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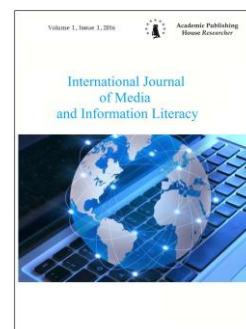
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Western Cinema in the Mirror of the Soviet Film Criticism *

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Abstract

Film criticism was prestigious job in the USSR. At that time there was no Internet and critic can be published only on paper. And this was due to: 1) a professional status of the author (in this case it had to be, as a rule, a graduate film critic, art historian, journalist, or have higher education in the humanitarian field); 2) with a rigid selection and censorship of texts and themes.

The author analyzes how western cinema was reflected in the mirror of the Soviet critics (for example, thematic books' collection of *Myths and Reality: 1966-1989*). This, in particular, problems of ideological struggle, and the political censorship in the socio-cultural context of the 1960s–1980s and on how Soviet critics, specializing in foreign films, to respond to these factors. The author concludes that were characteristic of the official Soviet cinema studies, facing the material foreign movie: 1) sympathetic support "progressive western filmmakers", 2) sharp criticism of "bourgeois tendencies and perversions", 3) criticism of bourgeois society.

The eleventh edition of the collection *Myths and Reality* showed, finally, that the Soviet film studies of the late 1980s was ready for deprived ideological bias in analysis of foreign cinema. This line was continued in the post-Soviet years, no longer in the *Myths and Reality*, but on the pages of scientific journals *Film Criticism Notes* and *Cinema Art*, in the film encyclopedia devoted to the western screen, in numerous monographs, the authors of which have become and authors of *Myths and Reality*.

Keywords: film criticism, USSR, USA, France, Italy, cinema, movie, cold war.

1. Introduction

Status of Soviet critics who wrote about the western movies

Film criticism was prestigious job in the USSR. At that time there was no Internet and critic can be published only on paper. And this was due to: 1) a professional status of the author (in this case it had to be, as a rule, a graduate film critic, art historian, journalist, or have higher education in the humanitarian field); 2) with a rigid selection and censorship of texts and themes.

But if even all journalists (including from regional newspapers) could write (and willingly wrote) about the western movies on the Soviet screen, only the selected Russian film critics could write about western films not purchased for the Soviet film distribution. Here criteria are much stricter because before the era of video (i.e., almost to 1980) only very few Soviet film critics could watch USA or French films not purchased for the Soviet film distribution, for example, at foreign film festivals. And these were those few Soviet film critics who belonged to a particular elite caste:

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government film officials, as a rule, members of the Communist Party, "morally and ideologically stable persons."

From this point of view is very significant architectural structure of Soviet film critics, for nearly a quarter of a century (1966 to 1989) to publish their articles in the special subject books' collection about western movie called *Myths and Realities* (11 issues: 1966; 1971; 1972; 1974; 1976; 1978; 1981; 1983; 1985; 1988; 1989).

2. Materials and methods

The main materials were: the books, articles of Russian film critics about Western cinema. The methods of theoretical research: classification, comparison, analogy, induction and deduction, abstraction and concretization, theoretical analysis and synthesis; methods of empirical research: collecting information related to the research subjects.

The effectiveness of such methods has been proven as the Western (R. Taylor, D. Youngblood, A. Lawton et al.), and Russian (N. Zorkaya, A. Kolesnikova, M. Turovskaya) researchers. I used also the method of hermeneutic analysis of the cultural context of media texts ([Eco, 1976](#); [Silverblatt, 2001](#)).

3. Discussion

'Myths and Reality': Issue 1 (1966, put in a set in October 1965)

The first issue of *Myths and Reality* collection has been put in a set in October 1965 (already in power times of L. Brezhnev). The appearance of this collection seems to have been the result of not only the regular sharpening confrontation between the USSR and the West (the Cuban missile crisis, the Vietnam War), and the current regulations of the Communist Party Central Committee "On measures to improve the management of the development of artistic cinema" (July 1962) and "Immediate Tasks of party's ideological work" (June 1963). It was clearly stated that "the party will continue to wage an uncompromising struggle against any ideological vacillation, preaching peaceful coexistence of ideologies, anti-formalist trickery, dullness and craftsmanship in art, for the Party and the People's Soviet art - the art of socialist realism" ([Immediate..., 1963](#)).

Table 1. Main political events in the world (1961-1965 years), important for the development of relations between the USSR and the West, including cinema

1961	USSR sent a note of protest related to the anti-Castro landing in Cuba: April, 8. USSR successfully launched the world's first spacecraft with a man on board: April, 12. The construction of the Berlin Wall, August, 13. XXII Congress of the Soviet Communist Party: October, 17-31.
1962	Resolution of the Communist Party Central Committee "On measures to improve the management of the development of artistic cinema": July, 19. Cuban Missile Crisis ended with evacuation of Soviet missiles from Cuba in exchange for a US promise to abandon its occupation: Oct.-Nov.
1963	Treaty between the USSR and the USA on the establishment of a "hot" telephone line between Moscow and Washington: June, 20. Resolution of the Plenum of the Communist Party Central Committee "Immediate Tasks in Party's ideological work": June. USSR temporarily (1963-1968) weakened jamming broadcasts <i>Voice of America</i> , <i>BBC</i> and <i>Deutsche Welle</i> in Russia. The murder of US President John F. Kennedy in Dallas: November, 24.
1964	US entry into the war in Vietnam: August, 2. N. Khrushchev lost of power at the plenum of the Communist Party Central Committee. L. Brezhnev elected (on the same plenum) the first secretary of the Soviet Communist Party: October, 14.
1965	Soviet Union in the framework of a confrontation with the United States put North Vietnam Missiles: April, 5.

