an end in itself. ... We are by no means for the "hegemony" of montage. The time has passed when, for pedagogical and educational purposes, it was necessary to make some tactical and polemical excesses, in order to widely master montage as an expressive means of cinema. But we must and must raise the question of the literacy of film writing. To demand not only that the quality of montage, cinematographic syntax and cinematic speech should not be inferior to the quality of previous works, but that it should exceed and surpass them – this is what the cause of struggle for the high quality of film culture requires of us. ... It's time to raise the problem of the culture of film language again in all its sharpness. It is important that all film workers speak out about this. And above all, the language of editing and shots of his films" (Eisenstein, 1934: 26, 31).

The second most important theoretical article of the Soviet Cinema magazine in 1934 was the work of B. Balázs "The Dramaturgy of Sound" (Balázs, 1934: 15-24). In it, B. Balázs came to the conclusion that "sound became an organic element of the film only when it received a dramatic function. ... At first, sound received a dramatic function as a material for films in general. Then he received a dramatic function in the plot, in the plot of films. After some time, they understood and

began to apply the dramatic function of sound in a separate scene. And finally, the significance of which has not yet been sufficiently appreciated – in a separate frame. True, these four forms merge in montage into one organic whole of form, but still they are different forms with different laws of construction, with completely different principles of composition. And just because of the appearance of a new element – sound – the special character of each form became completely clear" (Balázs, 1934: 16).

The rest of the theoretical articles of the *Soviet Cinema* in 1934 were no longer so significant.

For example, the fight against formalism, now in film studies, was continued by N. Lebedev (1897–1978) in his program article "On Research Work in Cinema" (Lebedev, 1934: 43-49): "What are the most relevant scientific research problems today? First of all, the problems of film dramaturgy, the problem of the specifics of the script and its texture, the problem of the plot and composition of films in general, the problem of film genres, the problem of staging literary works. ... There is a lot of work to be done here to clean up the film-theoretical stables from the *Left Front of Art*' formalist manure, on the one hand, and from the husks of *Russian Association of Proletarian Writers*'s bends, on the other. Serious work is to be done here to expose the mistakes of plotless intellectuals, supporters of "montage of attractions", and so on. ... The leadership of cinematography must resolutely turn its face to scientific work and help it materially and organizationally" (Lebedev, 1934: 49).

Literary critic S. Dinamov (1901–1939), in the spirit of a simplified interpretation of the foundations of socialist realism, argued that "showing a happy life of cheerfulness and confidence of the builders of socialism is a necessary condition for a good and strong plot on the topics of our reality. This raises the question of the ending. We do not need the false and false "happy ending" of contemporary bourgeois writings. Of course, there are catastrophes, failures, difficulties, personal hardships, but the future belongs only to the working class. ... We need plot art, in which the depth of ideas, the perfection of form, the relevance of the subject, the artistry of the language would merge into one with a clear and intense development of the action" (Dinamov, 1934: 8).

And the film critic N. Iezuitov (1899–1941) wrote that "external brilliance, cinematic pyrotechnics, witty writing will never be able to breathe true entertainment into the film. The true entertainment of a film can be found only in the dramatic integrity of the work, in the high artistic unity of the elements that make up the dramaturgy, in ideological tension" (Iezuitov, 1934: 120).

The last issue of *Soviet Cinema* in 1934 opened with a photo portrait of I. Stalin, and ended with a portrait of S. Kirov (1886–1934), who was killed on December 1, symbolically marking the end of another stage in the history of the USSR and the beginning of the era of "great terror".

The first issue of the *Soviet Cinema* for 1935 was the last in which it was designated as the organ of the Association of Revolutionary Cinematographers. Apparently still hoping to maintain the status quo, K. Yukov once again assured the "party and government" of devotion to the new course outlined by the Resolution of the Central Committee of the All-Union Communist Party (of Bolsheviks) "On the restructuring of literary and artistic organizations" (Resolution ..., 1932), drawing attention to the fact that "the Soviet film critic must be first and foremost a theoretician of cinematography. A theoretician not in the sense of the ability to build complex logical formulas, but a theoretician in the sense of a deep knowledge of the entire practice of cinematic art, the ability to generalize experience, the ability to disassemble a work of cinematic art in its specific images, technological manifestations. The Soviet film critic is a type of art theorist who, knowing his job deeply, must be ahead of the creative processes that are emerging in Soviet cinema art. The Soviet film critic must be able to foresee hostile tendencies in the development of art and mobilize the attention of creative forces to eliminate these tendencies" (Yukov, 1935: 13-14).

But it was already too late: it was decided to put an end to the too "left" Association of Revolutionary Cinematographers (albeit with some delay): in January 1935, at the First All-Union Conference of Creative Workers of Soviet Cinematography, it was decided to dissolve the Association of Revolutionary Cinematographers, and already in the second issue of the *Soviet Cinema* it was indicated that he became the organ of the Central Committee of the section of Creative Workers of the Central Committee of the Cinema Union (later – the Central Committee of the Cinema Union).

In the third issue of *Soviet Cinema* for 1935, a theoretical article by E. Zilber and I. Krinkin "Overcoming Empiricism" (Zilber, Krinkin, 1935: 6-10) was published, in which they tried to prove the need for an ideological struggle not only against formalism, but also naturalism in cinematography: "The irreconcilable position of socialist realism in relation to naturalism is one of

its fundamental differences from bourgeois realism, within which naturalism had its firm and legalized place. The path to the style of socialist realism lies through overcoming the remnants of capitalism in the minds of people, through overcoming empiricist-naturalistic ideas about reality, about people's destinies. … The deadly one-sidedness of empiricism is in its straight forwardness and unambiguity, in the fact that the development of the vicissitudes of individual destiny appears as a continuous "necessity", as an exact and only possible replica of the objective course of things. The result is not a unity of the general and the individual, but an identity, a complete coincidence, impoverishing both reality and the individual. As a result, not a typical character rich in content is born … but an outwardly characterized type (jealous, ambitious), which degrades to a stamp. This is how the types (and clichés) of the wrecker, the enthusiast, the elderly conscientious worker, etc., were born in our time, to which we can now oppose typical individuals: Chapaev, Maxim" (Zilber, Krinkin, 1935: 7-8).

In his next article, I. Krinkin continued this topic, but in combination with sharp criticism of "groupism", "leftism" and "agitprop", recalling that "at one time, as a reaction to formalism, our cinematography appeared theory of the so-called agitpropfilm. This theory actually abolished or, in any case, reduced the role of cinema as an art to a minimum. Representatives of this theory saw the main task of cinema in popularizing various campaigns by cinema, in filming the political slogans of the day. Along with this theory, the ideas of the *Left Front of Art* were inculcated in the cinema, who preached an immediate response to any events of the day, requiring a one-day work. … In the practice of artistic cinematography, these theories were expressed in a deliberate disregard for form, in a frontal display of any life phenomena, in a schematic opposition of "positive" and "negative". This is how the images of "100 %" virtues and "100 %" villains were born. … The resolution of the Central Committee of the Communist party of April 23, 1932 put an end to both the theory and practice of "propaganda". But echoes of it are heard in many movies. … The main trouble with this kind of movies is that they contain extremely few observations of life and even fewer thoughts about what is being observed. They skim the surface of phenomena" (Krinkin, 1936: 17).

But, of course, the journal did not forget the criticism of formalism in cinema and film studies. So A. Mikhailov argued that "the few works on general issues of cinematography that appeared in previous years were largely created under the sign of formalism. Whether we take the collection of Leningrad art historians "The Poetics of Cinema" (1927) and Kuleshov's book "The Art of Cinema", or turn to Western publications, we can equally establish their dependence on the formalist school of art theory. A characteristic feature of these works was the desire to consider cinema only from the point of view of its formal methods, ignoring its ideological and cognitive significance. The doctrine of montage as the essence of cinema and the subordination of content to montage, the doctrine of "estrangement", of a special perspective on the presentation of material as the main task of the director, the consideration of cinema as a new formal artistic language of gestures and the absolutization of the laws of silent cinema (hence the struggle of formalists against sound cinema and in particular against the word in the film), the denial of the role of the plot, the plot in the film – all this was unusually characteristic of the Formalists" (Mikhailov, 1935: 34-35).

A. Mikhailov also criticized the theoretical concepts of B. Balázs (Balázs, 1935), emphasizing that his "philosophical basis lies, first of all, in the fact that he considers art not as a reflection of the real world, processed by the creative consciousness of the artist, but as an organization really unorganized by the categories of art form. In other words, he stands on this issue not on the positions of Marxism, but on the positions of the formal sociological school and the subjective "organizational theory". … The theory of cinema … must rise to the level of a new stage of practice and get rid of the tendencies of formalism" (Mikhailov, 1935: 46-50).

At the same time, A. Mikhailov generally assessed the work of B. Balázs, rather positively: "Bela Balázs is undoubtedly one of the most interesting theorists and critics of cinema. Saturated with great material, replete with sharp characteristics of films, inquisitively seeking knowledge of the essence and methods of cinema, his works, for all their mistakes, were a significant and positive contribution to the creation of the science of cinematography. Let's hope that in the future this contribution from the point of view of Marxist aesthetics and the history of cinema will turn out to be even more significant and indisputable" (Mikhailov, 1935: 50).

In one of the following issues of the journal, B. Balázs published a theoretical article entitled "An answer to my critics" (Balázs, 1936: 39-45), where, admitting his mistakes, he resolutely dissociated himself from the reproaches of formalism that were very dangerous for him: "My the

point of view is directed against the formalism of the Avangard, against the subjectivism of the surrealists, against the bourgeois realism of trifles, and entirely for the socialist realism of Soviet arts. If it seemed to some of my critics that they found unconscious elements of formalism or subjectivism in some of the formulations of the book, then one could still argue with them. But if it is coolly asserted that the whole book is a polemical (hence conscious) program and declaration of the former Formalist group and therefore not needed, then this is more than a mistake. ... The main mistake of my book ["The Spirit of Film"] is its too aphoristic style. It gives rise to misunderstood formulations, insufficiently clear-cut conclusions, which therefore seem unconvincing and unsystematic. ... Having lost the scientific style, my work has lost scientific precision, the power of persuasiveness" (Balázs, 1936: 40-42).

At the same time, B. Balázs wrote that "on the whole, a detailed and conscientious article by Comrade Mikhailov (Mikhailov, 1935) put me at ease. I realized that the essential errors of the book did not stem from thoughts, but from imprecise formulations and partly from a wrong perspective, the result of my preoccupation with the problem of form. But I think that because of this I should not be enrolled as a formalist. We must not forget that form and style remain important elements in socialist realism as well. To reveal their real function is the task of my next theoretical work. But they should not only have meaning for the theorist, they should also give impetus to the artist. They stem from my practice of my art. At a higher level, they must again become art. ... I continue to work and will always be grateful to those comrades who, really working in the Marxist-Leninist way, will help me with their criticism" (Balázs, 1936: 45).

The film critic I. Weisfeld (1909–2003) (Weisfeld, 1936: 46-51) summed up the discussion on the theoretical concepts of B. Balázs in the journal, noting that from his statements "the conclusion naturally arises that socialist realism is a symbolic-abstract art , valuable not by the ideological and cognitive significance expressed in images, but by the semantic-metaphorical, propaganda-poster load of each individual frame. ... While arguing with the Symbolists and citing a number of indisputable thoughts about socialist realism, Balazs nevertheless ultimately asserts principles that are far from socialist realism" (Weisfeld, 1936: 50).

Further, I. Weisfeld recalled that "formalism saw in art only a hieroglyph, a symbol, a sign, "an attitude to the method of expression", and not a living knowledge of reality in vivid images. Here are the roots of the theory of type and expressive material, and the negation of the actor associated with this; hence the exaltation of montage as the alpha and omega of cinema; definition of the plot as motivation for the reception; the fetishization of technological-handicraft techniques as the root cause of the style and figurative structure of cinema; the canonization of silent cinema and the rejection of sound, color, stereoscopic. All these foundations of "shaping" turned out to be wrong and harmful. But the traditions of formalism still live on among creative workers. They find their reflection, as we see, in cinema theory. The overcoming of these traditions, the further development of the Marxist theory of film art remains an urgent task" (Weisfeld, 1936: 50).

However, in the end, I. Weisfeld, on the whole, positively assessed the work of B. Balázs: "In an article about criticizing "The Spirit of Film", Balázs clarifies his true positions and admits a number of erroneous provisions in his book (for example, an uncritical attitude towards intellectual cinema). The reason why we once again stopped at an analysis of a number of errors in The Spirit of Film is that Balázs does not criticize his errors decisively and consistently enough and strives to explain too much by the "aphoristic" style of literary presentation. The point is not at all to create some new scheme of interaction between form and content in art, as Balázs is trying to do. No wonder his scheme strongly smacks of scholasticism. It is much more important to establish the true errors arising from the underestimation of the figurative-cognitive essence of art in order to get rid of them more quickly. All criticism unanimously noted the significance and interest of "The Spirit of Film", the sharp powers of observation of its author, and Balázs's noticeable desire to free himself from the traditions and errors of the formalist persuasion. But Balázs is characterized by another feature, which is important for a researcher, for a Marxist. Balázs knows and, most importantly, loves the art of cinema, seeks to strengthen its authority, to promote the development of the style of socialist realism. This distinguishes Balázs from many Formalist theorists who treat cinema in an artisanal way, with false objectivism and skepticism. This is once again encouraging that Balázs will create the work that Marxist-Leninist theory expects from him" (Weisfeld, 1936: 51).

In January 1936, the *Soviet Cinema* journal, unexpectedly for many, was renamed *Cinema Art*. O. Kovalov believes that this renaming was due to the fact that "the authorities gradually took a course towards" sovereignty "and nationalism, which at first camouflaged under" people "and

loyalty to traditions – the Soviet "avant-garde" with its spiritual cosmos, the cult of individualism and internationalism was she has nothing to do. The convulsive change of names seems to reflect the instability of the time in which the magazine began to live – the transition from the relative freedom of the 1920s to the stronghold of the totalitarian system" (Kovalov, 2009).

Let's not forget that in the same January 1936, in the editorial of the *Pravda* newspaper entitled "Muddle instead of music" (Confusion ..., 1936), D. Shostakovich's opera *Lady Macbeth of the Mtsensk District* was sharply criticized, in which a course was clearly set on classical examples of art, and not on artistic experiments.

In 1936, the *Cinema Art* became an organ of the Main Directorate of the Film and Photo Film Industry of the All-Union Committee for Arts under the Council of People's Commissars of the USSR and, therefore, for many years acquired not an "association-public", but directly state status.

In this regard, the editor of *Cinema Art* K. Yukov (1902–1938) published an article in which he "shot" at several targets at once (on the *Left Front*, formalism and naturalism in art and cinema): "In the struggle for the place of cinema among the arts, the first theoreticians of cinema tried in every possible way to flaunt all the advantages of cinema, stroke it, lubricate it, keep silent about its weaknesses. In different voices, they sang the incomparable possibilities and advantages of cinema. Formalism in cinema saw a mechanical means of fabricating art. *Left Front* saw cinema as a means of factography of reality. Naturalists and artisans of art saw in cinema the means of the easiest and outwardly complete reflection of reality. The imaginary lightness and simplicity of "work" in cinematography turned many heads. As a result, statements harmful to art have arisen that cinema does not need dramaturgy. The principle of shooting a picture without a script was proclaimed as a virtue and feature of the new revolutionary art. The theory of making films without an actor was asserted. The type replaced the actor, the actor turned into a type" (Yukov, 1936: 32).

However, further K. Yukov undoubtedly made a significant, from the point of view of canonical socialist realism, ideological mistake, recklessly approving the publication on the pages of the *Cinema Art* of an article (Zilver, 1936: 12-15), positively evaluating the script by A. Rzheshevsky (1903–1967) *Bezhin Meadow*. According to this scenario, in 1935 S. Eisenstein staged a film of the same name, which on November 25 of the same year was sharply criticized by the Main Directorate of the Film and Photo Industry. But officially in 1936, *Bezhin Meadow* was not yet banned (it happened in 1937), so a sharp blow to this film and an article about it was dealt the following year, when screenwriter and film critic N. Otten (1907–1983) reacted very negatively to the position of E. Zilver, "glorifying the script by A. Rzheshevsky *Bezhin Meadow* and trying to reinforce the "theory" of the "emotional scenario" on a new basis and with new terminology (Otten: 1937: 30).

The most significant theoretical article in the *Cinema Art* in 1936 was the work of screenwriter and film critic N. Turkin (1887–1958) "Fabula and Characters" (Turkin, 1936: 37-52). It was practically out of ideology and did not contain an iota of "exposure" that was fashionable at that time. N. Turkin argued that "the driving force behind the events that make up the plot is a contradiction, a discrepancy between some interests, feelings, outlook on life, political ideals, etc. other interests, feelings, dominant morality, way of life, social order, political system, etc. – at the same time, a contradiction, reaching a conflict (collision), that is, a collision of contradictory acting forces. The development of such a contradiction or conflict in a dramatic struggle, in a progressive series of events, constitutes the event content of a dramatic work, its plot, its single action. Thus, the plot of a dramatic work (hence, a film play) is a single and complete action, representing the development of a conflict about a dramatic struggle – in a series of successive events – from an event that starts this struggle to an event that ends it in a happy or tragic way" (Turkin, 1936: 37).

Further, he reasonably argued that "the images of people (characters, characters of the play) are called characters in dramaturgy. Without a full-fledged, vivid depiction of characters, there can be no significant dramatic work. ... Thus, when creating a character, it is always important to determine: 1) what a person does (what he wants, what decisions he makes, what he implements); 2) how he does it (deliberately or impulsively, hesitantly or resolutely, enthusiastically or indifferently, cheerfully or grumblingly, etc., etc.); 3) how he differs from other characters in the play – in what he does and how he does it (a matter of clearly distinguishing characters, opposing them to each other)"(Turkin, 1936: 44).

From the typology of character characters, N. Turkin extended a thread to the genre system of a work of art, since "a particular method of characterization is usually associated with certain genres, is their feature. Ready-made simple images, sometimes very schematic, built on one line,

are characteristic of comedy ..., for melodrama ("drama of positions"), for adventurous drama. Complex images characterize realistic drama and realistic comedy of manners. Of course, the boundaries between genres are very often extremely conditional, therefore it is not only conceivable, but also happens in practice, that the images, for example, of an adventurous drama are psychologically complex (let us recall the complex images of Dostoevsky's "detective" novels); or melodrama ("drama of positions"), enriching its images with vivid realistic details, perhaps only with a brighter and more spectacular event fabric will differ from strict realistic drama" (Turkin, 1936: 52).

However, the film critic and screenwriter N. Klado (1909–1990), in his theoretical article "Around the Plot" (Klado, 1936: 40-46), reminded readers that the basis of "every film work is the script. Errors in his design often determine the failure of the picture. The call to build a plot on the principle of theatrical dramaturgy is wrong. Cinematography has its own means of expression. The basic principles of the composition of movie differ sharply from theatrical dramaturgy, the possibilities of which are determined in many respects by the stage, etc." (Klado, 1936: 40).

In August 1936, the trial of the "Anti-Soviet United Trotskyist-Zinoviev Center" took place in Moscow, the main defendants in which were former rivals and frequent opponents of I. Stalin – G. Zinoviev (1883–1936) and L. Kamenev (1883–1936), sentenced on August 24 to an exceptional measure of punishment and literally a few hours after that they were shot.

On January 23-30, 1937, the process of the "Parallel Anti-Soviet Trotskyist Center" took place in Moscow, at which the former prominent Soviet Communist party and government figures were convicted by the Military Collegium of the Supreme Court of the USSR: N. Muralov (1877–1937), G. Pyatakov (1890–1937), K. Radek (1885–1939), L. Serebryakov (1888–1937), G. Sokolnikov (1888–1939) and others. On February 27, 1937, other prominent party and government figures were arrested: N. Bukharin (1888–1938) and A. Rykov (1881–1938). The former People's Commissar of Internal Affairs G. Yagoda (1891–1938) was also arrested.

As it turned out a little later, I. Stalin decided not to limit himself to the destruction of the civilian communist elite, which to one degree or another interfered with his sole unlimited power. On June 11, 1937, a trial took place on the "Case of the Anti-Soviet Trotskyist Military Organization" against former prominent military leaders of the Red Army: A. Kork (1887–1937), V. Primakov (1897–1937), V. Putna (1893–1937), M. Tukhachevsky (1893–1937), B. Feldman (1890-1937), I. Uborevich (1896-1937), R. Eideman (1895–1937), I. Yakir (1896–1937). All of them were shot on the night of June 12.

If in the late 1920s – early 1930s the victims of the authorities were mainly peasants who rebelled against collectivization, then in the second half of the 1930s the most resonant blow of repression fell on the Soviet (and not only the opposition) ruling elite, accompanied by much less well-known, but much more massive repressions against hundreds of thousands of citizens of the USSR who occupied less prominent positions.

Among them were many filmmakers. For example, in 1937-1940, many leaders of *Mosfilm* and *Lenfilm*, screenwriters, directors, cameramen, film actors became victims of the Power (see Appendix).

On October 29, 1937, the newspaper *Soviet Art* published a devastating article entitled "Clean up the *Mosfilm* studio" (Zverina, 1937: 6), the text of which gives an idea of the atmosphere that prevailed in the era of the "Great Terror": "Quite recently, the main reason was revealed that the largest film factory of the Union is not fulfilling its production and artistic plan. It turns out that the now exposed enemies of the people, including the former director of the studio, were operating in the studio for a long time, systematically preparing the collapse of this largest film enterprise of ours. As a result of the ongoing system of wrecking actions, the *Mosfilm* studio came to the anniversary year of 1937 in a state close to complete collapse. The pests "planned" the production of 15 movies a year and stated that this was the limit of the factory's capabilities. But even this wreckingly low plan has been fulfilled this year by less than half. The leading directors of the factory were doomed to idleness all this year. ... Studio executives screamed heart-rendingly about script hunger. By this, apparently, they hoped to justify the gigantic "scenario expenses", which amounted to 744 thousand rubles for 10 months of this year. ... 11 million rubles were spent on the technical reconstruction of the studio. It is easy to imagine the quality of this "reconstruction" if it was led by the vile wrecker Slivkin. ... The activity of Sokolovskaya [she was the director of *Mosfilm* in 1937] was frankly aimed at slandering and slandering Soviet reality in films. Sokolovskaya did not act alone. She relied in her practice on people like Darevsky – a swindler and a clever

filmmaker. Ignoring the camera staff, Sokolovskaya chose her vile enemy Nielsen as her adviser. … Such is the sad picture of the current state of the *Mosfilm* studios. We must resolutely, in a Bolshevik way, take up clearing and rehabilitating this largest of our film production bases" (Zverina, 1937: 6).

From this it is quite clear that K. Yukov (1902–1938), editor of the *Cinema Art*, struggled to prove (as it turned out soon – unsuccessfully) his devotion to the authorities.

In the second issue of the *Cinema Art* for 1937, K. Yukov wrote: "Renegades against Marxism-Leninism, against the heroic Soviet people who have defeated the capitalist system in their country, against victorious socialism flourishing in the Soviet country, against Lenin's party, against Lenin's best disciple, best friend and leader of all peoples, Comrade Stalin and his faithful comrades-in-arms. … An eclectic mishmash instead of philosophy, empty phraseology instead of revolutionary theory, a deceitful "spectacular" pose instead of revolutionary actions – this is what always characterized the enemy of the people – Trotsky at all stages. These features of their "teacher" were fully accepted by Trotsky's henchmen, the organizers and participants of the anti-Soviet Trotskyist parallel center Pyatakov, Serebryakov, Sokolnikov, Radek … – people whose malicious intent was directed against everything that the socialist country lives and will live in its historical development. They have lost their humanity. These are vile and poisonous reptiles. The human is just a mask for them. … They stabbed in the back a country that was successfully building socialism. But, despite the cunning and deceit, the enemy is caught red-handed, convicted, exposed. The trial of the counter-revolutionary Trotskyist gang, as well as the fair verdict of the court that followed, were a call to quickly eliminate the consequences of sabotage and the misfortunes caused by the enemies of the people. … The process of the anti-Soviet Trotskyist center obliges the creative workers of Soviet cinematography to take a closer look at the people around them. Greater vigilance is needed. Bolshevik vigilance must be imbued with organizational, creative and scientific work in the cinema. The theme of Bolshevik vigilance should resound in every image of every work of cinematographic art. … The creative workers of Soviet cinematography with even greater perseverance, even greater energy, will create canvases worthy of a great people, its great party, beloved teacher, leader and friend of Comrade Stalin" (Yukov, 1937: 5-6).

K. Yukov emphasized his complete and unconditional loyalty to the authorities in his "theoretical" article "The Historical Decision", published in the fifth issue of the journal Art of Cinema: "Five years have passed since the Central Committee of the All-Union Communist Party of Bolsheviks made a historic decision to restructure the literary and artistic organizations. Five years is not only an anniversary date, but such a historical period in the development of Soviet art, when you need to think again about the meaning and significance of the historical decision of the Party, test yourself, people and those areas of work that this decision concerns, fully reveal and expose criminal mistakes and perversions of the party line in the field of art, committed by the *Russian Association of Proletarian Writers* and its leaders. The victory of socialism in our country, the Stalinist Constitution, the growth of socialist culture during the frenzied struggle against socialism by the Trotskyist-fascist gang of murderers, the German-Japanese mercenaries, reveal in a new way the meaning and significance of the decision of the Central Committee of the All-Union Communist Party of Bolsheviks on the restructuring of literary and artistic organizations. The past five years have shown that in the leadership of the Russian Association of Proletarian Writers there were not only people who were mistaken, who made frequent mistakes on certain issues in the development of Soviet literature and art, but also people who were hostile to the party and Soviet power with all their behavior. … Instead of fighting for an active study of reality, for showing the truth of life and concrete reality, the "creative method of dialectical materialism" was put forward, leading away from these tasks. All this led to the fact that the artistic image, as the main property of every art, was ignored, reduced by Russian Association of Proletarian Writers's "theoreticians" to an empty abstract art criticism category. This eclecticism and "theoretical" hodgepodge confused many artists, knocked them off the right creative path, prevented the creation of bright, sincere, exciting canvases. Instead of rallying the creative forces around the tasks put forward by the party, gang action took root. All this led to the historic decision of the Central Committee of the All-Union Communist Party of Bolsheviks to liquidate the Russian Association of Proletarian Writers. The influence of the Russian Association of Proletarian Writers and its "theory" also affected cinematography" (Yukov, 1937: 20).

Further, K. Yukov stressed how harmful "the course to unite in the Russian Association of Proletarian Writers only representatives of the so-called proletarian cinematography and the so-called "allies" approaching it turned out to be. ... Instead of expanding its membership, instead of deepening its political and educational tasks, instead of uniting all the creative forces that stand on the platform of Soviet power, the Russian Association of Proletarian Writers embarked on the path of group and circle movement" (Yukov, 1937: 23).

K. Yukov also got it from his predecessor as the editor of the journal: "Sutyrin, being a kind of "plenipotentiary representative" of the Russian Association of Proletarian Writers in the cinema, asserted the most harmful theory of political enlightenment film. This "theory", on the one hand, and formalism, on the other, hindered the creative development of Soviet cinema. Under the patronage of Sutyrin and under his direct influence, the "theory" of the political enlightenment of the film not only led to a genre impoverishment of cinema art, but to some extent determined the working methods of some directors, screenwriters and critics. Often the script was created not according to the laws of the figurative development of the plot, not on the basis of the creation of typical characters in typical circumstances, not on the basis of a deep creative study of reality, but according to given schemes and theses. This characterizes the artistic direction of Sutyrin in the cinema. Being an opponent of clear organizational forms of work, Sutyrin opposed the director to the director, declaring the director the leading figure in film production. Sutyrin divided the single creative process of filmmaking into two processes: creative and technical. The organizational coherence and unity of the creative team were broken by the gap between the creative and technical process. Creativity, as the main and leading principle of the entire production process in cinema, was ignored by Sutyrin. Russian Association of Proletarian Writers did not discern in this whole line a tendency harmful to cinematography as an art, and was unable to offer decisive resistance to this whole line" (Yukov, 1937: 23).

It would seem that after such a defeat and taking into account the general situation in the country, V. Sutyrin was waiting for an inevitable arrest, but in reality it turned out differently. V. Sutyrin – with all the vicissitudes of his fate – lived until 1985. But K. Yukov was arrested on February 3, 1938 on charges of participating in a counter-revolutionary organization and sentenced to death, which took place on November 7 of the same year. The authorities at that time did not spare the "waste material": a similar "execution" fate, as you know, befell, for example, the former People's Commissars of Internal Affairs of the USSR G. Yagoda (1891–1938) and N. Yezhov (1895–1940), for the time being until the time they ruthlessly performed the repressive functions of the state.

In 1937, in connection with the prohibition of the film *Bezhin Meadow*, a serious threat hung over its authors: screenwriter A. Rzheshevsky (1903–1967) and director S. Eisenstein (1898–1948).

And here the editors of the journal *Cinema Art* (still under the leadership of K. Yukov) showed a complete understanding of the position of the authorities.

In the fifth issue of the journal Art of Cinema, an article was published by screenwriter and film critic N. Otten (1907–1983), where he lamented with ostentatious regret: "We have to return once again to the "theory" and practice of the "emotional script." It seemed that the dead end into which this "theory" led became obvious to everyone. The loud words, the hype raised by the leaders of this "direction", were consistently accompanied by the conservation of the works of the screenwriters of this group or the failure on the screen and the prohibition of films staged according to their scripts (*Ocean, Storm, The Way of Enthusiasts, Very Good Life, Five Dawns, By the Blue Sea* and, finally, *Bezhin Meadow)*. There is an exactly repeating pattern in the fate of these scenarios, and the history of the two most loud-sounding scenarios by A. Rzheshevsky – *Ocean* and *Bezhin Meadow*, as we will see below, is almost identical. This fate of all the works of the "emotionalists" without any additional analysis gave the right to the practical conclusion that the "emotionalists" are creatively fruitless. But along with this, from time to time there were serious, theoretically substantiated speeches, each of which was a complete defeat of both the general provisions and the practice of the "emotionalists". ... the "emotionalists" themselves limited their functions to the obligation, in the terminology of A. Rzheshevsky, to "emotionally infect" the director to work on the material. At the same time, the script ceased to exist as a fact of social significance beyond the indication of the material and the emotion evoked by the material in the screenwriter. The script became a personal affair of the author and director, understood only by the two of them, and therefore not subject to anyone's control" (Otten, 1937: 30, 33).

Further, N. Otten emphasized that "the decision to ban the film *Bezhin Meadow* is very significant for cinematography. It mobilizes for the elimination of the remnants of the "theory" and

practice of the "emotional script". Organizationally, this means: firstly, putting into production only those scenarios that are finished works of art; secondly, the need for an urgent organization of works on the history and theory of cinema, comprehending the past and thereby eliminating the possibility of endless "repetitions of the past"; and thirdly, the organization of the public to raise the quality of the script and to discuss it widely before putting it into production" (Otten, 1937: 35).

If N. Otten sharply criticized screenwriter A. Rzheshevsky, then film critic I. Weisfeld (1909–2003) in his voluminous theoretical article attacked a much larger figure in Soviet cinema – S. Eisenstein: "*Bezhin Meadow* was created in an atmosphere of praise, a responsible film about the great battles for the socialist remake of the countryside, a film that, in the opinion of its apologists, was supposed to embody the pinnacle of socialist realism. The cinematic environment, criticism and film leadership showed in relation to S.M. Eisenstein and A. Rzheshevsky a rare indifference and superficiality that lulled the vigilant, critical approach to the artist's creative work. It turned out that S.M. Eisenstein told lies about our collective-farm reality, about the movement of millions towards socialism under the leadership of the Communist Party. The film does not contain passionate hatred for the class enemy and genuine love for the hero of collective farm construction, which inspire the creation of great images. S.M. Eisenstein showed in his film an abstract clash of good and evil, endowed the class enemy with such features that make him an objectively noble bearer of his wrong but consistent philosophy, portrayed the goodies in terms of sacrifice. All this turned the film *Bezhin Meadow* into someone else's, cold, obviously politically untenable work. In addition, Eisenstein, who at one time was a standard-bearer in the struggle for Soviet art, whose films not only overthrew the traditions of Khanzhonkov's cinematography, but also affirmed the principles of the new art born of the October Revolution, in *Bezhin Meadow* demonstrated a regression in relation to the means of artistic influence by which he operates, and in combination with the ideological content of things and anti-artism" (Weisfeld, 1937: 25).

Having thus demonstrated his complete adherence to the point of view of the Power, I. Weisfeld further reminded the readers of the journal *Cinema Art* that "Eisenstein, as a director, is distinguished by the fact that he always theoretically comprehends his actions, that in his work he acts as an art historian, critic, who not only stages the film, but also checks the great art history positions that arise in the course of his theoretical work. Eisenstein the director and Eisenstein the theoretician are inseparable. We know that Eisenstein created *October* and *Old and New* on the basis of an outdated incorrect theory of intellectual cinema. And having become convinced of the failures of these films, Eisenstein was also convinced of the fallacy of his theory, which he now condemns with the stern verdict of a theoretician who has realized the falsity of his initial positions. Now the question arises, did Eisenstein accidentally break away from reality, from the living life of socialist society, or did he, as a theoretician, create for himself some kind of illusion, some kind of philosophical mirage that determined his wrong approach to making a film? (Weisfeld, 1937: 26).

Arguing with S. Eisenstein, who was disgraced at that time, I. Weisfeld emphasized that "the theory of intellectual cinema was based on the denial of figurativeness and imagery, on ignoring the sphere of living human experiences, which were replaced by a productive set of editing combinations that arose after shooting on the editing table, outside and regardless of the scenario. This theory inevitably entailed not only a denial of the emotionality of artistic creativity and a work of art, but also devalued their ideological content, political tendentiousness, and a clear semantic orientation. Now Eisenstein, apparently, realized this, although he recognized intellectual cinema as a "one-sided theory", which, with one side of its own, can continue to positively influence the creative process, just like, say, in his opinion, poetics that arose from detective stories works of Fenimore Cooper, influenced writers such as Balzac, Hugo and Eugène Sue. Despite these unsuccessful attempts to justify to some extent the vitality of the theory of intellectual cinema in our day, it remains a theory that is incorrect, erroneous, and in its decisive points rejected by its author" (Weisfeld, 1937: 26).

At the end of his article, I. Weisfeld gave a kind of communist recommendations/instructions to the famous director: "The work of socialist realism arises not on the basis of a contemplative acquaintance with the facts of reality, but as a result of the active participation of the artist in building a socialist society. This combat function of the artist in the Soviet country contains the source of the great wisdom of his works, artistic expressiveness and that emotional strength that rests on hatred for the enemy, on love for his homeland, for his party. Eisenstein's theoretical scheme, which ignores reality, contradicts the true nature of artistic creativity. ... If Eisenstein wants to honestly and completely draw lessons from the failure of *Bezhin Meadow*, he must first of

all reconsider his theoretical views, understand the viciousness of these views set forth in the program of the directing department, where an extremely insignificant place is occupied by the problem of the image is the decisive and central problem of art. ... The prohibition of *Bezhin Meadow*, just like *Bogatyrs*, politically untenable and anti-artistic works, poses the problem of completely destroying and uprooting all remnants of formalism in artistic practice and theory. ... And since Eisenstein's "theory" is one of the sources of the failure of the production of *Bezhin Meadow*, Soviet art criticism and criticism, Eisenstein himself is obliged to expose it to the end in a combative way. ... Eisenstein will only then be able to truly reorganize if, in his next work, he shows the victories of the Bolshevik Party, its Leninist-Stalinist cadres over all the forces of the old society, and if this work is not carried out on the basis of "his" philosophical concept, excluding the figurative expression of a living reality, but on the basis of a truly partisan understanding of art, its combat role in the struggle for communism" (Weisfeld, 1937: 27-28).

One of the most active authors of the journal *Cinema Art*, S. Eisenstein, undoubtedly read this article, and, perhaps quite logically, suggested that this was not just criticism, but a signal for "taking the most stringent measures", with which 1937 was so rich ... But, most likely, the legendary *Battleship Potemkin*, which by that time had become the banner of revolutionary cinema, became the director's "protective certificate" in this case ...

However, the attack on S. Eisenstein continued further: in the seventh issue of the journal *Cinema Art*, the film critic G. Avenarius (1903–1958) took up arms against S. Eisenstein's theoretical views, arguing that "Eisenstein developed his theory, however, not on the basis of study of concrete reality, but in complete isolation from it. Therefore, all the formulations and provisions that he came up with could not give him the power of orientation and understanding of the internal connection of the surrounding events. Theorizing, Eisenstein did not at all seek to know the objective regularity of creative processes, moreover, very often he needed methodological calculations to explain, approve and motivate his own formalistic creative practice, in order, as he himself said, to "give clarity to the formal arbitrariness of the ideological formulation". (In addition, both in his articles and in the program of his course read at Institute of Cinematography, Eisenstein extremely uncritically used a number of modern "fashionable" theories and theories (Freudianism, Husserlianism, the philosophy of Bergson, etc.). As a result, contradictory theoretical positions and fragments of "fashionable" border of theories predetermined the political failure of his last film. Eisenstein the theoretician carried away the master Eisenstein. This is the great tragedy of the creative path of this undoubtedly very talented artist" (Avenarius, 1937: 40).

According to G. Avenarius, "Eisenstein understood the image not as a result of a complex process of cognition and reproduction of reality, but as a result of subjective selection, as a result of influencing frames and their comparison of some kind of "cinematic" conditions. ... Eisenstein's contradictory statements on various issues of the theory of the frame, arising on the basis of a confused, eclectic philosophical concept of it – statements that evolve from recognizing the frame as a "montage cell" to the assertion that "the frame as such does not exist at all", do not lead him to the correct one, dialectical understanding of the film frame, which, of course, cannot but affect his own theory of framing (i.e., montage proper)" (Avenarius, 1937: 42-43).

Further, following N. Otten and I. Weisfeld, G. Avenarius sharply criticized the banned *Bezhin Meadow*, while supporting the "correct" socialist realist films: "From the point of view of Eisenstein, the best episodes of *Chapaev* and *The Baltic Deputy* should be considered primitive, and the episode of "gods" in *October*, the episode of "wedding" in *Old and New*, the episode of "destruction of the church" in *Bezhin Meadow* – edited "truly associative combinations" ... All this abstruse philosophy of editing, built by Eisenstein , is an eclectic mixture of various terry idealistic theories. Eisenstein's montage theory is undeniably politically harmful and fallacious. This theory was the basis of his work on the script of Rzheshevsky's *Bezhin Meadow*. Guided by this theory, Eisenstein distorted the images of the people of our homeland, drawing colors for their image not from modern reality, but from mythology (Pan, Baba Yaga) and the Bible (Samson, a youth). Soviet cinematography now faces a serious and urgent task — to create a truly scientific theory of montage on the basis of an analysis of the best Soviet realistic films" (Avenarius, 1937: 47).

Against this background, criticism of the theoretical views of the writer and screenwriter V. Volkenstein (1883–1974) and his book "Dramaturgy of Cinema" (Volkenstein, 1937) in an article by film critic S. Ginzburg (1907–1974) seems to be quite moderate: "The desire to create a new cinematic terminology based on theatrical terminology is a very big drawback of V. Volkenstein.

By comparing the dramaturgy of the theater with the dramaturgy of the cinema, one cannot establish all the richness and all the specific visual possibilities of each of these arts. V. Volkenstein completely discards the basic cinematographic concepts. As we have already pointed out, he refused to consider the frame as an element of dramaturgy. Later in his book, when speaking about the composition and elements of the composition of a cinematographic work, about the construction of a plot, Wolkenstein in every possible way bypasses another, no less important concept of cinematic theory – he does not say a single word about montage. And after all, montage is a specific form of constructing the plot of a cinematographic work unfamiliar to the theater" (Ginzburg, 1937: 59).

The most distanced article from the ideological conjuncture in the *Cinema Art* in 1937 was the work of the film critic and writer B. Balázs "On the problem of cinema style" (Balázs, 1937: 33-36). B. Balázs first gave an original definition of the key term of his article, arguing that "style is that special character of works of art, which reflects the individuality of the artist, class, nation and historical era. And all these features are reflected synthetically as a single style in each individual work of art, i.e. every work of art simultaneously expresses the style of the artist, the style of his class, the style of his nation and his era. At the same time, it is important to note that each work of art (if it only deserves this name) has its own style, in which its content is formally expressed. There is no such work of art in which the character of the artist, the ideology of his class, the peculiarities of his nation and era would not receive a more or less distinct (if not even immediate) formal expression. It is important to note that this style may not arise on the basis of preliminary theoretical considerations and even in most cases arises independently from them and is often investigated theoretically only "in hindsight", as a fact" (Balázs, 1937: 33). And then he made a relevant conclusion to this day that "1) style and stylization are different principles of figurative transmission, but they can pass into each other; 2) stylization and realism in art are not mutually exclusive. An artist can stylize very strongly and still be a realist; 3) "natural" is not the same as "naturalistic". Consequently, this is not an almost unformed copy of reality, but only a certain similarity in the image; 4) naturalness and stylization are two different artistic principles that can be combined in the same work of art. But the more stylized the work of art, the less natural it is" (Balázs, 1937: 34).

The first issue of the *Cinema Art* was ready for the print at January 1938. However, the real publication of this journal was delayed until 3 March, 1938.

During this time, the following events took place: on January 9, the *Pravda* newspaper published an article entitled "What hinders the development of Soviet cinema" (Ermolaev, 1938: 4), on January 18, Boris Shumyatsky (1886–1938), head of the Main Directorate of Cinematography, was arrested (he was shot five months later – 29.07.1938), on February 3, K. Yukov (1902–1938), the former editor-in-chief of the *Soviet Cinema* and *Cinema Art* were arrested (a number of filmmakers were also shot a little later) (see Appendix).

It is clear that the January article in *Pravda*, which mercilessly accused the leadership of the cinematography of crimes, could not have appeared without the knowledge of the authorities. Here are just the main excerpts from its text: "…the work of the film industry continues to be extremely unsatisfactory and causes fair sharp criticism from our public. The plan for the release of films from year to year is not fulfilled. … The leadership of the cinematography management is not waging any struggle against the corruption that has taken on unprecedented proportions. … It is absolutely shameful that the leadership of the cinematography management in the person of Comrade Shumyatsky brought cinematography to such a state that there are almost no feature films on the Soviet screen on such important topics vital to the country as the modern Red Army, the Stakhanov movement, socialist construction in the national republics, the Soviet woman, youth. … A situation has arisen when there are ready-made scripts, unloaded studios, inactive directors, and the plan is not being fulfilled, and the viewer does not receive new films in the required quantity and on relevant topics. … These results clearly show that B. Shumyatsky, head of the State cinematography management, was captured by the wreckers who made their way to the leadership of cinematography. … Soviet cinematography can work better and produce many more pictures than it can now. We need a radical restructuring of the entire system of work, the immediate elimination of all the consequences of sabotage, which has taken deep roots in film organizations" (Ermolaev, 1938: 4).

The new management of the journal *Cinema Art* responded to these events with an editorial article, "Tasks of the Journal" (Tasks…, 1938: 12), in which they accused both the top of Soviet

cinematography and the editorial course of the publication under the direction of N. Yukov (1902–1938) of wrecking activities.

The article "The Tasks of the Journal" informed readers that "the exposed wrecking leadership of the State cinematography management did a lot to slow down the development of Soviet cinema. Along with the fraudulent projects of "Soviet Hollywood", it propagated the theory of "the limits of the capacity of the existing production base, artificially lowered production plans and put the masters of Soviet cinema in such conditions that even this underestimated program was not carried out; it fought in every possible way against the creation of a healthy creative environment and in every possible way planted unprincipled groupism, sycophancy and protectionism; it wiped out young creative cadres; it destroyed screenwriting to such an extent that a screenwriting "hunger" was artificially created, and our best screenwriters were forced to move to work in other areas of artistic creativity; it suppressed any healthy criticism, opposing it with its group assessments of the creativity of individual masters and specific works. In theory, it cultivated bourgeois restorationism.

How did our cinematographic press, and in particular the *Cinema Art*, fight these hostile influences? I must answer honestly and directly: The journal didn't fight enough, fought badly. The film press, and in particular the *Cinema Art*, cannot boast that it helped to expose sabotage in Soviet cinema, that it exposed bourgeois theories openly and brazenly promoted by B. Shumyatsky and his associates, that it helped to improve the creative environment, that she fought for the Bolshevik organization of film production. The *Cinema Art* preferred to keep silent than to evaluate the numerous books of B. Shumyatsky, in which he openly preached his bourgeois theories. … The journal has moved away from these immediate political tasks and preferred to them the often toothless and belated review of individual films. The journal struggled insufficiently and badly for the improvement of film production – and this is another and very significant shortcoming of the journal. Cinematography is not only an art, but also a complex and highly specialized production. It is unthinkable to solve a single creative task of Soviet cinema in isolation from production tasks. And the system of a sharp separation of the creative and production process, the system of a kind of "functionality", carried out by B. Shumyatsky both in his "theoretical" speeches, and in practice, was actually promoted by the journal, which almost abandoned the setting of production tasks.

These were the log errors. Poor "academicism", detachment from the urgent tasks of Soviet cinematography and fear of sensitive issues led to the fact that the journal was deprived of Bolshevik passion, became apolitical, toothless, passed by the most acute political tasks and naturally broke away from the cinematographic community and did not have sufficient authority" (Tasks …, 1938: 12).

After such sharp criticism and self-criticism, the editors emphasized that "this year the journal faces the most important task of resolutely restructuring all its work. Of course, the *Cinema Art* should by no means renounce the deep development of theoretical and creative problems. But precisely this deep development is possible only if they are studied in their entirety in connection with the solution of production problems. The journal must ruthlessly combat bourgeois restorationism in cinematic theory, resolutely expose the attempts to propagate bourgeois and bourgeois-nationalist views that took place in individual films and scripts. Relying in its work on the active workers of cinema, the journal must fight for the Bolshevik order in film production, for the final defeat of the limiters, for a sharp increase in the release of new films, for the complete mastery of cinematographic technology. The journal should fight for the Stakhanovist movement in cinematography, widely popularizing the successes we have of individual film crews (for example, work on the film *Lenin in October*). The journal must fight for the improvement of the creative environment and the wide promotion of new young cadres, both for creative work and for production, technical and organizational work. The journal should rally all workers of Soviet cinematography around the task set before it by Comrade Stalin of creating new films that "glorify, like *Chapaev*, the greatness of the historical deeds of the struggle for power of the workers and peasants of the Soviet Union, mobilize them to fulfill new tasks and remind both of achievements and of difficulties of socialist construction"(Stalin)" (Tasks…, 1938: 12).

This editorial article was supplemented by the article "On the 'limits' and possibilities of Soviet cinematography", which noted that "from year to year, Soviet cinematography has not fulfilled its production plans for the release of films, despite the fact that these plans, undoubtedly, were underestimated by the State cinematography management and far from did not exhaust the production capacity of the studios. But even the understated plans still turned out to be

"overwhelming" for the State cinematography management. ... The disclosure of sabotage in cinematography really suggests that the main goal of the saboteurs who made their way into Soviet film organizations and in particular into the central apparatus of the State cinematography management was precisely to reduce the number of Soviet films and thereby undermine the role and significance of our cinema both at home and abroad" (Dubrovsky, 1938: 23).

Cinema Art published and the Resolution of the Council of People's Commissars of the USSR "On improving the organization of the production of motion pictures" dated March 23, 1938 (Resolution..., 1938: 7-8), which stated that "in the organization of the production of feature films, there are major shortcomings leading to systematic non-fulfillment of the film release program, mismanagement, squandering of public funds, the production of a large number of defects, the rise in cost and delay in the production of films" (Resolution..., 1938: 7), and therefore it is necessary "to limit the functions of directors according to scripts mainly to the development of directorial scripts . Film studios should start releasing directors from their unusual functions as screenwriters and switching them to work in their specialty. ... to compact the working day in film studios, with the loading of pavilions in three shifts, using the 3rd shift to install the scenery" (Resolution..., 1938: 8).

But the main event in the USSR in the first quarter of 1938, of course, was the trial of the anti-Soviet "bloc of Rights and Trotskyism" held on March 2-13, conducted by the Military Collegium of the Supreme Court of the USSR. The main defendants in this case were former prominent party and government figures: N. Bukharin (1888–1938), A. Rykov (1881–1938), N. Krestinsky (1883–1938), H. Rakovsky (1873–1941), former People's Commissar Internal Affairs G. Yagoda (1891–1938) and others. Almost all of them were shot.

The editors of the *Cinema Art* journal, like practically the rest of the Soviet press, responded to this process with an angry editorial titled "The Fascist Reptile Destroyed": "With a feeling of immeasurable anger, the peoples of the Soviet country and the working people of the whole world learned about the monstrous and disgusting crimes of the eternally damned, a bloodthirsty gang of conspirators, fascist dogs – Trotsky, Bukharin, Rykov, Yagoda and their henchmen, plotting to turn back the history of mankind, take away from the 170 million Soviet people all their conquests, a happy, prosperous and joyful life and give it to be torn to pieces by capitalists and fascist bandits. Having absolutely no grounds for counter-revolutionary anti-Soviet activities in our country, these bastards from the "Bloc of Rights and Trotskyites", who are in the service of foreign intelligence services – the Gestapo, Intelligence Service, etc., carried out the will of the latter, prepared sabotage, espionage, wrecking and by terrorist acts, the overthrow of the Soviet system and the dismemberment of the great and mighty Soviet Union, setting itself the goal of wresting Ukraine, Primorye, Belarus, the Central Asian republics, Georgia, Armenia and Azerbaijan from the USSR in favor of the fascist states, and restoring capitalism in our country. Their atrocities are monstrous and unheard of. The heart beats faster, the fists clench when you read the indictment and the testimony of the bandits at the trial.

It was they – the chief bandits from the fascist gang – Trotsky, Bukharin and their company back in the spring of 1918, together with the "left" and right Socialist revolutionaries, organized a secret conspiracy to overthrow the Soviet government, arrest and kill V.I. Lenin, I.V. Stalin and J.M. Sverdlov – the closest, dearest and most beloved leaders of our people and all working people. On August 30, 1918, they organized the villainous attempt on the life of V.I. Lenin. ... It was they – these fascist spies, bandits and murderers Trotsky, Bukharin, Rykov, Yagoda and other participants in the anti-Soviet conspiracy – who killed the favorites of the people S.M. Kirov, V.R. Menzhinsky, V.V. Kuibyshev and A.M. Gorky. They killed the beloved son of A.M. Gorky M.A. Peshkov. It was they, these vile vile dogs from the "Bloc of Rights and Trotskyites", beasts in which there is nothing human, who organized and prepared the murder of our wise, great and beloved I.V. Stalin and his best associates V.M. Molotov, K.E. Voroshilov, L.M. Kaganovich, N.I. Yezhov and others. A shiver runs through the body when you learn about the insidious, terrible and gravest crimes that these bandits committed together with the tsarist guards, provocateurs, "Left" and Right Socialist-Revolutionaries, Mensheviks and bourgeois nationalists. ... But their insidious plans failed, they failed to enslave the free Soviet people. Our glorious intelligence, led by the faithful son of the people, the best Stalinist – N.I. Yezhov, uncovered this conspiratorial gang in a timely manner and presented it to Soviet people's justice in all their bestial guise. The Supreme Court fulfilled the will of the 170 million people – the fascist gang was wiped off the face of a happy, joyful Soviet land. The same fate will befall all those who will still try to sharpen their swords against our mighty

socialist motherland. The defeat of the Trotsky-Bukharin-Rykov fascist gang is the greatest victory of our people, of our great party of Lenin and Stalin. It mobilizes us again and again to increase Bolshevik vigilance, to master Bolshevism, to the final uprooting and extermination of all enemies of socialism, under whatever guise they hide. Having wiped out a gang of fascist reptiles from the face of the earth, the Soviet people, rallied around the great, invincible party of Lenin-Stalin, around their beloved leader and teacher Comrade Stalin, confidently and firmly continue their glorious path of struggle and victories – forward and forward to communism!(Fascist..., 1938: 5-6).

At the same time, in 1938, the *Cinema Art* published articles more familiar to its specialized status.

S. Yutkevich (1904–1985) once again spoke out in support of social realism, emphasizing that "if directorial cinematography created only individual works, then the task of cinematography at a new stage is to create such a base for a broad realistic style that would allow pictures to be counted not by units, but dozens, which would create a school of Soviet cinema, a school of art of socialist realism. This requires both creative disputes, and the reorganization of production, and much greater attention to theoretical issues, and, finally, an obligatory critical study of the historical heritage. Disregard for theory has affected us in a kind of nihilism with which we approach everything that has been done in the history of world cinematography. ... The real creativity of the director, from my point of view, is not in inventing staged effects, it can be realized and tested only at a live meeting with the actors. The most difficult thing is here, in this room, without scenery or any other effects, just to set up a stage" (Yutkevich, 1938: 50, 56).

S. Yutkevich was echoed by S. Gerasimov (1906–1985): "Now the director's task is to find ways to create a large acting team in the cinema, such a team that could fully satisfy the lawfully grown demands of our art, help our Soviet film actor take a leading place in world cinema. The Soviet film actor must concentrate in himself, with the nobility and clarity of the task, such a wealth of performing qualities, such a versatility of the pictorial scale, that any actor of the West, who to this day captivates us with the ease of acting and the elegance of the drawing, would recede into second place. ... the education of an actor not from the outside, but from the inside has become the main principle of all our work. The theory of photogenicity has logically fallen away, the theory that held back, deadened, entangled cinematography. The actor becomes freer, and there is no need to be limited by what has been achieved, because realism is unlimited from our point of view, it provides unlimited possibilities"(Gerasimov, 1938: 47, 52).

Film expert N. Klado (1909–1990) wrote approvingly that "The Government Resolution puts creative workers of cinematography in the places characteristic of their profession. Long dispute resolved. The film director will direct the films, and the film writers will write the scripts. There is no diminution of the director's rights in this. This does not mean that all directors have written bad scripts. On the contrary, many beautiful films were created according to scripts written by directors. It only means that people who consider directing their calling, who have chosen this particular path of life, should receive opportunities for maximum creative disclosure in this particular profession. This means that the director must be so busy with work in his main specialty that he will have no time to write a script, just as a screenwriter should have no time to stage films. The ruling does not deny the authorial participation of the director in the creation of the film, but this participation is limited to the directing work itself" (Klado, 1938: 53).

However, the most significant theoretical work published in the journal *Cinema Art* in 1938 was an article by screenwriter and film critic V. Turkin (1887-1958), practically devoid of ideologization, entitled "On the Film Plot and Screenplay" (Turkin, 1938: 28-31).

In it, V. Turkin, in our opinion, reasonably emphasized that "the plot for cinema in terms of its volume and structure is closest to a dramatic short story and a theatrical play. It should be based on a dramatic conflict that is serious enough in its content and tense enough in terms of the degree of its expression. This conflict should be revealed primarily in the behavior, in the actions of the actors. But there is a rather significant difference between stage action and cinematographic action. In cinema, thanks to its technique of close-up photography, the possibilities of action are richer and more varied. Small gestures, the smallest movements of the face, a barely perceptible sigh, a quietly thrown word, which from the stage would hardly have made an impression, would have gone unnoticed" (Turkin, 1938: 28).

As a result, V. Turkin gave a reasonable definition of the main elements of the film's plot: "In its simplest form, the scheme for unfolding a dramatic plot is as follows: the outbreak of a conflict – a catastrophe – a denouement. In a more expanded form: exposition (introduction into

action, initial display, setting, actions, first acquaintance with the characters and their preliminary characterization, preparation of the plot) – the setting of the action (i.e. conflict relationships between the characters) – the ascending growing action of the culmination, if it is in the script, – the culmination (i.e. the moment of the highest tension of the action in the middle of the action, the decisive turning point in the action) – the subsequent increasing movement of the action towards the catastrophe (i.e. the last decisive clash of the acting forces at the end of the action) and, finally, the denouement (in which the results of the dramatic struggle that took place are briefly shown, their dramatic relationship is "unleashed")" (Turkin, 1938: 30).

From January to September 1938, the journal *Cinema Art* was published without indicating the name of the editor; only the editorial board appears in the imprint of this period (without listing any names). In October, the journalist A. Mitlin (1902–1941) was appointed editor-in-chief of the journal.

At the end of 1938, another important state event took place, which significantly influenced a new round of ideologization of the press. The Resolution of the Central Committee of the All-Union Communist Party of Bolsheviks "On the organization of party propaganda in connection with the release of the Short Course in the History of the All-Union Communist Party of Bolsheviks" of November 14, 1938 noted that "in the propaganda of Marxism-Leninism, the main, decisive weapon should be the press – magazines, newspapers, pamphlets, and oral propaganda should occupy a secondary, auxiliary place. The press makes it possible to immediately make this or that truth the property of all; therefore, it is stronger than oral propaganda. The splitting of the leadership of propaganda between the two departments led to a belittling of the role of the press in the propaganda of Marxism-Leninism and, thereby, to a narrowing of the scope of Bolshevik propaganda, to amateurism and disorganization. ... To note the isolation of our theoretical journals from the pressing issues of life and the struggle of our party, their self-closure and tendencies towards academicism. Oblige editorial boards of theoretical journals to restructure their work" (Resolution..., 1938: 9, 11). Propaganda work was considered in a similar vein during the XVIII Congress of the Communist Party held on March 10-21, 1939.

The editors of the *Cinema Art* duly responded to the "communist party call" to intensify the ideologization of the press with the editorial "The Tasks of Soviet Film Criticism" (Tasks..., 1939: 5-6): "The main drawback of our criticism is that it did not become the leader of Soviet cinema artists that it does not help them well (and sometimes does not help at all) to comprehend their own experience, to understand achievements and shortcomings. Criticism often passively registers ("this is bad, but this is good"), and does not generalize. She views films as isolated phenomena at best in connection with the general development of this or that artist, but she almost never sees behind them the expression of those deep processes that determine the path of all Soviet socialist art. Therefore, the significance of such criticism turns out to be unimportant for the artist. A playwright, director, actor can still find in critical articles correct assessments of individual elements of their work, but they will not find an analysis of the ideological and thematic task they have set for themselves, they will not find out to what extent the style of the work corresponds to this task. ... The second drawback of criticism – not all, of course, but part of it, and, moreover, the least – is timidity, fear of direct and clear assessments, a tendency to reasoning built according to the scheme "on the one hand, one cannot help but confess, on the other hand, one must admit". Such, so to speak, "creative method" of criticism "leads to the fact that other critical articles are perceived by the reader as a kind of rebus. The reader can never find out how the author relates to this or that work, whether he likes it or not. The fear of direct and clear assessments is essentially a consequence of the inability to analyze the work, its theme, the consequence of ignorance of the material of the work. ... Unfortunately, our criticism is characterized by excessive good nature. It sometimes justifies the ideological and artistic weakness of a work by the importance of the (sometimes purely external, formal) theme posed in it, the novelty of the genre, the youth of the artist, etc." (Tasks..., 1939: 5).

The editors of the *Cinema Art* were convinced that the Soviet "critic should be the leader of the artist. He must have more knowledge than the artist, his logical thinking must not be lower than the emotional thinking of the artist, he must see farther and wider. Therefore, the struggle to raise the ideological and theoretical level of Soviet film criticism, which will allow it to overcome its shortcomings and rise to the level of the best achievements of our art, is of such importance" (Tasks..., 1939: 5-6).

But the communist party ideological peak of the 1939 in the *Cinema Art* journal was a "theoretical" article by the film critic N. Lebedev (1897–1978) entitled "Stalin and Cinema" (Lebedev, 1939: 18-21). N. Lebedev, who did not get tired of fighting the "film opposition" reminded that "everyone remembers the theories of the formalists who denied the importance of an entertaining plot in the cinema, neglected to work with the actor, called for the construction of films according to the method of "installation of attractions", for the replacement of the actor "typical" and "sitter". Comrade Stalin gave instructions on the need to create highly ideological films with a strong entertaining plot and talented acting. Only under these conditions will the viewer be captured by what is happening on the screen, only then will the ideological essence of the work reach him" (Lebedev, 1939: 20).

But the main thing is that in his article N. Lebedev proclaimed that "Stalin's definitions of the high role of masters of art as "engineers of human souls", the style of our era as "the style of socialist realism", which includes elements of revolutionary romance, the need for a dialectical combination in our art national forms with a socialist content are not only a huge contribution to the aesthetic theory of Marxism-Leninism, but also practical instructions to artists for the most correct movement forward. … The greatest thinker and brilliant strategist of progressive mankind, Comrade Stalin, is at the same time the best friend of art, the best teacher and educator of film masters" (Lebedev, 1939: 18, 21).

The scale of mass repressions began to gradually subside after N. Yezhov (1895–1940), the former People's Commissar of Internal Affairs of the USSR, was arrested on April 10, 1939.

In the same year, the most important events of the decade took place on the international arena: on August 23, 1939, the "Non-Aggression Pact between Germany and the Soviet Union" was concluded, and on September 1, the Second World War began with the German invasion of Poland.

The first issue of the journal *Cinema Art* for 1939 opened with a fundamental theoretical article by S. Eisenstein (1898–1948) "Montage 1938" (Eisenstein, 1939: 37-49). Her appearance was due to the fact that the director completely rehabilitated himself in the eyes of the authorities by staging the military-patriotic film *Alexander Nevsky*, the successful premiere of which took place on December 1, 1938.

As fate would have it, *Alexander Nevsky* became the only film by Sergei Eisenstein to be released in theaters in the 1930s. The reliance on the actor's type, "vertical montage" and "montage of attractions", characteristic of Eisenstein's silent cinema, gave way here to a frank film opera, in which, however, there were no arias, but Sergei Prokofiev's music sounded powerfully.

At the same time, N. Cherkasov, who played the role of Prince Alexander Nevsky, believed that Eisenstein wanted to stage a picture "military-defense in content, heroic in spirit, party in direction and epic in style" (Cherkasov, 1953: 124). It is no coincidence that the film was perceived in those years as a hint of an impending military clash with Germany, which was to give a fitting rebuff…

However, neither the costume theatricality, nor the conventionality of texture (due to production necessity, many winter scenes of the picture had to be shot in the summer) did not prevent Sergei Eisenstein from deploying impressive battle scenes on the screen. The famous massacre on Lake Peipsi was filmed especially effectively, which carried heavy-weight dog knights under the treacherous ice … And Nevsky's famous phrase: "Whoever comes to us with a sword, he will die by the sword" in the 1940s turned into a battle slogan…

In the article "Montage 1938", S. Eisenstein clearly and conclusively responded to the sharp criticism that had been leveled at him in previous years: "There was a period in our wine when montage was proclaimed "everyone". Now the period when editing is considered "nothing" is coming to an end. And, not considering montage to be neither "nothing" nor "everything", we consider it necessary now to remember that montage is just as much a necessary component of a film work as are all other elements of cinematographic impact. After the pro-montage storm and the anti-montage onslaught, we need to revisit and revisit his problems. This is all the more necessary because the period of "denial" of montage destroyed even its most indisputable side, the one that could never and never be attacked. The fact is that the authors of a number of films of recent years have so completely "dealt" with montage that they even forgot its main goal and task, which is inseparable from the cognitive role that every work of art sets itself – the task of a coherently consistent presentation of a theme, plot, action, actions, movements within the film episode and within the film drama as a whole. Not to mention the excited story, even a logically coherent, simply coherent story in many cases is lost in the works of even very outstanding

filmmakers and across the most diverse film genres. This requires, of course, not so much criticism of these masters as, above all, a struggle for the culture of montage, which has been lost by many. Moreover, our films are faced with the task of not only logically coherent, but precisely the most excited emotional story. Installation is a powerful help in solving this problem. ... One extreme was the fascination with the questions of the technique of combining (montage methods), the other – the elements to be combined (the content of the frame). More attention should be paid to the very nature of this unifying principle. That very beginning, which for each thing will equally give birth to both the content of the frame, and the content that is revealed through this or that comparison of these frames"(Eisenstein, 1939a: 37-38).

In the same year, the *Cinema Art* published another important theoretical article by S. Eisenstein – "On the Structure of Things", where he again defended his creative principles and argued that "composition in the sense that we understand it here is a construction that primarily serves to embody the attitude of the author to the content and at the same time make the viewer relate to this content in the same way. ... the connection of my eccentric theater with my pathetic cinema is deeply consistent and organic, no matter how unexpected it may look at first glance!" (Eisenstein, 1939: 14, 16).

Against this background, the theoretical article of another famous director – V. Pudovkin – looked like a kind of "work on the mistakes." V. Pudovkin (1893–1953) wrote that "the leading and basic style of our Soviet art is socialist realism. The best weapon in the fight against alien formalistic and naturalistic tendencies in art is the living practice of realism. This living practice is just the Stanislavsky system" (Pudovkin, 1939: 35).

An attempt to combine the experimental Soviet cinema of the 1920s with the socialist realist cinema of the 1930s was contained in the article "Dramaturgy of the Historical Revolutionary Film" (Nesterovich, 1939: 22-25): "The skill of the screenwriter is mainly expressed in the following: 1) the idea; 2) the plot organically develops from the main idea of the work: nothing should be introduced from outside in the form of journalistic annotations; 3) the idea of the work is visually concretized in images; 4) the idea of the work should be revealed not in words, but in situations, and the dialogue should become their organic manifestation; 5) clear, precise, impactful dialogue develops the action and moves it; 6) each image is developed to the extent required by the development of the main idea of the work. No matter how interesting an individual image may be in itself, a screenwriter who wants to create an integral, complete work must subordinate it to the main idea, otherwise he risks creating a portrait gallery, and not a work of art. The form of a work in all its minor details must be determined by the idea of the work. Philosophically speaking, the form must be adequate to the content. ... Soviet cinematography has in its arsenal two types of original Soviet dramaturgy. The first completed type is the *Battleship Potemkin* and *We are from Kronstadt* with the development of a collective mass psychology, which is revealed against the backdrop of major historical events. The second type of Soviet dramaturgy, initiated by *Chapaev*, either approaches the historical chronicle or constitutes a complete historical genre, like *Lenin in 1918*, with its inherent development of images of individuals and their worldview against the backdrop of major social phenomena" (Nesterovich, 1939: 22, 25).

Quite recently, the film critic I. Weisfeld, who spoke sharply about the work of S. Eisenstein, in 1939 appeared on the pages of the *Cinema Art* with a theoretical article devoid of polemics, in which it was argued that "a detail in its dramatic function is one of the strong expressive means that leaves deep impression on the viewer. But not only this function is limited by its value. The ability to master the detail is the ability to see the world at close range, in all its unique concreteness. The more vigilant, the sharper the eye of the artist, the more observant he is, the brighter the image he created, capable of impressing the viewer (reader). ... The development of a culture of detail is the problem of overcoming schematism, because schematism is, first of all, the absence of nuances and details that make up an integral artistic image" (Weisfeld, 1939: 37, 45).

The articles, modest in their theoretical contribution, were not oversaturated with ideology: "Construction of an Episode and a Scene" (Sokolov, 1939: 50-55), "Hyperbole in the Cinema" (Luchansky, 1939: 26-30), "Film Music and Its Theorists" (Volkov-Lanit, 1939: 39-43).

With the appointment in the summer of 1939 of the former party functionary I. Bolshakov (1902–1980) to the post of chairman of the Committee for Cinematography under the Council of People's Commissars of the USSR, a tendency was outlined in the Soviet cinema to increase the number of feature films produced (57 in 1939 against 44 in 1938). At the same time, the film

directorate, in accordance with government directives, once again turned to filmmakers with a demand to create "correct films".

An editorial article by the *Cinema Art* titled "Let's improve the quality of Soviet films!" (Let's..., 1940: 3-4) proclaimed: "Our cinematographic community, our film critics, who are indebted to the art of cinema, should have pointed out to these artists the true cause of their mistakes. Analyze these errors. When evaluating films, proceed from the only criterion of criticism – reality, from a comparison of the content of the films with the life of our country. But this only true criterion has been largely lost by criticism, it has been replaced by narrowly professional assessments. Critics often judged films only by how cleverly they built the plot or portrayed characters that were unusual in character. Of course, the skill of building an intrigue, the ability to present the characters in all their individual characteristics is extremely important. But it decides, determines the value of a work of art, first of all, the political purposefulness and significance of the ideas invested in the work, the fidelity of the artist's eye, his observation, the ability to see and reflect reality in its development. Each of our films must have a precise political focus. He must mercilessly smash the enemy and passionately propagate the new that is growing, winning and has already won in our country. This must be understood by those unfortunate "critics" who are trying to push our artists onto the path of superficial originality, imitation of false and meaningless bourgeois films. Such aesthetic critics must be given a resolute rebuff" (Let's..., 1940: 3).

The points contained in this editorial were developed in full in an article titled "Let's Raise Film Criticism to the Heights of Cinematography" (Nesterovich, 1940: 44-46).

This article began polemically pointed: "A critic is a more qualified spectator". This view of the role of the critic is so ingrained in cinematography that not only creatives, but critics themselves are beginning to view their profession in this way. There is nothing more false, more harmful both to the growth of criticism and to the cause of cinematography than such a view. In the critic, it generates a sense of irresponsibility. Indeed, if the critic is only a spectator, although he is "more qualified" (this does not change the essence of the matter), then what demands can be made of him and what can he give? After all, critical work for him is not a profession, not a serious occupation that requires great knowledge and relevant skills, but "inspirational", free digressions and the field of cinema. But, apparently, a critic-spectator with the same sense of responsibility can make his critical excursions into other areas of art. What a serious person, accustomed to respecting his judgments, would talk about color, color, light, and so on in movie, if he does not feel competent in these matters? In order not to be ridiculous, this person will not call himself a critic and will not judge the pictorial merits of the work, but at best will express judgments about the general idea of the work, leaving the rest to be judged by a specialist. But the complexity of critical activity lies not only in understanding specific expressive means and evaluating their use by the artist. The main task of the critic is to analyze the idea of the work, to parse it, in a kind of verification of the correctness of the picture that the artist has created. The analysis of a cinematographic work is therefore even more difficult than the analysis of works of other arts, because of the synthetic character of cinematography. But when it comes to cinema, it turns out that everyone can consider themselves competent, ready to sign up for criticism and "authoritatively" evaluate the work on the film. There is nothing surprising in the fact that such tastefulness, which characterizes a number of articles about films, is often covered up by the surprising and strange "scientific" nature of their construction, juggling with scientific terminology, giving the appearance of analysis to the most superficial and hasty assessments. This lightweight, incorrect point of view on the tasks of film criticism, unfortunately, was also reflected in the works of the critics themselves. This point of view determined the taste in many articles devoted to cinema, substitutions for serious analysis, ideological analysis of the work, i.e. the most important decisive task of criticism is peremptory and by no means conclusive assessments" (Nesterovich, 1940: 44).

As a result, the conclusion followed that "the main task of criticism is to educate the artist ideologically, to awaken his theoretical thought, helping him to understand the people and events depicted by him. We have pointed to one side of the activity of criticism, which is directed to the needs of the artist. The other side should face the viewer. The ideas of the film need to be conveyed to the viewer, you need to help him understand the work of art in a deeper and more versatile way. This is an important cultural and educational task of criticism. ... The critic must penetrate the figurative structure of the work and analyze the idea in its complex cinematic form. ... Critical articles are a responsible political matter. They must creatively help the artist and educate the taste

of the mass audience. We need to raise film criticism to the level of the heights of our cinematic art" (Nesterovich, 1940: 46).

In this context, the theater critic B. Reich (1894-1972) emphasized that "I know only one unconditional law in the art: truthfully depicted reality must be rich in inner dynamic life. If this indisputable condition is met, then the work has a certain artistry, and even without strict observance of all the laws of dramaturgy or cinematography, it makes an impression on the reader or viewer. ... The form of dramatic art is obvious. In the drama, people are given who act directly; therefore, the character of a dramatic representation can be imagined as if the events, thoughts, inner motives, actions – with their consequences – of all the actors (and not just one person) were instantly sketched in the process of their development. ... in *Chapaev, Great Citizen, Deputy of the Baltic*. Why did the creators of these films manage to create such images? One of the reasons is the understanding that participation in the great conflicts of our age leads to the identification and formation of characters, that where strong characters are at work, conflicts reach greater intensity" (Reich, 1940: 5, 8).

In connection with the state directive to shoot for the audience not only ideologically verified films, but also tapes of entertainment genres, four theoretical articles on the comedy genre were published in the *Cinema Art* in 1940.

Director S. Yutkevich (1904–1985) drew the attention of readers that "the comic film is fraught with a huge variety of creative techniques, is, as it were, a laboratory of inventiveness, expressiveness and cinematic skill. We have every opportunity to create this laboratory. We have splendid comic actors, inventive directors, inventors of funny tricks who will help at first the collective of comic actors, and, finally, we will also find poets of the funny, who later, having become infected with the charm of these comic images, will create for them a worthy support, thereby pushing the boundaries of the genre, and will create that high comedy, the appearance of which we so long for. And, most importantly, we have many millions of cheerful and happy Soviet people who have created their own heroes and insistently demand that the folk cinema reflect their aspirations in the great art of the funny. What are we missing? What is missing is continuous practice, which is the only way a comic film can grow. We lack confidence in the masters of the funny, who not only need to be allowed, but need to be pushed, helped, directed their talent, invention, will and mind to uninterrupted experimental work" (Yutkevich, 1940: 18).

Film expert I. Sokolov (1902–1974) recalled that "in a comedy, characters can be positive or negative. They should evoke sympathy and antipathy in the viewer. It is impossible to say dogmatically that only positive characters should be shown in Soviet comedy. Both the layman and the real hero can equally be characters in the Soviet comedy. The good character in comedy is an extremely important and difficult problem. Showing a negative character is easier than showing a positive character. A positive character in a comedy must be a real and charming person" (Sokolov, 1940: 24).

Further, I. Sokolov presented a typology of comic techniques for constructing an episode, a scene and a detail, which is absolutely not outdated today: "the discrepancy between reality and illusion violates our ideas about real things; the discrepancy between the object and its purpose shifts and breaks the usual relationships of things and causes laughter; the discrepancy between reason and effect will create ridiculous exaggerations and distortions; the discrepancy between cause and effect breaks and turns upside down the real relations of things; the discrepancy between the goal and the means will create unjustification, alogism and even idiocy in the behavior of the characters; the discrepancy between the figure of a person and his act creates the most unexpected characteristics of the character; mixing big and small is one of the most common comic devices; the combination of the incompatible creates the possibility of playing with concepts" (Sokolov, 1940: 21-23).

Film critic I. Weisfeld (1909–2003) in his article focused on the construction of a comedic intrigue, denoting that "under intrigue is generally understood to mean the mainspring of the action, such a way of organizing it, which is expressed in the struggle of one character or group of characters against another character or groups of actors. Moreover, the intrigue gives the action continuity and dynamism, which arouse the viewer's interest in it throughout the film. ... The comedic intrigue will be the more interesting and vital, the deeper and brighter the conflict between the characters is planned. By working out the expressive means of film comedy, the artists of the Soviet cinema will be able to discover, first of all, the breadth of outlook, the brightness of philosophical generalizations, observation, accuracy and fidelity of intonation – the intonation with

which they talk about the remarkable properties of a person of the era of socialism" (Weisfeld, 1940: 38, 40).

Literary critic and film critic E. Dobin (1901–1977) devoted his article to the problems of eccentricity, believing that "it would seem that an eccentric has the ability to sharply and strongly reveal deviation from the norm, the comic or tragicomic nature of this deviation. The extraordinary strength of Chaplin's eccentricity lies in the fact that the artist, with bitter laughter, stigmatizes the abnormality of the norm of the capitalist world order. An eccentric can have both philosophical vigilance and psychological depth and generalizing thought – this is what Chaplin teaches" (Dobin, 1940: 51).

It would seem that in his theoretical article "Typical and Exceptional," F. Karen completely insured himself against any attacks, arguing that "the most typical characters that can most deeply and comprehensively reveal the most typical features of our time, our people, our spirit, are images of such exceptional and extraordinary people like Lenin and Stalin. In the same way, the images of Kirov, Chapaev, Shchors, Sverdlov, Dzerzhinsky created in our art are typical to a high degree" (Karen, 1940: 34).

However, the philosopher I. Astakhov (1906–1970) in his article "On typical characters and speculative theories" accused F. Karen of "operating with a speculative method: he takes as a starting point not real life, the artistic reflection of which is a typical image, but something exactly the opposite. The starting point for him is the "type", constructed by him "logically and speculatively". Further, he suggests that the artists of the word and cinematography "clothe this type in the flesh and blood of a specific image ... endow it with features", etc. In other words, F. Karen first takes a clean, i.e. speculative abstraction, and then offers to fill this abstraction with life. This is the method of speculative idealistic philosophy, which takes "pure nothing" as its starting point, i.e. speculative representation, and then fills it with known content. "Pure nothing" as a result of "becoming" turns into a speculative "something", in turn, "something" becomes "being". ... F. Karen does not understand that the creative process can proceed from the individual to the general and vice versa, and denies both. He does not understand that a typical character is an artistic generalization of the essential phenomena of life, and not a logically speculative category. He adjusts the most diverse epochs under the same standard of "extraordinary and exceptional", he does not understand that the great theory of Marxism-Leninism teaches us to approach the phenomena of life and art not abstractly, scholastically, not speculatively, but concretely historically" (Astakhov, 1940: 31 , 33).

Another theoretical article by I. Astakhov was devoted to the aesthetic subject and feeling. Here, in full accordance with the then ideological guidelines, it was stated that "capitalism, which has reached the present level of development, poses the most terrible threat not only to the material, but also to the spiritual impoverishment of the masses. Having become a gigantic brake on the spiritual development of the masses, capitalism turns its side deeply hostile to the development of the artistic demands and aesthetic abilities of the masses. Only the proletarian revolution is capable of destroying the gloomy prison of the people's spiritual vegetation, only it can bring the titanic possibilities of human rebirth out of captivity, only its victory ensures the unlimited improvement of aesthetic tastes, needs and the objects corresponding to them" (Astakhov, 1940: 14).

In 1940, a discussion about the theory of the educational film also passed in the *Cinema Art* journal: about the characteristic and indispensable for the artistic image, and just the opposite of this – with the most complete elimination of everything that distinguishes a given specimen of the studied species from other specimens, all those random individual strokes and dashes, without which the artistic image is unthinkable (Toll, 1940: 62) .

These views of B. Toll were sharply criticized by N. Zhinkin (1893–1979), who also specialized in popular science and educational cinema: "B. Toll not only explains why scientific cinema is not an art, but also explains where the harmful, in his opinion, idea that scientific cinema is an art came from. She finds, according to Toll, ground in the hidden traditions of our directors, who, like wolves – no matter how you feed them, all look into the forest – into artistic cinematography. ... A popular educational film sets itself not only educational tasks. He achieves their resolution through the use of plastic expressive means of cinema, i.e. means of art, giving a single fusion of thoughts and feelings. The situation is not that, comrade directors, if you like, use the means of art, but if you want, do not use them in scientific cinema. No. We quite consciously put forward the task of using these means: only their use allows you to create a film that leaves a

complete impression. ... And what does B. Toll offer us? Prohibit the directors of a scientific film from using the means of art. This, they say, is none of their business – every cricket know your hearth. With the slogan "Down with the art from the educational film", B. Toll is trying to reverse the educational cinematography, to force it to abandon the correct paths it has outlined. You have to be yourself either very cold, a person who understands nothing about art, or very far from scientific cinematography, in order to put forward such an at least inhibiting thesis – away from art. ... By this we emphasize that we also do not believe that every film should be a work of art or be created by means of art. The fact is that a film, including a scientific one, can be art. It depends on the task set before the film" (Zhinkin, 1940: 52-53).

Literally in the next issue of the *Cinema Art*, B. Toll no less sharply replied to N. Zhinkin that he "misleads the reader, saying that Toll proposes to "prohibit the directors of a scientific film from using the means of art." Equally wrong is the attempt to attribute to me the slogan "Down with the art from the educational film" (Toll, 1940: 63).

In this dispute, the editors of the *Cinema Art* took a conciliatory position, emphasizing in the final article that "for the true masters of scientific cinematography, who work in this field in principle and with love, it is not the name that is important, but the essence of the work and the struggle for quality. And when the pedagogical quality of educational films reaches the level of the best works of artistic cinematography, then the dispute about the term will lose all expediency" (To..., 1940: 59).

The most significant theoretical works in the journal *Cinema Art* in 1940–1941 were again articles by S. Eisenstein (1898-1948).

In his article "Once again about the structure of things", it was emphasized how important "it is exactly how the general dialectical position about the unity of opposites finds its application in the field of composition. It finds its expression in the circumstance that, under any given compositional conditions, both the direct solution and its direct opposite are equally true and impressive. This phenomenon takes place in the very treasury of human expressive manifestations – in nature itself. So, for example, in a moment of horror, a person not only retreats from what inspires him with horror, but just as often, as if spellbound, reaches out and approaches the one who instilled this horror. So "pulls" to itself the edge of the cliff. So "pulls" the criminal to the scene of the crime, instead of rushing away from him, etc. In a composition that draws its experience from the material of reality, these circumstances can be immediately detected even in the most trivial examples. If, for example, it is decided that a certain moment of the role should be spent on a frenzied scream, then it can be said with confidence that a barely audible whisper will act just as strongly in this place. If fury is resolved at maximum movement, then complete "petrified" immobility will be no less impressive" (Eisenstein, 1940: 27).

And in the article "Vertical Montage", which is significant in volume, S. Eisenstein reminded readers that he wrote "in the article "Montage 1938", giving the final wording about montage: "Piece A, taken from the elements of the theme being developed, and piece B, taken from there However, in comparison, they give rise to an image in which the content of the topic is most clearly embodied ..., i.e. "Image A and image B must be chosen from all the possible features within the theme being developed, they must be so sought out that their comparison – precisely them, and "from other elements – evokes in the perception and feelings of the viewer the most exhaustive image of the theme itself...". In this formulation, we did not at all limit ourselves to determining to which qualitative series A or B belonged, and whether they belonged to the same category of measurements or to different ones" (Eisenstein, 1940: 16).

And then S. Eisenstein compared cinematographic montage with an orchestral score: "So many lines of a musical scale, and each is given to the part of a certain instrument. Each partita develops by progressive movement along the horizontal. But no less important and decisive factor here is the vertical: the musical interconnection of the elements of the orchestra with each other in each given unit of time. Thus, by the progressive movement of the vertical, penetrating the entire orchestra and moving horizontally, the complex, harmonic musical movement of the orchestra as a whole is carried out. Passing from the image of such a page of a musical score to a sound-visual score, one would have to say that at this new stage one more line is added to the musical score. This is a line of visual frames successively passing into each other, which correspond plastically in their own way to the movement of music and vice versa" (Eisenstein, 1940: 17).

Among the few theoretical articles that the *Cinema Art* published in 1941, one can single out the work of film critic I. Sokolov (1902–1974), where it was proved that "dramatic conflict (internal

contradiction) does not consist in the fact that one opposite is mechanically passes into the other, not in the fact that, for example, victory (happiness) is on one side, and defeat (unhappiness) on the other, and that defeat (unhappiness) will be mechanically replaced by victory (happiness), but that one and the same moment is both a positive and a negative moment (for example, both victory and the possibility of defeat...), that opposites arise from within and pass into their opposite (for example, happiness arises from misfortune, victory is born from defeat, or vice versa). ... Dramatic conflict is a contradiction of opposites. Dramatic conflict is not an external contradiction, but an internal one. The bifurcation of the one (the divergence of two close principles) or the transition to the opposite (the convergence of two opposite principles) creates a dramatic conflict. A dramatic conflict (plot) is an internal contradiction of opposites, an internal emergence of opposites; the source of the dramatic conflict lies within the action, within itself" (Sokolov, 1941: 44, 48).

A certain surprise for the readers of the *Cinema Art* was the appearance in the March issue of an article by the recently persecuted and sharply criticized "formalist" L. Kuleshov (1899–1970) entitled "Culture of Director's Creativity". In it, the famous director and cinema theorist rightly drew attention to the fact that "the form of directorial scripts adopted at the studios is very outdated. The sound part of the picture is developed extremely approximately and primitively, no sketches of frames are made. The footage for all frames is usually set underestimated. There are no serious, thoughtful explications on the thing and its individual components. ... Most directors consider the use of new, more advanced scenario forms of directorial development and explication to be shameful, almost degrading to creative dignity, permissible only for students of the Institute of Cinematography. Attempts to use them are considered formalistic inventions or nonsense of dry, uncreative people. At best, a carefully crafted director's script and explications are welcome, but... for others, but for me, my creative individuality, this is not the case" (Kuleshov, 1941: 11).

In 1941, instead of the planned 12, only six issues of *Cinema Art* were published. The sixth issue was signed for printing on June 11, 1941, and on June 22 the Great Patriotic War began, interrupting the publication of this journal for four years...

5. Conclusion
Our analysis of film studies concepts (in the context of the sociocultural and political situation, etc.) of the first decade of the existence of the journal *Cinema Art* (1931–1941) showed that theoretical works on cinematographic topics during this period can be divided into the following types:

- ideologized articles by Association of Revolutionary Cinematographers' activists (1931–1932), emphasizing the dominant of "truly revolutionary proletarian cinema" and an uncompromising struggle against the views of any opponents (at that time, an active process of collectivization was still underway, causing resistance from the peasant masses) (V. Sutyrin, K. Yukov, N. Lebedev and others);

- ideologically reoriented articles (1932–1934), written as a positive reaction to the Resolution of the Central Committee of the All-Union Communist Party (of Bolsheviks) "On the restructuring of literary and artistic organizations" (Resolution ..., 1932), many provisions of which (in particular, a clear indication that that the framework of the proletarian literary and artistic organizations... – narrow and hinder artistic creativity) have become a direct threat to the existence of the Association of Revolutionary Cinematographers; in their articles, the activists of the Association of Revolutionary Cinematographers V. Sutyrin, K. Yukov, and others) – right up to the liquidation of this organization in early 1935 – tried to prove their necessity and loyalty to the "general line of the Communist party";

- articles containing sharp criticism of "groupism" (including among the Association of Revolutionary Cinematographers), "leftism" and "agitprop", "enemies of the people" (1935–1938) (K. Yukov, A. Dubrovsky, I. Krinkin and others), although many prominent writers and cinematographers, including S. Eisenstein, joined the call to severely punish the "enemies of the people" in 1937–1938 outside the *Cinema Art* – on the pages of central newspapers);

- theoretical articles attacking various types of formalistic phenomena (primarily in the field of montage) in cinema and culture (1931–1941) (G. Avenarius, E. Arnoldi, M. Bleiman, M. Grigoriev, N. Iezuitov, N. Lebedev, A. Mikhailov, V. Nielsen, V. Plonsky, V. Sutyrin, I. Weisfeld, L. Voitolovskaya, N. Volkov, K. Yukov, S. Yutkevich and others); these attacks were not accidental, since as a kind of "islands" of creative freedom, experiments with form were alien and even

dangerous for the spread of the ideology of social realism by the Power in the USSR, as a unified method that leveled the individuality of artists;

- theoretical articles opposing empiricism, "documentaryism", naturalism and physiology, vulgar materialism, aestheticism, "emotionalism", defending Marxist-Leninist ideological and class approaches (1931–1941) (B. Altshuler, N. Iezuitov, I. Krinkin, N. Lebedev, N. Otten, V. Sutyrin, K. Yukov, and others);

- theoretical articles defending the principles of socialist realism in cinema (1933–1941) (G. Avenarius, S. Gerasimov, N. Lebedev, V. Pudovkin, I. Weisfeld, S. Yutkevich and others);

- theoretical articles criticizing bourgeois film theories and Western influence on Soviet cinema (1931–1941) (E. Arnoldi, G. Avenarius, B. Balázs, and others); to a large extent, they were close to the fight against the above "...isms";

- theoretical articles aimed primarily at professional problems of mastering sound in cinema (in particular, the dramaturgy of sound, music), editing, image, film image, film language (for example, the cinematic possibilities of the "zeit-loop" effect), cinema style, genre, entertainment, construction script (plot, plot, composition, conflict, typology of characters, typology of comic devices, etc.), acting, etc. (1931–1941) (B. Balázs, S. Eisenstein, N. Turkin, V. Pudovkin, N. Volkov, I. Popov, S. Skrytev, I. Sokolov, M. Tsekhanovsky and others);

- theoretical articles balancing between ideology and professional approaches to the creation of cinematographic works of art (1931–1941) (B. Balázs, S. Gerasimov, V. Pudovkin, S. Yutkevich and others).

6. Acknowledgments

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Appendix

The main dates and events related to the historical, political, economic, ideological, socio-cultural and cinematic context in which the publication of the journal *Cinema Art* was carried out in 1931–1941.

1931

The continuation of collectivization and the fight against the so-called "kulaks" (the active phase of which began as early as 1929), accompanied by a severe summer drought, which led to a significant decrease in the gross grain harvest (694.8 million centners in 1931 against 835.4 million centners in 1930).

January: as a result of the merger of the journals *Cinema and Life* (editor: J. Rudoy) and *Cinema and Culture* (editor: P. Blyakhin), the former political worker, journalist and organizer of film production V. Sutyrin (1902–1985) was appointed the editor of the journal *Proletarian Cinema*. Since the release of the first issue of this journal, the *Cinema Art* has been counting its history.

June 1: Premiere of the first sound film – *Start in Life* (directed by N. Ekk), which enjoyed great success with the audience.

S. Orelovich (1902–1937), a former Chekist and later organizer of film production, was appointed director of *Sovkino/Mosfilm*.

September: *The Society of Friends of Soviet Cinema and Photography* (until June 1930 it was called the *Society of Friends of Soviet Cinema*) was reorganized into the *Society for Proletarian Cinema and Photo*, the number of members of which reached 110 thousand.

Publication of an anti-Trotskyist article by I. Stalin in the journal *Proletarian Revolution*: Stalin I. (1931). On some questions of the history of Bolshevism. *Proletarian Revolution*. 6(113).

1932

February: dissolution of the central council of the society *For Proletarian Cinema and Photo*.

April 23: Resolution of the Politburo of the Central Committee of the All-Union Communist Party of Bolsheviks "On the restructuring of literary and artistic organizations", 23.04.1932.

April: publication of an article sharply criticizing the Society *For Proletarian Cinema and Photo* (S. Evgenov. (1932). Get the Society *For Proletarian Cinema and Photo* out of the impasse, rebuild work from top to bottom. *Proletarskoe photo*. 4: 11-15).

July 14: Resolution of the All-Russian Central Executive Committee on the liquidation of the Society *For Proletarian Cinema and Photo*.

October: one of the former political leaders of the USSR – L. Kamenev (1883–1936) – was expelled from the party for non-information in connection with the case of the "Union of Marxist-Leninists" and sent into exile in Minusinsk.

December: Beginning of mass famine in the USSR caused by collectivization and crop failures.

1933

January 12: The joint plenum of the Central Committee and the Central Control Commission of the All-Union Communist Party of Bolsheviks decided to purge the party and stop admission to it in 1933 and on the "anti-party group" of the former People's Commissar for Supply of the RSFSR N. Eismont (1991–1935), former People's Commissar of Internal Affairs of the RSFSR V. Tolmacheva (1887–1937) and others. At the Joint Plenum of the Central Committee and Central Control Commission of the All-Union Communist Party of Bolsheviks I. Stalin announced the liquidation of the "kulaks" and the victory of socialist relations in the countryside.

January-March: continuation of mass famine in the USSR caused by collectivization and crop failures.

January: *Proletarian Cinema* journal is renamed into *Soviet Cinema* (this renaming was most likely due to the fact that the authorities headed for the unity of "the entire Soviet people", without the former ideological emphasis on the dictatorship of the proletariat).

February 11: Resulition of the Council of People's Commissars of the USSR "On the organization of the Main Directorate of the Film and Photo Industry under the Council of People's Commissars of the USSR". B. Shumyatsky (1886–1938) was appointed head of the Main Directorate of the Film and Photo Industry.

November: former party functionary, responsible Secretary of the Board of the *Association of Revolutionary Cinematographers*, editor of the journal *Cinema Front*, head of the scenario workshop *Sovkino*, deputy chairman of the board of the *Society of Friends of Soviet Cinematography*, member of the bureau of the film section of the Russian Association of Proletarian Writers, deputy executive editor of the newspaper *Cinema* K. Yukov (1902–1938) was appointed editor of the journal *Soviet Cinema*.

December: L. Kamenev (1883–1936) was again reinstated in the Communist party and appointed director of the scientific publishing house *Academia*.

December 26: theater and film director L. Kurbas (1887–1937) was arrested in the case of the "Ukrainian military organization".

1934

January 26 — February 10: XVII Congress of the All-Union Communist Party of Bolsheviks.

July 10: Decree of the Council of People's Commissars of the USSR "On the Formation of the All-Union People's Commissariat for Internal Affairs of the USSR".

July 10: G. Yagoda (1891–1938) was appointed People's Commissar of Internal Affairs of the USSR.

August 17 — September 1: First All-Union Congress of Soviet Writers.

October 9: Establishment of a trade union of film and photo workers.

December 1: First Secretary of the Leningrad Regional Committee of the All-Union Communist Party of Bolsheviks, member of the Politburo of the Central Committee of the All-Union Communist Party of Bolsheviks, Secretary of the Central Committee of the All-Union Communist Party of Bolsheviks S. Kirov (1886–1934) was shot dead by a former Komsomol and party functionary L. Nikolaev (1904–1934).

December 1: Resolution of the Presidium of the Central Executive Committee of the USSR "On Amendments to the Current Criminal Procedure Codes of the Union Republics", which gave the right "to the investigating authorities to conduct cases accused of preparing or committing terrorist acts in an expedited manner. The judiciary should not delay the execution of sentences".

December: former political leaders of the USSR G. Zinoviev (1883–1936) and L. Kamenev (1883–1936) were arrested, expelled from the Communist Party and convicted in the Moscow Center case.

December: B. Babitsky (1901–1938) was appointed director of *Mosfilm*, where he worked until his arrest and execution in 1937.

1935

January 8-13: First All-Union Conference of Creative Workers of Soviet Cinematography, where a decision was made to dissolve the Association of Revolutionary Cinematographers.

February 21 — March 1: International Film Festival in Moscow.

May-July: B. Shumyatsky (1886–1938), head of the Main Directorate of the Film and Photo Industry, and a group of filmmakers accompanying him make a foreign business trip to Europe and the USA in order to adopt the best practices of Western sound film industry.

December 16: The Central Committee of the All-Union Communist Party of Bolsheviks established the All-Union Committee for the Arts.

1936

January 1936: the journal *Soviet Cinema* was renamed *Cinema Art* (there is a version that this renaming was due to the fact that the authorities wanted to emphasize that from now on cinema should not become entertainment, not even a means of political agitation and propaganda, but the Art of socialist realism in the service of the entire Soviet people).

January 28: An editorial in the newspaper *Pravda* (titled "Muddle Instead of Music") sharply criticized D. Shostakovich's (1906–1975) opera *Lady Macbeth of the Mtsensk District*.

June: liquidation of the *Mezhrabpomfilm* studio (*Soyuzdetfilm* was founded on its basis).

July 4: Resulution of the Central Committee of the All-Union Communist Party of Bolsheviks "On pedological perversions in the system of the People's Commissariat of Education".

August 19-24: Trial of the "Anti-Soviet United Trotskyist-Zinoviev Center". The main defendants: August 24: G. Zinoviev (1883–1936) and L. Kamenev (1883–1936), sentenced on August 24 to an exceptional measure of punishment.

August 25: G. Zinoviev (1883–1936) and L. Kamenev (1883–1936) were shot.

September 26: Party functionary N. Yezhov (1895–1940) is appointed People's Commissar of Internal Affairs of the USSR.

November 25 — December 5: The Congress of Soviets of the USSR, at which (December 5) a new Constitution of the USSR was adopted, according to which the Supreme Soviet of the USSR became the supreme body of state power in the USSR.

Former Chairman of the All-Union Committee for Radio and Broadcasting P. Kerzhentsev (1881-1940) was appointed head of the All-Union Committee for the Arts, where he worked until 1938.

1937

January 23-30: Trial of the "Parallel Anti-Soviet Trotskyist Center", where the Military Collegium of the Supreme Court of the USSR convicted former prominent party and government figures: N. Muralov (1877–1937), G. Pyatakov (1890–1937), K. Radek (1885–1939), L. Serebryakov (1888–1937), G. Sokolnikov (1888–1939) and others.

February 27: arrest of prominent party and government figures: N. Bukharin (1888–1938) and A. Rykov (1881–1938).

March 28: arrest of the former People's Commissar of Internal Affairs G. Yagoda (1891–1938).

April 8: L. Katsnelson (1895–1938), former first deputy director of *Lenfilm* for production and technical issues, was arrested on charges of counter-revolutionary activities.

May 27: B. Babitsky (1901–1938) dismissed from the post of director of *Mosfilm*.

June: former party functionary S. Sokolovskaya (1894-1938) was appointed director of the *Mosfilm* film studio.

June: N. Semenov (1902–1982), who worked in this position until December 1937, was appointed editor of the journal *Cinema Art*.

June 11: Trial in the "Case of the Anti-Soviet Trotskyist Military Organization" against former prominent military leaders of the Red Army. Defendants: A. Kork (1887–1937), V. Primakov (1897–1937), V. Putna (1893–1937), M. Tukhachevsky (1893–1937), B. Feldman (1890-1937), I. Uborevich (1896–1937), R. Eideman (1895–1937), I. Yakir (1896–1937). All of them were shot on the night of June 12.

July 10: arrest on charges of espionage and sabotage of the former director of the *Lenfilm* A. Piotrovsky (1898–1937).

July 17: S. Orelovich (1902–1937), former director of the *Mosfilm* studio, was shot.

July 18: the execution of the theater and film actor N. Canan (1892–1937), who played in the films *Khaz-Push, Two Nights*, etc.

July 30: Order "On the operation to repress former kulaks, criminals and other anti-Soviet elements" was issued.

August 3: A. Slivkin (1886–1938), deputy director of *Mosfilm*, was arrested.

September 3: the execution of the writer and screenwriter N. Borisov (1989–1937), the author of the scripts for the films *Ukraine, Hero of the Match* and others.

September 10: the execution of the screenwriter, playwright and poet S. Tretyakov (1892–1937), the author of the scripts for the films *Eliso, The Salt of Svanetia*, etc.

September 19: the execution of film actress Y. Mirato (1898–1937), who played in the films *Mysterious World, Moon Beauty, Princess Larisa, Shut up, sadness … be quiet…, Not born for money*, etc.