The first issue of *Myths and Reality* was a response to the appeals of the Communist Party for "uncompromising fight against any ideological vacillation, preaching peaceful coexistence of ideologies" and "corrupting influence of the bourgeois cinema". The article by the then first deputy chairman of USSR State Committee for Cinematography V. Baskakov had the eloquent title "Battle of ideas". The text of this article gives many quotations from the works of Western film critics and directors, but without reference to the source. And further (already without any quotes) he quite radically stated that "bourgeois theorists put equal signs between cowardice and heroism, between truth and falsehood, between revolutionary activity and philistinism, between nobility and baseness. No one can prove the absoluteness of moral criteria: everything is relative, everything is conditional, all unstable and shaky, they claim, denying, in essence, humanism art. Many films are made in accordance with the views of these theorists. ... We can see an interesting cinematic solutions, achieve virtuosity in the shooting, the depth and subtlety of acting performance. But the search itself, the purpose of it, the true content of the film is very far from the serious social and purely human problems that exist in everyday life, in reality. ... It's a shame that the great potential of artists aimed primarily at autopsy and investigation of the strange particulars of human anomalies and psychological abysses, not social and moral conflicts of the society in which the characters live. ... That's the idea of running these movies: "Every evil brings a new evil, and in vain to deal with it." "Human nature is flawed, is low-lying and is incurable." "Progress and civilization bring people only suffering. Any public act of senseless" (Baskakov, 1966: 17-18).

Accused Western cinema on the "theoretical level", V. Baskakov have tried to confirm the analysis of his reflections on examples of movies such masters as M. Antonioni, I. Bergman, J.-L. Godard, C. Chabrol, A. Varda. And here he has not stinted on the critical charge: "Antonioni fails to understand phenomena and social contradictions of life, which he is likely to see. Fragmentation of vital relationships, rigorous analysis and gravitas in the depiction of small, minor, and maintenance of an important, significant: that is, perhaps, more characteristic for the entire work of this talented director" (Baskakov, 1966: 21). "Carefully, with cruel naturalistic pressure Bergman depicts sex scenes, and seeking to link with the overall mood of the film: everything is bad in this life, all the ugly, and above all the ugly and disgusting man himself, his nature. Bergman uses the whole arsenal of graphic tools of cinema, which he owns, for purposes not great. To illustrate the idea of leading the modern decadence of baseness, vulgarity and insignificance of human nature, this is hardly needed such a thin and highly professional agents"(Baskakov, 1966: 25).

Reserved praised *Umbrellas of Cherbourg* by Jacques Demy, *Married Life* by André Cayatte, *Tom Jones* by Tony Richardson, *Room at the Top* by Jack Clayton, films of Stanley Kramer (Baskakov, 1966: 9-11, 29), Baskakov found the Western countries, where it was possible to detect not only the bourgeois but also a progressive movie: "The progressive Italian art still lives and develops, although some of the artists who put movies about Italian people living in the surroundings of the boycott of progressive art in an atmosphere of hype about "economic miracle" has moved to the rails of bourgeois cinematography (with its pseudo-historical movies, dramas and contemporary sex films). The most fundamental artists associated with the life and struggle of the people, continue to strengthen the tradition of realistic cinema. Best picture "old men": Zavattini and De Sica, Visconti and De Santis, Castellani and Rossellini, Germi and Comencini; young directors: Rosi and Loy are vivid evidence. ... And if the pictures of decadent directors raised by bourgeois criticism on a pedestal as the prophets and new roads in art, permeates the thought of the futility of any action, any manifestation of activity, the futility of the struggle for the happiness of man, the beating pulse of life in the films of progressive directors and in some cases, the pulse of the struggle for a better future of man and society" (Baskakov, 1966: 5-6).

This reliance on the "progressive cinema in Italy" let V. Baskakov do quite standard for the Soviet press of that time concluded that "the development of world cinema still more clearly confirms the decisive role for the prospects for its art of socialist as well as art of the artists of the capitalist countries, who cast their lot with the most advanced ideas of the century, involved in the struggle for social transformation of the world, believe in the person who let another do not always consistently and consciously, but claim the ideals of peace and humanity and denounce the morality of a society based on oppression and suppression of human" (Baskakov, 1966: 31).

Being on the Soviet cinema's top leadership, V. Baskakov, undeniably brilliant oriented in the ideological conjuncture of time. His article can probably be regarded as a reference for

understanding the official Soviet cinema studies, facing the material foreign cinema: 1) sharp criticism of "bourgeois tendencies and perversions", 2) sympathetic support "progressive western filmmakers," that is, those in whose work can be it was observed that the criticism of bourgeois society, which does not contain at the same time anti-Soviet, naturalism, sex and "formalist trickery."

In a similar vein, an article written of the Secretary of the Board of the Soviet Union of Cinematographers A. Karaganov, who condemning western movies with scenes of violence and sex (Karaganov, 1966: 32-33), criticizing the complexity of shapes and pessimism *Last year at Marienbad* by Alain Robbe-Grillet and Alain Resnais (Karaganov, 1966: 46-47), supporting Italian Neorealism (Karaganov, 1966: 49) and Stanley Kramer movies *On the Beach* and *Judgment at Nuremberg* (Karaganov, 1966: 70-72).

Here are concrete examples of the ideological position of A. Karaganov: "In contrast to the neo-realists Antonioni withdraws person from the historical flow of the real social environment. Movies of Antonioni (*Scream, Adventure, Night, Eclipse*) made expertly, this is the product of a strong and soulful talent. But their life is narrowed to study the content of the soul from the disunion of human society. Fellini ... is more social in *Dolce Vita* and *Nights of Cabiria*" (Karaganov, 1966: 50, 60).

A similar opinion is held the other author of the first issue of *Myths and Reality* - philosopher E. Weizman (1918-1977). Accusing bourgeois cinema in repelling harmful ideas of existentialism, Freudianism and surrealism, he argued that "the myth of the miserable human nature obscured reality" (Weitzman, 1966: 88).

A recognized expert in the field of French cinema A. Braginsky very strongly presented to Soviet readers the results of the French "new wave" cinema, exposing a particularly severe criticism movies of J.-L. Godard and C. Chabrol. So, in the paragraph dedicated to *Cousins*, stated that "ambiguity, inaccuracy of the author's position, manifested in this Chabrol's film" is general characteristic of the directors of "new wave" (Braginsky, 1966: 129) and "sadism and cruelty which allegedly wants to condemn Chabrol, the truth of life, which he allegedly looking through subjects of his movies, it turns against Chabrol. ... Chabrol's "true" private observation becomes a lie due to lack of a clear attitude towards life. The pseudo-philosophers and anarchic attitude replaced the credibility of the individual parts and the initial position" (Braginsky, 1966: 130).

Since thousands of Soviet readers of the book *Myths and Reality*, as a rule, had no chance to see the movies of "new wave", many of them were probably quite easy to convince that "characters of Godard's film are only obedient puppets in the hands of its creator. They are infected with the same nihilism and anarchism, as their creator, and "new wave" is in a severe ideological crisis network" (Braginsky, 1966: 131, 133)

R. Sobolev wrote about the fashionable in the West *cinéma vérité* movement more critical. Based on the analysis of the films "fascist and cynic Gualtiero Jacopetti", he argued that it was *cinéma vérité* is a mask for liars, as a sort of sabotage against realism under the guise of realism" (Sobolev, 1966: 143).

Against the backdrop of all these revelations and accusations of bourgeois cinema article of V. Nedelin entirely dedicated to the analysis of "complex and contradictory" Fellini *8 ½* looked serious and contrast (Nedelin, 1966: 205-226).

In the era of socialism, there are not only approved the scheme of ideological approaches to Western cinema as a whole, but also to write final relevant books and articles. The degree of ideological accusations of Western film production can be arbitrarily high, but the ending was sure to contain at least a paragraph optimistic pathos reminds the reader of the "progressive trends in world cinema": "Hopefully, the democratic traditions of the French cinematography will prevail, and we will see films in which the young masters of French cinema truly reflect the lives, hopes, anxieties, dreams of the people" (Braginsky, 1966: 133). "A progressive cinema bourgeois has a vivid example of service to high humanistic ideals, the realistic traditions and needs of our time" (Parsadanov, 1966: 124).

'Myths and Reality': Issue 2 (1971, put in a set in September 1970)

Between the output of the first and second editions of *Myths and Reality* collection took five long years. During this time many important political events have been in the world (the war in

Vietnam and the Middle East, May Revolution in France, the suppression of the "Prague Spring", the landing Americans on the moon and so forth.).

Table 2. Key political events in the world of 1966-1970, important for the development of relations between the USSR and the West. Events in the USSR, which had relevance to the cinema

1966	France's withdrawal from NATO's military organization: February, 21. XXIII Congress of the Soviet Communist Party: March, 29 – April, 8. French President Charles de Gaulle's visit to the USSR: June, 20 - July, 1. Start of the "cultural revolution" (1966-1976) in China: August, 8.
1967	War in the Middle East, the Soviet Union break diplomatic relations with Israel: July, 5-10. Soviet Communist Party Central Committee Resolution "On measures for further development of the social sciences and enhance their role in the building of communism": August, 14.
1968	Mass unrest in France (the reason: the dismissal of the director of the Paris Cinematheque): May. Renewed Soviet jamming broadcasts <i>Voice of America</i> and other Western radio stations in USSR: August, 20. Begin of the Soviet invasion in Czechoslovakia, August, 21.
1969	Resolution of the Soviet Communist Party Central Committee "On increasing the responsibility of the heads of the press, radio and television, film, culture and art institutions for the ideological and political level of the published materials and repertoire": January, 7. The armed conflict between the Soviet Union and China on the Sino-Soviet border: March. The landing of American astronauts on the moon: July, 20. Start of the Soviet-American talks on limiting strategic nuclear weapons: November, 17.
1970	Solemnly-pathetic celebration of the 100th anniversary of the birth of V. Lenin, April, 22. The signing of the Treaties of the USSR and Germany, Germany and Poland on the recognition of post-war borders in Europe, August. Distribution of the Vietnam War on the territory of Cambodia. Dissident A. Solzhenitsyn was awarded of the Nobel Prize for Literature.

As for the movie, here a significant impact on the development of Soviet critics had a Soviet Communist Party Central Committee Resolution "On measures for further development of the social sciences and enhance their role in the building of communism" (1967, August, 14).

However, I believe that Czechoslovakia's events of 1968-1969 were the most serious impacts on the situation in the cinema and film studies in the Soviet Union. The attempt of democratization of social life, the abolition of censorship taken by the Czechoslovak leadership in 1968, representing a serious danger to the ideological foundations of the Soviet Union and established strict canons of "socialist realism", in particular.

Of course, the introduction of Soviet troops (or rather, the Warsaw Pact troops) on the territory of Czechoslovakia and its subsequent "Brezhnevization" socialism seems to be stabilized in this small country. However, the ideological leadership of the USSR was well aware that "Prague Spring" is a kind of "thaw", passed in this spring, which with great difficulty managed to freeze. That is why the events of the "Prague Spring" brought an end to the flow of thaw in the USSR: the censorship has become even more severe, and the fight against "bourgeois ideology" has become even more intensively.

Resolution of the Soviet Communist Party Central Committee (1969, January, 7) "On increasing the responsibility of the heads of the press, radio and television, film, culture and art institutions for the ideological and political level of the published materials and repertoire" was another step of censorship. If figuratively keep this resolution in one sentence, you get something like this: "Now none of the bourgeois mouse does not slip past the implacable Soviet censorship." A movie where "embellished orders in the modern capitalist world, idealized capitalist way of life preached by the bourgeois idea of class peace" ([Resolution..., 1969](#)) have been entirely banned in the Soviet Union. Interestingly enough, this embellishment was not just the direct promotion of the

"bourgeois lifestyle", but any artistic liberties, including experiments with cinematic form (see more info: [Fedorov, 2012](#)), nudity or coarse mot. The Resolution wrote also about the activities of "wrong" Soviet artists who "depart from the class criteria in assessing and highlighting the complex social and political problems, facts and events, and sometimes become carriers of the views that are alien to the ideology of socialist society" ([Resolution..., 1969](#)). The Resolution says that it is necessary "more acute, with the class and party positions to oppose all manifestations of bourgeois ideology to actively and efficiently promote communist ideals, the advantages of socialism, the Soviet way of life, deeply analyze and expose the different kind of petty and revisionist currents." ([Resolution..., 1969](#)).

So, the ideological leaders of Soviet cinema decided that the second issue of *Myths and reality* must have more harsh criticism of the bourgeois cinema, and the active support of the foreign progressive films must be in opposition.

The article of V. Baskakov in this case can be considered as the answer for the Resolution. He argued that "true art does not compromise with decadence, does not avoid direct and clear judgments about the phenomena of reality, does not go away from the problems of its people living in the mystical world of signs, premonitions and associations. ... And if the picture directors-decadents raised by bourgeois criticism on the podium as models and examples of "innovation", filled with doubts in favor of any action, any manifestation of activity and preach the futility of the struggle for the happiness of man, the beating pulse of life in the films of progressive directors and in some cases, the pulse of the struggle for a better future of man and society" ([Baskakov, 1971: 9-10](#)).

And V. Baskakov gave the examples of "socially clear positions" in the western movies: social drama *Battle of Algiers* by G. Pontecorvo and *Sitting Right* by V. Dzurlini ([Baskakov, 1971: 29-31](#)).