September 23: the execution of the director and cameraman of documentary cinema I. Valentey (1895–1937).

September 27: the execution of the theater and film actor N. Nademsky (1892-1937), who played roles in the films *Benya Krik, Berries of Love, Zvenigora, Arsenal, Earth, Ivan, Deputy of the Baltic , Prometheus*, etc.

September 28: the execution of screenwriter V. Zazubrin (1895–1937) (*Red Gas, Cabin on Baikal*).

October 8: Arrested and further convicted by the Military Collegium of the Supreme Court of the USSR for "espionage" the operator of the films *Merry Fellows* (1934) and *Circus* (1936) V. Nielsen (1906–1938).

October 9: theater and film director L. Kurbas (1887–1937) (director of the films *Vendetta, Arsenals*, etc.) was sentenced to exectution.

October 12: arrest (on charges of espionage and participation in a counter-revolutionary organization) of the director of the *Mosfilm* studio S. Sokolovskaya (1894–1938).

October 15: the execution of the theater and film actress P. Tanailidi (1891–1937), who starred in the films *Ismet* and *Almas.*

October 29: The newspaper *Soviet Art* publishes a devastating article entitled "Clean up the *Mosfilm* studio" (*Soviet Art.* 1937. 50(396): 6).

October 29: the execution of the writer and screenwriter A. Volny (1902–1937), the author of the scripts for the films *Sunny Campaign, New Motherland*, etc.

October 31: the execution of the film director F. Lopatinsky (1899–1937), who directed the films *Duel, Karmelyuk*, etc.

November 3: the execution of the theater and film director L. Kurbas (1887–1937).

November 14: the execution of the writer and screenwriter D. Buzko (1890–1937), the author of the scripts for the films *The Forest Beast* (1925), *Taras Shevchenko* (1926) and others.

November 15: The former director of the *Sovkino* factory (since 1934 — *Lenfilm*) A. Piotrovsky (1898–1937) was sentenced to death, the sentence was carried out on November 21, 1937.

December 16: actor D. Konsovsky (1907–1938), who starred in the films *House of the Dead, Deserter, Traitor to the Motherland*, and others, was arrested.

December 22: arrest (on charges of participation in a terrorist counter-revolutionary Trotskyist organization at *Mosfilm*) of the former director of *Mosfilm* B. Babitsky (1901–1938).

November 24: the execution of the writer and screenwriter N. Oleinikov (1898–1937) (author of the scripts for the comedies *Wake Lenochka, Lenochka and Grapes,* etc.); poet and screenwriter V. Erlich (1902–1937) (co-author of the script for the film *Volochaev Days*).

November 29: Director and screenwriter D. Maryan (1892–1937), who directed the films *Life in the Hands, Dreamers* and *In the Far East,* was shot.

December 2: shooting of cameraman N. Yudin (1895–1937), who made the films *Dreamers, State of Siege,* and others.

December 3: the shooting of cameraman N. Efremov (1973–1937), who made the films *Whims of Love, The Devil, Swedish Match, Dangerous Age, Secret of the Tall Lady* and many others.

December 8: the execution of screenwriter G. Shkrupiy (1903–1937), the author of the scripts for the films *Blue Packet* and *Spartacus.*

December 15: the execution of screenwriter, writer and journalist A. Zorich (1899-1937), the author of the scripts for the films *Don Diego and Pelageya, Love, The girl is in a hurry to meet.*

December 20: shooting of film director N. Dirin (1891–1937), director of the films *My Son, Why Is It So?, Merry War,* andcameraman P. Chupyatov (1883–1937), who made the films *On the Far Shore, Forest Side*, etc.

December 23: arrested and further convicted Z. Darevsky (1901–1938) from *Mosfilm* Studio.

December 30: Execution of screenwriter, journalist, editor-in-chief of the magazines *Journalist* and Screen A. Kurs (1892–1937), scriptwriter of the films *Your Friend, Great Comforter*, etc.

(1937): film actor P. Pirogov (1904–1937), who starred in the films *Peasants, For the Soviet Motherland,* and others, was shot; director and screenwriter P. Svorkov (1891–1937), who staged the films *Gold Bottom, End of the Cranes,* etc.; director and actor S. Khodzhaev (1892–1937) (film *Before Dawn*).

1938

January-September: *Cinema Art* journal is published without the name of the responsible editor. Only the editorial board appears in the imprint of this period (without listing any names).

January 5: actor D. Konsovsky (1907–1938) sentenced to death.

January 7: B. Shumyatsky (1886–1938) was removed from the post of head of the Main Directorate of Cinematography by decision of the Politburo of the Central Committee of the All-Union Communist Party of Bolsheviks.

January 7: S. Dukelsky (1892–1960) was appointed head of the Main Directorate of Cinematography of the Committee for the Arts.

January 9: *Pravda* newspaper publishes an article entitled "What hinders the development of Soviet cinema" (G. Ermolaev (1938). What hinders the development of Soviet cinema. *Pravda*. 9.01.1938. 9(7334): 4).

January 12: the execution of the actor S. Shagaid (1896–1938), who played in the films *Aerocity, Rich Bride*, etc.

January 18: arrest (on charges of counter-revolutionary activities and espionage) of the former head of the Main Directorate of Cinematography B. Shumyatsky (1886–1938).

January 20: the execution of the cameraman of the films *Merry Fellows* (1934) and *Circus* (1936) V. Nielsen (1906–1938).

January 29: the execution of the cameraman K. Bauer (1880–1938), who made the films *Idols, Song of Triumphant Love*, etc.

February 3: former editor of the *Soviet Cinema* and *Cinema Art* K. Yukov (1902–1938) and Deputy Chairman of the All-Union Committee for Arts under the Council of People's Commissars of the USSR J. Chuzhin (1898–1938) were arrested on charges of participating in a counter-revolutionary organization and sentenced to death.

February 15: actor D. Konsovsky (1907–1938) died shortly before the appointed date of execution.

February 19: screenwriter and journalist I. Chubar (1897–1938) was shot.

February 28: the execution of film actor B. Schmidtsdorf (1908–1938), who played in the films *Royal Sailors, Ai-Gul, Wrestlers*.

March 4: the execution of cameraman D. Kalyuzhny (1899–1938), who made the films *Downpour, Karmelyuk*, and others.

March 2-13: Trial of the anti-Soviet "bloc of Rights and Trotskyists" in the Military Collegium of the Supreme Court of the USSR. The main defendants: former prominent party and government figures: N. Bukharin (1888–1938), A. Rykov (1881–1938), N. Krestinsky (1883–1938), H. Rakovsky (1873–1941), former People's Commissar of Internal Affairs G. Yagoda (1891–1938) and others.

March 10: The former director of *Mosfilm*, B. Babitsky (1901–1938), was sentenced by the Military Collegium of the Supreme Court on charges of participating in a counter-revolutionary terrorist organization to "the death penalty" and shot on the same day. One of the former leaders of *Mezhrabpomfilm*, Y. Zaitsev, was also shot.

March 10: Z. Darevsky (1901–1938), former director of *Mosfilm*'s feature film studio No. 2, was shot.

March 15: execution of the former deputy director of *Mosfilm* A. Slivkin (1886–1938).

March 15: execution of former prominent Soviet party and government figures: N. Bukharin (1888–1938), A. Rykov (1881–1938), N. Krestinsky (1883–1938), G. Yagoda (1891–1938) and others.

March 23: Resolution of the Council of People's Commissars of the USSR "On improving the organization of the production of motion pictures".

March 23: Resolution of the Council of People's Commissars of the USSR "On the Formation of the Committee for Cinematography under the Council of People's Commissars of the USSR".

April 18: the execution of the cameraman F. Zandberg (1907–1938), who made the films *Do I Love You?, Moonstone*, etc.

April 21: execution of the former first deputy Head of the Main Directorate of the Film and Photo Industry under the Council of People's Commissars of the USSR J. Chuzhin (1898–1938), chairman of the All-Union Committee for Arts under the Council of People's Commissars of the USSR, V. Stepanov (1895-1938), director and cameraman of documentary films.

May 8: the execution of the film director, screenwriter and artist B. Shpis (1903–1938), who directed the films *The Avenger, Engineer Gough,* and others.

May 18: the execution of the actor V. Portnov (1896–1938), who starred in the films *House in the Snowdrifts, Fragment of the Empire, Peasants*, etc.; the execution of the former first deputy director of *Lenfilm* for production and technical issues L. Katsnelson (1895–1938).

May 31: the execution of the actor and employee of the *Soyuzdetfilm* studio I. Kapralov (1891–1938), who starred in the films *Locksmith and Chancellor, Diplomatic Courier's Bag, Two Mothers*, and others.

June 3: Execution of documentary and popular science film director D. De Marchi (1902–1938).

July 29: the execution of the former head of the Main Directorate of Cinematography B. Shumyatsky (1886–1938).

August 22: L. Beria is appointed First Deputy People's Commissar of Internal Affairs of the USSR N. I. Yezhov.

August 26: the execution of the former director of *Mosfilm* S. Sokolovskaya (1894–1938).

August 28: the execution of film actress G. Egorova-Dolenko (1898–1938), who played in the films *Grunya Kornakova, Dawns of Paris*, etc.

September 3: shooting of documentary filmmaker A. Tamm (1897–1938).

September 6: shooting of the documentary filmmaker A. Dalmatov (1873–1938).

October 10: the execution of theater and film actor P. Borisov (1990–1938), who played roles in the films *Star of Olympia, Stella Maris,* and others.

October 22: shooting of documentary and animation filmmaker G. Knoke (1898–1938).

October 30: shooting of documentary filmmaker V. Bulla (1983–1938).

October: journalist A. Mitlin (1902–1941) was appointed editor of the journal *Cinema Art*.

November 7: the execution of the former responsible editor of the *Soviet Cinema* and *Cinema Art* K. Yukov (1902–1938).

November 14: Resolution of the Central Committee of the All-Union Communist Party of Bolsheviks "On the organization of party propaganda in connection with the release of the Short Course in the History of the All-Union Communist Party of Bolsheviks".

November 25: L. Beria is appointed People's Commissar of Internal Affairs of the USSR.

November: the execution of the actor and director A.-M. Sharif-Zade (1892–1938), who directed the films *In the Name of God* and *The Game of Love*, etc.

1939

February 9: the execution of film actor A. Safoshin (1895–1939), who played in the films *Prisoners of the Sea, Alena's Love, Girl from Kamchatka*, etc.

March 10-21: XVIII Congress of the All-Union Communist Party of Bolsheviks.

April 10: arrest of the former People's Commissar of Internal Affairs of the USSR N. Yezhov (1895–1940).

June: Head of the Main Directorate of Cinematography of the Committee for Arts S. Dukelsky (1892–1960) was appointed People's Commissar of the USSR Navy.

June: former party functionary I. Bolshakov (1902–1980) was appointed chairman of the Committee for Cinematography under the Council of People's Commissars of the USSR.

August 23: The "Non-Aggression Pact between Germany and the Soviet Union" is concluded.

31 August: Nazi staged attack on a German radio station in Gleiwitz, which became the pretext for the German attack on Poland.

September 1: Nazi German troops invade Poland: World War II begins.

September 17: by agreement with Germany, the Red Army occupied the eastern territories of Poland, populated mainly by the Ukrainian population.

September 18: joint Soviet-German communiqué stating that the task of the Soviet and German troops "is to restore order and tranquility in Poland, disturbed by the collapse of the Polish state."

September 21: A Soviet-German protocol is signed on the procedure for the withdrawal of troops to the final demarcation line in Poland.

September 28: Treaty of Friendship and Border signed between the USSR and Germany.

November 26: The USSR announced a provocation by the Finnish border guards.

November 29: rupture of diplomatic relations between the USSR and Finland.

November 30: Beginning of the Soviet-Finnish War.

December 21: I. Stalin's 60th birthday is solemnly celebrated in the USSR.

1940

January 27: the execution of the writer and screenwriter I. Babel (1887–1940), the author of the scripts for the films *Benya Krik, Wandering Stars, Odessa,* etc.

February 2: the execution of the theater and film director, actor, screenwriter V. Meyerhold (1874-1940), the director of the films *Picture of Dorian Gray, Strong Man* (where he also acted as an actor), the performer of one of the roles in the film *White Eagle.*

February 4 or 6: the execution of the former People's Commissar of Internal Affairs of the USSR N. Yezhov (1895–1940).

March 12: conclusion of a peace treaty between the USSR and Finland.

June 14: Paris is occupied by German troops.

June 22: The French government signs an armistice with Germany.

August 3: The Supreme Soviet of the USSR accepted Lithuania into the USSR.

August 5: The Supreme Soviet of the USSR accepted Latvia into the USSR.

August 6: The Supreme Soviet of the USSR accepted Estonia into the USSR.

September 27: The Tripartite Pact on the military-economic alliance of Germany, Italy and Japan is signed.

1941

June 22: German troops invaded the territory of the USSR. Beginning of the Great Patriotic War.

July: Temporary cessation (due to the outbreak of war) of the publication of the *Cinema Art* journal.

September 1: the death of editor of the *Cinema Art* A. Mitlin (1902–1941) as a result of being wounded by a fragment of a German bomb.

Multiliterate Person: the View of Students and Teachers

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Abstract

The article presents the phenomenon of multiliteracy and its components as a component of modern pedagogical activity. At the theoretical stage of the study, a list of norms, skills and abilities characteristic of a multiliterate person was identified in the studied works. With the help of the survey, the participants of the educational process – teachers and high school students – have received ideas about the role these components of multiliteracy play in the educational process. Based on the data obtained, the authors draw a conclusion about the skills that students need and the role of multiliteracy in school education.

Differences in the attitude of students and teachers to the skills and abilities that determine the readiness of an individual to develop and apply multiliteracy in the conditions of modern communication have become apparent. The priority of the students was the ability to "promote" tests, to resist information manipulation, and the priority of teachers is the ethics of communication on the Internet, the ability to navigate media resources. At the same time, the entire range of skills offered was in demand, which indicates a meaningful attitude of respondents to the development of multiliteracy.

The prospect of developing multiliteracy requires the actualization of these skills in the minds of students and teachers and their inclusion in the practice of modern schools. Multiliteracy is a category of literacy that contains aspects necessary for understanding and creating texts of different modalities. By involving both teachers and students, we were able to analyze the positions of the participants in the educational process concerning the phenomenon of multiliteracy. Based on the totality of the survey results, we believe that multiliteracy skills are present in the educational process, but they are not formalized and do not have evaluation criteria. All this creates the prerequisites for the further development of multiliteracy in practice.

Keywords: literacy, text multimodality, multiliteracy, digital transformation, diversity.

1. Introduction

The concept of "multiliteracy" appeared in the English-language scientific discourse in 1996 in the article "Multiliteracy Pedagogy: Designing a Social Future" (The New…, 1996). The term was the result of a discussion about new types of literacy. The first part of the compound word – "multi" or "plural" – reflected the trends associated with the category of plurality, which is expressed in the emergence of new ways of presenting the information. The previously existing semiotic diversity of the text was supplemented by virtual reality, hypertext, media content, etc.

The expansion of the terminological field of literacy occurred in connection with an attempt to describe the ongoing transformation processes in traditional reading and writing. In the scientific context, such concepts as "functional literacy", "transliteracy", "multiple literacy",

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"information literacy", "media literacy" have appeared. Each of these terms adds a new dimension to the category of literacy. Our choice in favor of the concept of "multiliteracy" is due to the need to emphasize the multiplicity of the nature of modern literacy, which allows us to understand and create texts consisting of different modalities that are actively used in modern education. It follows that multiliteracy is becoming an integral factor in the development of the modern educational process, which is characterized by digitalization, interdisciplinarity, personalized learning model, and personal potential.

In many scientific sources, multiliteracy is considered in close connection with digitalization. This makes all skills important, in demand, and at the same time, the creation of a digital environment is based on multiliteracy. We understand the reason for this connection, but we believe that the pedagogical potential of multiliteracy is much wider and goes beyond digitalization.

Another characteristic feature is the trend of interdisciplinary integration, which is becoming more and more evident in school education. A kind of deficiency is the ability of students and teachers to integrate, the ability to present an object or phenomenon from different angles. It can be assumed that multiliteracy is a system-forming factor that makes it possible to see the integrity of the multi-component structure of new knowledge.

The potential of multiliteracy can be considered in terms of the principles of personalized learning formulated by the experts of the Summit schools. Because Summit Public Schools is an educational space specifically designed to meet the individual characteristics and needs of each child, we believe that the principles of these schools best reflect the pedagogical values of a personalized approach to learning. However, the implementation of a personalized model is hampered by the lack of understanding of the significance of diversity and the ability to use it in solving a specific educational problem.

Considering these contradictions, it seems important to update multiliteracy in the minds of teachers and schoolchildren as a factor in the development of modern education, to identify their needs and preferences, which make it possible to maximize the potential of multiliteracy and, through joint efforts, to collect "touches to the portrait" of a multiliterate person.

2. Materials and methods

Our review considers domestic and foreign articles, and monographs on the issue of multiliteracy from 1996 (the year of the first publication) to 2021 (Figure 1).
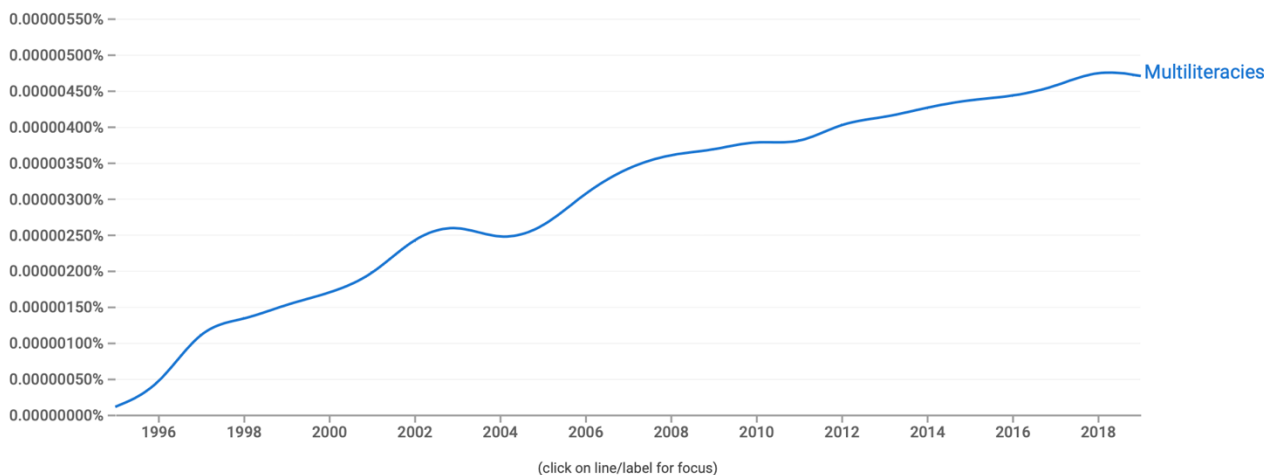
Fig. 1. Dynamics of the frequency of mentioning the term "multiliteracy"

The line chart in Google Ngram Viewer (Figure 1) shows the dynamics of the use of the term "multiliteracy" from 1996 to 2019 as a percentage of other terms presented in the English sources of the Google Scholar library. The statistics mentioning multiliteracy testifies to the growing interest in it from the scientific community.

When selecting sources, it was important for us to have a meaningful, component, and functional analysis of the phenomenon of multiliteracy in educational practice in the text. The literature review is presented in chronological order.

The first study on the phenomenon of multiliteracy, A Pedagogy of Multiliteracies: Designing Social Futures (The New..., 1996), highlights the preconditions for the transition from traditional literacy to multiliteracy. Among these prerequisites are the changes in the social environment faced by students and teachers. The multitude of channels of communication, and the growing cultural and linguistic diversity in today's world require a much broader view of literacy. The researchers believe that the inclusion of multiliteracy in the context of pedagogical activity will allow students to use the potential of verbal and non-verbal ways of interacting with information in the study of a variety of subjects. Thus it is concluded: the development of multiliteracy skills should complement the traditional teaching of reading and writing (The New..., 1996).

A scientific event in 2001 was the publication of the book "Teaching multiliteracies across the curriculum: Changing contexts of text and image in classroom practice" by L. Unsworth (Unsworth, 2001). The author defines the prerequisites for the emergence of the phenomenon of multiliteracy and reveals them through socio-cultural, semiotic, and pedagogical aspects. The paper argues that the theoretical and practical foundations of modern literacy pedagogy are influenced by intermodal transformations. This is expressed in a change in the semantic structures and characteristics of the images embedded in the text. The study describes the variety of text formats and features of interaction with them in various subject areas. Special attention is paid to the possibilities of ICT for the study of fiction (Unsworth, 2001). However, the author emphasizes that reading and writing remain the basis for the development of literacy.

The publications of 2005 are characterized by an appeal to the study of multiliteracy in the context of digital methods of teaching writing. In particular, the authors of the article "Multiliteracies Meet Methods: The Case for Digital Writing in English Education" (Grabill, Hicks, 2005) emphasize that the development of multiliteracy occurs when working with computer programs and media content. The authors refer to sociological studies demonstrating a high degree of application of digital technologies by students in the educational process (Grabill, Hicks, 2005). However, they emphasize that the consequences of the action, but the chaotic use of modern resources have not yet been studied and can be very ambiguous. According to the authors, the use of digital tools should be purposefully included in the practice of teaching writing. We believe that this approach is of some interest, however, the phenomenon of multiliteracy is not limited to the digitalization of learning.

In 2010, there is a continuation of scientific discussion. As the most authoritative publication, we have chosen the work of P. Alberts and J. Sanders "Multimodal Literacies: An Introduction". Arguing about the essence of multiliteracy, the authors argue that "multimodality is a priority direction for the development of literacy in the 21st century" (Alberts, 2010). Multiliteracy studies look at how different semiotic systems (painting, drama, music, movement, writing/speaking, mathematics) are used in the school context. Multiliteracy education is presented as a pedagogical practice in which learning success is achieved through the creation by students of complex, socially constructed, personally significant, creative texts that include different modes of communication and symbol systems (Alberts, 2010).

We looked at L. Ajayi's 2011 article "A Multiliteracies Pedagogy: Exploring Semiotic Possibilities of a *Disney Video* in a Third Grade Diverse Classroom". In this work, the author defines multiliteracy as the ability to interpret and construct multimodal texts (computer games, digital video, images, graphics) (Ajayi, 2011). The digital nature of multiliteracy, which we spoke about earlier, is emphasized. Talking about cartoons as an educational resource, the author emphasizes that they are often used in elementary schools in the United States as a material for teaching literacy. However, their influence on mental activity has not been studied (Ajayi, 2011). The author raises the important problem of the inconsistency of literacy teaching methods with the requirements of the modern realities of multiliteracy faced by students. The presented work demonstrates a similar approach to the definition of multiliteracy through the ability to interpret and create various texts using semiotic diversity. However, he limits the scope of this ability only to the digital space. In our understanding, multiliteracy causes a variable approach to learning, which can be implemented not only in digital form.

The process of transformation of literacy is reflected in the works of domestic authors. In 2013, a collective monograph "Text Pedagogy: Experience of Semiotic Solution" was published, by the compiler and scientific editor – T. Galaktionova. Researchers believe that the implementation of the semiotic approach when creating a text expands the possibilities of perceiving information through the prism of individual intellectual characteristics (Gardner, 2007).

It is necessary to consider "the diversity of individual intelligence profiles that exists within the same educational system of the class. The use of a semiotic approach in education, translated into the language of specific pedagogical technologies, helps to do this" (Gardner, 2007).

Based on the types of intelligence identified in the theory of G. Gardner, the authors propose an appropriate typology of the types of "text" with which students interact ("verbal text", "mathematical text", "visual text", "acoustic text", "text of sensations", "text of research", "text of self-knowledge", "text of communication", "text of existence" (philosophical reflection) (Gardner, 2007). The ideas of semiotic didactics outlined in the collective monograph "Pedagogy of Text" made it possible to reveal the multiple nature of multiliteracy from a pedagogical perspective. This idea was further developed in the articles "The Phenomenon of Multiliteracy in the Context of Academic Discourse" (Galaktionova, Kazakova, 2021), as well as in the work "Educational Text as a Resource and Result in The Logic of Multiliteracy Ideas" (Galaktionova, Kazakova, 2021).

The concept of "multiliteracy" in the context of many definitions of literacy and emerging terminological problems was presented by I. Kolesnikova (Kolesnikova, 2013). Using comparative material from Russian and English sources, the author reveals the meaning of terminological neologisms proposed by the international scientific community to create a generalized idea of the phenomenon of "new literacy". The characteristic features of such types of literacy as information, audiovisual, and media literacy, which are determined by the technological aspects of the development of society, are described. Each of them is the subject of independent study. We share the author's position that it should not be about the "sum of literacy", but about the synergy of various ways of interacting with real and virtual space, "in the ability not only to read, depends on the traditional paper carrier, but it can read the information contained in different symbolic systems" (Kolesnikova, 2013).

The study of the phenomenon of multiliteracy was continued in 2018 in the work of I. Trofimova "Multiliteracy as a Social Value and a Factor in the Development of Modern Society". The work is based on a detailed analysis of English-language studies. The author defines multiliteracy as skills that allow achieving meaningful results of lifelong learning. It seems to us that this is very important, as it emphasizes the importance of finding pedagogical solutions in the development of multiliteracy in modern schoolchildren.

In 2021, a large-scale study by Russian scientists "Developing Multiliteracy Skills and Pragmatic Communication Awareness of University Students Learning a Foreign Language (English) for Specific Purposes" was conducted. It was held from 2016 to 2020 and about 600 students took part. Based on the analysis of theoretical materials, the authors concluded that multiliteracy skills include: "social-pragmatic understanding of the specifics of the context, pragmalinguistic skills in using relevant language units, skills in searching and using ICT sources» (Atabekova et al., 2021). The combination of communicative, semiotic, and technical factors also correlates with our view of multiliteracy.

An analysis of various aspects of multiliteracy reflected in the presented studies from 1996 to 2021 allows us to see similarities and differences in the description of aspects of multiliteracy. The following contradiction can clearly be distinguished: multiliteracy as literacy in the use of digital technologies and an approach where they act only as an additional tool of representation. The considered works are united by the designation of semiotic diversity, expressed in various forms. Multiliteracy is presented as a list of skills and abilities, and communication norms necessary for interaction with the represented multitude. In this broad-spectrum, we want to focus on the pedagogical part. We consider digitalization only as a modern space of representation, but it is not the only way to implement multiliteracy.

Teaching multiliteracy will allow students to learn their native language and use the potential of verbal and non-verbal ways of conveying information in the study of a variety of aspects. Active research into multiliteracy is since the theoretical and practical foundations of modern literacy pedagogy are influenced by intermodal transformations. This is expressed in a change in the semantic structures and characteristics of the images embedded in the text. It is especially important to study different systems of symbols (painting, drama, music, movement, writing/speaking, mathematics) in the context of school education. Thus, multiliteracy training is effective with the participation of the subjects of the educational process in the creation of complex, socially constructed, personally significant, creative texts, including different communicative ways or systems of symbols. A similar idea is heard in Russian studies and is expressed in the semiotic

approach when creating a text. This expands the possibilities of perceiving information through the prism of individual intellectual characteristics.

In several studies, the relevance of studying the practice of multiliteracy is determined by the need to address the mismatch between literacy teaching methods and new aspects of multiliteracy faced by students.

There is still no single definition of multiliteracy. The problem of defining the whole terminological field of literacy is reflected in the analyzed works. As part of the dissertation research, we propose the following definition: multiliteracy is an integrative personal characteristic, thanks to which students successfully master the experience of polymodal communication and form the ability to combine several ways (modes) of mastering the world in the process of cognition, using the potential of verbal and non-verbal means of interaction with information.

The study of multiliteracy is currently ongoing in various research centers. Literacy is traditionally defined as the degree of proficiency in reading and writing. Perhaps, for this reason, researchers also try to define multiliteracy in terms of a range of skills and abilities. The formulation of this list seems to be an urgent task.

3. Discussion

A meta-analysis of research results on the impact of computerized collaborative learning consists of three main elements: communication and collaboration, use of technology and the use of extra learning environments or tools, or supporting strategies in computer-supported collaborative learning (Chen et al., 2018). One element of this model is an online questionnaire.

In addition, some examples show that in the learning process of schoolchildren, teachers attach great importance to collecting data in the media space. Students collect data by themselves, so participating in an online survey can learn the principle of a social design questionnaire (Stornaiuolo, 2020). Educational researchers (Allchin, Höttecke, 2020) noted that the overall understanding of science and the dissemination trend of scientific data in the media have a positive impact on the development of scientific literacy. In addition, the use of multimedia and media texts in educating students has a positive impact on their academic performance (Bridge et al., 2020), which helps to cultivate media literacy and communication literacy (Anyon, 2021).

The above aspects show that it is of practical significance to develop a new way of literacy – media literacy. Media literacy means mastering the skills to distinguish between real information and false information (Kang, 2022).

When we planned this study, we also analyzed other surveys in this area. An interesting example is the meta-analysis of the impact of media on reading and understanding (Ackerman et al., 2018). Online learning based on social networks is considered mobile, positive, and positive (Aguilar-Illescas et al., 2018). A broader study of the media in education demonstrates that this reduces the cognitive burden (Beege et al., 2018). In addition, the penetration of social networks in education continues to rise (Manca, 2020).

To achieve the goals of identifying the characteristics of a multiliterate person and comparing the opinions of students and teachers on the skills that he needs, a survey was conducted on the reference group of participants. An online survey using Google Forms made it possible to receive feedback from teachers (63 %), and high school students (37 %), in total, 345 respondents directly involved in practical educational activities took part in the study.

The main provisions of the theoretical study were translated into questions and statements. We considered that the phenomenon of multiliteracy is not familiar to the respondents. That is why the survey partly had an educational function. From the content of the questions, the respondents could get acquainted with multiliteracy, get primary ideas, based on which they can draw their conclusions and determine their attitudes.

The hypothesis of the study was the assumption that a multiliterate person is oriented in a variety of information and uses it to interact with the surrounding reality.

The first item of the survey contained the characteristics of multiliteracy, the participants were asked to respond to this list in terms of the legitimacy, expediency, and relevance of the proposed characteristics in the context of the educational process. The response options were ranked on a Likert scale, which made it possible to express the degree of agreement or disagreement (acceptance, non-acceptance). And there was also the answer option "I find it difficult to answer" (Figure 2).

The second point was aimed at identifying the types of literacy that, in the opinion of students and teachers, are already being developed in the modern educational process. The multiple nature of multiliteracy suggests a multicomponent structure in which different types of literacy are present. In the logic of the theory of multiple intelligences, we stopped at nine types of intelligence and their corresponding types of literacy. Respondents had the opportunity to make a multiple choice of nine options.

In the third paragraph of the survey, a list of skills and abilities of multiliteracy was proposed. Respondents were asked, through multiple-choice, to identify those skills that, in their opinion, should be given more attention in school education.

Let's consider the obtained results.

4. Results

Question 1. The question of the essence and characteristics of multiliteracy.

In an address to the respondents, we outlined our position on the processes taking place with literacy in the modern world. Among the main trends were indicated:

- the evolution of the concept of literacy;
- the need to master new forms and methods of communication;
- multiple, polymodal nature of the "new" literacy.

As a result of ongoing processes, it was proposed to consider the emergence of multiliteracy and understand this phenomenon.

It was important for us to agree with the respondents on the essence of the concept of "multiliteracy". Given the novelty and ambiguity of the interpretation of the term, we put into the formulation of the question the positions that are fundamental for us, in which the description of multiliteracy was assumed through four aspects:

- individual experience of working with information;
- variety of forms of self-expression in the process of communication;
- a critical eye that allows you to relate information to the social context and individual needs;
- the practice of transforming a system of meanings and meanings from one context to another.
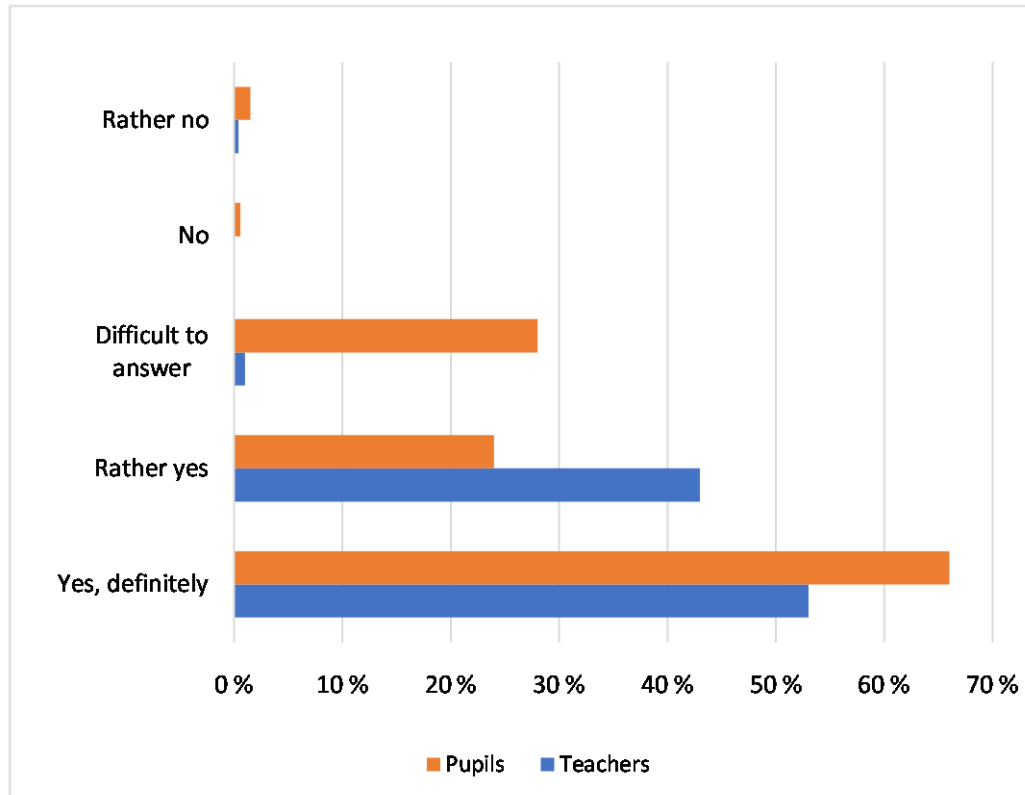
Fig. 2. The results of the answers of teachers and students

Since the question was educational, it was important for us that the respondents see the main characteristics of multiliteracy and respond to them. The survey participants, according to our plan, were invited to a dialogue about the problems of multiliteracy, so the positions of understanding-misunderstanding, acceptance-not acceptance were important to find a common language with them for further conversation.

We assumed that having understood the essence of the new phenomenon through its characteristics, the respondents would help us clarify the role of multiliteracy in modern education.

Comparison of the results of the responses of teachers and schoolchildren made it possible to record that 53 % of teachers and 66 % of students demonstrated understanding and agreement with the proposed characteristics of multiliteracy. Assuming the risk of a socially-expected response, we still assume that this choice was made consciously since the questionnaire itself did not imply correct or incorrect answers. It is quite predictable that 28 % of the students found it difficult to determine their attitude.

The minimum (statistically insignificant) percentage of respondents showed disagreement with the presented characteristics, which can be explained by their position or error. The remote form of the survey did not imply the possibility of clarifying the reason for the negative answer, but its presence must be considered.

Support for our position on the part of the respondents concerning multiliteracy gave us reason to believe that further dialogue would be meaningful and meaningful.

Question 2. The question of the types of literacy components of multiliteracy that are already present and developing in the educational process of the modern school.

In the theoretical part, we substantiated the polymodal nature of multiliteracy skills, which (in the logic of the theory of multiple intelligences) included verbal, logical and mathematical, communication and research skills, visual, auditory, tactile perception, introspection, and reflection skills, existential (philosophical) understanding. To determine the role of these skills in the educational process, we offered the participants to choose from the indicated ones that can be developed at school.

We assumed that the leading positions would be occupied by the types of literacy directly related to the subjects studied at school – natural science (research), mathematics, and verbal. While the visual or auditory type of literacy does not develop within a particular subject. According to the data obtained, our assumptions were confirmed (Figure 3). Particular attention should be paid to the difference in the answers of students and teachers. Teachers note that it is best to develop communicatively, natural science literacy in the educational process. At the same time, students single out verbal (62 %) and natural science (research) literacy. Communicative, verbal, natural-science (research) skills of teachers are completed, according to students, these skills develop less. Teachers exaggerate the success of developing such skills as communication, verbal, research, and visual. While the position of students on these issues is critical. In mathematical and auditory skills, teachers underestimate the success of development and critically approach the success of the development of these types of literacy.

The priorities of both groups are verbal, communicative and natural science (research), while auditory, visual, tactile, and existential (philosophical) types of literacy "sink", which is due to a fairly traditional list of subjects. The variety of ways of perception and transmission of information must be popularized, taking into account the positions of all participants in the educational process. Many of the skills that we include in multiliteracy are developed in school.

Considering multiliteracy as a set of skills, it was important for us to understand what the norms and rules are for using multiliteracy, what skills are needed to use multiliteracy: compliance with ethical standards, the ability to navigate the information space, the use of all possible tools to achieve one's own goals. This is reflected in the next question.

Question 3. Skills and abilities that need to be taught at school

In the theoretical part of the study, we outlined a list of skills and abilities necessary for the implementation of multiliteracy following the norms of communication in the modern world. The proposed question was aimed at finding out which skills and abilities from this list (according to the respondents) are a priority for learning at school. These skills included: processing and presenting information using digital resources (MS Word processor, web services for translation and detection of spelling, punctuation errors, etc.) compliance with copyright when using other people's materials, working with texts of a new nature, elementary programming, compliance with the norms and rules of communication on the Internet, orientation in the use of media resources.
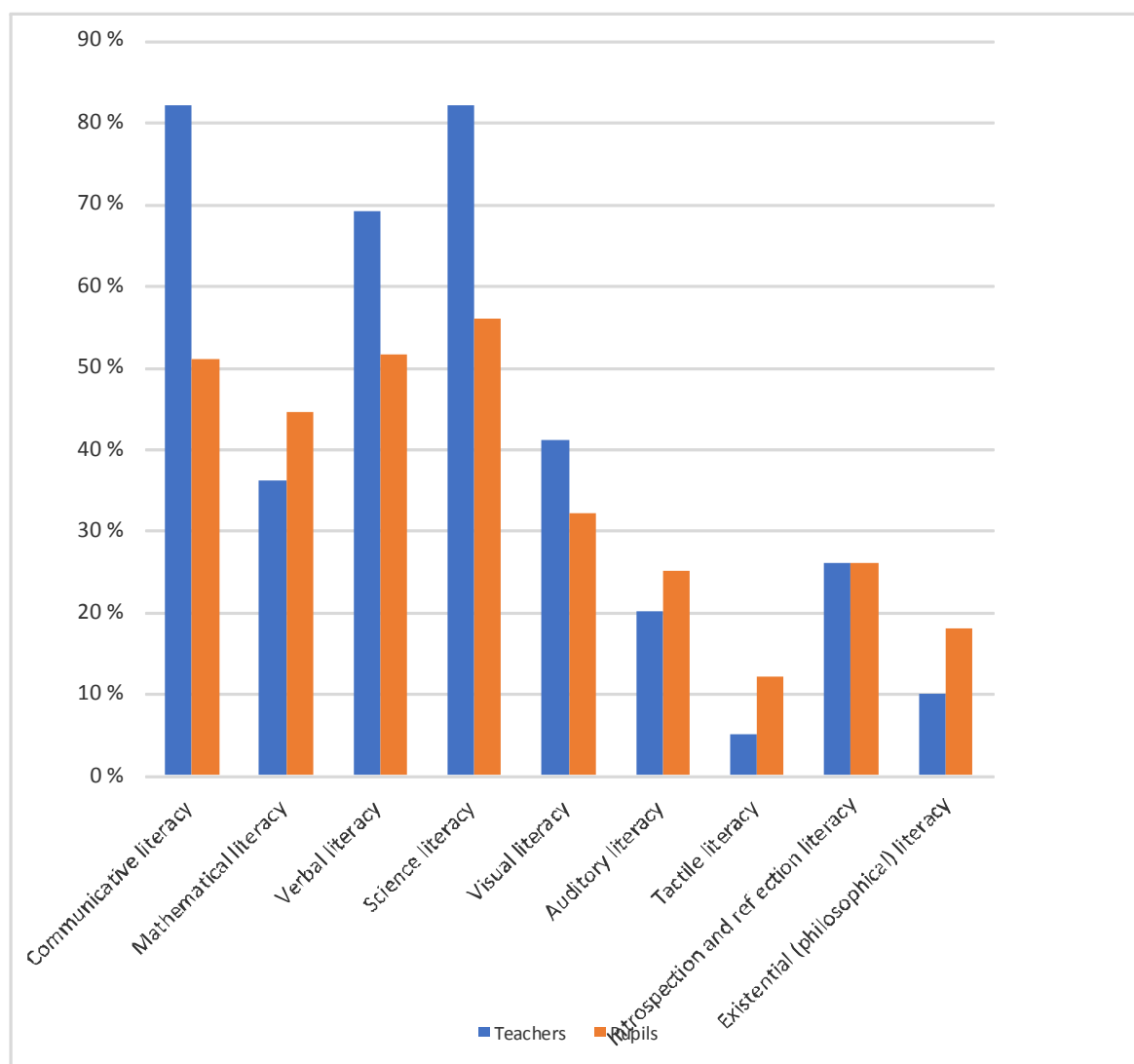
**Fig. 3.** Types of literacy that survey participants manage to develop at school (%)

The results were summarized based on multiple-choice participants. We did not make specific assumptions about the forecast results. All these skills and abilities are meta-subject and objectively necessary. Therefore, we were pleased that all of them were in the field of attention of the respondents.

At the same time, it turned out that the answers of teachers and students differ in several provisions. So, teachers consider it first of all necessary to develop skills related to the ethics of communication on the Internet and orientation in media resources. While the students put forward the ability to "promote" their texts to the leading positions (the last place in the rating among teachers) and resist information manipulation (there is no contradiction with the choice of teachers) (Figure 4). Mastering basic programming skills turned out to be the least demanded skill for both groups. Perhaps this is due to the presence of "Computer Science" lessons as a compulsory subject in the curriculum. Although this choice turned out to be a little more popular among teachers.

It is obvious that schoolchildren are focused on the knowledge and skills necessary for a particular activity, and teachers see the problem rather in matters of education. We are pleased that students want to learn how to create and "read" texts of a new nature because we believe that this is what multiliteracy is all about in the first place.

The listed skills are determined by the norm of survival in the digital modern world. Multiliteracy in this world, in our opinion, is a value and a tool. These skills are a prerequisite for the full implementation of multiliteracy. Therefore, both teachers and students must understand the importance of learning these skills in school. It can be assumed that the possession of these

skills will allow students to implement multiliteracy both in the educational process and in solving life problems.
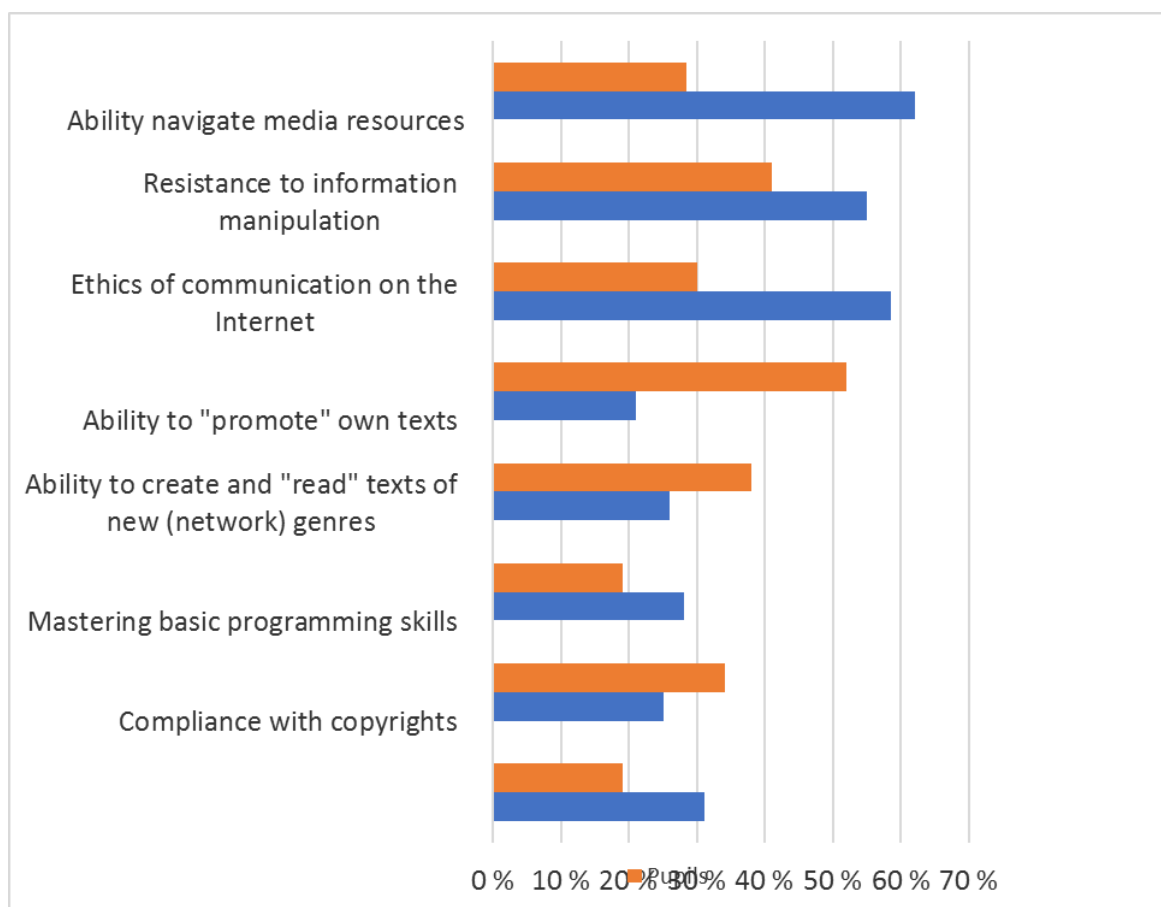
Fig. 4. Skills and abilities necessary for the development of multiliteracy, which it is advisable to pay attention to in school education (%)

5. Conclusion

The purpose of this study was to identify the perceptions of teachers and schoolchildren about a multiliterate person. The results obtained made it possible to clarify the essence of the phenomenon of multiliteracy and to identify and describe the conditions and prerequisites for the development of multiliteracy among modern schoolchildren.

Respondents agree with the statement that a multiliterate person has an individual experience of working with information, considers the variety of forms of self-expression in the process of communication, critically evaluates information, can transform systems of meanings in different contexts, and correlate the information with the social context and individual needs. Of course, certain skills and abilities are formed in practical activities.

From the proposed typology of the components of multiliteracy (individual experience of working with information; a variety of forms of self-expression in the process of communication; a critical view that allows you to correlate the information with the social context and individual needs; the practice of transforming a system of meanings and meanings from one context to another) (Unsworh, 2001), types of literacy were identified that in the opinion of teachers and students, they are already developing quite successfully at school. These included verbal, communicative, and natural science (research) literacy. This indicates a certain deficiency in the development of other components of multiliteracy, which must be considered when designing the educational process.

Differences in the attitude of students and teachers to the skills and abilities that determine the readiness of an individual to develop and apply multiliteracy in the conditions of modern communication have become apparent. The priority of the students was the ability to "promote" tests, to resist information manipulation, and the priority of teachers is the ethics of

communication on the Internet, the ability to navigate media resources. At the same time, the entire range of skills offered was in demand, which indicates a meaningful attitude of respondents to the development of multiliteracy.

The prospect of developing multiliteracy requires the actualization of these skills in the minds of students and teachers and their inclusion in the practice of modern schools. Multiliteracy is a category of literacy that contains aspects necessary for understanding and creating texts of different modalities. By involving both teachers and students, we were able to analyze the positions of the participants in the educational process concerning the phenomenon of multiliteracy. Based on the totality of the survey results, we believe that multiliteracy skills are present in the educational process, but they are not formalized and do not have evaluation criteria. All this creates the prerequisites for the further development of multiliteracy in practice.

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From the Fourth Estate of the Realm to the 'Third Party' in the Relationship: Public Education Role of the Media in Setting Agenda for Cordial Civilian-Military and Principal-Agency Relations

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Abstract

Although the media has played a critical role in Nigeria's struggle for democratisation, it is not clear what role it plays in the nation's quest for the institutionalisation of civilian control of the military for sustained democratic governance. This paper presents the findings of a qualitative study that examined the role media agenda-setting could play in influencing effective civil control of the military and positive civilian-military relations in Nigeria. Using the snowball sampling technique, 12 key informants were recruited for interviews and the findings suggest that there is a continued existence of tense relationships between civilians and the military and that the use of agenda-setting media narratives can educate the public and policymakers and influence public opinion toward the institutionalisation of civilian control of the military and enhanced civilian-military relations. The paper concludes that Nigeria's quest for the institutionalisation of civilian control of the military is steadily sustainable. Recommendations were offered and implications discussed.

Keywords: agenda-setting theory, civilian-military relations, democracy, Nigeria, media education role, media narratives, public opinion.

1. Introduction

The media, especially newspapers, have played a critical role in Nigeria's drive for self-determination during the colonial era. Newspapers served as a potent tool with which Nigeria's founding fathers educated and enlightened the masses as well as 'fought for' and gained independence for Nigeria from British colonial masters. The colonialists did not have a monopoly of the press – obviously, that had contributed tremendously toward the successful agitations for independence. Some of the pre-independence era newspapers include *The Nigerian Pioneer*, *Anglo-Africa*, *Lagos Times*, *Eagles*, *Lagos Critic*, *Lagos Observer*, *Lagos Weekly Record* and *Gaskiya ta fi Kwabo* (Nwabueze, Ebeze, 2013). Nevertheless, the colonialist had enjoyed a monopoly of broadcasting for nearly 30 years before independence by establishing the Radio Distribution Service (RDS) in 1932, which enabled them to broadcast their propaganda by relaying the radio service of the BBC. It was not until the eve of Nigeria's independence, in 1959, that the first indigenous broadcast outfit, the Western Nigerian Television (WTV) was established in Ibadan by Chief Obafemi Awolowo. In addition to the existing print news media have tremendously shone Nigeria's way to self-determination (Chioma, 2020; Ubaku et al., 2014).

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With the social, economic, and political importance of the broadcast media practically demonstrated by the founding of WTV, the post-independence era triggered a regional race toward the establishment of radio and television stations by the political leaders of the three regions – Northern, Eastern and Western – that constituted Nigeria then. In the following decade, the ownership and control of the broadcast media outlets were transferred to the Federal Government of Nigeria. The media-ownership race continued to date with each of the 36 states having its own radio and TV stations. All this underscores the importance of media in any political setting (Ibrahim et al., 2019; Yusuf et al., 2020). Perhaps we might not grasp the paramount role the media play in a polity until we understand that whenever the military executed a coup against a civilian government, one of the first entities that the military swiftly captures and puts under its control is the media. Even without any further detail, this alone is sufficient to underscore the central position of the media in the military's strategy and their importance in society, for example, for cementing civilian-military relations and educating the public and policymakers on matters of national importance. Similarly, democratically elected authorities heavily rely on the media to influence the populace and communicate policy agendas, for example, dividends of democracy, military reforms, and so on. Also, for the democratic government to communicate policies regarding the enforcement of its constitutional executive powers to control the military, the role of the media cannot be overlooked (Mangat, 2018; Nwolise, 2010; Yeibo, 2020).

With a robust media industry, a well-established military institution and a population of over 200 million, Nigeria is the largest democracy in Africa. Nigeria celebrated its 60th independence anniversary recently, on 31 October 2020. However, in addition to being a celebration of its diamond jubilee as a sovereign nation, it was also a symbolic celebration of the nation's consolidation of democracy and democratic control of the armed forces for 22 consecutive years. For nearly 30 years of its existence as an independent nation, Nigeria was ruled by the armed forces, with the remaining 30 years accounting for its resilient democratic dispensations. The Fourth Republic which is currently in its 23rd year has been on since 1999 with five uninterrupted civilian-to-civilian transitions of political power. A military institution that has clung to the corridors of power for half of the country's lifetime as an independent nation must, certainly, have been pervasively influential in all political ramifications (Dauda et al., 2019; Kola et al., 2020; Oshita, 2019; Thurston, 2018).

Six years until the historical handover of power by the General Abdulsalami Abubakar military regime to an elected civilian government for the first time since 1979, the then military Head of State, General Ibrahim Badamasi Babangida had in mid-May 1993 warned the ranks-and-file of the military "not to be found on the other side of the democracy barricade"; stressing that they should rather "get prepared for a democratic civilian succession to which they must be *subordinate*" (Amuwo, 1995: 5) (emphasis mine). He, "for the umpteenth time" reiterated the military's "imminent disengagement from formal politics" saying: "The military's commitment to withdraw to the barracks is irrevocable. With the countdown to the elections in June, all seems set for the conclusion of the experimental political journey we commenced in 1986. By August, this administration will be ready to hand over the baton of leadership to an elected president" (Amuwo, 1995: 5). However, it had taken the Interim National Government that succeeded the General Babangida Administration and two successive military regimes of General Abdulsalami Abubakar and the Late General Sani Abacha for General Babangida's 'dream' of having the military returned to the barracks and serve under democratically elected governments to come to fruition (Dauda et al., 2019; Shehu, 2015).

Civilian control of the military has been widely studied with civilian-military relations. The concept "civilian control" of the military is extensively used in the civilian-military relations literature to refer to the loyalty of the military (the armed forces – army, air force and navy) to the state through obedience to legitimate or recognised civilian representatives (Oshita, 2019; Tar, Bala, 2021). In other words, the term 'civilian' denotes "the pre-eminence of civilian institutions, based on popular sovereignty, in the decision-making process... The control of the instruments of violence must be firmly in the hands of legitimate civilian authorities" (Musa, 2018: 7).

The purpose of this paper is to appraise the public education and agenda-setting roles of the media in the facilitation of an effective civil democratic control of the armed forces and sustainable civilian-military relations in Nigeria as an emerging democracy grappling with relatively weak civilian political institutions and the need for synergy between the media and security agencies. The paper sought to answer the following research question: (1) can the media's public education

and agenda-setting roles influence civil political institutions' policy to control the military? Thepaper covers conceptual and theoretical discourses and contending issues in civilian-military relations as well as an evaluation of the existing relationship between the media and security agencies and the state.

The Media as a Concept: The media has been defined variously by different schools of thought. The Nigerian Press Council defined media as "the technical devices employed in mass communication which professionals categorise into the print and the electronic media" (Yeibo, 2020: 4). However, Microsoft Encarta Encyclopaedia defines media "as a generic word, encompassing the various means of mass communication considered as a whole including television, radio, magazines, newspapers and journals together with the people involved in their production". Furthermore, the term "media" refers to communication outlets known as the mass media. Regardless of the size of the media in any society, media can be classified based on two main criteria (1) the mechanical device or mechanism, and (2) the assumed level or degree of influence on society (Ojo, 2003). Using the first criteria, all media can be grouped into two classes (Ojo, 2003: 823-824; White, 2020). Category 1 is print media (e.g., newspapers, magazines, flyers, direct mail, flyers, billboards and any technical device that conveys a message to the "masses" by attracting their visual sense. Print media communicate information by publishing written words and images. Category 2 is electronic media: (a) radio and sound recordings that appeal to the sense of sound, and (b) television, motion pictures and video recordings that appeal to both the sense of sound and the sense of vision. Broadcast media communicates information electronically through sounds or scenes. Although a phone transmits sounds, it is usually used for more targeted communications and audiences, and therefore is not usually included in the media (Yusuf et al., 2020). Perhaps the most recent addition to electronic media is the internet. However, the internet is largely seen as a combination of print and electronic media (Baran, Davis, 2012).

The media serve a pivotal role in democratic governance and national development. The media are *sine qua non* for the effective running of every government (Nasidi, 2016; Nwabueze, Ebeze, 2013), democratic or military. Because of the power of the media in society, an 18th-century politician, Edmund Burke who pioneered in describing the media as "the 'Fourth Estate' of the realm", referring to the three big powers in Medieval European society, namely "the Lords (or Nobles), the Clergy and the Commons" (McQuail, 2007). Till present day, the media are still regarded as the fourth estate of the realm (of a democratic system), the other estates being the executive, legislature, and the judiciary (Nwabueze, Ebeze, 2013; Shehu, 2015).

The Nigerian Media Ecosystem: From the emergence in 1859 of the first newspaper in the geographical region called Nigeria, *Iwe Irohin*, through the independence period to date, the publishing sector in Nigeria has greatly changed. With the proliferation of media outfits practically every day in Nigeria, mass media of high reckoning, both government and private-owned outfits, are what the country boasts of today. Nowadays, TV stations such as the Nigerian Television Authority (NTA), African Independent Television (AIT), Channels Television, TVC News, among others, are starting to have a truly global audience, having embarked on satellite transmission operations. In one way or another, radio stations such as Radio Nigeria, Ray Power FM, and the numerous state and private outfits provide interesting news and current affairs programmes that impact society. In Nigeria, numerous dailies such as *Daily Trust*, *The Guardian*, *Punch*, *Daily Sun*, *T'hisDay*, *Vanguard*, *The Nation*, *Daily Independent*, among others, have become dominant communication channels, providing various hard and soft news to keep society informed (Nwabueze, Ebeze, 2013; Ojo, 2018; Pate, 2011).

The media have contributed tremendously to social and political development in Nigeria – "from the pre-independence era, through to the independence era, through the time of weathering the storm of military interregnums to the present democracy we are experiencing". The media are also soliciting mass support at various levels for democratic governments, which further boosts the civil government's control of the military (Musa, 2018). Tejumaiye (Tejumaiye, 2011: 23) opines, "the news media shape culture, influence politics, play important role in business and affect the daily lives of millions of people, including people's attitude, conducts and fundamental moral values." Despite the many constraints the Nigerian media face, Nigeria's nascent democracy has continued to be impacted in many ways positively (Nwabueze, Ebeze, 2013).

The Role of the Media in Politics: Communication is a *sine qua non* in every human endeavour – which could be as simple as interpersonal or group communication, or as complex as organisational communication. Human endeavours involving large organisations, institutions,

and systemic functions such as governance, politicking, national security, and so on correspondingly require complex, systemic communication and enlightenment (education). Here, the media shoulder that responsibility (White, 2020). The media and the military are two of the most strategic institutions of the modern state (Olofinbiyi, 2021).

While emphasising the significance of the media in society in his speech, the United States' third President, Thomas Jefferson said, ".... Were it left for me to choose whether we should have a government without newspapers or newspapers without a government, I shall not hesitate a moment to choose the latter" (Mustapha, Abudulbaqui, 2012: 130). Also, the United States' President, John F. Kennedy was once asked President De-Gaulle of France, "How can you control your country if you do not control television?" (Orhewere, Kur, 2004: 58). Those are eloquent testimonies of how badly the state needs the media. These assertions further underscore the pertinence of the mass media in any society. Governance, in itself, is communication-based. The mass media facilitate the two-way communication process essential in bridging the gap between government and the governed, including the very essential role of ensuring that the basic values and tenets that keep a society together are promoted among the populace (Nwabueze, Ebeze, 2013). In other words, both the military and the media are relevant in the modern state. Hence, the need for synergy between the military and the media in improving civilian-military relations.

The Military as a Concept: According to Yeibo (Yeibo, 2020: 6), "the history of modern state-making started with the military: the military was used to establish and then consolidate the state, and the military has continued to be used to sustain the state." The military has been defined by the Concise Oxford Dictionary as relating to or characteristics of a soldier or armed forces. The armed forces of a nation usually comprise its army, navy, and air force. Martins Edmonds, however, provides a more concise definition of the term "armed services as synonyms". The term military is defined as "that state, organisation or group of organisations permanently established by constitutional law, enjoys a monopoly of a certain category of weapons and equipment and is responsible for the constrained application of violence or coercive force to eliminate or deter anything or body that is considered to threaten the nation-state and the interest singly or collectively of its citizens (Nwolise, 2010; Oshita, 2019; Yeibo, 2020).

Tilly further categorised the military based on the environment such as land, sea, air or space within which they predominantly operate. Thus, the dimension of the various armed services concerning their specialisation is brought to the fore with the army operating on land, navy on the sea and the air force on the air (Yeibo, 2020). All militaries, the world over have their roles clearly stated in the country's constitution. The Nigerian military is no exception and has its defined roles in the Nigerian constitution of 1999 as amended. With strict adherence to the constitutional roles as been enshrined in the Nigerian Constitution, the armed forces will improve on the civilian-military relations in Nigeria (Oshita, 2019; Tar, Bala, 2021).

Overview of the Relationship between Civilians and the Military in Nigeria: In Africa, including Nigeria, there have been many excesses and tensions between people and their military counterparts. To summarise, over time, the resident's protector against external attack has "metamorphosed to become the 'feared'" (Olofin, 2019: 64). Chukwunonye (Chukwunonye, 2019) revealed that colonial military forces were employed to conduct raids and punitive expeditions against indigenous peoples and rebellious monarchs, resulting in a long history of fear and mistrust between civilians and military personnel. A large authoritarian imprint on civilian life was inescapable in Nigeria because of decades of military domination, necessitating the creation of strategies to engineer civic virtue cultivation in the promotion of democracy (Babatunde, 2015: 3; Olofin, 2019).

Many African countries, including Nigeria, have seen long periods of military rule marked by bloody coups and allegations of human rights violations because of the military's interference into politics (Hungnikpo, 2012: 2). During the 1990s, the continent underwent a continuous shift from a single form of authoritarian rule to a democratic path, as well as a decline in military authority, according to Olofin (Olofin, 2019) and Ukase (Ukase, 2014: 10). Despite the spread of democracy over much of Africa, civil-military relations remained tense in many parts of the continent (Hungnikpo, 2012: 2). Despite democratisation, postcolonial governments failed to reform and reorient the military to fit the expected tasks in a democratic society and to play their own part in upholding principles (Chukwunonye, 2019; Olofin, 2019).

In Nigeria, for example, mistrust between civilians and the military is rooted in a 30-year history of military rule marked by allegations of human rights atrocities by the armed forces.

However, with Nigeria's return to democracy in 1999, and particularly in the aftermath of the Cold War, the concept of modern military-civilian interactions has gained prominence in national security strategy and discussion around the world (Olofin, 2019). In Nigeria, successive governments have worked hard to professionalise the military and bring civil-military interactions to the forefront. The military is being tried to be professionalised, re-educated, and instilled with a patriotic, apolitical mindset. Civil-Military Relations units/directors are now included as part of the services hierarchy, and military-civil relations courses are now included in cross-service military personnel training schedules (Babatunde, 2015: 4; Olofin, 2019).

The mistrust between civilians and the military, as in Nigeria, is rooted in a history of 30 years of military rule marred by allegations of human rights abuses by the armed forces. However, since Nigeria's return to democracy in 1999 and following global developments in policy direction, Olofin says that "commitment at the national level to foster cordial civil-military relations has birthed national policies on security with components on civil-military relations by successive democratic governments; all in a bid to entrench true civil-military relations into mainstream security governance" (Olofin, 2019: 65).

Olofin (Olofin, 2019) goes on to explain that, to keep up with these government initiatives, the Nigerian Armed Forces and the civilian population are implementing several public confidence-building programmes to provide avenues for communication, trust, and accountability. Perhaps nowhere has open military-civilian cooperation been more needed than in north-eastern Nigeria. Due to the active insurgency by the Ahlus-Sunnah Group for Preaching and Jihad, the military has been present in the civilian life of the people of Borno State for more than seven years. Soldiers in close proximity to people can also be seen in other parts of the country when major military operations are underway. In these domains, close military-civilian links have consequences for Nigeria's civil-military relations and national security (Olofin, 2019; Tar, Bala, 2021).

Nigeria's return to civilian rule in April 1999 ushered in a renewed hope. But the nature of the political transition that would facilitate this change remained an issue of contention among scholars. Some argue that a smooth transition to democratic governance will speedily assure the enthronement of democracy if the adequate institutional design is crafted for the new system (Adejumobi, 2010). Others contend that given the depth of the decay of the political infrastructure and democratic culture of society, entrenched dominant interests will not likely give way easily, and the process of transition to democracy and good governance will be in two phases: first when the civilian government is consummated with the conduct of elections and second when democratic institutions are strengthened and democratic culture reigns (Adejumobi, 2010). Current evidence suggests sustaining democracy and good governance in Nigeria as well as fairly effective control of the military by the civilian authority are steadily achievable (Tar, Bala, 2021).

Constitutional Provisions on the Civilian Control of the Nigerian Military: It is pertinent for us to get an insight into some of the relevant provisions of the 1999 Constitution if we must understand "the rationality of civilian-military relations in Nigeria and their implications for policy directions of the civilian government", especially during the (current) Fourth Republic. According to Tafida (Tafida, 2015: 85), "The constitution is a fundamental set of principles upon which Nigeria is governed under a liberal-democratic arrangement." The constitutional provision has some implications for the conduct of civilian-military relations in Nigeria. The 1999 Constitution identifies three key establishments that are directly involved in matters of civilian-military relations: the military, the executive and legislative arms of the Nigerian state (Tafida, 2015: 186).

Tafida (Tafida, 2015: 85-86) further outlined the principle of civilian leadership's supremacy and control over the military establishment as follows: "first, the constitution designates the president as Commander-in-Chief of the Armed Forces. The president has executive authority over the military, which includes the appointment and advancement of military commanders, as well as the military's operational use. Section 218(1) and (2). Tafida went on to explain that military leaders (service chiefs) for the Army, Navy, and Air Force, as well as other branches of the armed services, are appointed, promoted, and disciplined by the president (Section 217(1). Furthermore, the president has the authority to delegate responsibility to any member of the armed forces, implying delegation without recourse to the military's hierarchical command structure (Section 218(3) and (4) [a-b]. Second, according to Tafida, the National Assembly has the legislative authority to determine the military's composition and make provisions for its maintenance, training, and equipping (Sections 217(2), 219(a-b), and 220(1-2); and third, the executive and legislative branches of government have the authority to subject the military to objective control

through its leadership structure (Sections 217(2), 219(a-b), and 220(1-2). Both arms of government are empowered by the constitution to work with the military to determine operational functions within the military's primary role of protecting the Nigerian state from external threats and secondary role of assisting the government in providing internal security (Section 217(2) [a-d]; the existence and operation of two bodies (the National Defence Council and the National Security Council) through which the civilian top leadership interacts with the military's top leadership (the service chiefs) to articulate policy direction in matters relating to military and other security establishment activities (See Second Schedule, Sections 16 and 17, Sections 25 and 26."

Furthermore, Tafida (Tafida, 2015: 86) outlined that "the 1999 constitutional provisions can be used to support three different points of view. First, in terms of its composition, operational tasks, funding, training, and upkeep, the military is under the supervision of constitutionally appointed civilian authorities. Second, the civilian government's executive and legislative branches have authority over the military's composition and functions. The third is connected to the military's exposure to dual controls. The president has the power to appoint top military officers, exercise disciplinary authority, make promotions decisions, and define the military's operational use. As part of its role in preventing executive abuses, the National Assembly has the authority to legislate on topics about the military's composition, operational use, and funding."

Theoretical Framework – (1) *The Agenda-Setting Theory*: The agenda-setting theory was developed as a study in 1968 and first introduced in 1972 by Drs. McCombs and Donald Shaw (Freeland, 2012). The theory, also known as the 'agenda-setting function of the mass media', suggested that the media set the public agenda by telling the public what to think about, although not exactly what to think. In its most basic sense, agenda-setting is the creation of public awareness and concern of salient issues by the news media. The two most basic assumptions of agenda-setting are: (i) the press and the media do not reflect reality; they filter and shape it, and (ii) media concentration on a few issues and subjects leads the public to perceive those issues as more important than other issues. The time frame for this is one of the most critical aspects of the agenda-setting role in mass communications (Chaffee, 2021; Freeland, 2012; Langer, Gruber, 2021).

Agenda-setting occurs through a cognitive process known as "accessibility," which implies that the more frequently and prominently the news media covers an issue, the more that issue becomes accessible in the audience's memory (Freeland, 2012: 3). Three fundamental types of agenda-setting have been identified by Freeland (Freeland, 2012: 4), namely, "public, media and policy agenda-setting. Public agenda-setting focuses on the audience's agenda while media agenda-setting focuses on the influence of the mass media on the audience. Policy agenda-setting deals with how media and public agendas might influence the decisions of elite policymakers."

This part of the theory has since been explored by other scholars who want to further examine the factors that influence elite policymakers' agendas (Freeland, 2012; Walgrave, Val Aelst, 2006).

(2) *The Principal-Agent Theory*: The premise that civil-military relations are fundamentally a sort of strategic interaction between civilian masters (primary) and their military employees is at the basis of agency theory (clients). Civilians choose the methods by which the military can be monitored in this strategic interaction. The methods chosen are based on civilians' expectations of how submissive the military is to their authority.

In Feaver's terminology, submission or obedience is "action," whereas rebellion or reluctance to obey is "dodging" (Beaker, 2007). The military decides whether to follow in this manner based on military predictions of whether evasion would be detected and, if so, whether civilians will punish them. These expectations are a result of the overlap between civilian and military actors' interests, as well as the actors' political power (Feaver, 2003: 3).

It is worth pausing here to consider what the terms "work" and "evasion" actually mean. Work is mostly trouble-free – the agent is productive when she completes the tasks allocated to her by her boss. When it comes to the military, it works when it tries to meet the demands of civilian superiors. On the other hand, "evasion" necessitates more investigation. Evasion is just a failure to act, and it is frequently coupled with sloth and overall lethargy. While this may be true in some cases, it is not the primary meaning of the phrase as employed in agency theory. Because the military may pursue aggressive military and/or political aims, but it will avoid if these goals conflict with the civilian director's wishes (Beaker, 2007).

In the context of civil-military relations, "what civilians want" is, of course, a complicated and multidimensional subject that goes much beyond standard economic applications of principal-

agent theory (Beaker, 2007). The civilian director's aims, according to Feaver, are twofold: first, they want security from external threats, and second, they want political control of the military. The following is a breakdown of the two-pronged distinction:

Feaver's professional objective, according to Beaker (Beaker, 2007), comprises the following:

1. "Whether the military is carrying out the requests of citizens, including circumstances where civilians have voiced preferences for both the "what" and "how" of a certain action."

2. "Whether the military is carrying out its responsibilities to the utmost extent possible in response to civilian requests."

3. "Whether the military is qualified (as assessed by some criterion of reasonableness) to carry out the requests of civilians."

The relationship objective can be broken down into the following categories:

1. "Whether the civilians make the major political decisions (i.e., there is no de facto or de jure coup) and whether these decisions are objective rather than symbolic."

2. "Which choices should be made by civilians, and which should be left to the military?"

3. "Whether the military, even when carrying out civilian employment orders, avoids any behaviour that may undermine civilian supremacy in the long run" (Feaver, 2003: 61).

Review of Literature on the Agenda Setting Theoretical Perspective: The media's ability to set the agenda for society by focusing public attention on a few major societal concerns is a well-documented phenomenon. The agenda-setting hypothesis was investigated for the first time by McCombs and Shaw (see McCombs, Shaw, 1972). According to agenda-setting theory, what the media considers important will eventually be reflected in what community members consider vital. It helps to shape public opinion and disseminate information about the benefits and drawbacks of a certain issue. When agendas are created, the focus of attention shifts from immediate effects on attitudes and opinions to long-term effects on cognition (Protess, McCombs, 1991). People obtain accurate knowledge about public events via the media, according to Lange and Lange (Lange, 1959), but readers and viewers also learn how much importance they allocate to a topic based on its focus in the news media.

According to Okwuchukwu (Okwuchukwu, 2014), newspapers send a range of signals regarding the importance of subjects in the daily news, such as a front-page main piece, another front-page perspective, massive headlines, and so on. Television news provides other markers of prominence, such as the quantity of time spent on the news storey, in addition to the opening item on the programme. These signals are repeated daily to effectively communicate the importance of each topic, as Okwuchukwu (Okwuchukwu, 2014) pointed out. In other words, the news media can create an agenda to focus the public's attention on a small number of issues that have an impact on public opinion. The impact of the media on the formulation of significant perceived political problems is the focus of agenda-setting theory. Ghorparde (Ghorparde, 1986) defines agenda setting as a relational concept that refers to the transfer of precedence from agenda initiators (arguments) to agenda adopters (consumers).

There is a correlation between what the media thinks is relevant and what you believe to be important in public awareness, according to agenda-setting research. The concept depicts how the media can influence our opinions. According to Ngoa (Ngoa, 2006), setting the agenda refers to the media audience's acceptance of particular problems, events, and persons as important since the media caused people to think about and talk about them. McQuail and Windahl (McQuail, Windahl, 1981) stated that the media can affect public opinion simply by paying attention to some topics while neglecting others (adding that) the hypothesis appears to have evaded the early empirical findings' scepticism about opinions on the media's tremendous effect (Okwuchukwu, 2014).

Even though the media agenda has a substantial influence, it does not determine the public agenda, the public agenda is not driven by the media's presentation of information and indicators about object prominence and features. The media's huge influence has done nothing to undermine democracy's core assumption that the people have the wisdom to guide the path of their country, state, and society (Okwuchukwu, 2014). People are said to be fully competent in determining their own and the public's crucial connection to the media's topics and aspects (McCombs, 2005). The media only sets the agenda when citizens believe their news items to be noteworthy. The volume or frequency of reporting, the level of importance attributed to the issue covered, the degree of conflict coming from the stories, and the media's cumulative effect over time are all factors that go into creating the agenda, according to Folarin (Folarin, 1998). In his contribution, Wood (Wood, 1983) noted that virtually all communication researchers and authors seem to agree

that the media have the power and position to determine what is important to their audience. The media does so in three ways: by setting tangible goals, granting status, and influencing the agenda. Explain the concept of "status conferral." It is intimately tied to the concept of agenda-setting, according to Ngoa (Ngoa, 2006), and pertains to the media's ability to confer or transmit status, as well as improve the authority of individuals, groups, and organisations, and even legitimising their status in the public eye. Agenda-setting, on the other hand, refers to the media's ability to increase the importance of a topic in the public's mind. Agenda setting, according to Dearing and Rogers (Dearing, Rogers, 1992), is "an ongoing competition between advocates of causes for the attention of media professionals, the public, and policy elites." Individuals seeking to use the media to help them prioritise, particularly in defining political reality, was present, but without a label agenda, according to Ngoa (Ngoa, 2006). As a result, White (White, 1973) characterises the media's ability to influence electoral campaigns as a primordial, all-encompassing political power free of any constraints (Okwuchukwu, 2014).

In other countries, the media sets the agenda for public discourse and controls what people think and speak about, a power that is usually reserved for kings, parties, and priests. The media swarmed on town in 1993 after the annulment of what most observers and participants considered to be the fairest and free election ever held in Nigeria, demanding that the election be overturned and re-certified. Most Nigerians tend to share this media agenda. The agenda-setting theory for mass communication is thought to have shown itself in the Nigerian media consensus to prosecute General Ibrahim Babangida, the country's then-military ruler, for overturning Nigerians' collective will by annulling Mr. Abiola's election as President (Ngoa, 2006; Okwuchukwu, 2014).

As a mass communication theory, agenda setting has become extremely intricate, and (McCombs, Shaw, 1972) they have updated their assumptions by postulating "a need for orientation" as a crucial factor in people's readiness to enable the media to mould their thinking. In contrast, McQauil (McQauil, 1987) said that, despite recent research, there is insufficient evidence to indicate a causal relationship between the public's order of priorities and the media's order of priority for problems. He also says that scepticism about agenda setting as a theory, stems from theoretical ambiguity as well as strict methodological criteria and that as a result, "theory of agenda-setting remains in the state of plausible but unproven idea."

As a result, agenda-setting theory develops and broadens in scope and dimensions. A recent development is a focus on "the second level of agenda-setting," as McCombs and Shaw refer to it. The agenda is an abstraction, according to the "second level of agenda-setting" concept and can incorporate items other than themes. The "opening up" of the concept of agenda-setting to the second level, according to Severin and Tankard (Severin, Tankard, 2001), has widened the theory to include effective traits or situations. It is also advocated that the notion of agenda-setting be expanded to include the concept of "agenda building," which is a collaborative process in which the media, the public, and the government influence one another in determining which issues to prioritise (Lang, 1983; Okwuchukwu, 2014).

A Criticism of the Agenda Setting Theory: The "causal order of agenda-setting," or the order in which the media agenda is created, is critical in determining whether the media influences the public agenda, or the audience influences the media agenda (Okwuchukwu, 2014). McCombs and Shaw (McCombs, Shaw, 1972) argued about whether the media had an impact on public policy. Their research discovered a strong link between media and public agendas, but they could not say which one influences the other. According to Severin and Tankard (Severin, Tankard, 2001), there are certainly alternative models for this relationship, the main model reflecting the flow and demonstrating that the primary concerns of the public will constitute both the identification of issues by political elites and those of the media, a fundamental process of political theory and the logic of free media.

Infante et al. (Infante et al., 1990) indicated, however, that the theory of media agenda shaping was left with a reasonable but unproven premise, because it is fraught with theoretical ambiguity and methodological faults, according to Okwuchukwu (Okwuchukwu, 2014). The concept of multimedia agenda-setting begs the question of who sets the agenda in the first place. To put it another way, who sets the agenda for the media? Furthermore, observing all the media to which an individual is exposed and determining how the individual is influenced is one of the challenges in setting the agenda.

Review of Literature on the Agency Theoretical Perspective: Pfeffer makes it clear right at the start of his book that there are two aspects of civil-military relations to consider:

the fundamental issue of establishing and maintaining civilian control over military power on the one hand, and the day-to-day control of policy decisions on the other. It is the latter that Agency theory is aimed at. To be clear, the problem is not about preventing the military from controlling all aspects of government; rather, it is about ensuring civilian control over those aspects of government that directly or indirectly affect the military, such as the defence budget. However, this continues to be a significant concern for the democratic state. The army's actual coercive force is a problem in this sense, but it also wields authority in other ways, such as its need for specific understanding in military matters, the general prestige of the army, etc. (Beaker, 2007).

The dangers of an army with too much power in this area include the chance that it may consume the state's resources, possibly to the point of collapse, or that it will conduct wars that are incompatible with the interests and will of the society it serves (Beaker, 2007; Feaver, 2003: 5). The principle of democratic governance – that in a democracy, citizens maintain the right to decide all matters of the state through their elected representatives, even in areas where specialists (such as the military) may have more knowledge – is perhaps the most essential of these practical factors. "In a democracy, civilians have a right to be wrong," Pfeiffer correctly states (Feaver, 2003: 65).

Huntington's (Huntington, 1995) method, which Feaver regards to be the dominant model, was intentionally developed as an alternative to Feaver's civil-military interactions paradigm. When it comes to comprehending the day-to-day political control of the military, Janowitz's (Janowitz, 1960) model is no different from Huntington's approach on any basic issue (Feaver, 2003: 9). The main distinction between Feaver and Huntington is that, while non-physical determinants of behaviour (such as beliefs, norms, and identity) are not deemed unimportant, Feaver focuses on physical causes. The essential variable in civil-military relations, according to Huntington (and Janowitz), is identity, namely the identity of the military officer as a professional (Beaker, 2007).

In exchange, Feaver developed the principle-agent theory, which is a framework commonly used in economic and political study, and this model is built on it. Its goal is to resolve agency issues, notably between actors in positions of superiority or authority (primary) and their subordinates, as the name implies (agents). The employer-employee relationship is perhaps the most well-known example. The purpose of primary agent theory in such instances is to address the problem of how the employer assures that the employee is doing what is expected of them, or, in other words, how the employer ensures that the employee is "working" rather than "evading." The agent-agent relationship, according to Feaver, may be simply applied to the topic of civil-military interactions, and thus can be considered an "interesting special case of the general agency problem" (Feaver, 2003: 12-13).

Feaver invented the term "agency theory" to describe this "special case" because it has distinct characteristics and is not universally applicable to agent-other-agent connections (Feaver, 2003: 55). Allow the army to warn you against foolish adventures, and even to harshly counsel you when necessary. Let the army, on the other hand, faithfully follow these commands. It would be preferable to serve the republic even if it meant making a fool of yourself than to repudiate it with wisdom (Beaker, 2007).

2. Materials and methods

This study was grounded upon two theoretical perspectives – the agenda-setting theory of the media (McCombs, Shaw, 1972) and the principal-agency theory (Feaver, 1998, 2003). The agenda-setting theory was employed to analyse (discuss) the results of the study in light of the effect of the mass media on public opinion about civilian-military relations while the principal-agency theory was used to analyse theme number four in the thematic analysis of the discussion of the study's results.

Research Design: This study focuses on analysing the first-hand verbal responses of people with military career experience as well as scholars, professionals and experts in media studies and civilian-military relations. These formed the researcher's sampling frame; hence a qualitative survey, specifically, the key informant interview (KII) approach was employed (e.g., see Bailey, 2008).

Data Collection Technique, Procedure and Research Locations: Semi-structured interviews were used to record the participants' responses. The semi-structured interview was preferred because it offered the researcher the opportunity to ordinarily ask inquisitive questions in friendly and semi-restricted ways (e.g., see Bailey, 2008). Several interview sessions were conducted whenever the researcher could gain access to a subject of the research that appropriately fit into his sampling frame. A few of the interviews were conducted after the researcher had begun data

analysis had commenced and figured out that gaining information from some professionals or experts would enhance my data analysis (e.g., those who are in top management positions).

A total of 12 interviews were had between early September and mid-October 2020 in Damaturu (the Yobe State capital) and Maiduguri (the Borno State capital) with six participants from each of the cities. All the 12 participants are men six of who had military career experience (either serving or retired military officers) while the remaining six were civilians with expertise and professionalism in civilian-military relations: three academic scholars one each from the Department of History, Sociology and Political Science of the University of Maiduguri; and three media editorial managers with experience in defence reporting. Whereas all the civilian participants including three retired military officers were interviewed in Maiduguri, only one serving (air force) military officer was interviewed there with the remaining two serving army officers interviewed in Damaturu. The longest interview lasted for about 34 minutes while the shortest lasted for 19 minutes.

Sampling Frame and Sampling Technique: The emphasis of the sampling frame was chiefly to find individuals who could provide detailed information about the role media plays in shaping the government' policy on civilian control of the military and civilian-military relations in Nigeria. Hence, the researchers focused on interviewing participants who possessed enough experience, knowledge, expertise, and professionalism in the field. Because the present study adopted a qualitative research design approach with a sampling frame hinged on career professionalism and expertise, the snowball sampling technique was used to identify relevant potential participants having those qualities through the guidance of existing participants (Patton, 2014). Most of the military officers (serving and retired) that were interviewed occupied middle military ranks; all the academics that were interviewed had a PhD degree, and all the media practitioners reached editorial/management positions.

Research Ethics, Data Analysis and Data Management: The participants were briefed about the problem and aim of the study. All of them were verbally permitted to be interviewed and the information, they provided to be used purposely for the present study. The identities of the participants interviewed were not made public because of ethical reasons. For data analysis, the thematic technique (e.g., see Clarke, Braun, 2017) was used. All the themes identified in the text were scrutinised to ensure that they related to identified codes. Five dominant themes were identified: (1) media-military relations influence on democratic control of the military, (2) civilian-military relations influence on democratic control of the military; (3) challenges of media-civilian-military relations; (4) policymaking influence on civilian control of the military in the principal-agency theory perspective; and (5) solutions, or the way forward.

To simplify data analysis and coding as well as themes identification, a code was designed to identify each participant in the results. Since the interviewees' names and identities were concealed, the data used to design the codes were (i) the type of interview performed (KII), (ii) the interviewee's serial number assigned by the researcher (e.g., 01) and (iii) the interviewee's nature of job or career (e.g., PhD-UA = Doctorate University Academic; S-MEO = Senior Media Editorial Officer; S-NAO = Serving Nigerian Army Officer; S-NAFO = Serving Nigerian Air Force Officer; R-MO = Retired Military Officer). All their names were listed alphabetically and serially numbered from 1 to 12. Because the interviews were done using a smartphone, all the data were captured in digital electronic format. Only the relevant portions of the interviews were transcribed and used in this paper. Also, all the hard copies of the transcribed data used in data analysis that contained the identities of the interviewees have been destroyed after writing.

3. Discussion

1. *Media-Military Relations Influence on Democratic Control of the Military*: To determine the ways of enhancing the democratic control of the military, consolidating the growing democracy, and boosting the efficiency of the Nigerian military, several aspects deserve serious consideration. One of these is the need to enhance the relationship between the media, armed forces, and civilian authority. As this study focuses on the media agenda influencing policy agenda of policymakers towards institutionalising true democracy and adopting positive measures to reform the Nigerian armed forces to enhance stronger civilian control of the military, Participant KII-R-MO-03 believes that the "media, despite their challenges were instrumental in returning power to elected civilians in 1999. Educating the public on the importance of democracy and civil governance is paramount." A few other participants share similar views with that participant, especially Participant KII-PhD-

UA-07 who stresses that "During the General IBB through to General Abdulsalami regimes, the media played a key role in pressuring the military to hand over power to elected Nigerians and return to the barracks." They stated that the military's return to the barracks was influenced by the media. If it had not been for media pressure, IBB would not have stepped down. In fact, he would not have formed an Interim National Government led by a civilian, the Late Mr. Earnest Shonekan, to succeed him; if not for media pressure, General Abdulsalami would not have thought it appropriate to prepare for elections and hand over, in 1999, to Obasanjo.

While emphasising the constitutional role of the media for nation-building, Participant KII-S-MEO-01 notes that "Journalists have a constitutional role to monitor governance and operations of security agencies and therefore, the military should discontinue its old ways of dealing with the media neither should they assume that journalists are their enemies." Hence the need to strengthen 'unincentivised' relations between the military and media, not based on money or any incentives but based on real confidence.

Traditionally, military administrations are associated with coup d'états and countercoups, often which are bloodily fatal, as well as the abuse of human rights and, above all, the suspension of democratic institutions. Participant KII-S-MEO-09 maintains that "…there is no denying the fact that the Nigerian media suffered repression and lack of press freedom sometimes." But according to the participant, the media resiliently absorbed the 'shock' defiantly "and continued calling for the enthronement of democratic governance in the country, the respect for human rights and press freedom."

Here we are now enjoying the hard-fought-for democracy despite the rising security and economic challenges. Moreover, despite the literature demonstrates a lack of cordial relationships between the media and military (e.g., see Musa, 2018), a phenomenon that sometimes is observable in real life (for example, the military temporarily shut down the Maiduguri regional office of the *Daily Trust* newspaper over allegations that the newspaper published a military classified information). This behaviour often gets journalists and media organisations into trouble, especially regarding publishing sensitive information about security and military strategies without authorisation (Ibrahim, 2020). In such circumstances, "the major complaint against the media is that it compromises national security with its coverage of military activities" (Participant KII-S-MEO-08). The participant adds that "Despite the 'cat and mouse' relationship between the media and the military, it is not always bad; sometimes, in fact, most of the time the relationship is cordial." One can testify to this assertion if one notices that all the three segments of the Nigerian military (the army, air force and navy) have a functional Twitter handle and other social media sharing information with the public about their activities such as media and press conferences, press releases and the various peacekeeping operations across Nigeria. Arguably, according to Participant KII-R-MO-12, "…fracas often occurs between the media and the military when there is a breach of journalistic ethics, on the part of the media, or an excessive application of force extra-judicially on the part of the military." The participant believes that "A win-win situation can be created if journalists adhere to journalistic ethics and obey military specifications involving publicity and coverages of news and events." However, there is the need for a change of the narratives on both parts of the media and the military, including researchers in academia.

Proffering their opinion on how to achieve cordial and synergised civilian-military relationship, Participant KII-PhD-UA-05) says, "Positive media-military relations values should be promoted by the military, the media and the government." The participant went further to cite an example that such as "billboards, murals, pamphlets can be used to educate and enlighten the public through portraying media-military relations as well as civilian-military relations in a good light, especially in conflict zones" and that such promotional messages as "'the armed forces are your friends', 'the armed forces and media are two sides of the same coin', etc. can be used extensively to change the narrative for the better." All the participants unanimously believed that "With the nearly three decades of military rule, Nigeria must not afford to let negative narratives slip it back to the grip of military juntas as has happened in the Republics of Mali, Guinea Bissau, Burkina Fasso, etc. recently." Hence, according to Participant KII-S-NAO-11, "with a change of the negative narrative regarding the sour relationship between the media and military, a positive atmosphere of collaboration can be created for nation-building and unity. All this needs planned and long-term media education and enlightenment. Participant KII-S-NAO-11 went further to admit that "The military has safeguarded Nigeria's unity. Current military reforms, I believe, are propelling them forward; they are unlikely to mutiny against civilian authorities again." This

underscores the fact the media is relied upon to enlighten the public and set the agenda for continued civilian control of the military and improved civilian-military relations in the country, according to an African continental as well as a global trend.

The media may have never been sacrosanct to the workings of the military as they are in the 21st century, which is characterised by robust and pervasive information and communication technologies like never before. With advanced cybersecurity technologies employing the use of the internet of things and artificial intelligence such as unmanned aerial vehicles, or drones, the armed forces can strategically deploy such technologies and fight and win wars in cyberspace in addition to the ability to fight and win wars on the media using military propaganda and factual information dissemination.

Security is of critical importance not only to Nigeria as a nation but also to individuals and groups irrespective of circumstances. On this note, Participant KII-R-MO-03) stresses that "Since it is said that 'survival is the first law of life', it is the responsibility of the media to set agenda for mutual respect through the provision of accurate information to the public and the military's need to protect sensitive information that borders on national security." Unfortunately, despite Nigeria has been involved in internal security operations in most of the states of the federation because of the Boko Haram insurgency, the conflict between farmers and herdsmen, ethnoreligious conflict, oil bunkering, armed banditry, and so on; in all these, according to Participant KII-S-NAO-04, "there had not been any laid down media policy to put things in the right perspective.... The military has been brought to constant contact with the civil society which requires cordial relationship". "Unfortunately," as Participant KII-PhD-UA-06 laments, "the relationship between the Nigerian military and the civil society, including the media has not been so cordial". This is despite the numerous seminars and workshops organised to cement the relationships between the media and security agencies, there has always been mistrust among these agencies in Nigeria. Since a cordial media-military (as well as civilian-military) relations is fundamental to the Nigerian polity, this requires careful use of the media to set agenda capable of influencing the government's policy on military reform and boosting media-military relations to ensure sustained control of the military by civil the authority for nation-building.

2. *Civilian-Military Relations Influence on Democratic Control of the Military*: On a general note, Nigeria, as an emerging democracy with weak political institutions faces challenges relating to systemic stability and continuity, especially given that it has experienced incessant military coups and prolonged military rule. This does not only pose challenges to the democratisation process but also to the nature of civilian-military relations, which ultimately provides an insight into the democratic control of the military for sustained democracy. Shedding light on this issue and issue related to foreign influence, Participant KII-PhD-UA-07 opines that, "The civilian-military relations in Nigeria, an emerging liberal-democracy, should be understood within the context of three considerations. The participant went on to elucidate the three critical points as follows: "To begin with, Nigeria experienced periods of military rule because of coups and possible civilian government before focusing on establishing democratic governance. As a result, it has a history of poor democratic institutions, with elite retired military leaders maintaining enormous political power in the country. Two, due to the relative lack of institutionalisation of democratic culture in the polity, developing democratic institutions that are directly responsible for the supervision of the military establishment are generally unstable. As a result, the government devises methods to enforce its authority on the military. All of these need the employment of broad media agenda-setting narratives. Three, Nigeria's democratic transition cannot be understood 'in isolation' from the globalisation of democratic liberalisation and media. As a result, foreign forces act as an external variable, either directly or indirectly, in pushing for political changes in Nigeria are vital."

In contemporary civilian-military relations in a democracy such as Nigeria, the primary focus of analysis is based on two crucial issues: (i) who controls the military and (ii) how the control is made possible (Musa, 2018; Tar, Sunday, 2017). In a liberal democracy such as Nigeria, the elected civilian leadership is expected to exercise control on the military – the media have a role to play here. In what seems to be a practical demonstration of the sustained loyalty of the armed forces to the Nigerian democratically elected civilian authority and the sour relations between them and civilians, the Nigerian Army has on 14 October 2020 reaffirmed its loyalty to the President, the Nigerian Army and the nation while condemning the peaceful protests (which are ongoing at the time of this writing and are gradually turning restive) code-named #EndSARS by the Nigerian

youth across many states calling on the Federal Government to reform the Nigeria Police Force and disband the Special Anti-Robbery Squad (SARS) unit of the Police over wide allegations of extra-judicial use of force on alleged criminals that sometimes culminated in the loss of lives and property. An online news site 'Sahara Reporters' reported the Acing Director, Nigerian Army Public Relations, Colonel Sagir Musa who described the protesters as "subversive elements and troublemakers" further said that The Nigerian Army desires to reassure law-abiding individuals that it is deeply committed to maintaining peace, security, and democracy in Nigeria. The Nigerian Army reaffirms its unwavering devotion to President Muhammadu Buhari, Commander in Chief of the Armed Forces of the Federal Republic of Nigeria, and the country's Constitution. The Nigerian Army is prepared to support civil authorities in any way required to maintain law and order (Sahara Reporters, 2020 October 15).

However, the arena of civilian-military relations in Nigeria, an emerging democracy, differs from what obtains in well-established democracies such as the United States. Hence, Nigeria's approach to civil control of the military could be unique to it. Nevertheless, civilian-military relations are a critical factor that must be considered when examining civilian control of the military and the sustenance of democracy. Responding to a question on this issue, Participant KII-R-MO-10 opines that, "The processes being utilised for democratic control of the military in Nigeria may neither conform to what obtains in the advanced democracies nor be uniform for all emerging democracies." According to the participant, This is due to historical disparities, the legitimacy of democratic institutions of the state, the function of the military hierarchy, the involvement of foreign interests in supporting or undermining the emergence of democratic civilian-military relations, and, to some extent, the dominant media narratives.

3. *Challenges of Media-Civilian-Military Relations*: Civilian-military relations in Nigeria may have been frosty; however, the relationship between the Nigerian military and the civil citizens was not raised on the platform of "mistrust, mutual suspicion and hostility. Extensive media campaigns can be employed to mend the sour relations" as Participant KII-R-MO-10 put it. The military's intrusion into "political governance and its accompanying dictatorship inexorably" led to the uncordial relationship (Musa, 2018; Tar, Bala, 2021). Ordinarily, the average Nigerian citizen perceives the military and what the institution stands for with suspicion, a situation that is contrary to the practice in advanced democracies where military men are often celebrated as heroes (e.g., see Musa, 2018; Tar, Sunday, 2017); for example, in the United States and the United Kingdom. According to Participant KII-PhD-UAR-05, this is occasioned by "the rigid mindsets and [negative] perceptions" of the civil populace toward the military, which make it difficult for many people among the civilians "to appreciate the noble roles of the military, especially, its steady transformation into a people, citizen-friendly and responsive institution" (Participant KII-R-MO-12). This must-have given rise to the contending civilian-military disconnect in Nigeria.

A consensus of thoughts on challenging issues in civilian-military relations and what the media can do to improve it were identified in the interviews. Yeibo (Yeibo, 2020: 23-26) agrees with these findings. Several of the identified challenging issues were traced to the military, civilians and the media as outlined below:

- "inadequate budget allocation and untimely release of allocated budget;"
- "the media most often than not does not hesitate to publish the slightest news about the military, especially if it is negative news;"
- "in some cases, the media publish highly sentimental information to discredit the military in the eyes of Nigerians; in other cases, they could blow minor information out of proportion;"
- "inadequate defence reporting courses for defence correspondence;"
- "disregard for the rule of law and human rights by some members of the armed forces;"
- "wrong perception of the military by some sections of the society;" and
- "the involvement of service personnel in illegal duties."

Furthermore, challenges related to media-military relations may persist because the military and the media interact with information differently. On one hand, the armed forces collect information about the enemy to keep because any piece of information can be a war winner or a lifesaver; hence, the military jealously guards the information it gathers and is not comfortable with the leakage of such information or publication of it in the media. On the other hand, the media hunts for, collect and publish any piece of information that they think will be of interest to the public (also see Mangat, 2018; Musa, 2018; Yeibo, 2020).

4. *Policymaking Influence on Civilian Control of the Military in the Agency Theory Perspective*: From the policymaking perspective, an examination of the emergence of Nigerian armed forces, particularly the Nigerian army, from pre-colonial to colonial times revealed an army marked by tyranny, compulsion, and oppression, all of which served colonial rulers' goals at the time. Sadly, despite living in a democracy, Nigerians' perceptions of the military have not changed (Olofin, 2019; Tar, Sunday, 2017). The public's current impression of the military as government agents having enormous power and authority has remained steady. The sight of soldiers walking through civilian neighbourhoods is alarming (among the audience). Citizens have learned to dread and shun law enforcement authorities, seeing security agents as possible violators of their security rather than suppliers of their own protection, according to the literature (Obarisiagbon, Akintoye, 2019). Unfortunately, some soldiers who are aware of civilian psychology and their fear of the use (or misuse) of force take advantage of this authority to achieve specific goals. This may fall outside the scope of professional advocacy in other situations, such as pockets of alleged civilian rights violations. The acceptance of civilian authority by the military – the idea of civilian control – remains a puzzle piece in Africa's democratisation (Hungnikpo, 2012: 2; Olofin, 2019).

Huntington (Huntington, 2012) refers to the military's ability to submit to complete civilian authority in his historical work "*The Soldier and the State*," where he explains ideas on civilian-military interactions and military control. The military's primary mission, according to Huntington's idea of objective civilian authority, is to maintain national security without weakening the democratic system of governance in place (Travis, 2017: 2). Huntington's theory, on the other hand, has been widely panned (Tar, Bala, 2021; Travis 2017). Given the fragility of most African governments and the prevalence of military interventions in politics, regardless of these arguments, effective civilian control of the military is a basic principle of civilian-military relations. The military must also understand its role in supporting democracy and be a willing partner in Africa's democratic consolidation (Hungnikpo, 2012: 2).