However, despite the support of a progressive cinema (i.e, close to the Socialist Realism), the main content of the article was, of course, passages criticizing the bourgeois cinema. First, V. Baskakov sincerely regretted that "the whole picture of European Screen has transformed in recent years. Films, which put the real social problems, it becomes smaller. But there were an abundance of pseudo-realistic movies: they present the appearance of life surroundings, ... but authentic truth is not in these films" ([Baskakov, 1971: 6](#)).

Then film critic gave more specific examples, and even the theoretical generalizations. Thus he rightly pointed out that "the on-screen world occurred a phenomenon that can be simplistically called diffusion: the interpenetration of different stylistic techniques, thematic and ideological and philosophical currents. Diffusion phenomenon takes many different shades: modernist techniques of cinema penetrate the style of entertainment, the so-called commercial cinema" ([Baskakov, 1971: 17-18](#)).

But then he unleashes his anger on the western masters of the first row, accusing them of compromises for the sake of the needs and interests of the bourgeois public ([Baskakov, 1971: 18](#)). The analysis of L. Buñuel, P.-P. Pasolini, F. Fellini, M. Antonioni films was the illustration for this thesis ([Baskakov, 1971: 18-28](#)).

V. Baskakov sought to convince readers that "capitalism rots, the whole system is built on lies and oppression, and the artist, with his microscope, the lens of which fall into a stirring ciliates, it seems that mankind is rotting" ([Baskakov, 1971: 16](#)).

As always V. Baskakov strongly criticized J.-L. Godard, one of the most politicized Western directors of those years: "In a society that draws Godard, no classes, no social contradictions. There is a mad world, consisting of patients, distraught individuals. ... This is impressive picture of deformities, abnormalities bourgeois world, but Godard as crazy gunner, shooting in all directions, without looking into the essence of phenomena that affect his bullet" ([Baskakov, 1971: 12-13](#)).

Of course, many Western authors were accused in "ideological sabotage": "Unique phenomenon of cinema politicization can be observed along with the boom of sex... It is true that many of these films are made from the standpoint of the bourgeois. ... Many of the so-called "political" films contain direct or indirect criticism of socialism from the "right" and sometimes from the "left" ([Baskakov, 1971: 8](#)). For official Soviet film criticism the communist foundations is the worst in the Western political cinema (for example, *Confessions* by Costa-Gavras).

G. Kapralov accused M. Antonioni, R. Bresson, M. Bellocchio and S. Samperi in the absence of social analysis: *Blow Up* "Antonioni consistently asocial. But precisely because of its asocial it turns into an image of a certain universal absurdity of human existence in general, reflected a certain mystification of a comprehensive law on which supposedly lives a modern world"

(Kapralov, 1971: 44). G. Kapralov accused of ambiguity and the loss of the social significance of the drama *Fists in the Pocket* by M. Bellocchio and *Thank You, Aunt* by S. Samperi (Kapralov, 1971: 51-56), and further noted with regret of I. Bergman "complexity of the construction of *Persona*, deliberate obscurity, encoding its language" (Kapralov, 1971: 68).

G. Kapralov arguing, without any citation of primary sources, that "the invasion of schizophrenic characters has a consequence of the objective conditions of life of the modern bourgeois world, where, according to medical statistics, almost every second or third suffers from a serious mental disorder" (Kapralov, 1971: 55).

Another well-known Soviet film critic – G. Bohemsky wrote more rigid definitions about many Italian movies: sadism and pathology (Bohemsky, 1971: 87-90). And therefore "the urgent task of Marxist criticism is to repulse this wave of Italian screen: pathological cruelty, sadism, penetration of commercial cinema in the "ideology" (Bohemsky, 1971: 91).

Of course, along the way G. Bohemsky did not forget to praise the "progressive Italian cinema", for example, *Battle of Algiers* by G. Pontecorvo *Sitting Right* by V. Dzurlini and *Martyrs of the Earth* by V. Orsini (Bohemsky, 1971: 82). However, the main thesis of his article was the statement that "the most obvious new trends in Italian cinema are polarization: striking a sharp division in the frankly commercial, primitive and thoughtless film production, designed for the most undemanding audience, and on the other hand - the so-called "biased" or "recruited", cinema, i.e. films that serve certain ideas that carry a certain charge and now have a predominantly political overtones" (Bohemsky, 1971: 71).

After articles of film critics generals the book *Myths and Reality* gave the place for the article of another film critic (and co-author of M. Turovskaya and M. Romm in the documentary script "Ordinary Fascism") Y. Khanutin (1929-1978). Responding to V. Baskakov and G. Kapralov, Y. Khanutin boldly expressed his opinion about the "asocial Swedish cinema": "Yes, it records more often than analyze, yes, its artists just do not see the positive social decision-making, as well as their characters; a criticism limited in scope, does not rise to the radical revolutionary conclusions. But this criticism, this revelation is the truth" (Khanutin, 1971: 149).

The article of film critic V. Turitsyn also was without Soviet ideological stereotypes. This is very positively analysis of the works of British director T. Richardson (Turitsyn, 1971: 175-198).

But really very stranger in this book (as a kingdom of "celebration of the ideological struggle") was the text of I. Janushevskaya and V. Demin called "Formula adventure" (Janushevskaya, Demin, 1971: 199-228), mainly devoted to French actor Alain Delon. This was brilliantly written article which is palpable vivid imagery style of one of the most prominent soviet film critic Victor Demin (1937-1993). No words about "Resolutions" and "Ideology"... That is why there is nothing surprising in the fact that this Demin's publication was only one in the all 11 issues of *Myths and Reality*...

'Myths and Reality': Issue 3 (1972, put in a set in February 1972)

The third issue was released about a year after the second. However, during that time, there were two important events for the Soviet Union in the political life: the XXIV Congress of the Soviet Communist Party and the Resolution of the Soviet Communist Party Central Committee "On Literary Criticism", directly related to the film criticism.

Table 3. The main political events of 1971-1972 years in the world that are important for the development of relations between the USSR and the West. Events in the USSR, which had relevance to the cinema

1971	105 Soviet diplomats accused of spying in United Kingdom. XXIV Congress of the Soviet Communist Party March, 30 – April, 9.
1972	Resolution of the Soviet Communist Party Central Committee "On Literary Criticism": January, 21.

The Resolution of the Soviet Communist Party Central Committee "On Literary Criticism" (1972) stated that "the level of the criticism is not fully meets the requirements, which are

determined by the increasing role of artistic culture in communist construction. ... Criticism debt it is depth analysis of the phenomenon, trends and patterns of contemporary art process in every possible way promote the strengthening of Leninist principles of nationality and party membership, to fight for the highest ideological and art levels of Soviet art, consistently oppose bourgeois ideologies" ([Resolution ..., 1972](#)).

Even the appearance of such Resolution indirectly talked about the fact that the effects of previous Resolutions of the Soviet Communist Party Central Committee, relating to culture and ideology, were not recognized by the authorities fully effective. It took more time to indicate the professional critics (including film critics), they are still not sufficiently follow the "party line" strictly criticized inadequate cinema "decadent West."

Well, the Communist party said: "You must!" And Soviet film criticism official leaders said: "Yes, We will do!" Most texts of the third issue of *Myths and Reality* were about the ideological struggles with Western cinema. No texts V. Demin and Y. Khanutin in the book. The main authors were the film critics, proven in the ideological battles.

A. Karaganov claimed with directness of ideological front soldier that "now there literature and press is not a single policy, a single front of the ideological struggle: American bourgeois cinema directly serving the foreign policy and the US propaganda department. ... Hollywood is working on a well-defined theses of anti-Soviet propaganda: *President* by Lee Thompson, *Topaz* by A. Hitchcock, *The Kremlin Letter* by J. Huston. The "characteristic of modern art of the American bourgeoisie is commercially fair and salon-use entertainment cruelty motives" ([Karaganov, 1972: 6-7, 15](#)).

A. Karaganov made it clear that not everything is so simple even authorized to the Moscow Film Festival fiction movie *2001: A Space Odyssey*: "Kubrick created a work fancifully combines features of Hollywood commercial thriller and philosophical works, in which the criticism of bourgeois reality becomes decadent character" ([Karaganov, 1972: 21](#)). In my opinion, this Karaganov's phrase gave a clear answer to the puzzled questions of some naive viewers do not understand why the film adaptation of the novel of A. Clarke never reached the Soviet screens...

However, A. Karaganov did not forget to praise the "progressive realistic films": *They Shoot Horses, Don't They?* by S. Pollack and *The Liberation of L.B. Jones* by W. Wyler ([Karaganov, 1972: 7](#)).

A. Karaganov went from the American movie to the French cinema. First, according to the established in the Soviet elite film studies tradition, he sharply reminded that "schismatic position, throwing Godard from one position to another, the substitution of revolutionary consciousness conglomerate anarchist, Maoist and Trotskyist ideas lead to the devaluation of the opposition to the bourgeois system, which proclaims Godard, to the emasculation of the revolutionary arguments about "proletarian cinema" ([Karaganov, 1972: 25](#)). And then Karaganov moved on to a much more dangerous trend of open and consistent anti-communism, which became the core of the famous film *Confession* (1970) by Costa Gavras, because it "helps bourgeois slander communism. It should be added that Yves Montand and Simone Signoret play the main role in the *Confession*. But they recently come to the Moscow film festivals with words of friendship and love for the Soviet Union, and now carefully trampling their past statements" ([Karaganov, 1972: 30](#)).

Moreover, when Moscow publishing house "Rainbow" released in 1984 a translation of the book *French Cinema. Fifth Republic (1958-1978)* by J.-P. Jancolas, which contained an impressive volume of the filmography of famous French film directors (1950s - 1970s), the names of Yves Montand and Simone Signoret were simply blacked out of the lists of films, where they played (as a rule, the main roles). It is clear that the *Confession* was not in the filmography also.

A. Karaganov made far-reaching conclusions that the "bourgeois propaganda in every way diminishes the accomplishments and inflates shortcomings in practical builders of socialism: the tends are to deprive the workers of hope and faith, to make their growing disillusionment with the bourgeois lifestyle disappointing total, turn it into a disbelief in the position drooping hands" ([Karaganov, 1972: 29](#)). And the "sexual revolution" of the bourgeoisie is the result of their aspirations and attempts to "underclass" the consciousness of the working people, to devalue human" ([Karaganov, 1972: 27](#)), the "mass culture in the hands of bourgeois often, very often turns out to be a dangerous and dark force. It shapes man model bourgeois philistine: it makes being spiritless, obedient slave of capital" ([Karaganov, 1972: 4](#)).

V. Baskakov wrote: "The silver screen has opposing forces and trends. The best films of the socialist countries, marked a vital truth, a high and effective humanism, product of progressive artists of the capitalist West, scourging capitalism ugliness and full of sympathy for the working people,

their needs, and aspirations of the young cinematography of developing countries confront a wide and muddy stream of poison bourgeois film production... With regard to the Western cinematography would be more correct to speak not of "commercial" and "non-commercial" cinema, but about the different types of the same bourgeois cinematography" (Baskakov, 1972: 75, 81).

As A. Karaganov, V. Baskakov devoted several paragraphs of his article to the anti-Soviet subject, arguing that the "anti-Soviet films produced more than before. ... It should be noted here that influential directors and actors of the bourgeois cinema trapped in the anti-Soviet orbit, ... the films with reactionary, anti-communist content" (Baskakov, 1972: 76-77).

Next V. Baskakov in his typical manner wrote that "the departure of many artists of the bourgeois world of the urgent problems of public life, the subordination of the political and commercial interests of the propertied classes have not been to the Western Film Arts in vain: Western cinema began to turn away from the mass audience" (Baskakov, 1972: 78).

And here the desired explicitly passed for real: the causes of falling box-office in the West in 1970s, of course, were different: not "waste of many artists of the bourgeois world from the pressing social problems of life" and their commercialization, but the rapid development of multi-channel color television and the entertainment industry generally have reduced cinema attendance. A high films' box-office in the USSR in 1960s – 1970s was caused by precisely the relative underdevelopment of both entertainment, and television (the maximum number of Soviet television channels in 1970s was three, and Western films were shown there extremely rare). And that shortage of fun directs the flow of Soviet viewers in cinemas. As soon as the second half of the 1980s, video has come to the USSR, and expanded opportunities for recreation, cinema attendance began to fall...