Recognising civilian control over the military as a fundamental premise of civil-military relations, Feaver (Feavr, 2003) described it in his book as an essential component of democratic administration and an important factor in preventing internal armed conflict (e.g., see Baker, 2007: 114; Olofin, 2019). According to Feaver (Feaver, 2003), without rigorous control over the military and other state security agencies such as the police, the unregulated use of force can, in reality, lead to further security concerns and human rights violations such as we see in Nigeria today. Putting the military under civilian authority and seeking more accountabilities elicits reactions from the military that are often characterised by a "us" versus "them" mentality. In his book, Feaver refers to this as a last resort preference for extreme autonomy, which translates largely as a desire for limited civilian engagement in military issues (Baker, 2007: 124; Feaver, 2003; Olofin, 2019). However, it is vital to note that the need to put the army under civilian control stems from the belief that the army is the state's weapon and an important tool for policymaking. This effectively means that people's views are represented by their elected leaders and that demands for accountability and monitoring are enshrined in law (Babatunde, 2015: 4).

Using master agency theory, Feaver (Feaver, 2003, 1998) emphasises military accountability and civilian control in civilian-military relations. The idea presents a technique for determining civilian influence over the military, as well as measures for resolving the persistent imbalance in the civil-military relationship (Baker, 2007: 126; Tar, Onwurah, 2021). The principal-agency theory and its application to civil-military relations, on the other hand, are only effective as a framework for analysis if the principal authorities (civilians) understand their role and authority over the agent (military) and can control the use of a factor to achieve democratic/noble ideals (Feaver, 2003, 1998). The failure of the master agency theory in Nigeria and Africa is problematic in many ways, especially when compared to mature democracies like the United States and other Western countries, where the military is completely under civilian control (Olofin, 2019).

5. *Solution/The Way Forward*: For the military, the civilians, and the media to achieve a vibrant and secured nation, "the bond of synergy and common heritage between the armed forces, media and the civil populace at large must be perpetually nurtured" (Yeibo, 2020; Oshita, 2019). This is important particularly as the military subordinates itself to democratic power. With synergy between the armed forces, the media and the civil populace, a foundation for peaceful co-existence would be achieved. Therefore, there is the need to dwell on some of the media agenda-setting strategies for improving civilian-military relations and sustaining democratic control of the military in Nigeria. The media must play a positive role in fostering better civilian-military

relations in Nigeria through extensive media campaigns and agenda-setting strategy targeting the government's policy on the institutionalisation of democratic culture and democratic control of the military (Tar, Sunday, 2017). The armed forces would have to reshape their relationship with the media and eschew unnecessary suspicion (see Musa, 2018; Oshita, 2019; Oyewole, 2020). After all, we are now in the 21st century, the information age which the military must take advantage of in line with global best practices and standards if it must remain relevant in the scheme of protecting Nigeria's territorial integrity, safeguarding internal peace, and always sustaining democracy loyalty to civilian authorities (Oyewole, 2020).

4. Results

Media-Military Relations Influence on Democratic Control of the Military: As this study focuses on the media agenda influencing policy agenda of policymakers towards institutionalising true democracy and adopting positive measures to reform the Nigerian armed forces to enhance stronger civilian control of the military, Participant KII-R-MO-03 believes that the "media, despite their challenges were instrumental in returning power to elected civilians in 1999." A few other participants share similar views with that participant as follows: "*During the General IBB through to General Abdulsalami regimes, the media played a key role in pressuring the military to hand over power to elected Nigerians and return to the barracks. If not for the media pressure, IBB wouldn't have stepped aside. In fact, he wouldn't' formed an Interim National Government headed by a civilian, Earnest Shonekan to succeed him; if not for the media pressure, General Abdulsalami wouldn't have deemed it appropriate to prepare election and hand over to Obasanjo in 1999…*" (Participant KII-PhD-UA-07).

Emphasising the constitutional role of the media for nation-building, Participant KII-S-MEO-01 notes that: "*Journalists have a constitutional role to monitor governance and operations of security agencies and therefore, the military should discontinue its old ways of dealing with the media nor should they assume that journalists are their enemies. There is a need to strengthen relations between the military and media, not based on money but based on confidence*".

Traditionally, military administrations are associated with coup d'états and countercoups, often which are bloodily fatal, as well as the abuse of human rights and, above all, the suspension of democratic institutions, "*…so did the Nigerian media suffer repression and lack of press freedom sometimes. Yet, the media resiliently stood their ground, undaunted, and continued calling for the enthronement of democratic governance in the country, the respect for human rights and press freedom*" (Participant KII-S-MEO-09).

"The major complaint against the media is that it compromises national security with its coverage of military activities" (Participant KII-S-MEO-08). Despite the 'cat and mouse' relationship between the media and the military, it is not always bad. "*…Fracas often occur between the media and the military when there is a breach of journalistic ethics (on the part of the media) or an excessive application of force extra-judicially on the part of the military. A win-win situation can be created if journalists adhere to journalistic ethics and obey military specifications involving publicity and coverages of news and events. Also, on both parts of the media and the military, including researchers in academia there is the need for a change of the narratives*" (Participant KII-R-MO-12).

"*Positive media-military relations values should be promoted by the military, the media and the government. For example, billboards, murals, pamphlets can be used to portray media-military relations as well as civilian-military relations in a good light among Nigerians, especially in conflict zones. Such promotional messages as 'the armed forces are your friends', 'the armed forces and media are two sides of the same coin', etc. can be used extensively to change the narrative for the better. With the nearly three decades of military rule, Nigeria must not afford to let negative narratives slip it back to the grip of military juntas as has happened in the Republics of Mali, Guinea Bissau, Burkina Fasso, etc. recently*" (Participant KII-PhD-UA-05).

Hence, with a change of the negative narrative regarding the sour relationship between the media and military, a positive atmosphere of collaboration can be created for nation-building and unity. Participant KII-S-NAO-11 agrees, saying: "*Nigeria's unity has been kept sacrosanct by the military. I believe, with the ongoing reforms in the military, they're being carried along; they would hardly think of turning against the civilian authorities again. The media keep setting policy agenda for sustained civilian control of the military and enhanced civil-military relations in the country per the African continental as well as a global trend*".

Security is of critical importance not only to Nigeria as a nation but also to individuals and groups irrespective of circumstances. On this note, Participant KII-R-MO-03) stresses that, "*Since it is said that 'survival is the first law of life, it is the responsibility of the media to set agenda for mutual respect through the provision of accurate information to the public and the military's need to protect sensitive information that borders on national security*".

Civilian-Military Relations Influence on Democratic Control of the Military: On a general note, Nigeria, as an emerging democracy with weak political institutions faces challenges relating to systemic stability and continuity, especially given that it has experienced incessant military coups and prolonged military rule. Participant KII-PhD-UA-07 explains that, "*The civil-military relations in Nigeria, an emerging liberal democracy, should be understood within the context of three considerations. One, Nigeria has witnessed periods of military rule as a result of coups and possible civilian governance before focusing on enthroning democratic governance. Consequently, it has tendencies of having weak democratic institutions with elite retired military officials having a strong influence in the political landscape of the country. Two, the emerging democratic institutions that are directly responsible for the control of the military establishment are often fragile due to the relative lack of institutionalization of democratic culture in the polity. Hence, the government devises ways by which to impose its authority on the military establishment. In all these, the use of extensive media agenda-setting narratives is necessary. Three, Nigeria's transition to democratic governance cannot be understood in isolation, devoid of the globalizing of liberalization of the democracy and the media. Thus, the direct or indirect role of foreign forces as an external variable in pushing for political changes in Nigeria is very important*".

However, the arena of civilian-military relations in Nigeria, an emerging democracy, differs from what obtains in well-established democracies such as the United States. Hence, Nigeria's approach to civil control of the military could be unique to it. Nevertheless, civilian-military relations are a critical factor that must be considered when examining civilian control of the military and the sustenance of democracy. "*The processes being utilized for democratic control of the military in Nigeria may neither conform to what obtains in the advanced democracies nor be uniform for all emerging democracies. This has to do with differences in historical experience, the legitimacy of democratic institutions of the state, the role of the military hierarchy, the role of foreign interests in supporting or subverting the emergence of democratic civil-military relations and the prevailing media narratives to some extent*" (Participant KII-R-MO-10).

Challenges of Media-Civilian-Military Relations: Extensive media campaigns can be employed to mend the sour relations" as Participant KII-R-MO-10 put it. According to Participant KII-PhD-UAR-05, this is occasioned by "the rigid mindsets and [negative] perceptions" of the civil populace toward the military, which make it difficult for many people among the civilians "to appreciate the noble roles of the military, especially, its steady transformation into a people, citizen-friendly and responsive institution" (Participant KII-R-MO-12). This must-have given rise to the contending civilian-military disconnect in Nigeria.

5. Conclusion

Since the creation of the Nigerian state 60 years ago, the country has never had an uninterrupted civilian government for two scores and a couple of years until during the Fourth (current) Republic which began in 1999. In other words, this means 22 years of democratic control of the military. Despite the myriad of challenges faced, so much has been achieved in terms of reforming the military institution for democratic consolidation as Nigerians look forward to many, many decades of democratic governance with an institutionalised democratic control of the armed forces. If we consider the scenario that in Africa, since the early 1990s "about half of the civilian governments in the continent had been supplanted by military coups (Musa, 2018: 43) and that since 1945 until 2009, out of the 357 successful coups globally, 82 were in Africa, along with 109 failed attempts and 145 plots that were uncovered before execution (Musa, 2018: 43) but as of 2020, all of Africa practices democracy except for Mali, Guinea Bissau, Burkina Fasso (all in West Africa), Chad (in East Africa), and Sudan (in North Africa) which have had military coup recently.

The notion of civil-military relations has never been more relevant than it is now, given Nigeria's security concerns and the greater need for the military to acquire civilian trust and collaborate toward a more peaceful state. All the country's commands and divisions should decentralise and modernise their civilian-military and/or public relations units and desks. Civil-military interactions are necessary not just in times of conflict, but also in times of peace to

maintain and build mutual respect, trust, and improved communication among the public. The benefits of partnership with civil security agencies, particularly the Nigeria Police Force and the Nigeria Security and Civil Defence Corps, must be aggressively recognised by the modern civil-military relations. Nigeria's whole security architecture has been deprived of much-needed intelligence for sharing information and avoiding potential threats for a long time due to inter-agency rivalry and dominance.

To achieve meaningful civilian-military relations and institutionalised democratic control of the military, it is imperative to have a holistic change of the negative narratives that are making rounds in society depicting sour civilian-military relations and denoting the Nigerian military as waiting in ambush for any slight opportunity to seize power from the democratically elected government. Several ways of achieving this may be available. However, a comprehensive media agenda-setting strategy that will incorporate (i) setting an agenda to influence policy on the institutionalisation of democratic control of the military, (ii) setting an agenda to educate the public and policymakers and influence public opinion regarding healthy civilian-military relations and democratic control of the military for sustained democracy, and (iii) media setting an agenda to influence other media's narratives. An extensive media education and agenda-setting campaign must be strategically planned, designed, and implemented for over a very long time. Social media platforms must be accommodated as well.

Because of the discourse above and the reviewed literature in the preceding sections, this study found that media education and agenda-setting roles have been instrumental in: (i) the steady democratic control of the military in Nigeria, with prospects of it becoming substantially if not fully institutionalised within the next two decades; (ii) the substantial democratic control of the military in Nigeria, which although has greatly improved, still needs further enhancement. The study also found that some of (iii) the toughest challenges to the institutionalisation of democratic control of the military in Nigeria would be the 'politicised' disunity on ethnoreligious lines, institutionalised corruption, and highly commercialised media industry.

This strongly suggests that politicised ethnoreligious disunity can set a colossal cleavage in the military institution along ethnic and religious divides and erode it of loyalty to the state; institutionalised corruption can create institutionalised nepotism and obliterate fairness and equity within the military institution; these, in turn, can lead to mutiny and systemic chaos in the military establishment; a highly commercialised media industry in an emerging democracy like Nigeria could be detrimental to healthy civilian-military relations and democratic control of the military by the civilian authority because highly profit-oriented media focus on profit-making at all costs (for example, by paying attention to 'yellow politics' or sycophantic politics and adverts rather than setting agendas to influence democratic-oriented national development policies such as the enhancement of civilian-military relations and institutionalisation of democratic control of the military for sustained democracy. Moreover, with the semi-autonomous National Broadcasting Commission (NBC) and Nigerian Press Council (NPC) in charge of media and press regulations, ensuring effective regulation of the nation's broadcast and print media content for nation-building is progressively becoming unrealistic (see Yusuf et al., 2020).

Taking on the agenda-setting theoretical perspective, this paper proposes the following hypothetical propositions for future research to test: (1) a sustained, strategically planned and implemented media narrative agenda-setting campaign can influence media issue salience; (2) a sustained, strategically planned and implemented media narrative agenda-setting campaign can influence public opinion regarding the institutionalisation of a democratic culture; and (3) a sustained, strategically planned and implemented media narrative agenda-setting campaign can influence policy on the institutionalisation of democratic control of the military.

Finally, to borrow Yeibo (Yeibo, 2020) and Musa's (Musa, 2018) words, it is recommended that the military should use the challenging issues in the media-civilian-military relations to serve as a template at all levels in drawing up appropriate standard operating procedure. Also, the military should collaborate with the media to set an agenda for healthy civilian-military relations, for example, through mass enlightenment for both the political and military spheres. The political leaders require some element of exposure on military-related issues while the military personnel need to be educated on civil norms and processes to keep all abreast within the constitutional limits as provided by the constitution of the Federal Republic of Nigeria.

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"Russian Language Extension" in Media Discourse and Principles of Linguoecology

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Abstract

Solzhenitsyn's formulation used in the title of the archaic lexis dictionary (Dictionary of the Russian Language Extension) contained the idea: "Archaisms very often do not deserve "premature death" and should be used in order to protect the Russian language from the harmful average standard". Solzhenitsyn's idea is believed not to be developed and followed. Meanwhile, the analysis of modern media shows that the best texts invariably include units not from central common lexis. Nowadays archaization and dearchaization of lexis are natural and active language processes. A characteristic feature of the Russian language development at the turn of the XX-XXI centuries is fairly considered to be the archaization of lexis that is objectively "chronologically stable". The article is devoted to the analysis of functions of archaic lexis in the media discourse from the point of view of modern linguistic ecology ideas. Archaisms are necessary for the modern language to nuance the thought, they are necessary as an opportunity to create a pathos media text, as a tropeic means with the widest range. Based on the modern media text the authors used communicative and pragmatic analysis study the role of archaic lexis in the creation of figurativeness and expressiveness.

Keywords: media discourse, lexical, grammatical archaisms, ecological linguistics.

1. Introduction

Nowadays archaization and dearchaization of lexis are natural and active language processes. A characteristic feature of the Russian language development at the turn of the XX-XXI centuries is fairly considered to be the archaization of lexis that is objectively "chronologically stable". It is well known that many lexical units connected with the designation of moral concepts such as honour, dignity, reputation have been out of active use. For example:

"How long have you heard the word "reputation" in talks or the saying "a real person"? I have long been. I have been heard "reputational risks" and more often "a real bastard"…" (Polyakov, 2021: 12);

"Now, for the new generation, characterized by direct idiosyncrasy, even to a hint at ideology, the word "worker" will be accompanied in dictionaries by the mark "archaic". And then, alas, my dad's words that with such disregard for basic values, soon the working person will become archaic will be prophetic. Here you are, exactly you, who did you congratulate on the Labour Day? See, even the word itself sounds old-fashioned: "labour"" (Kushanashvili, 2017: 362).

Rearchaization (it means return, "rebirth"), typical for the 90s of the XX century, was connected with the introduction into everyday use of words-realities of pre-revolutionary Russia, which for

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obvious reasons were archaized in Soviet times. Today's rearchaization reflects, first of all, the desire to get away from the average standard language, to rely on tradition – literary classics.

At one time, the ideas of the native language wealth saving were developed by A.I. Solzhenitsyn. Three thousand units from "Dictionary of the Russian Language Extension" by A.I. Solzhenitsyn, published in 1990 (Solzhenitsyn, 1990), are lexical and (less often) grammatical archaisms, which, according to the author, do not deserve complete oblivion, which at least from time to time can and should be used. It is a well-known fact, that the Russian language enrichment after the 90s went mainly due to English-language borrowings, and not due to the "root stream". Today, the rearchaization of outdated lexis is typical not only for historical fiction, where such units have always used as a means of stylization, not only for the poetry of "archaic innovators", for example, Maxim Amelin, but also for media discourse.

2. Materials and methods

Based on the modern media text the authors used communicative and pragmatic analysis study the role of archaic lexis in the creation of figurativeness and expressiveness.

3. Discussion

Archaisms are essentially connected with such a phenomenon as agnonymy. Agnonyms are evaluated negatively (Deligiaouri, 2018; Mihailidis, Viotty, 2017) because they "obscure" the utterance (Boulianne, 2019; Hoffmann, Suphan, 2017; Jang, Kim, 2018). It is not for nothing that the use of archaisms without sufficient motivation is considered to be a stylistic flaw, and sometimes a gross stylistic error incompatible with the linguistic and ecological parameters of communication. If we consider clarity to be the main feature of good speech (Lehmann et al., 2017), then archaisms, especially from the category of "completely dilapidated", do not contribute to the realization of this quality in any way. Meanwhile, media texts (Harcup, O'Neill, 2017; Lehmann et al., 2017) prove that the use of archaisms is a favourite stylistic technique of leading media authors, well-known publicists, film and theatre critics (Golan et al., 2019).

Archaisms in the media language have their own functional and stylistic specifics. First of all, they are used as identity tropes (in an extended understanding of the trope as a transformation, and not just figurative use (Khazagerov, 2018). The tropeic function of archaisms was noted in the Dictionary of Linguistic Terms by O.S. Akhmanova (1966), but later linguistic reference books noted only the possibility of archaisms to act as stylistic synonyms for central common words. Meanwhile, it is clear that archaisms are close to periphrases, traditionally included in the identity tropes. This idea is consistently developed in the research: (Korosteleva, 2015), while it is noted that, like periphrases, archaisms are able to enrich the expressive possibilities of modern high style. Moreover, "the ecological crisis of the Russian language can be overcome, inter alia, by the actualization of expressive archaisms" (Korosteleva, 2015: 11). Modern media present numerous examples of the use of archaisms in their original function – to create a high-pathos text with an actual social sound: "*No, no, Ksenia Sobchak is only partly the* dshcher' (Russian archaism *daughter) of her parents. She is the dshcher' of another father, another mother, whose name is* d'yavoroditsa (Russian archaism *Devil's Mother). Her role is the darkening of Russia"* (Prokhanov, 2021: 1). "*I don't see any* popechenie (Russian archaism *care), any plan, any program, and even I don't see any love, any understanding of people who are engaged in culture and art!"* (Moskvina, 2020).

In the meaning of 'providing patronage and assistance, protecting something or someone's interests', the word *popechenie* is marked by dictionaries as archaic.

In the work of D.A. Apkarimova and O.V. Shatalova we read: "the analysis of the archaic words use in the modern language situation has shown that they lose their sublimity and archaic essence, they are a part of publicistic, literary and even colloquial speech, becoming interstyling lexical units" (Apkarimova, Shatalova, 2019: 75). Of course, some units of the linguistic periphery, including archaic words, for one reason or another may approach the central common words. We think, however, that in the modern language situation (Baek et al., 2019; Brusenskaya et al., 2018; Brusenskaya et al., 2021), archaic words are interesting for their well-presented archaic essence, and often for their sublimity. Therefore, they are used for creating a high-pathos media text. This is exactly what the examples given before demonstrate.

The tropeic function of archaism is clearly manifested in the following example: "*As for the "Copper Grandmother", I do not intend to talk about her, I leave my plays to those* mytar' (Russian archaism *tax collector) who receive their desired degrees for this work"* (Zorin, 2019: 524).

Tax and duties collectors and profiteers, aroused people's hatred, were called *mytar'*. The dramatist and publicist L. Zorin used this ancient word to call some Soviet theatre critics unable to understand the innovative play.

When Yu. Polyakov calls appeals to power authorities *chelobitnaya* (Russian archaism *complaint,* the author uses this word in quotation marks), he emphasizes that the essence of relations with the authorities has changed little since the days of Ancient Russia, and therefore an allusion to the ancient Russian literary work of the XIII century "The Prayer of Daniil the imprisoned" is fair, where the author begs the duke for help:

*By the way, whenever the chelobitnaya (*Russian archaism *complaint) reached where it should be, they were amazed: "Of course, we will fix it. Immediately!" Then the paper with the resolution dived into the "black box" of the device, where it disappeared. Expectation. Again begin from the beginning. Letters, appeals,* moleniya zatochnikov (phrase made up of archaisms *prayers of the imprisoners) of Russian Press"* (Polyakov, 2022: 16).

4. Results

Archaisms are sometimes necessary to comprehend the deep meaning of events taking place in our days. For example, the headline in the *Russia's Newspaper* from March 16, 2022: *Svyato mesto* (Russian phraseological unit *Holy place*) and the subtitle *What will we replace foreign brands with?* The phraseological unit *svyato mesto* contains a grammatical archaism s*vyato* – a short adjective in an attributive, not predicative function. This expression was used in order to outline the situation with foreign companies after the introduction of sanctions against the Russian Federation.

It is interesting, that the frequent use of an archaic word in a tropeic function can lead to the formation of a stable figurative meaning. Thus, the word *guillotine* has come to mean 'a sharp, radical reduction; cancellation, liquidation of something', which can quite fairly enter modern explanatory dictionaries. Also, for example, the term *regulatory guillotine*, meaning 'an instrument of large-scale revision and cancellation of regulatory legal acts negatively affecting the overall business climate and regulatory sphere'.

The punning use of archaism is also possible: "*Now, as political scientists come together in a circle, the words "elite", "counter-elite", "anti-elite" fly in all the directions... So that it is immediately clear: the first are those who are in power, and therefore with money.* U kormila (Russian archaism *at the helm), simply put. The second want to move the first and sit on the vacant seats. U kormila zhe* (Russian archaism *at the helm). Still others, rebellious, ask for storms* (an allusion to a line of the poem by M.Y. Lermontov *and he, rebellious, asks for a storm) but then, after admiring the ruins, rest assured, they will also reach for the same* kormilo. *However, all of them are sure that the* kormilo *comes from the word* korm (in Russian *feed), in the sense of "grub", and not from the word* korma (in Russian *stern), where the* kormovoe veslo (in Russian *stern paddle)*" (Polyakov, 2021: 12).

The archaism *kormilo* (Russian archaism *helm)* means "the rudder of the vessel, the stern paddle, with which the course of the vessel, the boat is controlled". There are stable expressions *u kormila vlasti* (in Russian *at the helm of power*) and *u kormila pravleniya* (at the helm of power, at the helm of the board); due to the homonymous root *korm* (feed) Yu. Polyakov could talk about the "semantic confusion".

The word *otets* (in Russian *father*) has an archaic meaning, which, as a rule, is implemented in the plural: 'the most honorable respected people standing at the head of something'. For example, this form is used by T. Moskvina: "*In the satirical fantasy by the Strugatsky brothers, the "Inhabited Island" planet is ruled by "unknown* ottsy (in Russian *fathers)", a mysterious gang that makes key decisions. Such "unknown* ottsy (in Russian *fathers)" ruled and rule the "planet" of Russian culture. However, under the Soviets, these* ottsy (in Russian *fathers) were more sane. Who made the decision in 1950 to give Leningrad Lenin Komsomol Theater to Georgy Tovstonogov (he was 35 years old)? And in 1973, Mark Zakharov (he was 40 years old at the time) was assigned to head the Moscow Lencom? Nobody knows. Some unknown Soviet HRs. But how much foresight and common sense they showed. "Unknown* ottsy (in Russian *fathers)" of modernity make mysterious and short-sighted decisions, moreover, no one is responsible for anything.*

Exactly after Zhenovach finally decided to remove Bogomolov's play "The Ideal Husband" from the repertoire (the most boring antics on the topic "their morals in the Kremlin", I endure only one action and ran away). For no reason, such tricks do not happen – obviously, there was an order and payment for the harassment of the Zhenovach, and now it has become known that

the "Ideal Husband" is returning to the stage. The question is: if those who ordered the discrediting of Zhenovach, a top-class professional, use such methods of struggle, what are these citizens capable of in principle? Those unknown ottsy *(in Russian* fathers*) and mothers who stand behind the innocent, of course, Konstantin Khabensky.*

Yes, I am annoyed by this murky "Byzantium" in culture – in the sphere where a person strives to be better and higher and which is prescribed full clarity by heaven, and not the machinations of "unknown ottsy *(fathers)".*

When the "unknown ottsy *(in Russian* fathers*)" appointed cheeky, talkative amateurs to run theatres instead of professionals (let me remind you at least about the fate of the Moscow theatre "Modern") – where were you?*

In brief, those who know, for example, the names of "unknown ottsy *(in Russian* fathers*)" who make decisions in culture – tell me these names. Tell us what's going on and who's guilty. And then they treat one thing, cripple another – and everything is anonymous"* (Moskvina, 2021: 19).

Basing on archaic meaning, T. Moskvina in some fragments achieves through the use of this form a high, socially significant sounding of her text, in other fragments *(those unknown* ottsy *(in Russian* fathers*) and mothers expresses irony and even sarcasm.*

In general, the formation of an ironic utterance is the most important function of archaic lexis. For instance: "*If until now the elders tried not to concern the play too much, then they were clearly indignant ... Gribov grunted expressively, Petker raised his* dlani *(archaism* hands*) to the ceiling, Stepanova smiled coldly"* (Zorin, 2019: 524).

L. Zorin recalls the history of the staging his play, where Roland Bykov played his peak role – Pushkin. The work was warmly accepted by the leading Pushkin scholars of the country, but rejected by the *"elders"* of the Moscow Art Theatre, and not because of some kind of malice. As V. Nepomnyashchy wrote, *"they behaved like children spitting out unusual food; they did not understand it"* (Nepomnyashchy, 2019: 532). And for L. Zorin, the archaism *dlani* (hands) in the description of this collision is a means to express an ironic attitude towards the *"elders"*.

In the modern media discourse, various elements are combined: the bookish one with its inevitable archaic and sub-standard (colloquial, slang, invective). Media is the main source of neologization of language, including through the latest Anglo-Americanisms. And the problem is to find the cherished balance of all these elements. Many journalists, for example, O. Kushanashvili, is good at it: "*they are tough, even smiling pros, whose life guide is surprisingly original: bablo (*dough, jargonism *money), zlato* (archaism *gold*), tugriks" *(Kushanashvili, 2013: 84); We have been for a long time – not little, but we have known each other for a long time, he seems to me a nice guy, and at one time – in the era of the most severe lack of food – I pestered him with requests,* chelobitnye *(archaism* complaints; the word *chelobitnye* consists of two parts "beat the forehead"), pleas to find me at least some project, at least some role"* (Kushanashvili, 2017: 528).

We can see, *zlato* (archaism *gold*) is adjacent to the *bablo (dough,* jargonism *money)*, and *chelobitnye (*archaism *complaints)* with a superbuzzword *project*s, and this amalgam seems quite organic.

Also, for example, the archaic book title of the heading in the *Literary Newspaper* – "*Columns of* yazykotvorec" (archaism *language maker* and the only article in this heading called *Zashkvar* (jargonism *shame*) (Evseev, 2022: 12). *Zashkvar* is a jargon, a state category word, meaning "shameful, unworthy, indecent, unattractive".

In the E. Generalova's work: it is noted that "the demand for archaic lexis is explained by the pragmatic attitude to manipulation by the reader (by referring to recognizable historical events, realities, epochs), and the stylistic possibilities of this layer of lexis" (Generalova, 2021: 183). It is hardly possible to attribute a manipulative function to archaisms: a reference to historical realities by itself cannot form verbal manipulation, that is, a secretive, dishonest influence carried out to the detriment of the interests of the recipient and with obvious benefit for the sender of the message. It is this understanding of manipulation (and not its identification with any influence at all) is considered in most works investigating this problem (works by G.G. Khazagerov, I.V. Belyaeva, I.V. Sternin, O.N. Morozova, G.G. Pocheptsov, L.A. Brusenskaya, E.G. Kulikova, E.E. Kornilova, K. Bredemayer, A. Tsuladze, K.F. Sedova, G.A. Kopnina and many others). And in general, "to explain the phenomenon of manipulation, it is necessary to take into consideration not only the specific circumstances in communication, but also the cognitive state of communicants" (Belyaeva, 2009: 35), and therefore it is wrong to attribute a general pragmatic attitude to the manipulation by the reader to the media.

5. Conclusion

Linguoecological approach to language is based on a broad historical and cultural context of lexical units, maintaining linguistic diversity, countering degradation processes such as impoverishment and coarsening of lexis, orientation to "commercial" unassuming literature, formulaic and faceless language.

Archaisms, which are often far removed from the central widely used lexis, are necessary as an opportunity to create a pathos media text, as a trope with a wide range (from subtle irony to sarcastic sarcasm).

It is not for nothing that lexicography has also shown interest in archaisms (before it paid immeasurably more attention to neology); from the latest dictionaries, we note the work of L. Ryzhkova and E. Grishina (Ryzhkova, Grishina, 2019), which gives numerous textual examples of the use of archaisms in Russian classical literature. However, as we can see, the most interesting contexts with archaisms exist in the modern media discourse, and this material is still waiting for its lexicographic embodiment.

6. Acknowledgements

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Media Manipulation in Modern American and British Press

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Abstract

In the course of the study, the author of this article analyzed 87 articles from American and British newspapers relating to the "Russian topic". As a result, only 3 of them contained objective information, not "packaged into" manipulative techniques. Thus, approximately 96 % of articles in the American and British press somehow contained signs of manipulation and propaganda clichés.

In the analysis of articles in the American and British press, the author uses the filtering of information (reasoned highlighting of true and false in media texts, clearing information from "glitter" and "labels" by comparing with actual facts, etc.; removing the halo from information's "typicality", deconstructing simplification, appeal to authority techniques; a critical analysis of the goals, interests of the information agency, i.e. the source of the information.

Keywords: media manipulation, press, USA, media, Russia, fake news, analysis, media studies, propaganda, ideology.

1. Introduction

As numerous researchers maintain (Albright, 2017; Aldwairi, Alwahedi, 2018; Azzimonti, Fernandes, 2018; Bakir, McStay, 2018; Bean, 2017; Berghel, 2017; Bertin et al, 2018; Bharali, Goswami, 2018; Bradshaw, Howard, 2018; Conroy et al., 2015; Dentith, 2017; Fletcher et al., 2018; Fletcher,Nielsen, 2017; Gahirwal et al., 2018; Goering, Thomas, 2018; Janze, Risius, 2017; Marwick, 2018; Ruchansky et al., 2017; Vargo et al., 2018; Waldrop, 2017 and others), in the modern media world there have been a drastic growth of media manipulations recently. Guided by political, economics, ideological or other aims, media agencies in different countries strive to win the information warfare against these or those opponents. In the article we attempt to distinguish and analyze the main manipulative techniques used in American and British press related to Russia.

2. Materials and methods

During our research, we analyzed 87 articles from American and British newspapers that relate to Russia. The findings show that only 3 of them contained objective information, not accompanied by manipulative techniques. Thus, approximately 96 % of articles in the American and British press contained some signs of manipulation and propaganda techniques to one degree or another.

Therefore the following methods were used: data collection, generalization and classification. In particular, we analyzed the following basic techniques of manipulative influence of media on the audience: "orchestration" – psychological pressure in the form of constant repetition of certain facts, regardless of the truth; "selection" ("framing") – selection of certain tendencies – for example, only positive or negative, distortion, exaggeration (or understatement) of these

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tendencies; "blush/glitter" (embellishment of facts); "labeling" (for example, accusatory, offensive, etc.); "transfer" ("projection") – the transfer of any qualities (positive, negative) to another phenomenon (or person); appeal to authority (not necessarily true) in order to justify a particular action, a particular slogan; "plain folks", and simplification. In our analysis of articles from American and British press, we used the monitoring, verification and filtering of information (reasoned selection of true and false in media texts, clearing information from "blush" and "labels" by comparing with coverage of the same event in other resources, historical facts, etc.; removing the halo, a critical analysis of the goals, interests of the media agency, that is, the source of information (Albright, 2017; Fedorov et al., 2016; Fedorov, 2014; Fedorov, 2015; Fedorov, 2019; Fedorov, Levitskaya, 2015; 2020; Levitskaya, Fedorov, 2020; 2021; Marwick, 2018; Vargo et al., 2018 and others).

3. Discussion

The problems of propaganda, misinformation, media manipulations and fake news have been extensively analyzed in scientific research (Albright, 2017; Aldwairi, Alwahedi, 2018; Azzimonti, Fernandes, 2018; Bakir, McStay, 2018; Balmas, 2012; Bean, 2017; Berghel, 2017; Bertin et al, 2018; Bharali, Goswami, 2018; Bradshaw, Howard, 2018; Conroy et al., 2015; Dentith, 2017; Derakhshan Wardle, 2017; Farkas, Schou, 2018; Figueira, Oliveira, 2017; Fletcher et al., 2018; Fletcher,Nielsen, 2017; Gahirwal et al., 2018; Goering, Thomas, 2018; Janze, Risius, 2017; Marwick, 2018; Mihailidis, Viotty, 2017; Quandt et al, 2019; Ruchansky et al., 2017; Vargo et al., 2018; Waldrop, 2017 and others).

We agree that "the most important circumstance and characteristic of manipulative information is that by inviting listeners or readers to make their own judgment, the media create only the illusion of independence, objectivity, the possibility of choosing from different points of view and relying on the opinion of the audience. The opinion of the audience, which has a negative response to certain information, does not apply to the entire targeted audience. The mass audience is territorially fragmented and people, consuming information, are, if not alone, then at least in small groups and have the opportunity to argue only in front of each other. Public expression of your protest against current information is impossible, but it is precisely this information that becomes a permanent instrument of manipulative influence on people who, under the modern information system, are doomed to passivity and existence only as an object of influence" (Grachev, Melnik, 1999).

Moreover, one has to consider that "now, if we take the allegation of something being fake news, or fake media seriously, then – if we assume one side of the debate is correct – then someone is misleading the public. So, is the allegation of "That's just fake news!" just the exposure of a lie? Not quite; the allegation something is fake news is a *rhetorical device*, one designed to cast doubt on what would otherwise be some received story. That is, currently allegations of fake news, or fake media, focus on challenging mainstream media discourses" (Dentith, 2017: 67).

4. Results

The article in *The New York Times,* under the eloquent heading "Apathy and wariness of Kremlin leave Russians unvaccinated" – is one of the vivid examples of media manipulation.

The following manipulative techniques are used:

"Weak inference", integrating the over simplification of the information. The article's author tries to draw wide political conclusions (see the headline) based on the statement of only one person – "a person of the people" (who might be a fictional character as well): "After Sofia Kravetskaya got vaccinated with Russia's *Sputnik V* vaccine last December, she became a pariah on the Moscow playground where she takes her young daughter. "When I mentioned I volunteered in the trials and I got my first shot, people started running away from me," she said. "They believed that if you were vaccinated, the virus is inside you and you're contagious." For Ms. Kravetskaya, 36, the reaction reflected the prevalent mistrust in the Russian authorities that has metastasized since the pandemic began last year. That skepticism, pollsters and sociologists say, is the main reason only one third of the country's population is fully vaccinated, despite the availability of free inoculations. But even with a record-breaking death toll, the government has imposed few restrictions, and its vaccination campaign has floundered, sociologists say, because of a combination of apathy and mistrust" (Hopkins, 2021).

Thus, some gullible readers of *The New York Times* may get the opinion that in Russia vaccinated people really become outcasts, and the "wrong" political system is to blame for the relatively low percentage of vaccinated population. As if in "democratically correct" countries like the USA or the UK, there are neither adversaries of vaccination, nor a large number of Covid-diagnosed people.

"Labeling" and "appeal to authorities": further in the article it is made clear that the Russian government is hesitant to vigorously fight coronavirus precisely for political reasons: "The government is reluctant to impose restrictions because they do not want to "mess with this majority of people," who oppose them, said Aleksandra Arkhipova, a social anthropologist who researches Covid-related misinformation… She said her research showed that many Russians believed that political, rather than epidemiological, concerns drove policy" (Hopkins, 2021). The author of the article however does not link the scope of the infected population to the political issues in any other countries, the USA or the UK, for example.

The topic of pandemic in the Russian context is touched upon in the article in *The Gardian* newspaper. It emphasizes that in Russia "cafes and restaurants look likely to take a hit from the city's long-delayed response to the coronavirus epidemic. After the government's lacklustre campaign to get Russians to get jabs of *Sputnik* and other domestically produced vaccines, cafe owners have said they feel like they're being "sacrificed" as the government scrambles to contain an "explosion" in new cases" (Roth, 2021).

At a time when restrictions on working hours of cafes and restaurants were imposed in dozens of European countries, the author of an article in *The Gardian*, using manipulative techniques of "selection" and "labeling", is trying to convince the readers that "anti-restaurant measures" are being taken in Russia for political reasons at the same time making an assumption that in the Western countries similar actions of the authorities, apparently, were exclusively democratic.

An article in *The Washington Post*, also devoted to the Covid situation in Russia, is constructed in a similar manipulative vein. Here again, the actual facts are presented first: "it took just a few hours for fraudsters to act after Moscow's mayor announced this month that coronavirus vaccinations were compulsory for most of the city's service sector employees. Accounts advertising the availability of fake coronavirus vaccination certificates suddenly appeared as social media followers of Russians who identified as working in restaurants or bars" (Khurshudyan, 2021).

Further on, however, the manipulative techniques "card stacking"/"cherry picking" are used when concluding that in Russia "people say they are more fearful of being vaccinated than they are of contracting the coronavirus. That makes buying a fake vaccination certificate an attractive option to try to beat the system" (Khurshudyan, 2021). Thus, the readers of *The Washington Post*, are being made to believe that the Russians are so afraid of being vaccinated with the "wrong" Sputnik V that they are ready to risk to commit a fraud, to deceive the "wrong" government.

Another hot topic is the construction of the Nord Stream 2 gas pipeline. An article in *The Times* titled "Nord Stream 2: Vladimir Putin accused of 'choking' gas supply to push up price" (Swinford, 2021) is one of the typical examples of media manipulation over the gas theme.

The Times journalist, without reference to actual facts, states that "Britain has accused President Putin of "choking off" the supply of gas to Europe to increase energy prices and win approval for a new gas pipeline. Ministers believe that Russia is deliberately restricting gas exports as part of a strategy to force European Union nations into approving Nord Stream 2, a pipeline under the Baltic Sea" (Swinford, 2021). The article contains the following techniques of the readers' manipulation: a *scapegoat:* a technique which is aimed to transfer blame to one person or group of people without investigating the genesis and/or complexity of the issue ("Britain has accused *President Putin…*"), *cherry picking:* the technique is meant to convince the audience by using selected information and not presenting the complete story , *labeling* ("Russia is *deliberately…"), appeal to authorities* ("*Ministers* believe that…").

The short but, in our opinion, rather tabloid article "Putin brought 'attractive' translator to distract Trump during G20 meeting" in *Daily Mail* was written by 4 (!?) authors. It argues that "Russian President Vladimir Putin brought an 'attractive' translator with him to distract former President Donald Trump at their 2019 meeting – and Trump told Putin he would act tough in front of the cameras and then play nice privately, former White House official Stephanie Grisham reveals in her forthcoming tell-all. 'OK, I'm going to act a little tougher with you for a few minutes. But it's for the cameras, and after they leave, we'll talk. You understand,' Trump had told Putin when they met in June 2019 in Japan at the G20, Grisham recounted" (Schwab et al., 2021).

This article was published during the presidency of J. Biden – at the end of September 2021, when the anti-Tramp theme seems to be no longer relevant. But, as we can see, with the help of manipulative techniques of *selection, labeling, testimonial*, the journalists from the *Daily Mail* tried to convince their readers that the Russian president had tremendous influence on his American counterpart, and Trump did not have the strength to resist either Putin or his charming interpreter.

The article in *The Washington Post* under the headline "Putin's Russia isn't a model for anyone" demonstrates the open support of Russian lawful government's opponents: "Russians in huge numbers took to the streets again on Wednesday to protest their government's treatment of Alexei Navalny, a man they fear may soon die because he dared to criticize President Vladimir Putin. While the mass demonstrations across Russia's 11 time zones inspire respect, the country itself, under its entrenched regime, has achieved precisely the opposite. Putin has made no secret of his goal of restoring Russia's former glory. Instead, he's turning it into a global pariah. ... Today, Putin's Russia stands for rampant corruption, stark income inequality, aggression toward its neighbors and state-sponsored assassinations of those who dare to criticize the system. Its economy is weak, its infrastructure atrophied. (One-fifth of Russians still don't have indoor plumbing). Xi Jinping's China is also a harsh autocracy, but it has visibly boosted the wealth of most of its citizens and dazzled onlookers with its rapid development. By contrast, Russia makes headlines for its kleptocracy, repression and mafia-style tactics. ... But most people certainly don't see his regime as an example of what they want for their own countries or themselves. Modern-day Russia may still inspire fear, but it generates very little in the way of respect" (Ghitis, 2021).

As we can see from this extract, real facts (corruption, a significant lag of the Russian economy from the economies of some Western European countries) are intertwined in the text in order to exaggerate demonstrations of Navalny's relatively few supporters in Russia and to contrast "undemocratic" capitalist Russia for a number of reasons (in the first place - an economic nature) to a more acceptable to the West, communist China. Thus, the article exhibits the following basic techniques of manipulative media influence: *selection, labeling, plain folks*.

Paradoxically, the Western ideologists, that had actively fought against communism and communist ideology in the past, are now seriously concerned about the fate of the Russian communists. A striking example is the article in *The Christian Science Monitor,* which sounds quite sympathetically towards the Communist Party of the Russian Federation (KPRF): "while some rank-and-file members want them to push harder if they ever want to make political headway, their nascent protesting has resulted in a decisive wave of official repression. The backlash is unprecedented in post-Soviet experience and threatens to upend two decades of Putin-era political stability. ... The KPRF, with 150,000 members including 40,000 youths, is Russia's second-largest party and the only major one with independent historical roots in Russia, while most others have been artificially created by the Kremlin. The KPRF won 19 % of the votes in the September election, up about 5 % from its previous tally in 2016. By contrast UR, which had been running at around 30 % in national preelection polling, won around 49 %, about 5 % below its previous total" (Weir, 2021).

Thus, by using the propaganda technique *"least of evils"*, the readers of *The Christian Science Monitor* are being indoctrinated that it would be better for the Communists to win the elections again than the party United Russia, which "democratic West" is intolerant to.

The article in *Foreign Policy* under the heading "Scientists Want Out of Russia" starts by the statement about corruption in Russia: "Many projects conducted seemingly for the good of the people in Russia are giant corruption schemes. ... Corruption in public services in Russia takes many forms, but what all experts can agree on is that it's extremely high" (Antonova, 2021). However, further in the article, using the manipulative technique of *selection,* stereotyping/labeling ("draconian legislation"), weak inference ("...anyone...is in real danger..."), it is concluded that the main reason for the emigration of Russian scientists to the West is not that they want to earn more, but due to the fear of reprisals: "The pervasive paranoia of the Russian state means that anyone in sensitive sectors is in real danger of being accused of espionage – even if it's just by an ambitious underling who wants their job. ... Repressions, previously more random, have taken on distinct and troubling patterns – including the adoption of more and more draconian legislation" (Antonova, 2021).

5. Conclusion

To conclude, in the analysis of the latest articles in the American and British press, the filtering of the text was used (reasoned selection of facts versus opinions in media texts, clearing information from "glittering" and "labeling" by comparing with actual facts, etc.; clearing out the halo of "typical", "common people", "authority", a critical analysis of the goals, interests of the media agency, that is, the source of information.

In particular, abundant use of the following basic techniques of manipulative influence of media on the audience was detected: stereotyping, labeling, plain folks, least of evils, scapegoat, distortion of data, framing, selection, weak inference, etc.

Although much has been written about the harmful effects of media manipulation, sadly, there are still a lot of media consumers who are not fully aware of its deceptive and unfair means or techniques. As a journalist, author, and fake news expert Craig Silverman reminds us, "If you trust that every news article in your news feed represent an unbiased collection of what you most need to see, you will end up misinformed. This reality is important for every person to recognize, but it's essential for journalists. We are being targeted by coordinated and well-funded campaigns to capture our attention, trick us into amplifying messages, and bend us to the will of states and other powerful forces" (Silverman, 2020).

6. Acknowledgements

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Media Center as a Resource for the Development of General Competencies of College Students

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Abstract

Until recently, the role of general competencies of students of professional educational organizations (PEO) was underestimated. The prospects for technological modernization, the informatization of society and digital transformation make new demands on future employees from employers. In this regard, this article is aimed at revealing the capabilities of the media center in the development of students' general competencies. The leading method of studying this problem was the method of sociological survey, conducted among 2,321 SSE students. The article proposes a definition of the main activity of the "media center" in the understanding of his students and revealed the attitude of the respondents to the creation of a media center as a public association of students. Authors when organizing a sociological study and writing this article were forced to use the already established Russian-language concept of "media center" because it has a familiar and well-established meaning, used today in the higher education system. At the same time, the authors had in mind the concept of "media education center", in the Russian-language meaning used as the "center of media education".

The article is carried out within the framework of the topic of the State task RANEPA № 11.2 "Analysis of additional education of youth in the context of state youth policy" for 2022 г. The work was carried out jointly with the Institute of Secondary Vocational Education named after K. Ushinsky Moscow City Pedagogical University in 2022 and was based on the quantitative methods of sociological research.

Keywords: information society, media and information literacy (MIL), media education, media center, critical thinking, youth policy, secondary vocational education, digital transformation.

1. Introduction

Changes taking place in our country in recent years, could not but affect public life, professional and social values, as well as the system of vocational education. The State emphasizes the need for compliance of professional training of graduates PEO development employee competencies as the needs of the economy, society, so is separate personality. Development of general competencies of college graduates to a greater extent due to the dynamic nature of changes in working conditions, when the requirements for effective communication skills come to the fore, creativity, teamwork, the ability to learn and creative approach the solution of tasks.

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General competencies, along with professional, are the most important educational outcomes identified in federal state standards. They include a wide range of cognitive, social and personal skills, being a source of personal development and self-realization as a necessary condition for social inclusion and active citizenship. The issues of the formation of common competencies among students, taking into account modern requirements and the development of technologies, are becoming increasingly important and require coordination of efforts of all interested parties.

One of the possible ways to form and develop common competencies is the use of information and communication technologies aimed at creating effective interaction of subjects of the educational space. It is possible to unite students, teachers and all participants in the educational process and the process of education in the mode of constant dialogue by creating a media center on the basis of an educational organization, which will become a single media and information platform for uniting active and creative youth of students, for example, in different branches of one educational organization or various educational organizations united by a common profile of training with the participation of a number of external factors – specialized institutions of civil society and business structures, mass media, libraries in their smart model and a number of others. The media center can become an effective infrastructural element – a resource for the successful socialization of young people, the development of their information, legal and general culture, the culture of information security of the individual. The involvement of young people in the work of the media center may be due to their active participation in the process of digitalization, the use of modern media technologies, activity in social networks and in the Russian-speaking segment of cyberspace as a whole. It will be especially important to create an own media center for village youth, for whom there are certain restrictions to a number of resources that are available to urban youth.

When preparing and conducting a sociological study, as well as when writing this article, the authors were forced to use the already established Russian-language concept of "media center" because it has at least some familiar and well-established definition in the understanding of the education system, which is more suitable for the higher education system and is in circulation by the journalistic community and student journalists, as well as bloggers. At the same time, the authors had in mind the concept of "media education center" in the definition – "media education center" or "center of media education". At the same time, the latter seems more appropriate when put into circulation in the system of general and secondary vocational education, as sufficiently tested, put into circulation and already used (Demidov 2014, 2016).

In the process of designing the tools for conducting a sociological study, the authors tested the concepts of "media center" and "center media education" on a small focus group of fifteen students and three teachers al survey.

The authors proceed from the fact that the most widely used concept is "media center", as a kind of often informal association in an organization, the purpose of which is to inform the target audience through accessible types of media (radio, television, newspaper, Internet) it does not fully cover the subject and goals of media education. At the same time, the media center itself often acts precisely within the university, at best, as a corporate media, a kind of educational entity applicable to the practice of education of student journalists, and also performs the function of informing the audience about the activities of the university, forms corporate culture, manages it and serves as a feedback channel. At the same time, the existing model of the media center practically does not affect the formation of critical thinking, the culture of personal information security, the development of understanding of the essence of film education and media pedagogy, which is especially necessary today for pedagogical colleges, colleges of culture, and other structures, involved in the training of personnel in the system of secondary vocational and additional vocational education for work in the digital transformation and information security industry.

The authors of the sociological study and this article came to an understanding of the need to use the concept of "media center" at the first stage, with the possibility of replacing it with the concept of "media education center" in the future.

Returning to the topic of the introduction to the study of the problem under consideration, it seems necessary to note the fact that a significant role in the development of the ideology and policy of media pedagogy, as the main part of media education, as well as the problem of the need for a critical increase in media resources as high-quality content used in the educational process was emphasized and promoted by the staff of the Center for Economics of Continuing Education of the RANEPA, acting in tandem with profile structures — first of all, with the Association of Film

Education and Media Pedagogy of the Russian Federation, universities and centers for the development of media education, scientific publications and business structures. Media education issues are discussed annually within the framework of the international conference "Secondary Vocational Education: Practice and Management". In February 2022, the Center for the Economics of Continuing Education, together with the Association of Film Education and Media Pedagogy of the Russian Federation and other partner structures, organized and conducted an expert seminar "Media education in the system of educational coordinates". Experts in the field of education, culture, communication, youth policy represented the majority of federal districts of the Russian Federation. The participants of the seminar were representatives of various structures – from kindergarten to the federal executive authority, from the school film club to the Yalta Film Studio, specialized commercial organizations and civil society institutions, scientific and analytical centers, universities and colleges, mass media and digital transformation structures representing almost all sectors of the real economy of the country. The main speakers at the above-mentioned event spoke representatives of specialized organizations in Moscow, the Republic of Crimea and the Republic of Sakha (Yakutia), operating in the field of media education, film education and media pedagogy from the preschool segment of animation development to RSUC and the A.P. Chekhov Taganrog Institute, acting as leading methodological centers for the development of media education in Russia (Media ..., 2022).