V. Baskakov turned to his usual business: he accused eminent foreign cinema masters (Fellini, Pasolini, Bergman, etc.) of "biologism" and detachment from social problems: "Seeing in the surrounding life moral ugliness, vulgarity, hypocrisy, senseless cruelty, but without being able to see the social roots of all evil, they begin to ascribe to vices inherent in bourgeois society, the biological nature of man, thus declaring them unavoidable, eternal. ... Of course, Bergman's work reflects some real processes occurring in the modern bourgeois world. But his cinematic gaze turned to the man of estrangement, break away from the world in which he lives. Vicious, unconscious, strange becomes the main and for this director with a great artistic potentialities. A similar fate befell many other figures of the western movie, began his artistic life with severe, progressive films, but found themselves captive to bourgeois ideas" (Baskakov, 1972: 82, 84).

V. Baskakov was unhappy with the interpretation of anti-Nazi themes proposed in the films *The Damned* by L. Visconti and *The Conformist* by B. Bertolucci as "brutality and arbitrariness of Nazi leaders, or submission to the ordinary person of the state machine are supplied in terms of research subconscious complexes, overwhelmed by individuals belonging to a particular situation. It is often a pretext for actions and deeds (murder, betrayal, blackmail) are traumatized, homosexuality, schizophrenia, masochism. There is a substitution of concepts and objects. There is a consistent care from attempts to stigmatize Fascism past and present as a degradation product of the capitalist system" (Baskakov, 1972: 88).

Yes, Western filmmakers used the "personal and physiological factors" in social and political processes, and as a rule, the official Soviet cinema critics considered it a negative factor. Although, again, not always. For example, the sarcastic Italian detective *Investigation of a Citizen Above Suspicion* not only received a positive assessment from V. Baskakov, but also came out (albeit in a cropped version) on the Soviet screens. Although, if desired, *Investigation...* could be accused of "substitution of concepts", as the main hero of the film inherent in schizophrenia, and masochism, and "sexual licentiousness".

The line between permissible and impermissible was with nuances in the Soviet screens. For example (particularly in relation to the Italian filmmakers) Soviet censorship considered the authors' affiliation with the Communist Party, their attitude toward the Soviet Union, critical thinking about the state system of Western countries, etc. Thus, the lead actor in the movie *Investigation of a Citizen Above Suspicion* Volonte was a member of the Communist Party of Italy, he had anti-bourgeois attitudes, etc. And Soviet censorship encouraged many of his films for distribution on Soviet screens.

Praising the "progressive works by Italian filmmakers" (*Investigation of a Citizen Above Suspicion, Metello, People Against*) V. Baskakov in search of "progress" appealed to the American

cinema, noting that "the movie Arthur Penn (*The Chase, Bonnie and Clyde*) and John Schlesinger (*Midnight Cowboy*) not very deep, but still quite clearly reflected the crisis of the social system that spawned the cult of violence, mass crime, militant racism, arbitrariness of the authorities and the indifference of the inhabitants" (Baskakov, 1972: 92-93, 95).

In the end of his article V. Baskakov came to triumphantly optimistic conclusions, worthy to be a part of any Resolution of the Communist Party Central Committee: "The crisis, which is going through western cinema is ultimately a crisis of bourgeois ideology, evidence of its bankruptcy, failure to nurture the development of a genuine, realistic art, the art great truth of life. ... Class battles are in all continents. All the more clearly reveals the historical doom of capitalism with its inevitable companions: the exploitation of workers, national oppression, wars of conquest. Every people can see the clear perspective of the social and spiritual renewal of the world, which will bring a victory of communism" (Baskakov, 1972: 102, 108).

The article of G. Kapralov was concentrated around "progressive tendencies" of the Western screen. He sincerely praised films *Sacco and Vanzetti* and *God with Us* by G. Montaldo, *Keymada* by G. Pontecorvo (1919-2006), *People Against* by F. Rosie (1922-2015), *Recognition of police Commissioner to the prosecutor of the republic* by D. Damiani (1922-2013), *Investigation of a Citizen Above Suspicion* by E. Petri (1929-1982), *Joe Hill* by B. Widerberg, *Bless the Beasts & Children* by S. Kramer (1913-2001), *Little Big Man* by A. Penn (1922-2010) (Kapralov, 1972: 174-200): "If not all the films, which were discussed above, can be attributed to the elements of socialist culture, they are all, of course, are the elements of a democratic culture" (Kapralov, 1972: 201).

The final of Kapralov's article was no less pathetic than that Baskakov's conclusion: "In recent years, the progressive democratic cinema from capitalist countries intensified, gained new strength, expanded its front, resolutely denounces dilapidated bourgeois myths and everything closer to the truth that in this age: all roads lead to communism" (Kapralov, 1972: 201).

Yes, A. Karaganov, V. Baskakov and G. Kapralov were masters of ideological fight! Their articles were perhaps the best practical implementations of the urgent recommendations of the Resolution of the Soviet Communist Party Central Committee "On Literary Criticism".

That is why the article of E. Gromov (1931-2005) seems to be less ideological. On the one hand, he wrote that "the Western screens leads and dominates the cinema of mass culture, the upper floors which fill pseudo philosophical speculative movies. The aesthetics of these films has a corrupting effect on both mind wide audience, and, alas, bourgeois cinema crisis continues unabated on the work of other great artists" (Gromov, 1972: 74). "Godard's characters can talk on any topic, to listen to all sorts of philosophical speech, but in reality they are interested in the life of one thing: at the maximum or minimum comfort sex with a pathology or not. Religious, Marxist, Maoist, Gaullist ideas are just phantoms allusions for Godard" (Gromov, 1972: 37).

But on the other hand, "even audience, the highly educated, intelligent, but brought up in the spirit of classical art traditions, has difficulties for deeply understand the aesthetics of Antonioni because of his inner secret, the mediation complex philosophical categories and concepts" (Gromov, 1972: 46). "*Zabriskie Point* is a fundamental phenomenon in the work of Michelangelo Antonioni. This film has a sharp social character; in their aesthetics he focused not on a narrow elite, but the masses audience: the language of on-screen images of Antonioni has now become more clear, simple and accessible... Along with *Satyricon* by F. Fellini, *Zabriskie Point* is the biggest film internally significant for Western cinematography late 1960's - early 1970's" (Gromov, 1972: 52).

On the one hand, E. Gromov habitually claimed that "Hitchcock, as well as other authors pseudo psychoanalytic films, simplifies and vulgarized Freud" (Gromov, 1972: 62), and "*Tarzan* movies, *Fantômas*, even James Bond, are drug although strong action" (Gromov, 1972: 63).

But on the other hand, he soundly reminded that "we have often written about the cult of violence, which is preached bourgeois cinema, primarily American. This cult is evident. However, it is not always expressed in roughly a straight line. Moreover, practically difficult, if not impossible, to name a relatively significant film, which openly called for burning, torture, kill. The directors do not forget to punish the criminals and condemn their evil deeds, even in those gangster movies where blood flows like a river and almost every frame shot or cut" (Gromov, 1972: 64).

The rest of the books' articles "fought with a bad bourgeois ideology" with "local sections of the front." G. Bohemsky, for example, thinking about the Italian commercial cinema, arguing that "if we analyze the Italian cinema production for the past year or two, you see that the 90 % are just

pictures of mass consumption... Neorealism expelled the falsity, vulgarity, rhetoric, banal ready samples and phrases from Italian cinema for some time, but in less than ten years, bourgeois cinema took revenge on the screen" (Bohemsky, 1972: 108-111). G. Bohemsky sharply criticized the erotic genre, the movies "about rogues and thugs" and "homegrown westerns". At the same time readers receive a warning: "Italian Westerns are dangerous for the audience. ... because cruelty and violence ... In addition to the inhumanity also obvious taint of racism and plenty of naturalistic detail" (Bohemsky, 1972: 114-122).

O. Teneyshvili wrote about French cinema, unsubstantiated arguing that "sexuality and pathology prevails in recent films Chabrol and Truffaut" (Teneyshvili, 1972: 146), and that *Second Wind* by J.-P. Melville is "a magnificent example of excellence, aimed at the end just to satisfy the most questionable instincts and tastes" (Teneyshvili, 1972: 151). O. Teneyshvili also scolded film *Rider on the Rain* by R. Clément: "It is clear that this is a product not only free from bad influences, but also deliberately inhumane or degrading" (Teneyshvili, 1972: 152).

Thus, instead of analyzing the flow of ordinary French commercial cinema, O. Teneyshvili somehow chose the main target of his critical arrows the talented works of French screen classics...

J. Markulan (1920-1978) criticized another famous French film director - Claude Lelouch. In the second half of 1960s C. Lelouch, director of melodrama *Man and Woman*, crowned Palme d'Or at Cannes and *Oscar*, was known as the undisputed favorite of the Soviet audience and film critics. But the Soviet press began to reconsider their attitude to Lelouch in 1970s. And J. Markulan hurried to convince the Soviet readers that the *Man and Woman* "is not a work of art, but the mechanism: a cunning, clever, well made up as an art form. This is a typical product of modern bourgeois mass culture, with its extensive system of moral speculation, the ideological effects of emotional stimulus. ... Creativity of Claude Lelouch, especially the on-screen trilogy, is a dangerous phenomenon, because it contains not only the aesthetic demagoguery, but also simplified, conformist view of life. It is an art reduced to the commerce" (Markulan, 1972: 218, 233).

Thank God, Claude Lelouch not able to read these angry lines...

Only V. Dmitriev (1940-2013) and V. Mikhalkovich (1937-2006) wrote their article on B. Bardot early career without any heavy critical artillery (Dmitriev, Mikhalkovich 1972: 234-249).

The book, of course, included a very friendly articles about progressive cinema from "developing countries": Africa (Chertok, 1972: 278-299), India (Sobolev, 1972: 300-324) and Latin America (Melamed, 1972: 325-342)...

'Myths and Reality': Issue 4 (1974, put in a set in February 1973)

The next issue of *Myths and Reality* was published in 1974: during this time there was a significant improvement in relations between the USSR and the United States, gave rise to the so-called "discharge" that lasted until the Soviet invasion of Afghanistan, and the Resolutions of the Soviet Communist Party Central Committee "On the Literary Criticism" (01.21.1972) and "On measures for further development of Soviet cinema" (08.02.1972).

Communist Party once again reminds that "cinema is expected to actively contribute to the formation in the broadest masses of the Marxist-Leninist ideology, the education of people in the spirit of selfless dedication of our multinational socialist motherland, the Soviet patriotism and socialist internationalism, the approval of the Communist moral principles, uncompromising attitude to bourgeois ideology and morality, petty-bourgeois remnants, everything that hinders our progress" (Resolution... On measures..., 1972).

Of course, the Soviet film studies was obliged to respond to these two Resolutions. And the complete removal of images (frames from foreign films) from the books *Myths and Reality* № 4 (1974) and № 5 (1976) was the simplest and most intuitive reaction to them.

Table 4. Key political events 1972 in the world, important for the development of relations between the USSR and the West. Events in the USSR, which had relevance to the cinema

1972	Resolution of the Soviet Communist Party Central Committee "On Literary Criticism": January, 21. US President R. Nixon's visit to the USSR. An agreement between the USSR and the United States on the limitation of anti-missile defense and joint space program "Soyuz" - "Apollo": May, 22-30. Resolution of the Soviet Communist Party Central Committee "On measures for further development of Soviet cinema": August, 2. The trade agreement between the USSR and the US: October, 18.
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The fact that Soviet readers are no longer able to see not only "harmful" Western movies, but even photos of them was (of course, from the point of view of increased censorship), is commendable, but it was necessary to show also more "uncompromising attitude" to the bourgeois screen. That is why (sincere or not) V. Baskakov decided to condemn Federico Fellini. According to V. Baskakov, Fellini "deprives viewers of any hope for the possibility of any radical decisions" (Baskakov, 1974: 113).

Further, he certainly kept for the "progressive balance" and gave the compliments to the films *Sacco and Vanzetti*, *Keymada*, *Recognition of police Commissioner to the prosecutor of the republic* (Baskakov, 1974: 115-118), since "these films are openly opposed not only commercial cinema, mass bourgeois culture. They oppose decadence, for offering a very different conception of man: the man is not a grain of sand in the whirl of life, not being possessed by a subconscious complexes; man is social, it can and must fight for their future, for the future of mankind" (Baskakov, 1974: 115).

And then followed the stereotypes V. Baskakov wrote the article's final: "The facts say that the progressive tendencies will inevitably strengthen the cinema world... and many talented artists who are still looking for a way out of the spiritual the crisis finally freed from the captivity of the reactionary bourgeois ideas... And in this new proof of the inexhaustible strength and energy realism" (Baskakov, 1974: 118).