Quite often the issues of interdepartmental and intersectoral interaction of specialized structures were considered, aimed primarily at creating conditions for the effective implementation of the instructions of the President of the Russian Federation (item 5 of the List of Instructions dated 23.01.2021 No. PR-77) in terms of the development of film education at school, as well as the implementation of a number of provisions of the legislation on education, other relevant strategic, conceptual and regulatory legal acts. According to leading domestic and foreign experts, it is the means and methods of media education that can become serious tools today in the development of media and information literacy, the formation of critical thinking and a culture of information security of the individual, primarily children and youth, in the conditions of ongoing information wars and developing digital transformation.

Honorary President of the Association of Film Education and Media Pedagogy of the Russian Federation, Editor-in-chief of the journal "Media Education" (WoS), UNESCO expert A.V. Fedorov identified the first and main problem – the lack of a regulatory and legal definition of media education in the legislation of Russia (Fedorov, 2017). Professor Fedorov also noted a high level of readiness of the professional community of the country at the municipal and regional levels of a significant number of subjects of the Federation to fully launch systematic work on the development of media education (Fedorov, 2007).

E.V. Kutsenko, Deputy Director of the Crimean Film Media Center and Yalta Film Studio, film teacher, member of the Board of the Association of Film Education and Media Pedagogy of Russia, speaking about the film Media center, outlined its main activities and functional load, including: the creation of training programs for the formation of audiovisual culture and the basics of media literacy for teachers; the use of electronic resources for information and communication support of the process of introducing media education and dissemination of the best teaching experience; organization of various forms of non–formal (additional) education together with representatives of culture and arts; involvement in cooperation of editorial offices of mass media – television, radio, editorial offices of printed publications, Internet resources; organization of teachers and students to participate in media competitions.

The head of the Scientific and Educational Center "Media Education and Media Competence" (SEC), acting in the structure of the A.P. Chekhov Taganrog Institute, I.V. Chelysheva, outlined the main tasks of the SEC in the field of media at the present stage of development of society and digital technologies, which are increasingly actively entering the field of vocational education during the pandemic (Fedorov, 2020).

The development of universities and colleges as drivers of socio-economic, cultural and educational development of territories has become a new vector of activity of the RANEPA Center and its partners in the field under consideration. On March 4, Cent organized and held an expert seminar on the topic "University as a driver of territory development", which was attended by leading Russian experts working at the intersection of urbanism, smart city, development of science and education centers from Veliky Novgorod, Moscow, Rostov-on-Don, St. Petersburg, Taganrog, Tomsk, Tyumen, Yakutsk and other cities and settlements, from megacities to district

and rural centers representing the Ministry of Education and Science of Russia, regional ministries of Education, Science and Youth Policy, structures of the education system, science, culture, communications, digital transformation, logistics, specialized institutions of civil society and business community (University ..., 2022).

The seminar presented a monograph of the researcher of the SESE RANEPA S.E. Novikova "Universities in the socio-cultural space of the city: sociological aspects". Speaking at the seminar, the director of the SEC "Humanitarian Urban Studies" of Yaroslav the Wise NovSU S.S. Avanesov noted the relevance of the study, identifying a number of problems of the conceptual apparatus, the need to solve the tasks of coordinating work in the field under consideration with the authorities and focused on the question of the place and role of universities and colleges as drivers of the development of the territory of small, medium-sized cities and settlements of Russia. Chairman of the Board of the Foundation "The Moscow Center of Urban Studies "City", the author of a number of works in such areas as sociology of management, urban studies, analysis of social networks, including the collection "University City – Architecture of Meanings" published in 2021, A.V. Raskhodchikov also noted the relevance of the topics submitted by the RANEPA Central Research Center for discussion by the expert community.

Developing the subject under consideration, the Taganrog Institute of Management and Economics (TIME) and the RANEPA Central Research Institute held the annual XXIII National Scientific Conference with international participation "Modernization of Russian Society and Education: new economic guidelines, Management strategies, law enforcement and training issues" in Taganrog on 15-16 April 2022, within the framework of which organized and conducted "Universities as an anchor structure of cultural clustering and socio-economic development of the territory" (National..., 2022). One of the results of the event was a statement on the need to coordinate efforts primarily of colleges operating on the territory of villages and small towns as cluster centers of socio-economic development of the territory. At the same time, the media centers of colleges and technical schools should become the main infrastructure element of the clusters being created. The Faculty of SSE TIME in cooperation with the RANEPA Central Research Center and partners initiated the development of this model.

Thus, it can be concluded that the media center of an educational organization can and should be aimed at improving the quality of life in the information space today. As a result of the work of the media center, the extracurricular activities of students will be intensified, including project, research activities, and the development of volunteerism. Students and teachers, jointly creating videos and other media for the educational organization's website, will become active participants in the media space, which will enhance the image of the college.

2. Materials and methods

The issues of the development of general competencies of college students in the conditions of the creation and functioning of the media center became the object of this study conducted by the authors in March 2022. It included one wave of a questionnaire survey among students of 1-4 courses of the K.D. Ushinsky SSE of the Moscow State Pedagogical University, the number of respondents was 2,321 people. The survey was conducted in such a way that approximately the same number of interviewed students participated in the study in order to obtain objective information. Thus, the share of first-year students who participated in the survey was 23.7 %, the share of second-year students was 29.8 %, the third – 28 % and the fourth – 18.5 %. The study was aimed at determining the willingness of young people to participate in the creation of college media content and considering opportunities to work in a media center for the development of general competencies. The research was based on the methods of classification, generalization, interdisciplinary literature review, the method of sociological survey, the method of expert assessments.

3. Discussion

One of the directions of the implementation of youth policy is the involvement of young people in the work of mass communication media (youth media, however, the coverage of students of the vocational education system by this type of activity remains insignificant, although positive dynamics is observed. So, in 2017, the share of young people employed in the work of youth media was only 2 % of the total number of young people, in 2020 this figure has already amounted to 4.1 %, i.e. it has increased by 2 times, but in fact it is quite small).

On the one hand, the maximum possible conditions for self-realization are being created for young people, including digital resources of educational organizations. On the other hand, there is a low activity of young people in the manifestation of their creativity. Figure 1 clearly shows that only 4.9 % of students are ready to participate in the work of the college media center, 15.8 % are inclined to work in student media, but 29.6 % of young people consider it unacceptable for themselves to participate in the public extracurricular life of an educational organization.

And here there is a clear contradiction between the opportunities provided for self-realization and the low level of their demand and media activity of young people, which many authors pay attention to (Bazalgette, 1992; Buckingham, 2013; 2015; Camarero, Varona, 2016; Demidov, 2021; Fedorov, 2007; Gálik, 2020; Gálik, Oprala, 2021; Kačinová, 2019; Kosheleva, 2011; Lomteva, Vorobyeva; Ostrivnaya, 2018; Vrabec, Bôtošová, 2020; Zotto, 2016). This can be explained by several reasons. Firstly, young people may be poorly informed about the benefits of modern media for creative self-development. Secondly, a large academic load leaves little time for additional classes, and some students can engage in additional general educational programs, this was stated by 33.4 % of students.

Thus, at the beginning of the media center's activity, teachers and activists from among students should take the leading role. In this case, the media center will become an experimental platform for the introduction and promotion of promising digital technologies and multiplatform media content (Palfrey, Gasser, 2008). At the stage of sustainable functioning of the media center, conditions will be created to motivate students interested in their own development. The formation of the media educational space of the college should be based on certain approaches that should not be limited only to technical and technological support (Bondarenko, 2009; Grigorov, 2013; Rogaleva, 2015). It is necessary for students to be able to engage in educational, research, and project activities in the digital media space of an educational organization integrated into the external media environment (Buchatsky et al., 2013). It will be much more effective if the media center plays a certain role in the process of education and upbringing, where students will be able to develop general competencies in the field of media literacy, media competence, media culture, media security, etc.
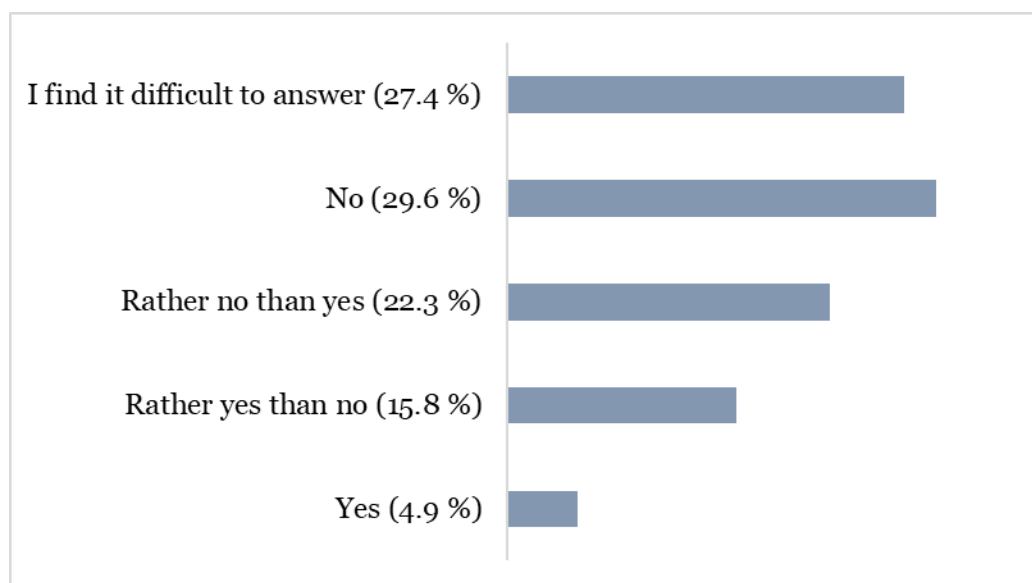
Fig. 1. Survey results "Would you like to participate in the media center at your college?"

General competencies include a fairly wide range of cognitive, social and personal skills that are constantly used by young people both in professional activities and in everyday personal life. Their development is a necessary condition for the social inclusion and active life position of young people. The general competencies approved in the federal state educational standards are of an activity nature. A.V. Khutorskoy was offered a "list of general crucial competencies: value-semantic; educational-cognitive; information; communicative; social and labor; personal self-improvement competencies" (Khutorskoy, 2002). Currently, the main direction of training is set by the "competence approach, which is based on the task not just to give knowledge within the

framework of academic subjects, but to allow the student to learn useful skills (useful competencies)" (Arkhipova, 2020).

With the development of digital technologies, we can say that one of the ways to form the general competencies of students of secondary vocational education has become the use of information and communication technologies implemented in an electronic information and educational environment. The Federal Law "On Education in the Russian Federation" reveals the concept of an electronic information and educational environment, as including, in addition to electronic educational resources, telecommunications technologies. However, the problem remains – "electronic information and educational environments of educational organizations are a complex of separate, independently studied electronic educational and methodological complexes reflecting the content of individual disciplines, which limits the possibilities of professional training of students, including the formation of general competencies" (Prensky, 2001; Vinnik, 2018).

It should be noted that not so many works have been devoted to the development of general competencies of students of professional educational organizations in the pedagogical literature. Development issues of general and professional competencies were engaged in S.A. Bashkova (Bashkova, 2016), I.V. Turchina (Turchina, 2014), A.A. Yavorskaya (Yavorskaya, 2013). In their writings, they emphasized that both professional and general competencies are formed during the entire training period, only professional competencies are within certain disciplines, and general competencies do not depend on the subjects taught. Therefore, we can say that the creation of a structural unit of the college, the purpose of which is to create a single communicative space, will more than help solve the issue of the development of general competencies outside of training sessions. Thus, M.V. Kruchinin (Kruchinin, 2015), I.V. Robert (Robert. 2010) and many others considered the issues of improving approaches to the development of the vocational education system based on information and communication technologies (ICT). In the works of most researchers on the formation of general competencies based on ICT, a number of contradictions have been identified, manifested in the insufficient development of pedagogical technologies in the field of ICT, the inefficient use of ICT in the educational process; the difficulty of implementing the development of information and communication competencies of students in the study of individual disciplines. At the same time, the question arises whether the general competencies of students in an educational organization are formed in the conditions of employment in a media center. This was the subject of the study.

4. Results

The survey of students of professional educational organizations was conducted in accordance with the purpose and objectives of the study – to determine what, in the understanding of young people, is the main goal of creating a media center and to show that working in a media center has a positive effect on the development of general competencies.

One of the main questions of the questionnaire was "What, first of all, in your opinion, should the activities of the media center at the college be aimed at?". The responses were distributed as follows. The majority of respondents (39.4 %) believe that the task of the media center is to inform students, teachers and guests of the college about student life, 30.9 % called the main task the development of students' ability to see interesting things in the daily life of the college, and 21.7 % – the creation of media products that illuminate the life of students (see Figure 2). For young people living in the world of information and making decisions, including on the basis of data provided by the media, and not only based on personal experience, information plays a significant role in life. Thus, students want to present their educational organization as a media environment with multiple channels of information. In addition, the respondents' answers identified the main task of the media center as the development of cooperation skills, as well as the promotion of the college in the media space.

Of course, in various educational organizations, a media center can be created on the basis of different approaches. In one case, the initiators of the creation may be teachers, in another students, in the third it may be a media circle, in the fourth — a smart college library, but in any case, a more effective model will be the creation of a center with the participation of all subjects of the educational process and stakeholders - social partners, parents, youth, applicants, etc.

The reason for the discussion is the response of the students, who named the promotion of patriotic feelings and positive moral qualities as the task of the media center. It should be noted that patriotic education is quite important for young people, since 16 % of respondents answered this way.

Perhaps this is due to the events taking place in the country; perhaps it is the result of educational work at the college, which is now receiving considerable attention from the education authorities.
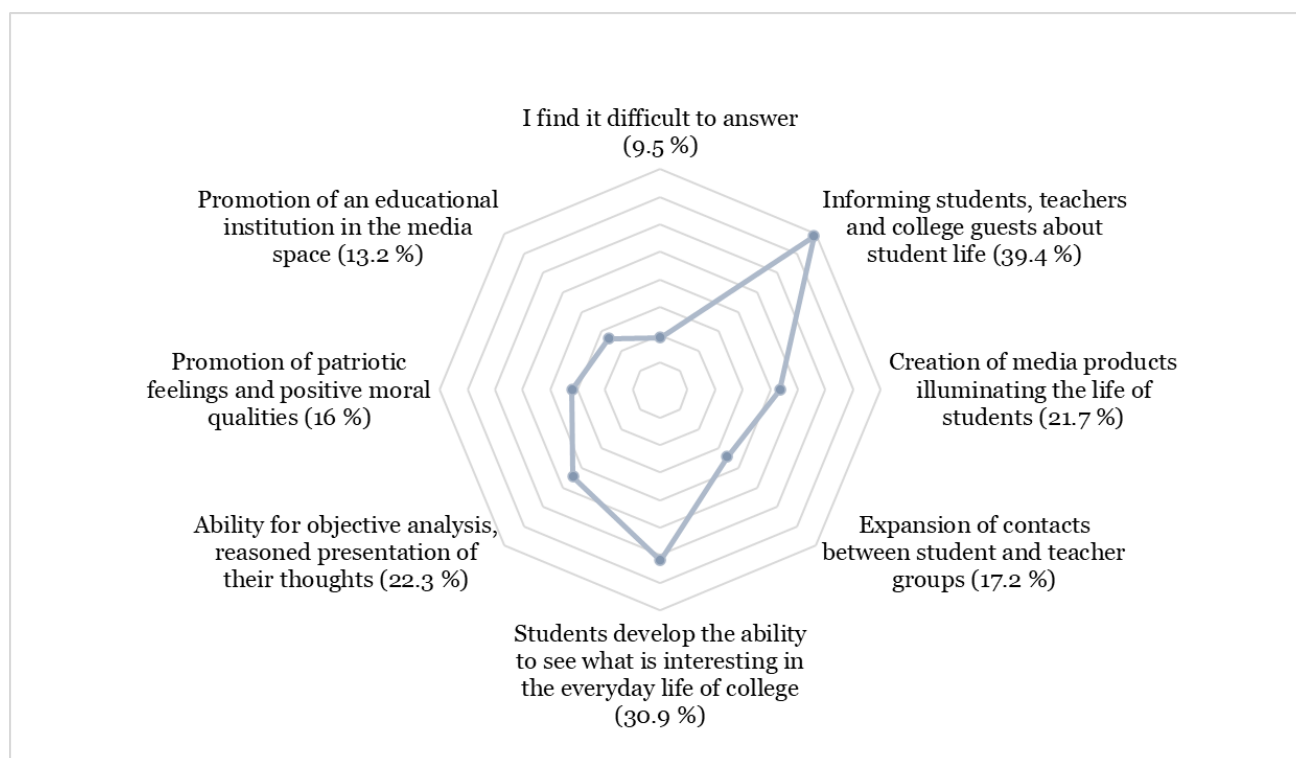

Fig. 2. Survey results "What, first of all, in your opinion, should the activities of the media center in college be directed?"

Speaking about the form of participation in the activities of the media center, the majority of respondents stated that they are attracted to work in video production (40.6 %) or the creation of text materials and photo reports (46 %) (see Fig. 3). In our opinion, students who have a tendency to sociability, observation, objectivity, the ability to analyze large amounts of information, as well as to tell the truth, chose this work option. Such a high proportion of those wishing to engage in this type of activity suggests that these are young people, refers to the visual type of sensory system, when the visual information processing system dominates. Therefore, based on the results of the survey, we can say that for the majority of young people, digital media education is focused on the audiovisual perception of information (Monastyreva, 2010; Nim, 2013; Yudina, 2005; Zubanova, 2008).

Young people who have chosen a job in the field of radio journalism (29 %) have a tendency to such qualities as the ability to support any conversation, a high level of communication, a rich vocabulary, efficiency. All young people who have chosen employment in the media center are characterized by non-conflict and the ability to work in a team.

A very small proportion of respondents (0.2 %) noted that they are ready to shoot videos and promote a positive image of an educational organization in social networks.

Figure 4 shows the results of a survey of students on the formation of general competencies. The majority of respondents (46 % of students) noted that employment in the media center has a positive effect on the development of such competence as the development of critical thinking. It should also be especially noted that critical thinking is a universal skill that reflects a person's personal qualities and belongs to soft skills. Critical thinking is also included in the four key competencies that make up the "4C" model – critical thinking, creativity, communication skills, coordination. In this model, coordination is understood as ability to work in a team, distribution and control of tasks, etc. In our case, coordination can most likely mean mobility, as stated by 48.5 % of respondents and independence, the development of which was expressed by 47.5 % of respondents.
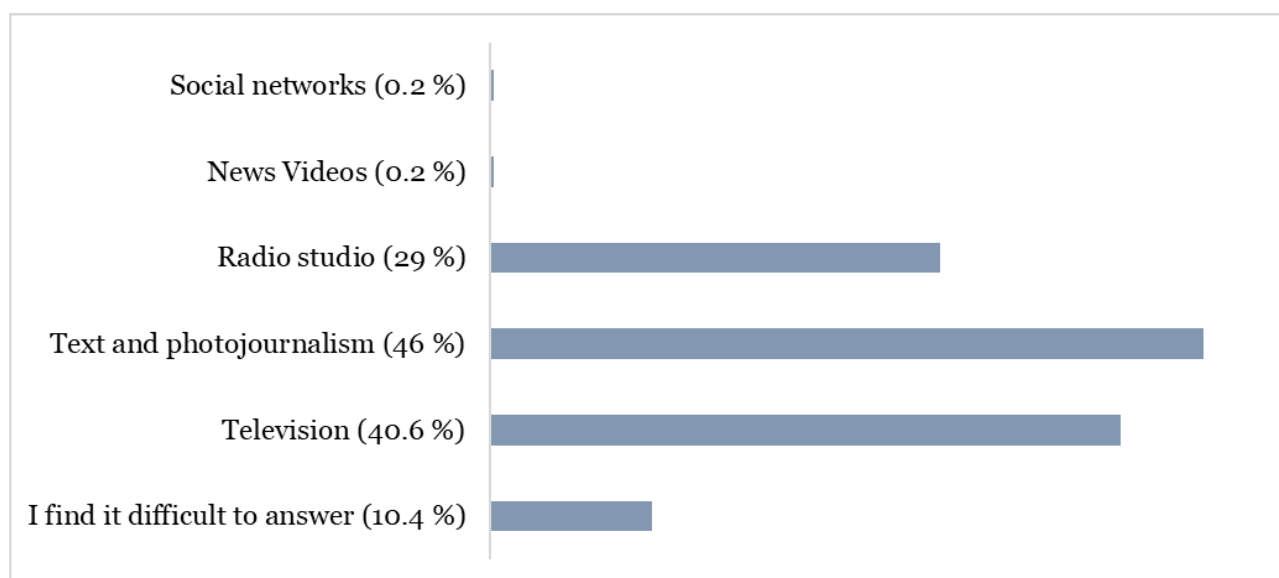
Fig. 3. Survey results "What form of activity when working at the college media center is closer to you?"

Figure 4 shows that a fairly large proportion of respondents named sociability as general competencies, the development of which is influenced by media activity, 79.4 % of respondents answered this way, and creativity – 79 % of respondents (since respondents had the opportunity to choose several answer options, in the end we do not get 100 % in total).
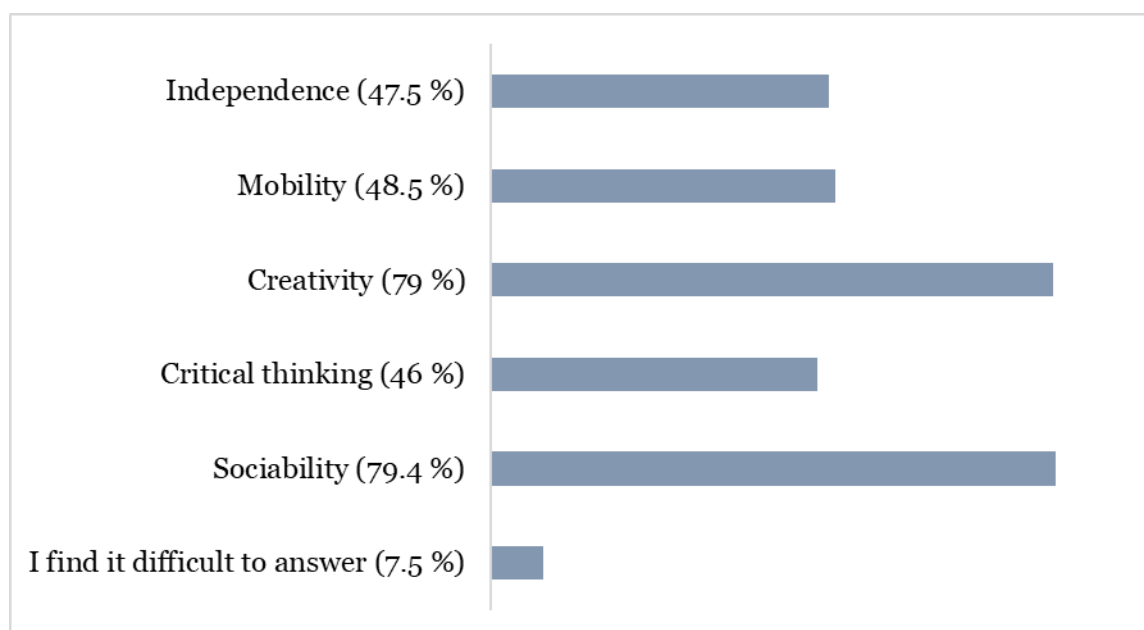
Fig. 4. Survey results "What qualities, in your opinion, develop work in the media center?"

Summarizing the above, we can say that by creating a media center as a structural unit of a professional educational organization, we solve several important tasks, including:

1. The formation of a unified communicative space aimed at the openness of the educational organization in the media environment, which makes it possible to cover the events of the college and make them accessible to all interested parties, including solving the problem of increasing the mass of high-quality content in the Russian-speaking segment of cyberspace.

2. Popularization of the college in society, increasing its image and attractiveness for applicants, their parents and social partners.

3. Educational and developmental functions. The participation of young people in the creation of a media product makes it possible to improve life skills in the information space and in the development of digital transformation, which is a necessary condition for socialization and effective self-realization. Students' activity in creating a media product allows them to increase their involvement in public life, develops competencies related to the ability to work in a team, creativity, critical thinking and other necessary general skills that are necessary in the conditions of building a successful professional trajectory.

5. Conclusion

The conducted sociological research allowed us to obtain the following results. A survey of college students in Moscow showed a low interest of young people to participate in the work of the student media center. This can be attributed, on the one hand, to their low awareness of the goals and objectives of the media center, as well as working with media content in general. On the other hand, this may be due to the lack of free time and the absence of such a structural unit in the educational organization. The study revealed that the majority of respondents consider the main task of the functioning of the media center to be the coverage of student life and all events taking place at the college, as well as the creation of a positive image of an educational organization, which is one of the conditions for competitiveness. It was found that the vast majority of young people involved in the work of the media center are ready to work in a team and prefer employment either in the field of TV journalism or photo reports, which rather indicates a lack of understanding by students of the importance of media education, caused in turn by a misunderstanding of the importance of this topic from the education, science, culture, communication and information, national security and even healthcare. More than half of the respondents noted that during the production of media products, general competencies such as sociability, mobility, socialization, critical thinking develop. It is difficult to imagine the organization of purposeful development of students' general competencies without the use of digital technologies. The media Center has already proved to be an effective optimal platform for the implementation of the process of forming common competencies in the implementation of active, creative work of students. The ability of students to self-development depends on how well formed flexible, supra-professional skills are today, as well as this process is a positive motivation for future professional activity, opportunities for professional growth and development.

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Representation of Deputies in Regional Digital Media or Who We Elect to Power

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Abstract

The first part of this article discusses the role of media information in the election campaigns of political parties. The section emphasizes that media information plays a major role in the election for voters. This effect is explained by the fact that voters in elections are guided only by ideas about political candidates formed by the media. It is noted that a literate politician uses the media to shape his image and promote the ideas of the political party he represents. The second part of the article reveals the concept of political image and the influence of the media on its formation. In particular, the importance of information in the digital media is noted as information that can be accessed countless times at a convenient time for the electorate. The study examines in some detail the criteria used by voters in elections and suggests that generally accepted criteria for the selection of political candidates may not be in conformity with the actual qualifications of candidates. The third part of the article contains the results of the research of digital media information presented on the website of the Volgograd Oblast Duma. The results of the study showed that the elected candidates did not fully meet the accepted electoral criteria. The study revealed the features of the politician's image, taking into account the regional specifics of voters. The results of the research presented also showed that elected deputies do not present themselves as representatives of individual parties in their statements in the digital media. In general, the research leads to the conclusion of the need to manage digital media information in the interests of developing competition among political parties in the regions of Russia and in the country. This requires each political party to develop a special program to promote its political goals in the regional media.

Keywords: media in politics, media education, political information, politician's image, political image making, media influence on voters.

1. Introduction

Media is an effective means of communication between politicians and their constituents, and the more this information, the greater the desired effect, as many researchers have drawn attention to, for example, L.P. Otto et al. (Otto et al., 2020: 1134-1154). This effect is explained by the fact that the majority of voters make their choice only on the basis of their ideas about the candidate. Media therefore plays a crucial role in elections. Research by V. García-Perdomo (García-Perdomo, 2020) shows that it is the media that shape the political views of the population. A.X. Meng and Y. Li (Meng, Li, 2021) indicate that the central and local media influence the population's confidence in the political authority and are part of the good governance of the

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country. K. Mcintyre, C. Gyldensted (Mcintyre, Gyldensted, 2018: 662-678) even introduce the special term "constructive journalism" in order to form political priorities in the country. However, according to research by J.D. Wolfgang (Wolfgang et al., 2021: 1339-1357), the influence of politics on journalists' views is not excluded, which affects the nature of information in media space.

Parliamentary debates before elections, broadcast by the media, are an effective means of communication with voters. A study by J.C. Bramlett (Bramlett, 2021: 280-300) shows that political debate gives candidates the opportunity to make their voices heard. But the role of the print media is no less important. This is confirmed, for example, by media research in Ghana conducted by M. Nartey (Nartey, 2021). Visual information, such as photos of candidates in the media, can provide a picture of the candidate. However, not all photojournalists identify with journalism, as suggested by P. Ferrucci, R. Taylor and K.I. Alaimo (Ferrucci et al., 2020: 367-385). This makes the publication of photos of politicians in the media another tool of the election struggle.

According to P. Ketelaars and P. Van Aelst (Ketelaars, Van Aelst, 2020), there is no doubt that politicians invested in media expertise and surrounded themselves with communications experts. This is mostly used at the government level, where influential political leaders have the financial means to invest in news management.

This is particularly confirmed by studies carried out in the United States following the election of the president in 1998 (Pfetch, 1998: 71-97) or in Europe using studies on the value of online media in European Union policy reporting (Pompl, 2019: 436-463; Trimithiotis, 2020: 404-421).

According to research by A.F. Altourah (Altourah et al., 2021: 1-18), World Value Survey data show that the choice of the media predicts the political preferences of the country's leadership by creating certain representations. The preference for democratic governance is closely linked to the use of the Internet, mobile phones and newspapers. Mobile phones are not correlated with dictatorial rule, but are correlated with the assumption of military rule. Newspapers are used in election campaigns of dictatorial regimes and military rule. The literature also contains studies on the response of different population groups to information about policies and political candidates. For example, there are studies of the division of the population into groups in terms of political participation (Tian et al., 2021) or gender and national characteristics that influence not only political preferences but also the choice of the media by the population (Ramasubramanian, Banjo, 2020: 379-400).

Media plays an equally important role in the election of political candidates in the regions. Local political elites agree that the media have considerable power to set the political agenda and that the media influence their political careers (Fawzi, 2018: 1134). As researchers have noted, appearing in the media helps politicians to be known to the public. Because citizens are unlikely to vote for candidates they know little about, and because most people get their knowledge of politics through news (Arnold, 2006). Thus, media coverage helps politicians get votes (Fridkin, Kenney, 2002: 381-394). In mediatized countries, political parties at least partially base their choice of representatives on media references (Sheafer, Tzionit, 2006: 179-197).

Digital media now play a special role in politics and the election of political candidates. As noted by researchers K. Chang and I. Park (Chang, Park, 2020: 2-18), this is because information on the Internet provides more direct communication with voters. And, according to U. Klinger and J. Svensson, digital media can bypass critical questions and journalists' frameworks (Klinger, Svensson, 2015: 1241). In this respect, the Internet and social media, in particular, remain an instrument of influence on traditional media, not a new environment per se (Harder et al, 2017: 275). According to A. Marland (Marland, 2012: 214-233), news organizations are becoming increasingly susceptible to reproducing packaged images of politicians, that image processors promote through e-mail and telegraph services and that they upload to institutional, party and commercial websites, including *Facebook, Flickr,* and *Twitter*. These managed visual effects can reflect serious cases and routine state affairs, such as meeting politicians with their colleagues or working in their offices, and can provide insights into personal moments. However, visual information does not always reflect reality and allows to obtain objective information, which is proven in G. Perreault studies (Perreault, 2020: 1142-1158). This causes some tension in the area of professional journalistic control of false information, as highlighted in the studies of A. Hermida and C. Mellado (Hermida, Mellado, 2020: 864-884), and also J.D. Wolfgang, T.P. Vos and S. Shin (Wolfgang et al., 2021: 1339-1357). Now online disinformation is a challenge to democratic societies (Saurwein, Spencer-Smith, 2020: 820-841) and has become an important issue on the

research and policy agenda (Dynel and Ross, 2021). At the same time, as noted by L. Edwards (Edwards, 2021), misinformation and false news are well-proven tools in PR work.

2. Materials and methods

The study used general scientific research methods: problem-chronological, historical and situational, systematic and comparative methods. The author's argument is based on a problem-chronological approach. The use of the historical situational method has made it possible to apply an evaluative approach to the problem of a politician image-building in media. The systematic method was applied in the analysis of the role of media information used in the competition of individual political parties for votes. The comparative method made it possible to distinguish between views on ideal politics and the actual elected deputies.

To test the hypothesis that the really selected politicians from among the deputies meet the criteria of an ideal politician, an empirical study of the information on the website of the Volgograd Oblast Duma was conducted. To test the hypothesis of the representation of deputies as delegates of a particular party, a comparative analysis of information on the websites of political parties, in particular, political party manifestos as declarations of goals and intentions of political activity, and information presented on the website of the Volgograd Oblast Duma, covering statements and activities of elected deputies was conducted. For this purpose, the method of complete semantic analysis, online seo-analysis (a program posted on the site miratext.ru) was also used. The density of the most common words was estimated as the square root of the total number of occurrences of a single word.

3. Discussion

Almost 100 % of voters are not personally acquainted with the candidate to be elected.

Research by K. Mattes and D.P. Redlawsk (Mattes, Redlawsk, 2020: 913-935) show evidence of a functioning process of motivated voter reasoning in political campaigns. It can therefore be said that in fact voters choose a future politician on the basis of his or her image, that is, the image of the candidate represented in the media.

As Trent and Friedenberg (Trent, Friedenberg, 2011: 73) point out, a politician's image is the public representation of a political leader, election candidate, political party, etc., the point of intersection between the messages that a political leader sends and the manner of his behavior, on the one hand, and the audience's expectations of a political leader, on the other.

Research into the image of politics and its impact on election outcome has attracted much attention from scholars around the world. K. Sharlamanov and A. Jovanoski (Sharlamanov, Jovanoski, 2014: 2229-5518), among others, emphasize that image plays the most important role in the outcome of political elections. They note that it has been an inevitable part of a successful campaign since the beginning of sociological and communication studies in the 1950s.

Electronic media play a significant role in image-building as a source that can be revisited endlessly. According to many studies in the electronic media, viewers retain the impression that politicians leave behind in their speeches longer than the exact words they use in their speeches (de Geus et al., 2020). R.D. Waters and W. Weijia (Waters, Weijia, 2011: 138-149) point out that in the era of electronic marketing, press releases and media kits have tended to be electronically distributed, and digital cameras and Internet bandwidth extension have turned photos and videos into important direct marketing tools. Image bytes have become integrated into the marketing of leaders due to clarity, simplicity and sequence of visual messages.

Equally important for a positive image is the knowledge of the criteria used by voters to select a candidate.

In the course of conducting an extensive study K. Sharlamanov and A. Jovanoski (Sharlamanov, Jovanoski, 2014: 2229-5518) identified several criteria that voters use in the campaign process. They point out that an important feature of the image of each politician is the trust built on the basis of competence in the work they claim and honesty towards voters. Competence refers to knowledge of the work that a particular politician aspires to do, and honesty is recognized in the provision of complete and accurate information. These traits help to increase citizens' confidence in the candidates, which, on the other hand, helps politicians and candidates for public office to convince voters of the superiority of their own political proposal. Trust adds value to the information provided by political parties.

Research on the ideal policy in Latvia by M. Zakrizevska (Zakrizevska, 2018) showed that the ideal politician is a committed statesman, a patriot of his nation. He or she thinks about the future, wants to develop legislation and create a mobile government that can act. To improve society instead of gaining personal profit or power. The ideal politician has a morality that has a mental, human and moral dimension. The ideal politician must be between the ages of 40 and 50. The perfect politician has experience and diligence. The ideal politician must have a higher education. The higher the level of education, the more valuable the education. A perfect politician is honest and keeps promises. The gender of a perfect politician is irrelevant. However, men are considered more suitable for politics. Belonging to a political party is important because it influences the way of thinking and subsequent actions.

The studies of K. Sharlamanov, A. Jovanoski and M. Zakrizevska correlate with the research of Russian scholars, in particular A.A. Komarova (Komarova, 2021: 166-171), who, based on a survey of youth living in Moscow and the Moscow region, highlights the following main qualities of an ideal politician: charisma; publicity; openness of personal life; views; professional education; ability to empathize; loyal attitude to subcultures and minorities.

The conclusions drawn by scientists from their research on the image and personal qualities of the ideal politician are undoubtedly objective. It is also undeniable that the media play an important role in shaping political preferences. Still, questions arise: To what extent do actually elected politicians live up to the image of the ideal politician? And to what extent do politicians in Russia use the media to shape their image and promote their political goals?

4. Results

The assessment of the qualities of elected deputies on the basis of information from the website of the Volgograd Oblast Duma was carried out on the basis of five criteria: competence, leadership, energy, public recognition, political views. The criterion of competence was assessed on the basis of whether the deputy had a higher education. The criterion of leadership was assessed by the deputy's experience in executive positions. The criterion of vigor was assessed by the age and gender of the deputy. The optimal age was considered to be average, that is, between 35 and 50 years of age. The criterion of public recognition was assessed by the fact that the deputy possessed public awards – honorary titles, certificates of honour, medals, etc. The criterion of political views was assessed by affiliation/non-affiliation with the ruling party.

The results of the assessment of deputies by selected criteria (Figure 1) show that 99 % of elected deputies had higher education.
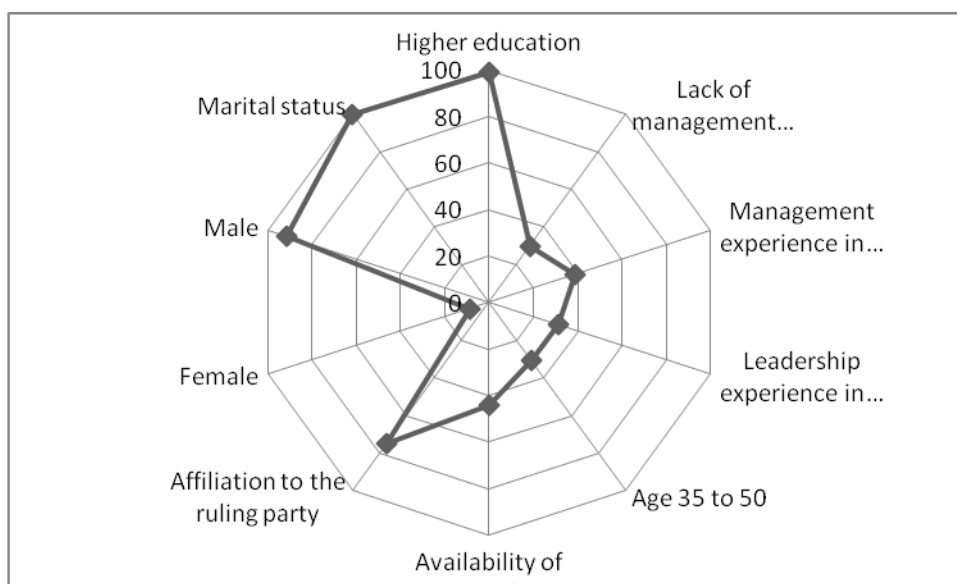
Fig. 1 Assessment of elected deputies by criteria

Three deputies had academic degrees. 31 % of elected deputies had leadership experience in government and 39 % in business structures. Only 31 % of the elected deputies were in the

35-50 age group. Public and state awards had 44 % of the elected deputies. 75 % of the elected deputies were members of the ruling party. Only 8.5 % of the total number of deputies were women.

The analysis concluded that, apart from the representation of parties in the elected authorities, such qualities as leadership, professionalism and competence may be valid criteria for voters. Perhaps the gender of the candidate is important. Age and social acceptance play a lesser role. The average statistical image of a deputy of the Volgograd Oblast Duma can be characterized as an older man with a higher education and experience in management.

The semantic analysis of the manifestos of the political parties showed the following results.

The United Russia party manifesto had the highest density of words: Russia – 2.01 %, country – 11.4 %, party – 0.11 %, success – 0.82 %, person – 0.6 %, united – 0.58 %, Russian – 0.56 %, national – 0.51 % and social – 0.51 %. Thus, most obviously, the party positions itself as a unifying party, leading to success, defending the interests of the nation and social justice. The manifesto of the Just Russia party had the highest density of words: Russia – 1.73 %, people – 1.21 %, justice – 1.13 %, country – 1.04 % , truth – 0.87 %, life – 0.78 %, state – 0.69 %, citizen – 0.69 %, patriot – 0.61 %.

The party most likely positions itself as a party of people's justice, patriots of Russia, fighting for justice, truth, a decent life for all citizens. In the manifesto of the LDPR (the Liberal Democratic Party of Russia), the highest density was in words: Russia – 1.81 %, state – 1.03 %, country – 0.95 %, high – 0.52 %, development – 0.52 %, citizen – 0.52 %. The party appears to be positioning itself as a party defending the interests of the state, the high development of the country and individual citizens. In the manifesto of the CPRF (the Communist Party of the Russian Federation) the highest density was in words: bourgeoisie – 0.98 %, class – 0.83 %, society – 0.76 %, proletariat – 0.72 %, bourgeois – 0.71 %, worker – 0.61 %, property – 0.55 %. This is obviously due to the fact that the party positions itself mainly as a fighter against the bourgeoisie, defending the interests of the proletariat.

The density of the most common words from all the information from the website of the Volgograd Oblast Duma (Fig. 2) shows that the most frequent words found in speeches of almost all deputies and information about their activities are: Volgograd – 1.87 %, Duma – 0.97 %, new – 0.9 %, project – 0.73 %, region – 0.55 %.
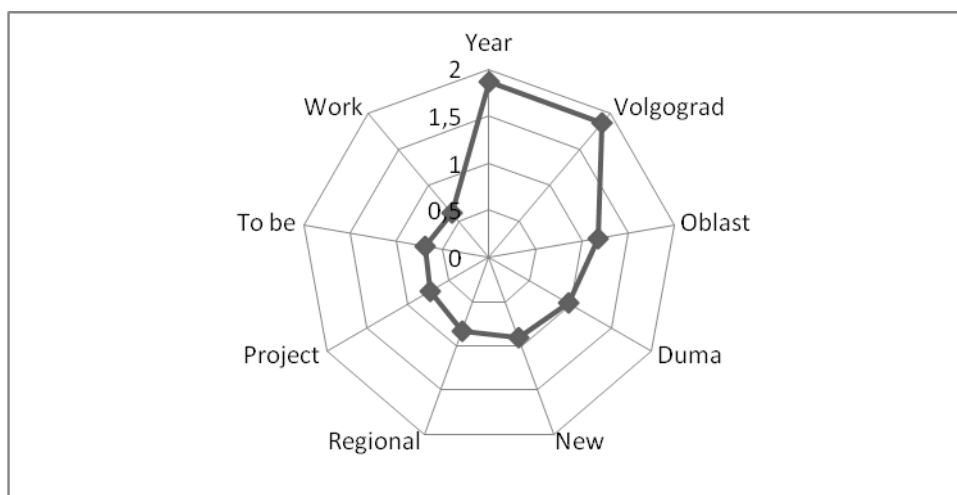
Fig. 2. Density of the most common words on the information site of the Volgograd Oblast Duma

This analysis shows that the statements of deputies and the information on the activities of the Duma provided on the official website do not contain information on the activities of individual party representatives, but rather information related to the implementation of current tasks in the social and economic development of the region.

5. Conclusion

The research conducted on the nature of information in digital media reflects the general situation of lack of competition among political currents in Russia, which is partly related to the apolitism of the population. This is demonstrated, inter alia, by the participation of the population in the voting. According to the Central Election Commission of the Russian Federation, only about

64% of the population took part in the 2018 Russian presidential election. At the local level, competition among parties and the participation of citizens in elections are also weak.

In general, the main findings of the study can be summarized as follows:

1. In Russia, as in other countries, there is undoubtedly an image of an ideal politician, which is linked to the candidate's qualities, education, competence and energy.

2. All criteria for voters' choice of candidates can be divided into primary (most important) and secondary (less important). Primary criteria include education, management experience and gender. Secondary criteria, for example, include age. And, oddly enough, the candidate's party affiliation.

3. The test of the ideal policy's eligibility hypothesis has not been confirmed. The average political figure at the regional level in Volgograd oblast is an older man with a higher education and experience in management in state and commercial structures, that is, an image that does not meet all the criteria of a ideal politician.

3. Many party declarations in digital media are more similar than different. This does not identify the parties themselves or the candidates representing those parties. An exception is the CPRF, which postulates itself as opposing the ruling party.

4. In the speeches presented on the official website of the Volgograd Oblast Duma, the elected candidates do not position their activities with a particular party. Statements and information about the activities of politicians do not highlight the goals and objectives of political currents and are related to the solution of current problems of economic and social development of the region.

These findings lead to the conclusion that it is necessary to improve the management of media information in the regions of Russia to promote political parties, the development of competition among political parties for votes, which will contribute to the development of democracy in the regions and the country as a whole. This necessitates the development of special projects to promote political parties at the regional level, taking into account regional specifics.

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Russian Topic on *Radio France Internationale* and Media Manipulations

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Abstract

Media manipulation in recent years has increasingly become the subject of scientific research around the world. This is primarily due to the fact that today the media spectrum has expanded dramatically compared to the situation of the 20th century, when only paper, radio and television media, where professionals worked, could have a mass audience. Today, many online bloggers have millions of readers, outnumbering most traditional newspapers in terms of circulation. This forces professional TV/radio channels and newspapers to actively develop their Internet versions. Among them is *Radio France Internationale*, founded in 1975, but with its origins dating back to 1931.

Based on the developed theoretical model of anti-manipulative media education activities, the authors of the article, using key questions, analyzed 180 materials of 2021 on the Russian-language website of *Radio France Internationale* relating to Russia for the period of 2021. The news agency as a whole gives the audience quite realistic information and this differs significantly from many modern tabloids that do not hesitate to post fake news. However, this does not mean that the journalists of *Radio France Internationale* are totally free from such traditional media manipulative techniques as omission, selectivity and appeal to authority, especially when it comes to "Russian topic".

Keywords: media manipulation, media, press, Radio France International, Russia, fake news, analysis, media studies, media literacy, propaganda, ideology.

1. Introduction

Media manipulation in recent years has increasingly become the subject of scientific research around the world. This is primarily due to the fact that today the media spectrum has expanded dramatically compared to the situation of the 20th century, when only paper, radio and television media, where professionals worked, could have a mass audience. Today, many online bloggers have millions of readers, outnumbering most traditional newspapers in terms of circulation. This forces professional TV/radio channels and newspapers to actively develop their Internet counterparts. Among them is *Radio France Internationale*, founded in 1975, but with its origins dating back to 1931. When it comes to coverage of Russian news in foreign media and vice-versa, the role of media manipulation is very important.

2. Materials and methods

In the course of the study, we analyzed a number of scientific studies related to media manipulation and 180 materials from 2021 on the Russian-language website of *Radio France Internationale*, which dealt with the Russian topic. First, the material was quantitatively analyzed

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and 4 categories were distinguished: "culture/science", "Covid pandemic", "international policy", "domestic policy". Next, a sample of news reports from each category was chosen for closer qualitative reading and analysis. In analysis, we relied on the model of anti-manipulation media education activity (Levitskaya, Fedorov, 2021: 323-332).

The article is the part of a broader study funded by the Russian Foundation for Basic Research (RFBR) "Media education of pedagogical profile students as a tool to resist media manipulation".

3. Discussion

The problems of propaganda, misinformation, media manipulations and fake news are widely analyzed in scientific research (Aguaded, Romero-Rodriguez, 2015; Azzimonti, Fernandes, 2021; Balmas, 2012; Bean, 2017; Berghel, 2017; Bertin et al., 2018; Bharali, Goswami, 2018; Bradshaw, Howard, 2018; Bradshow et al., 2021; Carson, 2021; Colomina et al., 2021; Conroy et al., 2015; Dentith, 2017; Derakhshan Wardle, 2017; Farkas, Schou, 2018; Fedorov, Levitskaya, 2020; Figueira, Oliveira, 2017; Goering, Thomas, 2018; Hofstein Grady et al., 2021; Howard et al., 2021; Janze, Risius, 2017; Kim, de Zúñiga, 2020; Marwick, 2018; Mihailidis, Viotty, 2017; Quandt et al, 2019; Ruchansky et al., 2017; van der Linden et al., 2021; Vamany, 2019; Vargo et al., 2018 and others).

We can agree that "the current communicational and digital ecosystem is endogenous and systemically misinformative, as it has gradually become an information overload and infoxicative scenario, traversed by a dynamic of mediamorphosis, in which traditional media are looking to compete for the preference of the audience facing the multiplicity of digital platforms in the way of their economic subsistence, usually spreading pseudo-contents with limbic great value, but lacking useful in the process of decision making" (Aguaded, Romero-Rodriguez, 2015).

Prior research suggests that "fake news has been discussed as a disturbing factor… As such, it has recently become a major object of inquiry for scholars and practitioners in various fields of study and practice" (Vamanu, 2019: 207).

Many modern scholars hold the view that "the explosive usage in recent years of the terms "fake news" and "posttruth" reflects worldwide frustration and concern about rampant social problems created by pseudo-information. Our digital networked society and newly emerging media platforms foster public misunderstanding of social affairs, which affects almost all aspects of individual life. The cost of lay citizens' misunderstandings or crippled lay informatics can be high. Pseudo-information is responsible for deficient social systems and institutional malfunction" (Kim, de Zúñiga, 2020).

In this light, we believe that the analysis of media texts of major information agencies, such as, for example, *Radio France Internationale*, is indispensable to investigate the problem. One of the aims of the study is to provide politicians, experts, institutions, teachers, and other actors with an enhanced basis for discussing and acting in relation to the media coverage of Russia by foreign media and foreign countries by Russian media.

4. Results

Implementing our model of media education activities aimed at identifying and critically evaluating manipulative techniques of media (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 180 media texts of 2021 from the Russian-language version of *Radio France Internationale*, related to Russia.

In particular, the following sample of texts were examined: *Radio France Internationale:* "Coronaskeptics or "Coronanegativists"? How Russia views the COVID-19 epidemic" (Makarova, 2021); "Russia broke a new anti-record of deaths from the coronavirus. Putin announced the weekend" (RFI, 2021); "It "does not contradict the Constitution": Russia advocated compulsory vaccination" (RFI, 2021); "In Russia, additional restrictions were introduced for the lockdown period" (RFI, 2021); "United Russia" wins, the CPRF has a record: the first results of the State Duma elections" (RFI, 2021); "Lukashenko and Putin signed an integration decree" (RFI, 2021); "Russia announced the suspension of its mission to NATO" (RFI, 2021); "Go to Warsaw for a visa: the American State Department has added Russians to the list of "homeless nationalities" (RFI, 2021); "Russia became the absolute leader in the number of government demands to *Google* to

remove content" (RFI, 2021); "Russia launched the first movie crew to the ISS to shoot a movie" (RFI, 2021); "Konstantin Khabensky appointed head of Chekhov Moscow Art Theater" (RFI, 2021).

Let's start with *Radio France Internationale* media texts on science and culture.

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?

A group of materials with a positive image of Russia is the smallest. One of these kinds of examples is the report "Russia Launched the first movie crew to the ISS to shoot a movie" where it says that the Soyuz Spaceship with the actress Yulia Peresild and the director Klim Shipenko started on October 5 to the international space station. Within 12 days on the ISS, (where the French astronaut Thomas Pesquet was also at the time), they will make the first feature film in the history of cinema in a near-earth orbit (RFI, 2021). However, the mood of the message is not universally positive about Russia, as further it says (with reference to the France-Presse agency) that using this flight as PR, Roscosmos is trying to restore the reputation of the space industry of the Russian Federation, stained with corruption scandals, recurring accidents and loss of the profitable monopoly on flights to the ISS (RFI, 2021). The opinion of the political scientist K. Kalachev is given, that the "Russian Space Agency hopes to win NASA and SPACE X" and "distract attention from their problems" (quoted in RFI, 2021).

In this regard, the material by *Radio France Internationale* on theatre life sounds more neutral: "Konstantin Khabenskiy appointed head of Chekhov Moscow Art Theater". Without embedded political agenda, it says (with reference to RIA news, Interfax, and Ministry of Culture of Russia) that "the actor Konstantin Khabenskiy is appointed the new art director of Moscow Art Theatre named after A. Chekhov… Khabenskiy will replace the 64-year-old Sergey Zhenovach" (RFI, 2021).

Can the source be verified?

The cited sources of the above texts are accessible, the information can be checked, the message is rather objective and based on true facts.

Does the message appeal to emotions or logic?

In the first place, the messages appeal to logic.

What is the main objective of the text?

The message is being sent to inform the audience of *Radio France Internationale*.

Is there any information (ideas, alternative perspectives) left out?

In the media text on shooting a film in space the perspective of the film crew and Roscosmos representatives are missing, which prevents it from being totally objective.

Whose point of view does the text reflect?

The texts present the point of view of *Radio France Internationale,* as an agency, positioning itself as an objective source of information for the mass audience.

Who will profit if the text's message is accepted? Who won't?

Those who are looking for factual information will benefit.

The evaluation of the text's credibility: the media texts contain mostly objective information.

The Covid-19 topic is one of the most popular in international media. *Radio France Internationale* pays a lot of attention to it, too, every time mentioning that in Russia the infection is boosting and the share of the vaccinated population still leaves much to be desired.

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 media texts "Coronasceptics or Coronanegativists"?, "How Russia views the COVID-19 epidemic" (Makarova, 2021) state that there is a very large proportion of "coronasceptics" in Russia – those who doubt the seriousness of this disease or the need for government measures to combat it. During the first wave of the pandemic, the proportion of such people in Russia was 38 % – this exceeds the indicators of large European and Asian countries by two or more times.

The source of such conclusions is the opinion of the head of the Laboratory of Comparative Social Research (Higher School of Economics) B. Sokolov, based on research conducted in 2021.

This expert believes that a typical Russian coronasceptic is "a person who is primarily characterized by increased distrust of the existing socio-political order: the government, epidemiological policy, to a lesser extent, other people. ... Coronasceptics trust social networks much more than some traditional media, like newspapers or TV. In terms of socio-demographic characteristics, there were more men, more people of working age, more people with a low level of education, but this is quite predictable. ... those who are not ready to get vaccinated – this indicator remains more or less stable, just above 50 %" (quoted in Makarova, 2021).

The text "Russia broke a new anti-record of deaths from the corona virus. Putin announced the weekend" claims that ""in Russia, 1028 people have officially been declared dead from the effects of coronavirus over the past 24 hours. This is the worst indicator for the entire time of the pandemic. ... Later it became known that the president declared "non-working days" in the country from October 30 to November 7, 2021. ... shopping malls, cafes, and restaurants will be closed, as well as mass events will be banned. ... The restrictions will not affect pharmacies, grocery stores, online trading and delivery, catering establishments will be able to work takeaway" (RFI, 2021).

Sources: decisions of the Russian authorities, taken in the fight against the pandemic in the fall of 2021, reports by TASS, RIA-Novosti and Forbs.

The article "It does not contradict the Constitution: Russia advocated compulsory vaccination" says that "Alexander Ginzburg, director of the Gamalei Center, which developed the Sputnik V vaccine, advocated mandatory vaccination of Russians against Covid-19. Almost simultaneously, the chairman of the Federation Council Committee on Constitutional Legislation, Andrei Klishas, adds that the introduction of such a measure "does not contradict" the Constitution of the Russian Federation. Later that day, Deputy Prime Minister Tatyana Golikova says at a meeting with Putin: "all Russians who do not have medical contraindications should be vaccinated against COVID-19" (RFI, 2021). This text also contains another quote from the statement of Deputy Prime Minister T. Golikova: "In order for us to reach the level I mentioned – 80 %, for this all citizens of the Russian Federation who currently do not have a medical withdrawal from vaccination should simply be vaccinated" (quoted in RFI, 2021).

Further, *Radio France Internationale*, using links to news agencies, provides comparative data on the number of vaccinated in Russia and France and on the daily mortality: "in Russia, according to official data, 49.8 million people or slightly more than 34 % of the population have been vaccinated... For comparison, 50.3 million people have been fully vaccinated in France. At the same time, the population of France is 67 million, the population of Russia is 146 million. According to the latest data (as of November 9), 49 people died from coronavirus in France during the day. In Russia – 1211 people (November 10 - 1239) (RFI, 2021).

In the article "In Russia, additional restrictions were introduced for the lockdown period" (RFI, 2021), it is reported that at the end of October 2021, "Russian President Vladimir Putin instructed the regional authorities to ban the operation of catering and entertainment establishments in the evening and at night, and also announced quarantine for non-vaccinated Russians over 60 years old. ... At the same time, the peak of the fourth wave of the COVID-19 pandemic in Russia has not yet been reached" (RFI, 2021). This material of *Radio France Internationale* contains references to official Russian information sources, the Interfax agency and the infectious diseases specialist V. Chulanov.

Can the source be verified?

The cited sources of the above texts are accessible, the information can be checked, the message is rather objective and based on true facts.

Does the message appeal to emotions or logic?

In the first place, the messages appeal to logic.

What is the main objective of the text?

The message is aimed to inform the audience of *Radio France Internationale* on the situation with the pandemic in Russia. However some texts have the embedded message that the situation in Russia is worse than in France and other European countries.

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. There are also references to similar phenomena in France itself.

Whose point of view does the text reflect?

The messages succeed in presenting *Radio France Internationale* as a news agency providing objective information for masses.

Who will profit if the text's message is accepted? Who won't?

Advocates of objective, unbiased information will benefit.

The evaluation of the text's credibility: the media texts contain mostly objective information.

The next group of *Radio France Internationale* media texts concerns international policy topics. The examples are "Lukashenko and Putin signed an integration decree" (RFI, 2021); "Russia announced the suspension of its mission to NATO" (RFI, 2021); "Go to Warsaw for a visa: the American State Department has added Russians to the list of "homeless nationalities" (RFI, 2021); "Russia became the absolute leader in the number of government demands to *Google* to remove content" (RFI, 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 media text "Lukashenko and Putin signed an integration decree" reports that during the (video)meeting of the Presidents of Russia and Belarus 28 union programs were approved... The programs declare the integration of currency systems, the principles of collecting indirect taxes, the formation of monetary policy, the common payment space, the fight against terrorism" (RFI, 2021) with references to the statements of the President of Belarus A. Lukashenko, the BelTA news Agency, the Secretary of State of the Union State D. Mezentsev.

In "Russia announced the suspension of its mission to NATO", *Radio France Internationale* informs the audience that Russia is suspending the work of its permanent mission to NATO and the activities of the NATO military liaison mission in Moscow, as well as the NATO information office in Moscow at the Embassy of Belgium: "This was announced in Moscow after NATO's decision to halve the size of the Russian mission to the alliance" (RFI, 2021). Sources of this information: Russian Foreign Minister S. Lavrov, NATO Secretary General J. Stoltenberg, Kommersant newspaper

The report "Go to Warsaw for a visa: the American State Department has added Russians to the list of "Homeless Nationalities" conveys that in the fall of 2021, the United States Department of State classified Russian citizens wishing to obtain an American immigration visa to the category of "Homeless Nationalities". ... Russians are invited to obtain visas in Warsaw (RFI, 2021). References to the US State Department and Kommersant newspaper are provided.

"Russia became the absolute leader in the number of government demands to Google to remove content" reports that "for 10 years, Russia has asked Google to block content more often than all other countries combined" (RFI, 2021). The sources of this information are the BBC, BBC IT expert G. Bakunov, and Google Transparency Report.

Can the source be verified?

The cited sources of the above texts are accessible, the information can be checked, the message is rather objective and based on true facts. Nevertheless some texts contain negative connotation related to Russia.

Does the message appeal to emotions or logic?

In the first place, the messages appeal to logic.

What is the main objective of the text?

The texts are aimed at providing information linked to the Russia's international policy to *RFI* audience.

Is there any information (ideas, alternative perspectives) left out?

The examined media texts sometimes miss the alternative points of view, which hinders the creation of the balanced message.

Whose point of view does the text reflect?

The reports reflect the viewpoint of *Radio France Internationale* as a news agency, some of them contain linguistic persuasive devices and manipulative techniques such as *labeling* and *omission*.

Who will profit if the text's message is accepted? Who won't?

Those actors who are aimed at undermining healthy, non discriminatory working relations between Russia and European countries, will benefit.

The evaluation of the text's credibility: the texts contain real-life facts intermingled with anti-Russian clichés and bias.

The next group of media texts by *Radio France Internationale* are the reports connected to the internal political life in Russia. In it, the manipulative techniques have been detected. One of the vivid examples is "United Russia" wins, the CPRF has a record: the first results of the State Duma elections" (RFI, 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?

In the report "United Russia" wins, the CPRF has a record: the first results of the State Duma elections" *Radio France Internationale* informs the audience that the Russian Central Election Commission has published the first results of the elections to the State Duma: United Russia wins, the Communist Party of the Russian Federation, the Liberal Democratic Party, Fair Russia – For Truth and the New People Party (RFI, 2021) are also going to the Duma. It is further emphasized that "the elections to the State Duma were held against the background of numerous violations reported by the *Golos* movement. Earlier, the Russian authorities recognized it as a foreign agent. *The Map of Violations* project has recorded more than 4,500 possible violations. According to representatives of the opposition and human rights activists, the elections to the State Duma cannot be called competitive. Supporters of Alexei Navalny, who is imprisoned, were not allowed to nominate their candidacies. This was due to the adoption of a law prohibiting the election of persons "involved in the activities of extremist organizations". This status was given to the Anti-Corruption Fund (FBK). The authorities also actively interfered with the work of the "smart voting" system, which offered to support opposition candidates in single-mandate districts with the greatest chances of winning" (RFI, 2021).

Whose point of view does the text reflect?

The media texts from this group generally represent the point of view of the opponents of Russian foreign and domestic policy. The authors of the messages, using the techniques of "selection" (not presenting contesting arguments or alternative data), "victimization" (A. Navalny is labeled as a victim without providing the context), "labeling" (using specific linguistic means to create the needed context (e.g. labeling some vague/anonymous candidates as having "the greatest chances to win"), etc., tried to convince readers that, on the one hand, numerous violations in the State Duma elections contributed to the victory of *United Russia* party, and, on the other hand, the suspension of A. Navalny's party from participating in the elections deprived the ruling party of real competition with the influential opposition. Meanwhile, the final voting figures in the elections in Russia over the past twenty years indicate that the potential votes of supporters of A. Navalny's party, with the most successful combination of circumstances, are in the niche of 3 % to 7 % of the total number of voters, and, therefore, could not and cannot influence the final victory of *United Russia*. As for the sources of information, here, using manipulative techniques of "references to authorities" and "selection", *Radio France Internationale* only cites the opinion of the opposition organization *Golos*, leaving out the wide range of different experts' opinions.

Who will profit if the text's message is accepted? Who won't?

If the audience accepts the point of view of such messages, anti-Russian political forces will win, and supporters of the dialogue and understanding between Russia and the West will lose.

The evaluation of the text's credibility: numerous cases of manipulative techniques are identified in this group of messages which seed doubts about its credibility. The messages are not neutral, they are judgmental, only one perspective is given, and the other parties' opinions are missing.

5. Conclusion

Based on the theoretical model of anti-manipulation media educational activity developed earlier (Fedorov, 2015; Fedorov, 2019; Fedorov, Levitskaya, 2015; Fedorov, Levitskaya, 2016; Fedorov, Levitskaya, 2020; Levitskaya, Fedorov, 2021: 323-332), we have analyzed 180 materials on the *Radio France Internationale* website related to Russia for the period 2021 using a set of key

questions. It was found out that two-thirds of media texts contained objective information, not accompanied by manipulative techniques. Nevertheless, in about a third of *Radio France Internationale*'s materials signs of manipulation and propaganda clichés were detected to one degree or another. In particular, the most common manipulative techniques used by *Radio France Internationale* authors reporting on Russia were "silence", "selection", "labeling", "framing" facts and "references to authorities". Clearly, a greater variety of sources and voices of experts is missing.

The news coverage of Russia and the Russian society presented by the foreign media (in our case, the French news agency) crucially determine the Europeans' perception of Russia: relatively few people from the European countries have personal relations with Russians or spend holidays in Russia, still fewer learn the Russian language, know its history and culture. Thus, the perception of Russia and the Russians is shaped primarily by the ongoing media (Kabel et al., 2019: 7).

Isolated events that are covered by media agencies create the combined effect and contribute to shaping the general image of Russia for the international community. Unfortunately, it is a negative image – the image of the country whose not only *foreign policy* on the international arena is criticized, but also *domestic affairs* are questioned and judged.

Our findings are consistent with the results of the recent research published by the Danish School of Media and Journalism: "Reporting on political, economic and cultural issues in Russia journalists quite often choose to stress features that seem alien and different…Such reporting only strengthens the stereotypical image of a dangerous, unpredictable, and incomprehensible neighbouring country. In general, the Finnish Russia reporting could use more vivid curiosity and less one-track thinking… The general coverage of Russia is focusing on hostile and negative aspects of Russian policies and the media portrayal of Russia sometimes gives the impression of a caricature" (Kabel, 2019: 69-81).

The consequence of this is a danger of "rejection of Russia as an integral part of the "civilized world", as a state which is ready to share "universal values" *as they are seen by the Western society*" (Repina et al, 2018). The question is, who takes advantage of intensifying this confrontation.

6. Acknowledgements

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Research Gaps and Future Trends in Educational Media and Educational Theater Research: Analytical Study in Scopus and Web of Science Databases

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Abstract

With the growing digitalization, there has been increasing demand in companies for a skilled workforce to sustain in a competitive business environment. Although the traditional education system serves as a good source of knowledge, they have been consistently proven to lack emphasis on the overall development of students. Therefore, in recent years, the integration of art in education has been promoted. Education media and education theater are interactive education methodologies that improve the learning experience of students and develop their cognitive skills. This study assesses the research gaps in the field of educational media and educational theater through a comparison of critical studies published in Scopus and the Web of Science database. The areas of educational media prevalence, usage of theater in education, educational media role, and benefits of educational theater have been explored. The analysis identifies the main problems and is based on the current education sector needs. Accordingly, suggestions for improvement for the Egyptian education ministry are provided.

Keywords: educational media, educational theatre, educational drama, Scopus database, web of science database.

1. Introduction

Education over time has witnessed considerable changes due to the changing requirements of the modern population. Today, education is focused on not only imparting knowledge but also providing an impactful learning-based experience. It has witnessed an upgrade with the inclusion of constructive viewpoint features. One such change is the inclusion of art in every sphere of education, which has created awareness of the relevance of literature in improving the lives of students and the learning experience (İşyar, Akay, 2017). Many studies have concluded that this incorporation of art in teaching provides better satisfaction, delights, and professional review. Therefore, this study examines educational media and educational theater as educational courses that contribute to providing an in-depth understanding of the significance of their applicability for sustainable well-being. In the following, the study deals with Recent developments in media, educational media, and educational theater:

The modernization need for learning methods is rising with the movement of economies towards the era of information, technology, and communication (Dima et al., 2020). However, this adaptation to new learning mechanisms began in the 19th century wherein art has been introduced in the European curriculum. Thus, Art has been identified as the means of developing social, moral, and spiritual values to shape children (Vassileva, 2018a). Among different points of art, the educational theater is the entertainment medium focused on using humor and entertainment

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for emphasizing learning and attracting children's attention via presenting in the interplay between fictional and actual contexts (Guner, Guner, 2012). Beginning the usage in the 1960s, theater in education is identified as a novel approach for having the better engagement of people in the issues associated with well-being, society, and health (Waters et al., 2012). Educational media is the aspect of art wherein the focus is on preparing prospective teachers for building career programs and gaining knowledge. Educational media majorly refers to communication channels used for instructional purposes. Majorly used for teaching and learning, some of the main educational media consist of print media, non-print media, and electronic media (O.D., E.I., 2014). As education is an indispensable element of growth for socio-economic and individual development, thus, in a competitive world transformation in the educational sector is undertaken. In the era of globalization, as technologies have intruded in the life sphere, the education sector witnessed the classroom widening beyond four walls (Zaghloul, Al-Madani, 2019). In the latter part of the 20th century, educational media witnessed the identification of new learning media i.e. the fusion of computer technology and traditional media (Kumar et al., 2013). Recent up-gradation resulted in combining audio, text, images, information source, or digital video accessible via mobile, computer, or any other digital device for gathering student attention to improve learning capabilities (Stocchetti, 2014). Eliminating the concept of limiting education with orders, educational media technologies provide a wide information spectrum and content based on industry, current aspects, or academics for increasing the skills and knowledge of students (Shilpa, 2014). Thus, eliminating the limited knowledge or book-based concept of education, recent developments in the form of art integration with curriculum resulted in providing more interactive education and enhancing the learning experience of students. The following is a presentation of educational theater and educational media scenario in Egypt.

Egypt, being the biggest African and Arabian countries has a dependency on media, agriculture, tourism, and services despite focusing on the socio-economic development of the country. Though the country is continuously focusing on multilateral and state international institutions' development, the presence of a high level of illiteracy has been a problem of the country (Stopikowska, El-Deabes, 2012). Egypt, like other Arab nations, has integrated theatrics into its curriculum. To design a comprehensive education system for widening student scope of thinking the traditional education system of Egypt has been supplemented with theatrics (Hartmann, 2008). Developed by Khedive Ismail initiative, the integration of theater in education has been promoted in Egypt for growing students' skills. School theater contributed to enhancing children's learning experience (Zaghloul, 2021). As information seeking in the education sector has been becoming prominent, many institutions are using media sources like archives, libraries, mass media, or alternative media for improving literacy levels. Consisting of media sources like Egyptian radio, television union, and modern film industry; the Egyptian education system witnessed that traditional sources like newspapers were still more preferred sources (Tayie et al., 2012). The Egyptian higher education system consists of about 26 nongovernmental universities, 158 special higher education institutes, and 24 governmental universities. With the growing need of improving education system quality and fulfill students' needs, digital transformation has been integrated into the Egyptian education sector. Even growing the need to be online i.e. the rise in the number of internet users to around 51 million in 2019 with about 50 % of activities associated with education, the educational media in Egypt witnessed rising demand (Sayad et al., 2021). Thus, Egypt, like other countries, focused on having a promotion of education theater and educational media for providing a widened information base and keeping students connected with culture. Through the previous presentation, the objectives of the research and its contributions can be identified as follows:

With the growing digitalization and the need for economies to have a skilled workforce for sustaining a competitive environment, there has been the requirement of upgrading the education system. Though traditional education methodologies contribute to providing a knowledge base to students, still a restriction of the curriculum to the book-based structure resulted in providing limited learning opportunities. Art was identified as a medium of engaging students and creating a learning environment, thus, the usage of educational media and educational theaters among the institutions for building interactive learning platforms has grown. Many economies across the world used digital media for overcoming the border-based hindrance in education. Even the educational theaters contribute to creating a more practical learning environment by combining the theoretical, cultural, fictional, and practical aspects. Thus, this study focuses on exploring the educational media and educational theater to advance the faculties specialization, especially for

Egyptian universities. Egypt has witnessed a growing focus of government on enhancing socio-economic development but due to the low level of education and presence of a more illiterate population, the scope of growth for the country has reduced. For sustainable development of Egypt, it is required to enhance the quality of education in institutions. Therefore, this study supports Egyptian universities in building educational programs for providing more advanced quality of education and building training programs to engage more students. Even suggesting the strategies for government to enhance the learning experience for students, the study provides in-depth knowledge on the relevance of educational media and theater and the medium of enriching knowledge base for students in the digitized world. Thus, it can be determined that the main objective of the study is to empirically assess research gaps and future trends in media and educational theater from Scopus and the Database web of science. In the following lines, the study reviews the research literature.

Since the 20ᵗʰ century as new technologies are emerging, the success capacities for career settings, college, and life civic have shifted from just education to more skill-based learning. The 21ˢᵗ century workforce is trained in educational institutions to function in the dynamic environment of continuous improvements by using an innovative methodology like adjusting to processes, iterating, or challenging the existing norms (Miller, Ann, 2019). This requirement and growing understanding of human and artistic experiences resulted in having the focus on improving the education system by developing new assessment methods, pedagogy, or the curriculum. As disciplines like drama, dance, literature, music, visual arts, or media could help in creating the 21ˢᵗ century pathway for developing dynamic skill sets and being active learners, thus the contribution of educational media and educational theater is examined (Schulte et al., 2021).

It can be said in this context that the history and evolution of educational media and educational theater, Education in their process of knowledge sharing and learning is not just restricted to having textual or bookish information. Instead, the process of education is a holistic approach witnessing continuous developments throughout life (Preeti, 2014). As the education world has evolved to a state wherein different devices, people, platforms, or parts seek for creating a productive learning environment, thus, media in this process is creating waves by providing new means of learning (Kapur, 2018b).

In the 19ᵗʰ century, with the technological department advent and developments like textbook production or photography, new educational media mediums of learning have been added. With this electronic media like radio or television began to enter the classroom in the 20ᵗʰ century (Yildiz, 2019). In the 1960s programmed instruction tools, instructional television, video and audio cassettes were available which led to the rise of instructional technology. As in the 1980s, the microcomputer was introduced, the computer-based learning method in the educational sector has become an important educational technology working mainly on instructional design method extension (Shorkey, Uebel, 2014). Further, in the mid-90s, the revolution resulted in promoting the e-learning paradigm for having learning distribution across borders. This educational medium of bridging institutional borders gaps focused on enhancing the learning flexibility with time, place, and pace of learning. The technology-enhanced learning from educational media fostered by new digital media devices and services influenced the educational sector by providing innovative learning methods (Westera, 2012). Thus, educational media with the innovation witnessed an evolution in educational technology and instead of just focusing on the textual knowledge worked on skill development and learning of students.

The integration of art in education also resulted in promoting another form of education i.e. theater in education (Zaghloul, 2021). The theater is defined as the fine art collaborative form wherein using live performers the experience of the real or imaginary events is provided to people at a specific place. Having the combination of speech, music, dance, or gesture, the theater serves as the medium of providing a more impactful experience. Usage of theater art in academics is an old concept i.e. Greek originated, wherein using drama the education was provided to citizens (Idogho, 2013). Later on, the application of educational theater in the mid-1960s in Britain wherein the method is identified as the child-centered education mechanism as through active play child could discover and investigate and develop more effective learning (Waters et al., 2012). As the method is performance-based thus, education theater includes different educational topics like nutrition, neglect abuse, environmental aspect, or social issues; the knowledge of children could be enhanced. However, despite this significant role, theater in education is not considered as the learning means focused on creating a more aesthetic and creative experience (Millet, 2012). Even

with the growing creative drama usage in educational expansion and programs, still very few educational dramas are present focused on enhancing learning (Kovacs, 2014). The educational theater along with providing a learning experience by working on cooperation and thinking also establishes emotional responsibility while functioning which is an essential component in social life (Guner, Guner, 2012). Thus, with evolution and the changing need of creating a more skilled workforce, the need has been to integrate educational theater for engaging students and delivering more practical knowledge. The study deals with the following Challenges in education and educational media or theater.

Where is believed that Globalization though is identified as the phenomenon functioning towards economic prosperity but on the other hand, it is regarded as a source of many issues for countries? As globalization has enhanced the competitive environment, the demand for a workforce with more skilled knowledge has increased (Kumaravelu, Suresh, 2020). Presence of a large population and increasing competition in the job market, there has been a greater need for improving the teaching mechanism for making the workforce meet dynamic business environment demands (Loveluck, 2012). Further, the presence of inadequate funds in the education sector in fulfilling the training requirements or the infrastructure for quality-based teaching adds to the challenge in the education sector (Shishigu, 2016). Though the purpose of the education sector is to deliver skills and knowledge to young people to have better access to social, economic, and political opportunities, a minority of disadvantaged and marginalized people in the education sector resulted in reducing the access to education (Krafft, 2012). Even the curriculum of many of the education systems discard the practical knowledge and relevant information and instead focus on having the structure based on irrelevant material rote memorization. This results in hampering the quality of education and even level of learning for youth. Educational processes further have the problem of frequent dropout, high repetition, low school quality, education irrelevance, and widespread tutoring which leads to keeping youth detached from fundamental skills (Krafft, 2012; OECD, 2012).

As youths are deprived of the market-required skill set, the traditional system bore a challenge in the form of unpreparedness of people for the labor market. Further, as educational media has become a prominent source of overcoming the border issue and expanding the knowledge base, still a restriction of the institutions to the curriculum based on book knowledge results in adding challenges by preventing the student's needs fulfillment (Pinto et al., 2016). The educational media and theater are learning experience-based systems wherein using instructional technology skill enhancement-based teaching are provided. But this implementation even at the primary and secondary level of education tends to add a burden on academic authorities of delivering the required standard of learning. This results in reducing the concentration level of teachers (Baojing et al., 2020). Even as most of the students seeking education from primary and secondary levels are minor and have a lack of cognition in the world. Thus, their judgment ability to distinguish between correct or wrong learning is not enough. With the presence of educational media, students could reach complicated information on the internet which sometimes due to lack of guidance results in developing incorrect views and bad habits (Dima et al., 2020).

Thus, despite having developments in the education sector by integrating art and creating a more innovative learning-based experience, the issues like lack of funds, quality of teaching, lack of guidance, or reduction in concentration level serve as challenges resulting in degrading the effective learning level. This is how it appears the impact of technological advancement on education, especially educational media, and educational theater.

The 21st century is the technology era having the inclusion of technological aspects in day-to-day activities for adding convenience and making functioning more effective. The education sector for improving the quality of education witnessed recent developments wherein technology usage has been integrated into the learning and teaching processes and even innovative and modern technologies have been used as instructional strategies (Raja, Nagasubramani, 2018). With the technological advancements, various tools like mobile devices, microphones, computer systems, digital games, interactive whiteboards, or online media streams could be used by teachers for presenting new materials, demonstrating new lessons, or advising on the usage of different programs or websites (Udoudo, Ojo, 2016). The usage of educational media with improved technology has a dramatic impact on learning and teaching. A database could be created with educational media, thus,

the issue of management and effective resources delivery could be overcome by keeping a track of the personal information of partners or the placements (Kapur, 2018a).

Case studies, real-world information, and the online modules provide community-based learning and classroom ability thus contributing to having effective teaching delivery (O.D., E.I., 2014). Further in the education drama, though the method initially with its constructive and therapeutic approach contributes to delivering the intellectual ideas more conveniently. But with the integration of the digital process, the writing and reading ability of students improve (Andrade-vargas et al., 2021; Seylani, Dağlı, 2017). The educational theater becomes more reachable to students without any place restriction and even with the integration of different digital techniques complex problems could be solved. Thus technological advancement helps in educating students along with developing skill sets like cooperation, team-building, solidarity, or empathy (Seylani, Dağlı, 2017). Further, technological advancements in the education sector help students in learning in a quicker form, organizing the learning process more effectively, and developing communication. Academic staff who earlier were not able to provide more advanced information due to limited reach and knowledge could with the digitalized educational system have universal development in teaching (Dima et al., 2020).

Hence, technological advancements in educational media and educational theater contribute to providing online information, eliminating border-based information restriction, cultivating critical thinking, and effective delivery of knowledge to students. The study presents some empirical reviews in the following.

S.-J. Wee (Wee, 2011) focused on examining the influence of drama education on children. With the assessment of two drama specialists who worked in Midwestern United states public elementary school perception on the influence of the 6-week Kindergarten drama program, the analysis revealed that drama education contributes to promoting creativity, awareness, respect for others, arts awareness, and building self-confidence. Thus, based on the applied practices and beliefs of schools, drama education should be implemented for enhancing children's education and learning levels.

R. Inoa, G. Weltsek, and C. Tabone (Inoa et al., 2014) examined the relevance of integrating arts in education by assessing the relationship between theater art intervention and the achievement of students in the field of mathematics and arts. Consisting of 1193 students from the urban schools of the large east coast wherein about 729 were treatment group students while 464 were included as control group people, the multi-stage cluster randomized analysis method has been used. The analysis revealed that students having education with art intervention had better performance and even theater-based education resulted in providing more effective learning to students. Thus, the inclusion of theater-based art projects in education and theory of change would contribute to promoting students' academic achievement.

R. Neto and M. Polega (Neto, Polega, 2015) the study focused on assessing the linkage between loneliness, academic achievement, and social media use for high school students along with determining the relationship of demographic aspects with these elements. With the analysis of 345 students at urban high schools in Michigan using statistical tests like ANOVA, correlation analysis, and t-test; the study revealed that social isolation and loneliness contribute to diminishing academic achievement of students. Herein, educational media by providing the opportunity of engaging in form of cooperative school activities, the alleviation in the student's emotions could be derived.

H.S. Zaghloul and F.M. Al-madani (Zaghloul, Al-Madani, 2019) to determine the role of educational media in deriving academic attainment, the study examined the relationship between media employment as an instructional modality and the education aspect of quality and academic attainment. As this linkage enables the development of a vision for improving education quality, thus, collecting the perception of 380 respondents i.e., principals, communicators, and teachers from five different educational districts of the Saudi Arabia Kingdom the relationship is established. The study with correlation and general linear model analysis revealed that educational media is not just the educational mean but also a tool for improving students' ability by changing behavioral patterns, acquiring better academic and personal skills, and building teamwork ability.

H.S. Zaghloul (Zaghloul, 2020b) to explore the educational theater 3D Hologram technology usage conducted an exploratory study for Egyptian schools. The educational theater is an important instructional method used by the Egyptian ministry of education in the form of school activity or curriculum. As modern technology using holograms could help schools in providing solutions to existing issues related to illusions, stage, decoration, or lighting arts; thus, with this

goal for having performance improvement could be derived. Herein analysis of 400 theater performers from different governorates schools of Egypt showed that most of the respondents consider that 3D hologram technology is a favorable tool for teachers, but the installation cost of this technology is high, and even fast intervention is required which serve as a challenge.

2. Materials and methods

The study aims to identify the research gaps and future trends for education theater and education media. With the focus on having the exploration of existing literature, the study uses the descriptive research design for stating in the qualitative examination of the educational theater and education media concept.
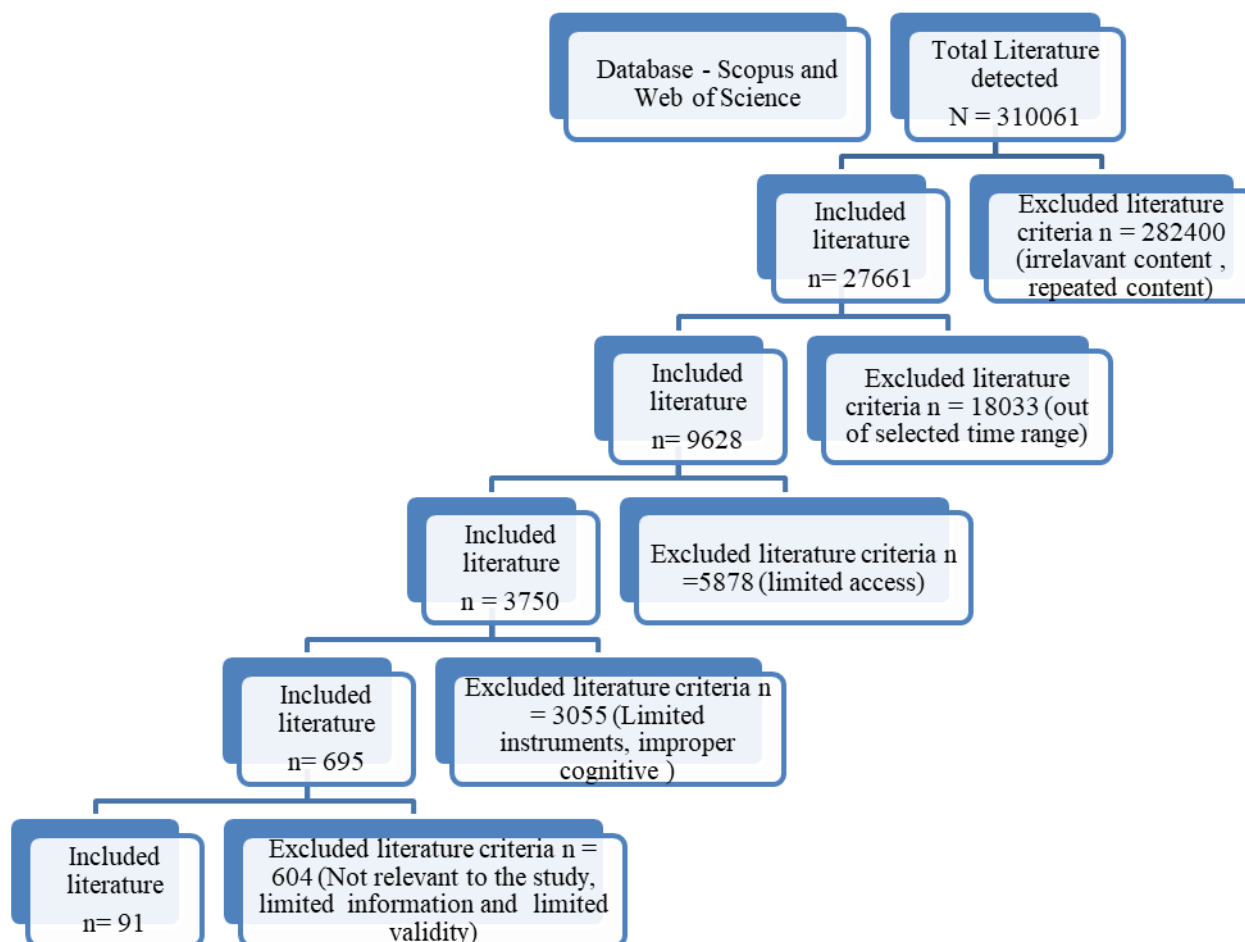
Fig. 1. Experimental design of the review

Herein, using the secondary analysis method, the researcher would focus on identifying the relevant studies from the Scopus and Web of Science databases. In Scopus using the search string (educational media OR school media) for the educational media-based studies with (specialization OR usage OR prevalence) for understanding the practice of educational media. Further, for determining the relevance of educational media the (educational media OR school media) search string is used with (relevance OR benefits OR importance). For the educational theater, the main search string (educational drama OR innovative drama OR educational theater) was used along with (specialization OR usage OR prevalence) to understand the practice of educational drama while (relevance OR benefits OR importance) for determining the contribution of methodology. As there are many types of research available but recent studies only contribute to providing relevant information for this study, thus, the data selection is restricted for the studies published between 2011 to 2022. For the meducational media search string, more than 3 Lakh studies while for educational theater about 10000 studies were identified. Though the number of studies is large most of these studies consist of non-relevant information and just the inclusion of search strings. However, the exploration of published papers in the web of science database

revealed that there are 954 studies associated with search string (educational theater OR educational drama OR theater in education OR educational media OR media education AND drama in education). Thus, PRISMA-based analysis has been done for the exclusion of non-relevant papers from the study. The experimental design adopted for filtering the papers is stated in the Figure 1.

However, as the focus of the study is to identify the research gap, thus, the entire process is divided into 4 main themes i.e., the prevalence of educational media in institutions, usage of theater in education, the role of educational media, and educational benefits of drama. Based on the relevant information for each of the themes, the studies are selected. The frequency of the studies selected for each theme is stated below (Table 1):

Table 1. Studies selection

Database	Themes	Frequency	Percent
Scopus	Educational benefits of drama	7	17.95
	Prevalence of Educational media in institutions	14	35.90
	Role of educational media	10	25.64
	Usage of theater in educational departments	8	20.51
	Total	39	100.0
Web of Science	Educational benefits of drama	9	17.31
	Prevalence of Educational media in institutions	19	36.54
	Role of educational media	18	34.61
	Usage of theater in educational departments	6	11.54
	Total	52	100.00

The above table graphical analysis is shown in the Figure 2:
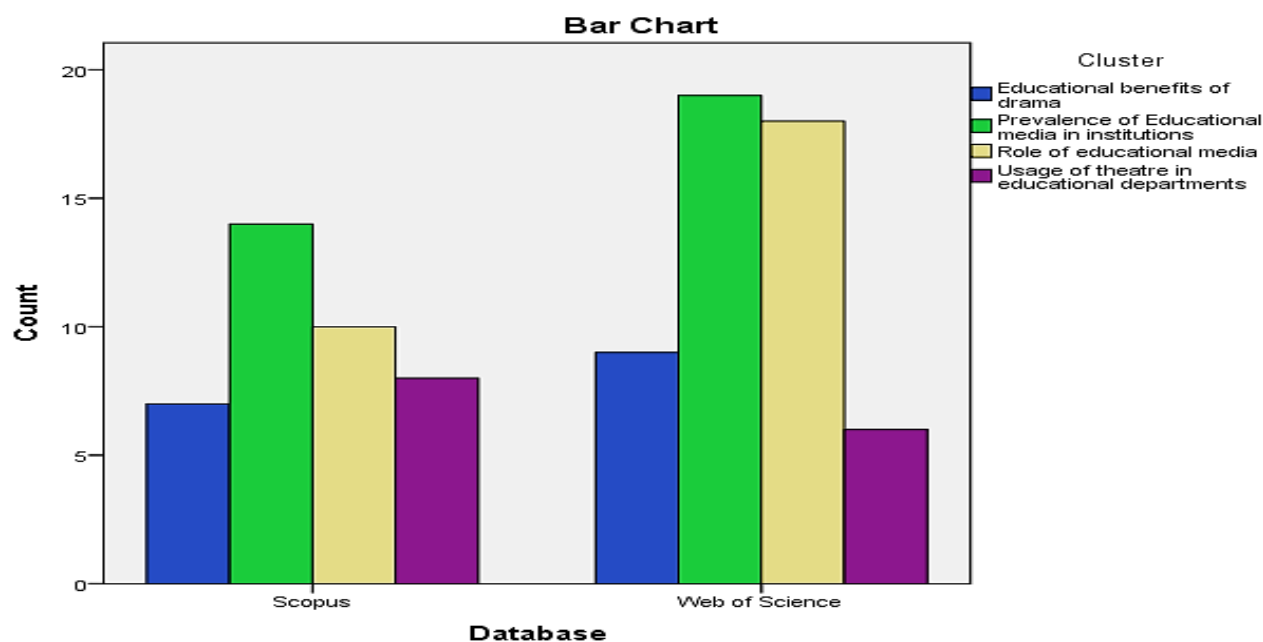
Fig. 2. Cluster wise distribution for each database

For analysis initially, a basic frequency examination would be done to have an overview of the selected research by examining the frequency of published studies, and sources used by studies using SPSS software. Following it would be the systematic review of the research for listing out research contributions and identifying the research gaps. Herein, while analyzing as the credits to the researchers are provided by having in-text citation and adding bibliography, thus, the information derived about educational media and educational theater is ethical and hence the results could be used by the Egyptian education ministry for upgrading their education system.

3. Discussion

The examination of existing research depicts that though different authors have focused on examining the role of educational media and educational theater across the economies and even derived its relevance still there are many problems. Though efforts are there to improve the education sector by providing more interactive learning methods, the existing deficiencies in the research limit the understanding of the methodology's role.
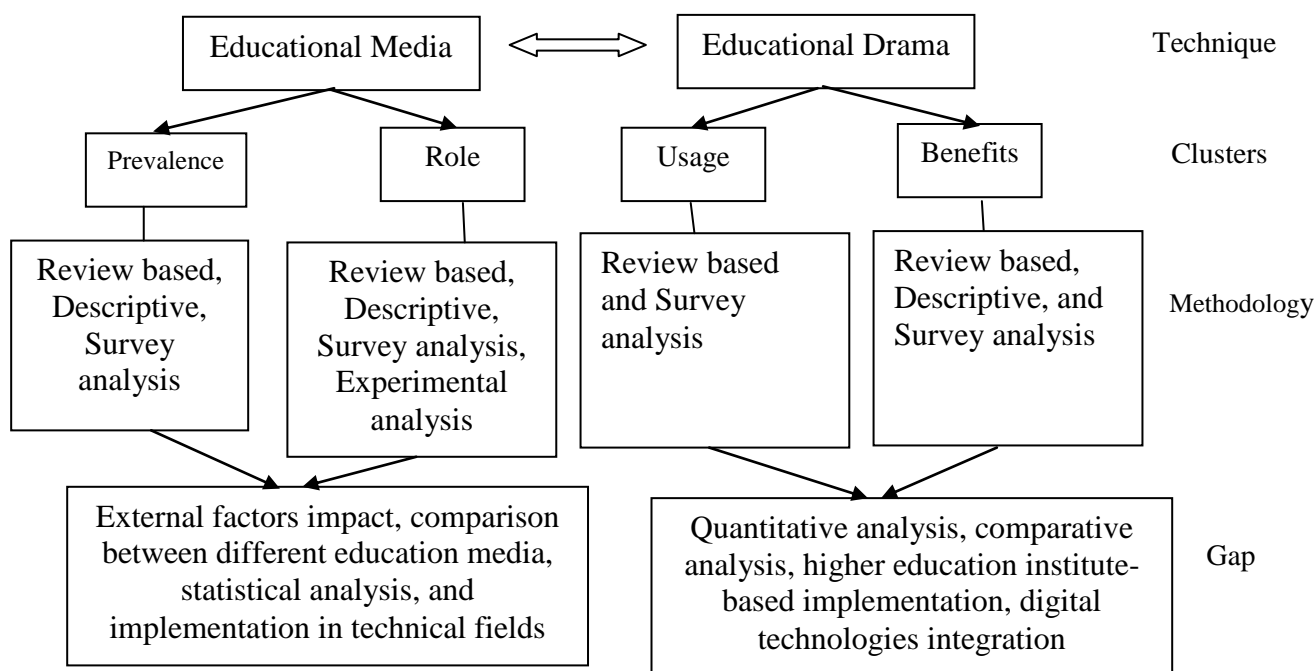
Fig. 3. Research categories for educational media and educational Drama

Firstly, the studies have though explored the application of educational media but still, the role of social media in the different fields of education is not derived. Major studies have identified that social media contributes to degrading academic performance but its contribution in enhancing the information base and omitting the boundary limitation has not been explored. Even the application of educational media to support remote learning, especially in a crisis like the COVID-19 pandemic has not been explored. (Connor et al., 2021) examined digital professionalism for understanding its contribution and determined that social media as a communication tool does contribute to learning but is affected by time availability, support, and delivery of teaching.

Even E. Radwan et al. (Radwan et al., 2020) focused on understanding social media's role during COVID-19 but the study identified that though educational media is used for learning during a pandemic, the major role of these techniques is to spread panic among students. The study's usage has been limited to using descriptive, review-based, or survey-based analysis methods wherein the comparison of existing digital education media has not been explored and even the statistical hypothesis testing methods to identify the implementation status or existing challenges in the application process is not determined. Thus, the exploration of digital technology implementation and guidelines for supporting students is still lacking.

Secondly, drama-based education, despite being the interactive methodology of delivering knowledge and strengthening the conceptual base of students, is not recognized as a technique of effective learning. Though researchers explored education theater usage for some fields like nursing, social aspects, and management, the focus of the methodology is still reserved for awareness. Complex methodology like in-depth knowledge is not provided by the educational theater. Even in many areas, the application is restricted to schools and not for higher education.

Some scholars (Uzunddotoz, Demirhan, 2017) identified that with the implementation of creative drama in physical education for public universities of Turkey, the critical thinking of students improves. D. Brabcova et al. (Brabcova et al., 2013) explored the role of educational drama in improving the children's knowledge of epilepsy and removing the epilepsy-related stigma from students. Even exploration of roles has been reserved using survey, qualitative or descriptive

analysis methods which provide you a brief overview of the structure, but it prevents you from having the determination of the aspects which contribute to enhancing the learning experience. Thus, the exploration of the education drama for the technical field and higher education is limited and needs to be explored.

Thirdly, the educational media being an advanced technique of delivering education is explored on its contribution to academic achievements, but there are many factors like teachers' attitude, accessibility of media, or even the student behavior which contribute to influencing the contribution of educational media. The existing studies have focused on understanding educational media's contribution to students' performance but the exploration of external factors contributing to influencing this linkage is still not yet explored.

J.M. Ostrov et al. (Ostrov et al., 2013) stated that exposure of children to educational media resulted in increasing relational aggression over time. This aggression in parents and teachers is not physical but relational which majorly contributes to influencing the learning level of children.

Further, R.A. Zou (Zou, 2021) an analysis of social media sites like *Twitter, Instagram*, and *Facebook* depicted that students using these sites have better critical thinking skills but due to some associated issues like misleading content, or difficulty in discrimination among words; many times students fail to interpret the message. The experimental analysis method or qualitative analysis methodologies herein provide the option of having the comparison with traditional techniques and even exploration of the stated technique but many other relevant components which influence the higher education institutes education system and learning in a virtual environment are not covered. Thus, though these studies explored the contribution of educational media the associated factors with educational media like internet accessibility or the time spent on social media are not considered which often tend to affect the learning and performance of students.

4. Results

For the assessment of educational media and educational drama, the study included 91 pieces of literature that have been explored.
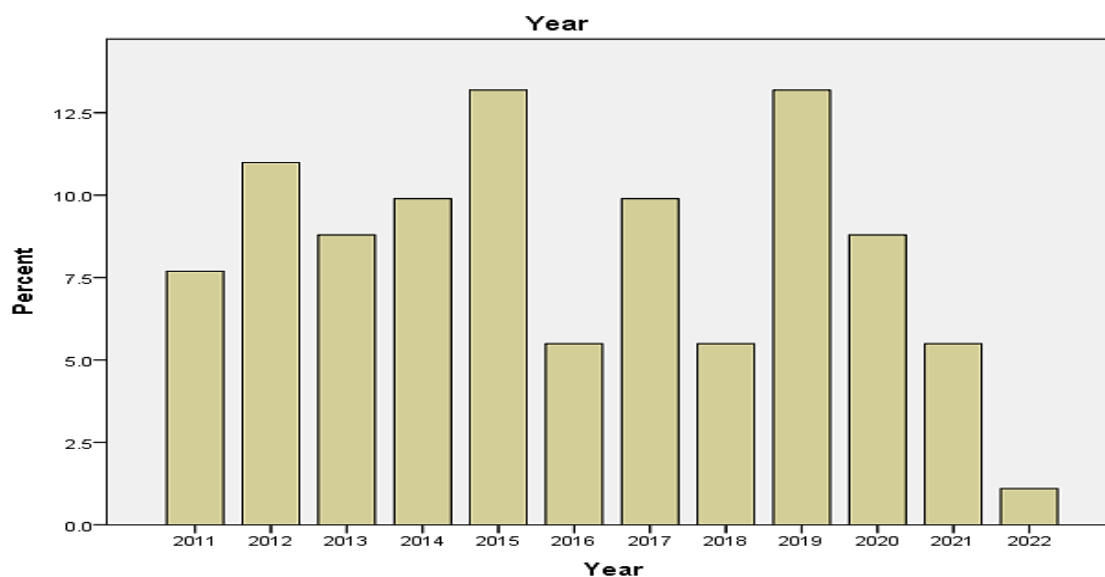
Fig. 4. Frequency of publication year wise

Herein, the examination of the publication years depicted those studies included in the analysis are from the year's scope 2011–2022 wherein the focus was on the educational media. However, with the rise in technology though smart classes have been adopted and innovative teaching techniques are used but still less research focused on educational drama.

The above figure shows that most of the publications are from 2015 and 2019 year and least from 2022. The cluster wise distribution of all years is shown in the Table 2.

Table 2. Year-wise distribution for clusters

|		Cluster				Total
		Educational benefits of Drama	Prevalence of Educational Media in institutions	Role Of Educational Media	Usage of Theater in educational departments	
Year	Count	0	2	3	2	7
2011	% of Total	0.0 %	2.2 %	3.3 %	2.2 %	7.7 %
2012	Count	3	3	3	1	10
	% of Total	3.3 %	3.3 %	3.3 %	1.1 %	11.0 %
2013	Count	1	4	2	1	8
	% of Total	1.1 %	4.4 %	2.2 %	1.1 %	8.8 %
2014	Count	3	1	2	3	9
	% of Total	3.3 %	1.1 %	2.2 %	3.3 %	9.9 %
2015	Count	1	7	4	0	12
	% of Total	1.1 %	7.7 %	4.4 %	0.0 %	13.2 %
2016	Count	1	1	1	2	5
	% of Total	1.1 %	1.1 %	1.1 %	2.2 %	5.5 %
2017	Count	3	3	2	1	9
	% of Total	3.3 %	3.3 %	2.2 %	1.1 %	9.9 %
2018	Count	2	1	0	2	5
	% of Total	2.2 %	1.1 %	0.0 %	2.2 %	5.5 %
2019	Count	0	2	10	0	12
	% of Total	0.0 %	2.2 %	11.0 %	0.0 %	13.2 %
2020	Count	1	5	1	1	8
	% of Total	1.1 %	5.5 %	1.1 %	1.1 %	8.8 %
2021	Count	1	3	0	1	5
	% of Total	1.1 %	3.3 %	0.0 %	1.1 %	5.5 %
2022	Count	0	1	0	0	1
	% of Total	0.0 %	1.1 %	0.0 %	0.0 %	1.1 %
Total	Count	16	33	28	14	91
	% of Total	17.58 %	36.26 %	30.77 %	15.38 %	100.00 %
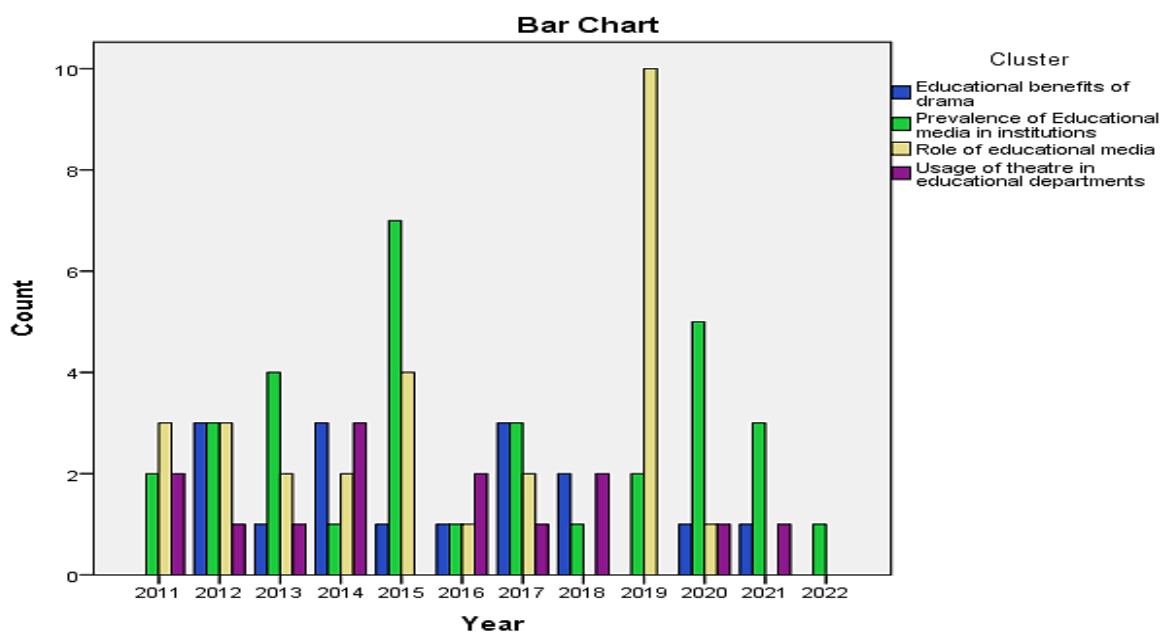
Fig. 5. Year-wise cluster

Herein, having the largest composition of papers published in 2015 and 2019 i.e., 12 each consisting of 13.2 % provides major information on education media. Herein about 7 papers are used for the understanding prevalence of education media in institutions and 4 papers for the role of educational media for 2015 while 2 for the understanding prevalence of education media in institutions and 10 for the role of educational media in 2019. The least number of papers are the ones i.e., 1 each published in 2022 wherein only prevalence of educational media has been explored. The graphical examination for this is presented in the Figure 5.

The exploration of the year-wise distribution of journals based on the database are shown in the Figure 6.
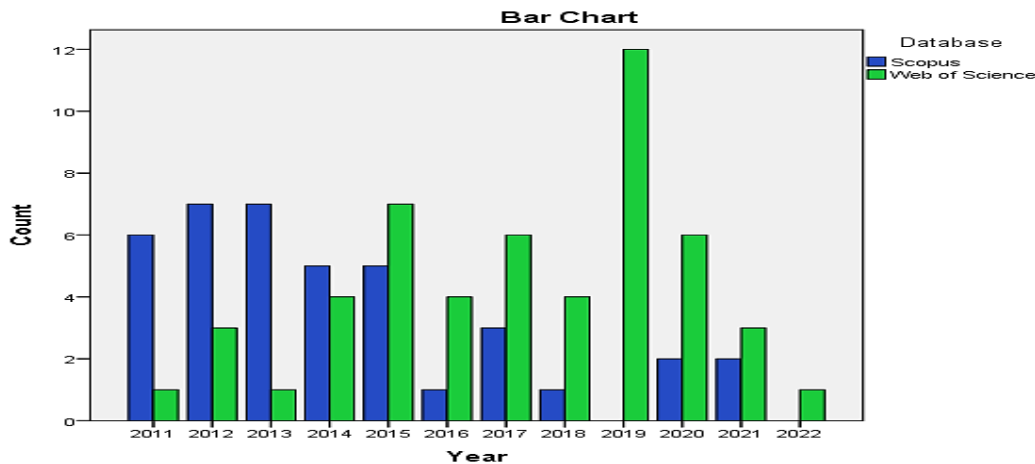
Fig. 6. Year-wise distribution for database

The analysis shows that majorly in the year 2011 to 2014 most of the publications are from Scopus journals. However, most journals published in 2015 published on the web of science contribute to providing more information about educational media and drama.

The examination of the selection of journals for the analysis is shown below in Figure 7.
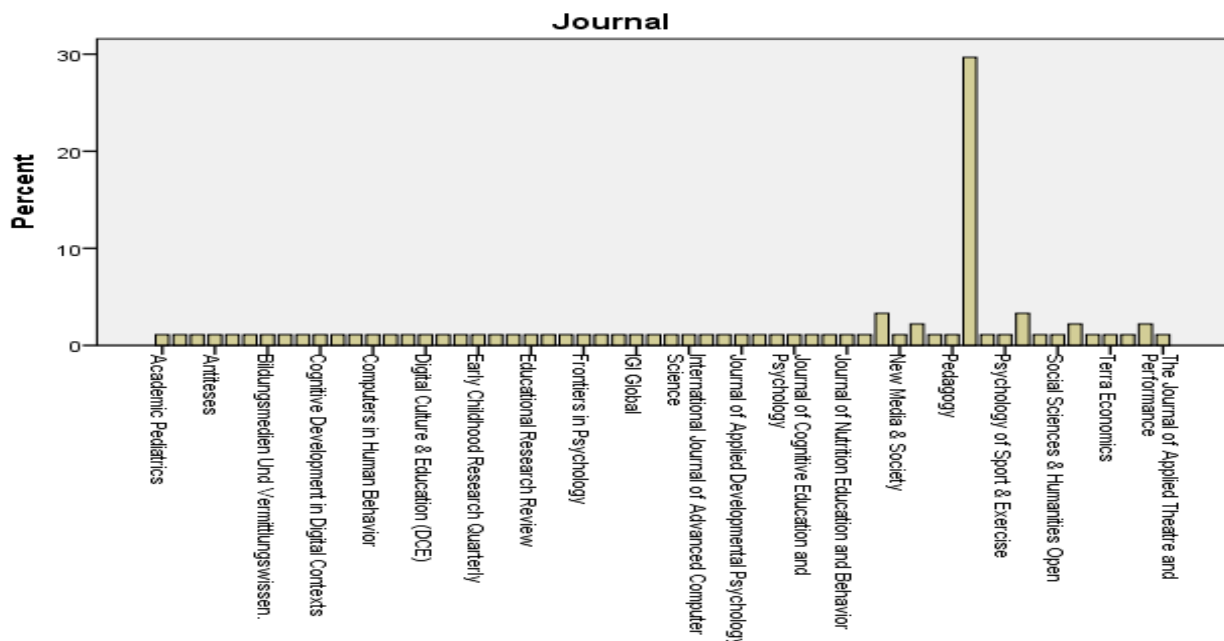
Fig. 7. Journal Frequency

The Figure 7 shows that most of the journals have just 1 journal selected from them for analysis. However, most of the publications are from *Procedia – Social and Behavioral Science* with 29.7 % contribution out of 92 journals. Following it is 3 journals from Media Education and Research in Drama Education: *The Journal of Applied Theater and Performance* with 3.3 % composition of each;

and 2 journals from NJ: *Drama Australian journals, Teaching and Teacher Education,* and *The International Journal of Management Education* i.e., 2.2 % composition of each.

Table 3. Journal wise cluster analysis

Journals		Educational benefits of Drama	Prevalence of Educational Media in institutions	Role of Educational Media	Usage of Theater in Educational departments	Total
Academic Pediatrics	Count	0	0	1	0	1
	% of Total	0.00 %	0.00 %	1.10 %	0.00 %	1.10 %
AERA Open	Count	0	0	1	0	1
	% of Total	0.00 %	0.00 %	1.10 %	0.00 %	1.10 %
American Annals of the Deaf	Count	0	0	1	0	1
	% of Total	0.00 %	0.00 %	1.10 %	0.00 %	1.10 %
ANTITESES	Count	0	1	0	0	1
	% of Total	0.00%	1.10 %	0.00 %	0.00 %	1.10 %
Bericht Zum Schwerpunktthema	Count	0	0	1	0	1
	% of Total	0.00 %	0.00 %	1.10 %	0.00%	1.10%
Bildungsmedien Und Vermittlungswissen	Count	0	1	0	0	1
	% of Total	0.00 %	1.10 %	0.00 %	0.00 %	1.10 %
Bildungsmedien Und Vermittlungswissen.	Count	0	1	0	0	1
	% of Total	0.00 %	1.10 %	0.00 %	0.00 %	1.10 %
Bilingual Research Journal	Count	0	0	1	0	1
	% of Total	0.00 %	0.00 %	1.10 %	0.00 %	1.10 %
CEEOL	Count	0	0	0	1	1
	% of Total	0.00 %	0.00 %	0.00 %	1.10 %	1.10 %
Cognitive Development in Digital Contexts	Count	0	1	0	0	1
	% of Total	0.00 %	1.10 %	0.00 %	0.00 %	1.10 %
Colombia Médica	Count	1	0	0	0	1
	% of Total	1.10 %	0.00 %	0.00 %	0.00 %	1.10 %
Computer Assisted Language Learning	Count	0	0	1	0	1
	% of Total	0.00 %	0.00 %	1.10 %	0.00 %	1.10 %
Computers in Human Behavior	Count	0	1	0	0	1
	% of Total	0.00 %	1.10 %	0.00 %	0.00 %	1.10 %
Curriculum Inquiry	Count	0	1	0	0	1
	% of Total	0.00 %	1.10 %	0.00 %	0.00 %	1.10 %
Dialnet	Count	0	0	0	1	1
	% of Total	0.00 %	0.00 %	0.00 %	1.10 %	1.10 %
Digital Culture &	Count	0	1	0	0	1

Education (DCE)	% of Total	0.00 %	1.10 %	0.00 %	0.00 %	1.10 %
E-Journal of Business Education & Scholarship of T	Count	1	0	0	0	1
	% of Total	1.10 %	0.00 %	0.00 %	0.00 %	1.10 %
Early Childhood Education Journal	Count	0	0	1	0	1
	% of Total	0.00 %	0.00 %	1.10 %	0.00 %	1.10 %
Early Childhood Research Quarterly	Count	0	0	0	1	1
	% of Total	0.00 %	0.00 %	0.00 %	1.10 %	1.10 %
Educational and Information Technologies	Count	0	1	0	0	1
	% of Total	0.00 %	1.10 %	0.00 %	0.00 %	1.10 %
Educational Media International	Count	0	0	1	0	1
	% of Total	0.00 %	0.00 %	1.10 %	0.00 %	1.10 %
Educational Research Review	Count	0	1	0	0	1
	% of Total	0.00 %	1.10 %	0.00 %	0.00 %	1.10 %
Educational Technology Research and Development	Count	0	0	1	0	1
	% of Total	0.00 %	0.00 %	1.10 %	0.00 %	1.10 %
European Economic Review	Count	0	1	0	0	1
	% of Total	0.00 %	1.10 %	0.00 %	0.00 %	1.10 %
Frontiers in Psychology	Count	1	0	0	0	1
	% of Total	1.10 %	0.00 %	0.00 %	0.00 %	1.10 %
Health Promotion International	Count	0	0	1	0	1
	% of Total	0.00 %	0.00 %	1.10 %	0.00 %	1.10 %
IARTEM E-Journal	Count	0	1	0	0	1
	% of Total	0.00 %	1.10 %	0.00 %	0.00 %	1.10 %
IGI Global	Count	0	1	0	0	1
	% of Total	0.00 %	1.10 %	0.00 %	0.00 %	1.10 %
International Journal of Education and Information	Count	0	0	0	1	1
	% of Total	0.00 %	0.00 %	0.00 %	1.10 %	1.10 %
International Association for Research on Textbook	Count	0	1	0	0	1
	% of Total	0.00 %	1.10 %	0.00 %	0.00 %	1.10 %
International Journal of Advanced Computer Science	Count	1	0	0	0	1
	% of Total	1.10 %	0.00 %	0.00 %	0.00 %	1.10 %
International Journal of Early Childhood	Count	0	0	1	0	1
	% of Total	0.00 %	0.00 %	1.10 %	0.00 %	1.10 %
International Journal of Emerging Technologies in learning	Count	0	0	1	0	1
	% of Total	0.00 %	0.00 %	1.10 %	0.00 %	1.10 %
Journal of Applied	Count	0	1	0	0	1

Developmental Psychology	% of Total	0.00 %	1.10 %	0.00 %	0.00 %	1.10 %
Journal of Children and Media	Count	0	0	1	0	1
	% of Total	0.00 %	0.00 %	1.10 %	0.00 %	1.10 %
Journal of Children and Media.	Count	0	1	0	0	1
	% of Total	0.00 %	1.10 %	0.00 %	0.00 %	1.10 %
Journal of Cognitive Education and Psychology	Count	0	0	1	0	1
	% of Total	0.00 %	0.00 %	1.10 %	0.00 %	1.10 %
Journal of Educational Psychology	Count	0	0	1	0	1
	% of Total	0.00 %	0.00 %	1.10 %	0.00 %	1.10 %
Journal of Interprofessional Education & Practice	Count	0	0	0	1	1
	% of Total	0.00 %	0.00 %	0.00 %	1.10 %	1.10 %
Journal of Nutrition Education and Behavior	Count	1	0	0	0	1
	% of Total	1.10 %	0.00 %	0.00 %	0.00 %	1.10 %
Learning, Media and Technology	Count	0	1	0	0	1
	% of Total	0.00 %	1.10 %	0.00 %	0.00 %	1.10 %
Media Education (Mediaobrazovanie)	Count	0	1	2	0	3
	% of Total	0.00 %	1.10 %	2.20 %	0.00 %	3.30 %
New Media & Society	Count	0	1	0	0	1
	% of Total	0.00 %	1.10 %	0.00 %	0.00 %	1.10 %
NJ: Drama Australia Journal	Count	2	0	0	0	2
	% of Total	2.20 %	0.00 %	0.00 %	0.00 %	2.20 %
Pakistan Journal of Nutrition	Count	0	1	0	0	1
	% of Total	0.00 %	1.10 %	0.00 %	0.00 %	1.10 %
Pedagogy	Count	1	0	0	0	1
	% of Total	1.10 %	0.00 %	0.00 %	0.00 %	1.10 %
Procedia - Social and Behavioral Sciences	Count	5	9	8	5	27
	% of Total	5.50 %	9.90 %	8.80 %	5.50 %	29.70 %
Procedia Computer Science	Count	0	0	1	0	1
	% of Total	0.00 %	0.00 %	1.10 %	0.00 %	1.10 %
Psychology of Sport & Exercise	Count	0	1	0	0	1
	% of Total	0.00 %	1.10 %	0.00 %	0.00 %	1.10 %
Research in Drama Education: The Journal of Applied	Count	1	0	0	2	3
	% of Total	1.10 %	0.00 %	0.00 %	2.20 %	3.30 %
Revista Latinoamericana de Tecnología Educativa	Count	0	1	0	0	1
	% of Total	0.00 %	1.10 %	0.00 %	0.00 %	1.10 %
Social Sciences & Humanities Open	Count	0	1	0	0	1
	% of Total	0.00 %	1.10 %	0.00 %	0.00 %	1.10 %

Teaching and Teacher Education	Count	0	0	1	1	2
	% of Total	0.00 %	0.00 %	1.10 %	1.10 %	2.20 %
Tech Trends	Count	0	1	0	0	1
	% of Total	0.00 %	1.10 %	0.00 %	0.00 %	1.10 %
Terra Economics	Count	0	0	1	0	1
	% of Total	0.00 %	0.00 %	1.10 %	0.00 %	1.10 %
The Education and Science Journal	Count	0	1	0	0	1
	% of Total	0.00 %	1.10 %	0.00 %	0.00 %	1.10 %
The International Journal of Management Education	Count	1	0	0	1	2
	% of Total	1.10 %	0.00 %	0.00 %	1.10 %	2.20 %
The Journal of Applied Theatre and Performance	Count	1	0	0	0	1
	% of Total	1.10 %	0.00 %	0.00 %	0.00 %	1.10 %
Total	Count	16	33	28	14	91
	% of Total	17.60 %	36.30 %	30.80 %	15.40 %	100.00 %

Further, the cluster-wise analysis of the publication's sources of selected studies shows that most studies are from the journal *Procedia – Social and Behavioral Sciences* i.e., 27 out of a total of 91 contributing 69.2 % part of the analysis. Herein about 9.9 % are used for the prevalence of education media in institutions examination while 8.8 % for the role of educational media and 5.5 % each for education benefits of drama and usage of theater in educational departments. Further, all other journals consist of a 1,2, or 3 paper contribution in the examination wherein the highest number of journals provide information relevant to educational media. Graphical analysis of the cluster wise analysis further is shown in the Figure 8.
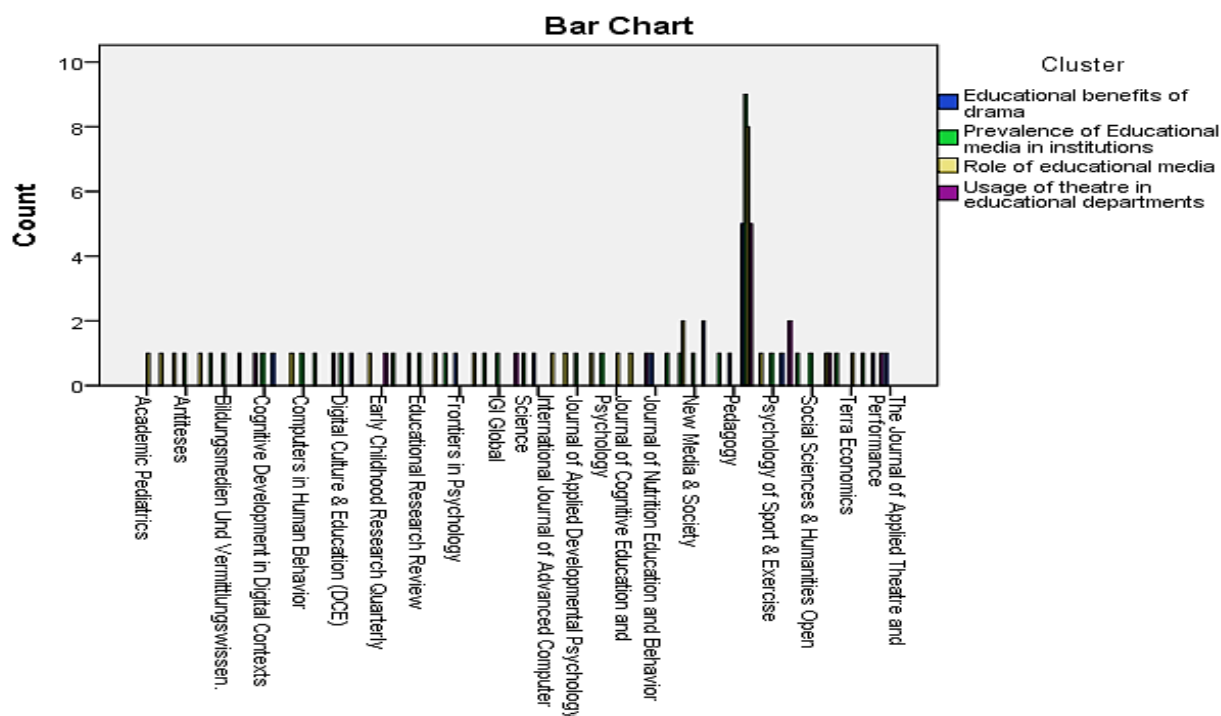
Fig. 8. Journal wise cluster

The assessment of journal wise distribution for each database is shown in the Figure 9:
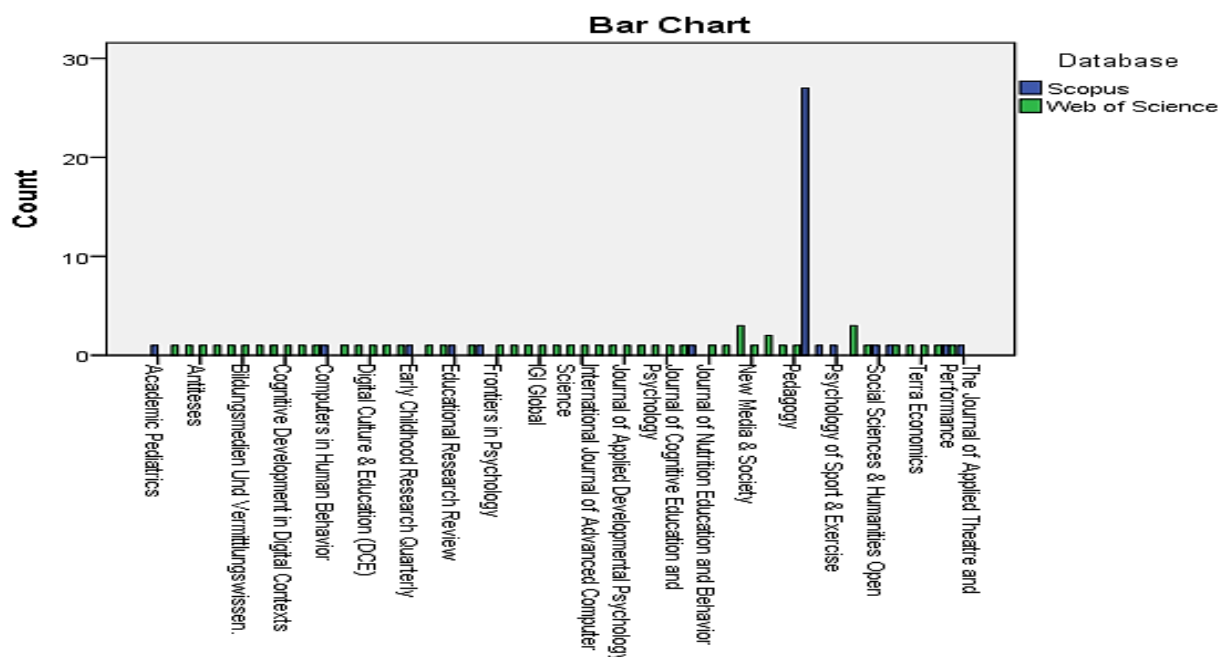
Fig. 9. Database wise journals

Thus, the analysis reveals that journals used for analysis are published in a different database. Only two journals i.e., Teaching and Teaching education and the international journals of management education are indexed in both databases. The next section will discuss in detail the research and the methods adopted by the existing studies for each area to understand the role of art in education. Herein, as the objective of the study has been to identify the research gaps and future trends for the educational media and educational theater, thus, below section would discuss in detail all the studies from 2011 to 2022 which have explored these concepts concerning their implementation in educational institutions and role of these programs in the educational sector. This would result in identifying the need for these advanced educational methodologies and suggesting the scope of research that needs to be explored for advancing the specialization of these programs in Egyptian universities. Thus, the results of the Prevalence of educational media can be determined that Curriculum teaching in the changing dynamic economies needs to update the learning methods for engaging the more active participation of students in activities for targeting the stress associated with learning concepts, physical and mental learning, and problem-solving ability. Where the results of the search in the Scopus database can be determined by the following.

In this need of improvement, educational media has been used by institutions by integrating a varied range of learning sources like television, textbooks, computer, specimens, props, books, or even the environment to derive better learning and teaching (Vebrianto, Osman, 2011a). In the initial years, the research mainly focused on the usage of educational media for social studies with the creation of a constructive approach to creating a learning approach with proactive working, having the student-centered perspective of teaching, and creating a virtual learning environment (Teşileanu, 2011). Though digital evolution has been taking place, still the learning strategies have been restricted to using strategies consisting of e-learning methods. The educational media has been the instructive technology using the tools as a communication medium like multimedia devices (Hidayati, Ida, 2012; Malekian, 2012). These instructional tools are utilized by the schools majorly for improving the learning skills of students but still, the factors like lack of innovation, low motivation of using instructional media, or low understanding of the need for instructional media result in limiting its application (Cheung, Slavin, 2013; Jaafar et al., 2013; Phosuwan et al., 2013). Even the assessment methodology for the existing research papers has been restricted to exploring the information about education media using a review of research. The practices have been reserved to either have a general examination of instructional tools or literature survey-based analysis wherein empirical examination via a focus group or the statistical analysis has not been adapted.

Especially the higher educational fields like engineering or even any other graduation studies with lack of professional developments had still dependency on the traditional resources for education (Rampai, 2013). Though the researcher overcame the existing studies' limitation of not

adapting to the analytical methodology by having an assessment of graduate students' perceptions, the analysis focused on just determining the knowledge management tool via social media influence on the competency level of students by their comparison. With the development quest and rapid growth in usage of technology, even many developing countries like Nigeria have focused on updating their school learning by using computer systems like CD-ROM, Tele-tutorial, videotext, video-conferencing, or virtual universities. Though these technologies increased productivity as the access to technological and educational amenities has been restrictive and unequal, there has been growing demoralization among the workforce (Laleye, 2015; Turina et al., 2015). The researchers explored the relevance of the nonhuman resource for the educational training and even the existing gadgets constraints by suggesting Nigerian universities incorporate technology in teaching, but the study design has been descriptive. Even though social media has also become an indispensable component of students' life. Though there are forms like open discussion portals in social media which support the academic performance of students, due to lack of motivation among students or absence of professionalism, the tool still lacks in contributing towards learning (Lau, 2017). Though educational departments across the world like in Australia, the UK, or Germany are aware of the educational media effect on students still the absence of an optimized approach, lack of national or international guidelines, and low level of distance learning supporting technologies tend to create learning gap and reduce educational media effectiveness (Dwumah et al., 2021; Grewenig et al., 2021; Kwon et al., 2020). Thus, in the Scopus database, despite having the advancement in educational media and its identification in the digitalized world to be a source of enhancing the learning experience, the lack of exploration of its implementation by institutions empirically across the world for higher education especially prevented the specialization of universities and departments. The results of the search in the Web of Science database can also be determined by the following.

Students have accepted traditional educational media as an effective mechanism for in-class training but educational media with innovative tools are defined as more enjoyable methods wherein male students are more interested in learning from these technologically advanced tools (Grubbs, 2012). T. Brabazon (Brabazon, 2014) integrated social media as an educational media tool by exploring its implementation for promoting the resistance, denial, or avoidance strategies against daily practices like drinking, swearing, smoking, or truancy. Apart from connecting to social aspects, G. Baron and S. Zablot (Baron, Zablot, 2015) identified the growing usage of educational media for vocational training. As in current times need has been to enhance competencies, thus professional resources for teaching have been expanded by the availability of publication on institutional sites, or the presence of formal and informal sites to gain knowledge or exchange documents (Kohl, 2018).

The school education system with technical innovations like internet availability is expanding and providing the scope of expanding resources for teaching students majorly of school level (Fey et al., 2015; Hohne, 2015; Stoddard, 2015).

N. Fitriana, S. Madanijah and I. Ekayanti (Fitriana et al., 2015) explored educational media usage for elementary schools and determined that visual media provide more scope of engaging children and convey a message, thus, nutritional education promotion has been done using it to target students' breakfast practices and attitudes. Even M.L.Z. Abascal (Abascal, 2016) restricted the educational media usage for BBC school students of the UK and identified the need of changing the educational media tools with time i.e. radio or television-based tools to the internet or web-based educational content (Fisch, 2017; Ganguin et al., 2017).

Some researchers (Rajković et al., 2019; Romanelli, 2019) explored more innovative educational media tools like digital textbooks or board games but still, the study has been restricted to non-technical areas like music education. Even recently many researchers (Samudra et al., 2020; Zaghloul, Rabeh, 2020) recommended co-viewing with educational media as the teaching mechanisms which enable derivation of visual attention but the more preference of these tools are for pre-university level education or the children (Tanjung, Salim, 2020; Tiwari, 2020).

J.A. Bonus, J. Watts, D. Stemen and L. Gritsai (Bonus et al., 2022; Gritsai, 2021) explored that educational media by parents is accepted as a medium of personality development in children. Hence, in the web of science database too although various research has explored the educational media implementation the examination highlighted that having the quantitative analysis or review-based analysis methods mainly, the application is reserved for enhancing the learning of children and majorly used for social areas and not technical learning. The results of the study are presented

here Usage of theater in educational departments. In the education field for the creation of a sustainable future, multi-method teaching practices have been implemented not only targeting theoretical knowledge but also for the overall development of students. Where the results of the search in the Scopus database can be determined by the following.

Lehtonen using a mixed methodology i.e. action research, autoethnography, and reflective practices reflected on the theater method and identified that drama education is the method of assessing the concepts with alternative solutions and implementation in different realities by combing the reality with the fictitious world of theater (Lehtonen, 2012). The theater projects in education though have a long tradition across economies but the learning potential and integrative teaching derived from the educational theater are still not investigated. As traditional educational theater mainly relied on drama strategies, short pieces, or the drama conventions with basic technologies, thus, despite having a contribution of method in improving the understanding level of students, it is not well implemented by institutions and even the researches are majorly restricted to having the exploration of the creativity level in teachers by revisiting the drama education or education philosophy reviews (Toivanen et al., 2011).

Though the creative and interacting method of drama provides the opportunity of improving the teaching system students and teachers bear challenges in implementing these practices and even recurring tension exists in the process of moving from scripted teaching to creative teaching. The educational model based on theater or drama is a western world concept wherein with the focus on expanding the intellectual horizon the department was founded in universities of Turkey or Istanbul. But as the dichotomy associated with the practice of knowledge and its theoretical information is not resolved for the theater department thus there was growing reluctance among students and teachers to have use of educational theater for training (Lehtonen, 2012; Yanikkaya, 2011). The methodology adopted for examining the practice of theater in the higher education field in Yeditepe university has been through survey and interview methods, but the analysis has been reserved to the descriptive examination of just knowing the willingness of students to accept the teaching method. Still, the presence of reluctance showcased the non-adoption of creative teaching methodology by universities.

Despite this many researchers have explored the implementation of educational theater though it is recommended for all fields having the lack of recognition of its efficiency, the practice is majorly restricted to social and health sciences (Costa et al., 2014). The researcher even identified that qualitative and quantitative method limitations in assessing the drama technique's role for institutions due to their dependence on emotional experience and large time requirement, thus, the review-based method is effective for understanding drama technique implementation in education. However, as the researchers expanded their scope, some of the authors assessed the perception of some students at Iranian private universities but the study still fails to capture the status of implementation. The study identified that English language-based education majorly consists of a cultural and social phenomenon wherein readers' or students' knowledge is based on values, behaviors, expectations, and beliefs; thus for the higher education department of English language, theater-based reading practices are applied (Aghaei et al., 2014).

Further, as elementary and secondary teachers often have issues regarding self-efficacy maintenance, thus, drama-based instruction provides a way of implementing new instructional strategies and hence creates a more constructive environment of learning for the students (Lee et al., 2013). Though the digital evolution has been there providing many technologies for improving the performance of educational theater, due to limited applicability still interactive theater has been used majorly in schools or social fields. Despite having the development of innovative projects and availability of techniques and advanced tools for assessing the educational theater role, the methodology of examination due to lack of development has been reserved to qualitative analysis wherein having simple interaction the evidence about the usage of interactive theater for undergraduates are provided. Herein, it is derived that the experimental theater technology serves the purpose of just providing news on the basic team communication or expressing difficulty in the delivery of healthcare (Pastor et al., 2016).

For higher education as applicability is restricted to information sharing but for the children's initial development phase, the educational theater is used as it provides the opportunity of engaging the senses of children and creating a learning environment while entertaining (Mages, 2018). Thus, the educational theater is a creative technique of teaching but with less association of the methodology with the practical knowledge, the applicability is restricted to majorly school level

wherein even the research due to lack of popularity of the technique is focused on having an only qualitative exploration of the concept without any advanced technique or the statistical analytical method integration. The results of the search in the Web of Science database can also be determined by the following:

The educational theater is the interactive method wherein using plays the information is conveyed to students. Though overtime educational drama usage has grown in enhancing the learning of students still majorly the practice has been restricted to social awareness areas like comfort zones statements, discussion of bullshits, advocacy, rigor, or silence (Omasta, Snyder-young, 2014).

M. Jörg (Jörg, 2016) discussing Stifter's novel, identified that human passion is the integral component and could be a source of learning and destruction. However, despite its contribution, majorly the usage of educational drama has been restricted to the non-formal education level (Vassileva, 2018b). Apart from social awareness, educational drama has been used for language-based education like educating children with Chinese language arts. As theaters help in providing better insights to challenges and history-related aspects of literature thus, effective learning in art-based areas could be derived (Chi et al., 2021). Having limited ability to convey a message to students, though the implementation is majorly for social purposes in some of the areas like Hong Kong or Sydney, the researcher explored educational drama effectiveness in supporting investment management learning (Butcher et al., 2017a).

Traditionally educational theater technologies have been reserved for plays or basic techniques, but one of the researchers i.e. (Zaghloul, 2020a) mentioned that as there has been the growth of virtual environment based learning methods, thus, technology like the 3D Hologram visualization method could be used in Egyptian school theaters for supporting drama integration in schools. However, the associated cost or location selection is the main hindrance in this aspect, and even the technique is not much explored, thus, still theaters prefer traditional techniques. Hence, the research published in a web of science with major review-based or survey-based analysis methodology identified that the usage of educational drama is reserved to social awareness in the non-formal education sector or art-based areas. Having non-awareness of advanced technology or association of challenges prevents the innovative technology integration with educational drama in an existing cloud-based educational environment. As for the results for the Role of educational media, the study is presented below.

With the application of educational media technologies in the education system, the self-confidence and motivation of students could be enhanced as necessary skills required for competing in the business environment could be derived. The instructional environment contributes to increasing collaborative learning skills, recognizing different learning styles, raising student interest, and even providing in-depth knowledge on concepts. Where the results of the search in the Scopus database can be determined by the following.

The studies with the focus on deriving the training influence of non-interactive and interactive media on learning skills though statistically focused on determining its influence by having statistical analysis using hypothesis testing method. But having the reservation of impact exploration for high schools, the implementation has been majorly on the base level of education (Hamidi et al., 2011; Vebrianto, Osman, 2011b). Initially, the focus of educational media was just on being a communication medium, thus, the major benefit derived by students was of having better academic achievement. However, with the growing focus on the relevance of social skills, instructional programs with multimedia have been designed to improve social skills, self-motivation, or self-consciousness. With the evolution of the research techniques, though researchers focused on using experimental methods for comparing the influence of education media on university-level students reservation of methodology to just impact determination or mainly comparison with traditional techniques prevented education media role examination (Malekian et al., 2012; Mallekian, Khazaee, 2012).

Through the integration of technology with education has been identified to create opportunities of providing better communication and learning, the issue of lack of academic staff mental positive attitude towards technology or associated costs results in delivering low quality of education. Even the usage of ICT and its relevance for students or implementation in higher education institutes has not been examined statistically. Reserving the methodology of examination to review based, the scope of role determination has always been limited (Perbawaningsih, 2013). However, for majorly the non-technical educational fields like a foreign

language-based classroom, the multimedia tools contribute to bringing diversity and change in the teaching process, providing long-lasting details to students, and even creating more information-based language environments. The studies identified the presence of different education media tools like audio or visual tools in Russian language teaching but the researcher neither focused on assessing smart educational technology usage for technical areas nor identified statistically how these methods enhanced learning and teaching experience (Ataklı, 2013).

Though educational media tools are growing in use but still some of the technical value reliability, user-friendliness, and inexpensiveness; thus educational institutions still regard traditional media i.e. books as the most valuable knowledge source Despite this, educational media has its contribution in providing operational conditional learning helps in improving conceptual knowledge, increasing competence, and problem-solving attitude among students (Sangsawang, 2015). The expanding implementation of educational media programs like e-learning in Thailand represents that, especially for schools i.e., primary, or secondary, these methodologies contribute to earning better satisfaction of students and teachers and growing acceptance as it simplifies the learning process. The e-learning technique by having high computational videos has been implemented by schools for simplifying the learning process but still, researchers have been limited to the basic statistical exploration with the descriptive or experimental examination. The technical exploration by model building or impact assessment of different media has still not been applied. (Areerachakul, 2015).

Even as the integration of social media for the learning environment is growing, the studies identified that the tools like Facebook served as a medium of including teachers in students' digital learning style and thus derived better engagement of students due to the presence of involving innovative ways of teaching (Rasiah, 2014). Further, exploration of educational media's role for the low-income families determined that though this methodology is identified as the source of providing cognitive skills, for low-income families, these tools do not raise the relevance of cognitive skills in child development (Choi et al., 2017). As there is variation in the level of digital technologies access and skills across economies thus, educational media for rural area students does not contribute much to improving the classroom performance of students. Thus, educational media contribute to improving the capabilities of students but still, the difference in the attitude of teachers and students influences the effectiveness of learning. Even the researchers with time though widened their scope of analysis by having a comparison between traditional and educational media-based creative teaching methods but the focus still has been just to identify its difference and not determine the contribution or state which medium is more adequate for enhancing students' learning experience, especially in higher education institutions. Where the results of the search in the Web of Science Database can be determined by the following.

Though traditional education has been a rich source of knowledge, having limited efficiency in delivering knowledge led to growth in the usage of education media.

I. Yoshida, T. Kobayashi, S. Sapkota (Yoshida et al., 2011) explored this relevance of educational media for health education and defined that this new instructive teaching methodology helps in better expression of individual attitudes, delivering knowledge, and even promotion of community actions (Starygina, 2012). Apart from this, the most common relevance of educational media has been in supporting the physically disabled people i.e.

Some researchers (Golos, Moses, 2014; Moses et al., 2015) identified that the American sign language or literary skills learning via video supported young deaf children in having better exposure, supporting fingerspelling, and even better literacy development. With the growing prevalence of educational media usage by schools, one of the major areas wherein learning has been promoted is vocabulary (Wong, Samudra, et al., 2019).

L.Y. Wu, A. Yamanaka (Wu, Yamanaka, 2015) explored instructional media usage and derived that though on-screen text-based learning could improve student performance, the majority of its role is in confidence-boosting of students rather than actual performance. Others researchers (Matthes et al., 2017; Salinas et al., 2016) examined the relevance of the educational media for enhancing teaching capabilities of preservice teachers wherein it enables integration of technology in teaching, self-efficacy, providing literacy content knowledge, and building in sound literacy instruction (Alekseeva et al., 2019).

Some scholars (Borzekowski et al., 2019; Wardani et al., 2019) even mentioned that at an early age children's educational media tools enable better shape knowledge, number recognition, health knowledge, vocabulary, or color identification. Major educational media benefits are

identified for children in deriving better academic or personal skills, promoting teamwork, and changing behavioral patterns (Zaghloul, Al-Madani, 2019). As technology-based environments support dual or multi-language learners, thus educational media contribute visually or orally enhancing the proficiency in the English language mainly compared to other languages like Mandarin or Spanish (Wong, Neuman et al., 2019).

Though educational media supported vocational learning, majorly the attention directing cues initiated by media-based learning method has enhanced the opportunity for children to learn vocabulary (Neuman et al., 2019), especially for low-income preschoolers (Danielson et al., 2019; Samudra et al., 2019; Wong, Neuman, 2019).

However, S.B. Neuman, R. Flynn, K. Wong, T. Kaefer (Neuman et al., 2020) identified that despite having the role of educational media in improving word learning, without any additional support presence, as the narrative is not clear, the word gap could be exacerbated. Thus, research published in a web of science database using the quantitative analysis method or the review method for exploration of educational media benefits and derived that these visual tools serve as an innovative means of learning for children and teachers but mainly work on their behavioral changes or vocabulary aspect. The technical areas of learning like technology-related concepts or engineering concepts are not yet explored. The study reviews the following results on the educational benefits of drama.

Educational theater being the methodology integrating arts in education serves as a promising method of engaging the interest of youth. These live performances enable students to imagine the situation and even develop an emotional connection with the situation, thus, this interactive method enables the delivery of education effectively to schoolchildren. Where the results of the search in the Scopus Database can be determined by the following.

Along with supporting the school children, the creative drama method is widely applied by university students like in French universities for language classrooms. As the method is more suitable for creating cognitive object against the basic method of teaching and even the ability of students to read and speak the language via drama improves, thus, the method not only motivate students in learning different languages but also prepare students for the real world (Aydeniz, Ozcelik, 2012). Some studies also identified that heritage-related information is complicated and needs keen attention, but due to traditional teaching methods often the teachers fail to deliver effective knowledge to students. Herein, drama contributes to making children more aware of the cultural heritage by providing information on the relevance of those buildings or the need for preservation.

Though with time the scope of education theater or drama usage for education is expanding by including heritage aspects but the methodology and technique applicability is still traditional. Having non-integration of any advanced or statistical examination methodology, a qualitative survey or review-based analysis method are majorly applied to understand the drama activities characteristics or their practice (Kesici, 2012).

The drama integration in education enables students in developing better communication skills, increasing the efficiency of formative communication, and even supporting multiple intelligence among students. As with no rise in focus on statistical techniques, some researchers applied hypothesis testing methods but herein the application of education drama is to elementary school wherein the learning foundation among students or more specifically children are built. Education drama is identified as an interactive technique thus, its suitability is majorly accepted for children for whom the creation of interactive experience is a must (Cojocariu, Butnaru, 2014). As the method is a most healthy form of delivering information by creating cooperative awareness, social awareness, and increasing imaginative capability; thus educational drama is the method that contributes to providing a better learning experience to students especially children (Kemeh, 2015; Tombak, 2014).

Apart from having social awareness creation, this pedagogical approach of implementing educational theater could even contribute to having better investment management. The method enables a better understanding of the psychological process and cognitive behavior which majorly contribute to influencing investment decisions; thus with educational drama investor behavior could be determined and management could be done effectively (Butcher et al., 2017b).

With the movement towards remote working amid the pandemic, the lack of technological team availability and technical preparation resulted in creating issues like virtual background adjustment or keeping eye contact based on interaction with participants. Though some studies

explored the educational theater relevance even during COVID-19 by identifying its contribution in triggering imagination and creating a healthier learning environment. However, when in the 21st century the pandemic created an opportunity of building a more innovative learning environment, but still the lack of consideration of institutions towards connecting with communities via drama and even having an exploration of education theater impact quantitatively on student learning reduced the role of drama educators (Cziboly et al., 2020).

Thus, the educational theater is a methodology of connecting reality with situation-based learning which majorly supports children in creating general awareness and encourages the effective delivery of knowledge in social and management fields. However, the reservation of technique for mainly school students and even the methodology to basic understanding by descriptive or review method prevented the exploration of digital techniques-based education drama in the virtual environment. Where the results of the search in the Web of Science Database can be determined by the following.

With the growing focus on using more creative methods for engaging students' interests. Educational theater using quantitative analysis has been identified as a promising approach in youth engagement for improving the knowledge of children regarding active living concepts or health-related knowledge (Cheadle et al., 2012). For promoting social values, educational intervention is strongly recommended, thus, theater-based strategies are preferred wherein using play and discussion forums, the attitude of people are targeted to motivate family members to adopt organ donation practices (Buitrago et al., 2013). Over time, as the relevance of educational drama has grown, review-based studies identified that role-play or simulated interaction practices of educational drama serve as holistic learning means to have better competency development and knowledge acquisition among business graduates (Villiers, Botes, 2014). Despite the role of educational theater, its usage has been restricted to a non-educational level wherein the focus was on creating more awareness among people (Kim, 2017; Nikolova, 2018). However, recent research expanded their scope by integrating school-based implications of drama and determined that the drama process supports primary schools in developing better linguistic and cultural diversity understanding and even understanding the poetic language (Carter, Sallis, 2016; Wang, 2017). Even some researchers (Zaghloul, 2018) determined that educational theater could also benefit preparatory year students of the university as it will enable better thinking and communication skill development. Though the study recommended the possible benefit of education theater in the practical course despite this, even recent studies have focused only on children and social awareness areas. (May et al., 2021) mentioned that theater usage in the educational program could help in raising awareness about child sexual abuse and exploitation. Hence, using quantitative and review-based analysis methods in research published on the web of science database, the analysis revealed that educational drama benefits derivation has been restricted to the non-educational sector and mainly the purpose has been to either raise social awareness or alter the attitude of children. No focus has been on the technical and more real-world-based technical aspects and usage of educational drama in improving the teaching and learning experience in universities.

5. Conclusion

Over the past years, art usage in education has gained immense attention. Many educational institutions across the world have adopted interactive and instructive education methodology i.e., education media and educational theater for delivering more effective learning experiences to students. However, the focus of existing studies has been restricted to basic awareness and lack of advanced digital technologies implementation. As with the outbreak of pandemics and the movement of economies towards big data and artificial intelligence, the requirement is to add convenience and efficiency in functioning; thus, advanced technologies used in educational media and theater should be examined. This study identified three major research gaps i.e., lack of digital technology implementation in educational media, restrictive usage of educational drama for awareness, and non-inclusion of external factors impact on educational media contribution. Thus, there is a requirement of examining the educational media like social media or virtual learning platforms' role in learning, determining drama role in expanding the knowledge base of technical fields like engineering or medical fields, and identifying factors influencing educational media's positive contribution towards student learning. With the exploration of educational media and theater research scope, the study contributes to suggesting Egyptian universities improve their education delivery quality by implementing below stated strategies.

- The educational drama methodology as majorly is used for social awareness or providing knowledge to students about basic healthcare. Egyptian universities could expand the scope of research by implementing educational drama in technical fields.

- Educational drama is an interactive teaching methodology but still, the majority of institutions rely on traditional techniques for delivering performance. Thus, the Egyptian education ministry could upgrade their department scope by integrating more virtually advanced technology using 3D projectors, computer animation, stop motion camerawork, or virtual reality masks screens firstly for educating students which would not only provide a more engaging but also an impactful learning environment.

- Social media in current times has been a popular source of seeking information, but not many studies have explored this media usage in education. As social media has more possibility of creating a negative impact, thus, the content for education is not promoted. The Egyptian education ministry thus could state the guidelines for promoting social media usage as an education platform in the form of open discussion portals.

The study with the focus on identifying research gaps and future trends explored the educational media and educational theater role but still, due to limitation of resources, the study is based on having review based or majorly descriptive analysis methods. As the quantitative analysis or statistical examination methods help in specifically examining Egyptian universities' conditions and students' demands, thus, future studies could focus on conducting a primary study for understanding the areas that need to be explored for having better specialization of education.

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