However, I would like to draw readers' attention that the pathos of this final was not so bravura and super optimistic as in the book in 1972. In any case, "the prospect of social and spiritual renewal of the world, which will bring him a victory of communism", apparently lost the clarity for V. Baskakov, and he decided not to mention it...

But G. Kapralov was more ideologically strong (Kapralov, 1974: 188). Deeply confident that "a truly progressive democratic filmmakers oppose anarchic, Gauchists and snobbery intellectual modernism" (Kapralov, 1974: 206), Kapralov praised the political drama *The Mattei Affair* by F. Rosie, however, adding that "the class nature of the activities of Mattei remains as it braces for the film, and the fore its alleged common humanistic character" (Kapralov, 1974: 187).

But he obviously did not like bitingly satirical *A Clockwork Orange* by S. Kubrick. According to the critic, "the author of this film exposes satirically modern bourgeois civilization, its manners, morals, and at the same time leaning helplessly before her passing lunging against the whole of humanity" (Kapralov, 1974: 200).

The article of E. Kartseva (1928-2002) also was in the concept of "ideological struggle": "Many researchers wrote about mass culture as preaches complex ideological and moral values inherent townfolk... Workers, the poor, ethnic minorities and other "unpleasant" man of social groups there is almost does not happen, and if they appear, in the roles of negative characters. ... Mass culture also produces ideological and artistic stereotypes dulls spoils the taste, it eliminates human experiences. All this taken together does not contribute to the development of bourgeois society as the human personality" (Kartseva, 1974: 81, 99). However, E. Kartseva while rightly emphasized that popular culture often serves as a guide not only to "low-brow art crafts, but original works of art" (Kartseva, 1974: 72).

Another Soviet film critic of those years – V. Golovanov – also contributed to the fight against "the corrupting influence of the West": "A massive invasion of pornography in the modern bourgeois cinema is not accidental. Sex has become a social special effects tool" (Golovanov, 1974: 32).

G. Bohemsky, analyzing the political cinema of Italy, surprisingly entered into an explicit discussion with V. Baskakov and G. Kapralov. He gave the positive opinion about "progressive films" (*Sacco and Vanzetti, Recognition of the Police Commissioner to the prosecutor of the Republic, People Against, Investigation of a Citizen Above Suspicion*), and praised *Zabriskie Point* by M. Antonioni and even (!) *The Conformist* by B. Bertolucci (Bohemsky, 1974: 254-270).

G. Bohemsky analyzed a bright bouquet of Italian political films, and came to the brisk conclusion that "new political films are evidence that luxuriantly overgrown weeds commercial cinema could not drown out the germination of those seeds that were once thrown to the ground of the Italian cinematography Neorealism ... In place of the passive character of neo-realist films, where the rebel ... brooked quite natural defeat, gradually comes the active character linked with the masses, more or less conscious fighter who wants to build a new, just society" (Bohemsky, 1974: 270).

Film critic S. Chertok (1931-2006) also wrote with great sympathy to all progressive French films with a strong social issues and characters of working professions (*Time to Live, Beau masque, Elise, or Real Life*).

Interesting, that R. Sobolev avoided the sharp ideological overrun. For example, he wrote about D. Hoffmann that his screen image is "character of middle America", and this is perhaps the most simple explanation for his acting successes" (Sobolev, 1974: 56). R. Sobolev wrote about Jane Fonda: "I want to say only one thing: she became one of the greatest actresses of the American Psychological movie after the film *They Shoot Horses, Don't They?*" (Sobolev, 1974: 69). And about Faye Dunaway: "She is the actress; perhaps one of the most outstanding actresses of the Hollywood history" (Sobolev, 1974: 64).

Apparently, this article of R. Sobolev became evident official Soviet cinema criticism reaction to "detente" between USA and USSR.

'Myths and Reality': Issue 5 (1976, put in set in December 1975)

The fifth book of *Myths and Reality* was released in 1976. The political "detente" between the West and the Soviet Union is still going on. Moreover, in August 1975, the Soviet Union, along with 35 other countries, signed Helsinki Agreements. However, the ideological front has not been canceled (this is evidenced, for example, Alexander Solzhenitsyn and Andrei Sakharov is widely supported by West).

Table 5. Major political events in 1973 - 1975 years in the world that are important for the development of relations between the USSR and the West. Events in the USSR, which had relevance to the cinema

1973	Armed revolt in Chile. Chilean President Salvador Allende was killed. General A. Pinochet came to power in Chile: September. The war in the Middle East: October. Increase in world oil prices. Paris edition house published the first volume of the anti-Soviet / anti-communist book of A. Solzhenitsyn - <i>The Gulag Archipelago</i> : December.
1974	A. Solzhenitsyn expelled from the USSR: February, 13. US President Richard Nixon's visit to the USSR. He signed an agreement on the limitation of underground nuclear tests: July, 3. The impeachment of US president Richard Nixon: August, 8. The visit of new US President Ford in the USSR: November, 23-24.
1975	USSR renounced trade agreement with the United States in protest against the statements of the American Congress about Jewish emigration: January, 15. The end of the Vietnam War: April, 30. USSR, together with 35 countries signed the Helsinki Final Act of the Conference on Security and Cooperation in Europe: August, 1. USSR again stop jamming Western radio stations (except for <i>Radio Liberty</i>): this is a result of the signing of the Helsinki Final Act. The joint Soviet-American space flight: July. Academician A. Sakharov was awarded the Nobel Peace Prize: October, 9.

So the elite of the Soviet cinema criticism, although with undoubted into account the "detente", continued the ideological fight.

G. Kapralov scolded for pessimism and gloom punctuated by show of aggression and violence in *Leo the Lasts*, *Deliverance*, *Zardoz* by J. Boorman and *Straw Dogs* by S. Peckinpah (Kapralov, 1976: 9-16). Once again he reproached the author of the drama *Cries and Whispers* I. Bergman because he "does not come from the social characteristics, but from the biological or psychological essence of person" (Kapralov, 1976: 22).

But the most difficult critical Kapralov's hit reserved for the sensational melodrama *The Night Porter* by L. Cavani. He accused Cavani of consideration "the history of the Nazi criminals murderers and their sacrifices in the light of "erotic impulses" and "research hangman-sacrificial systems"(Kapralov, 1976: 28).

G. Kapralov traditionally praised for a "democratic and progressive social orientation" movies (*We loved Each Other*, *The Mattei Affair*, *Giordano Bruno*, *Beau masque*) (Kapralov, 1976: 30-32) and passed to the final pathos: "Social film is increasingly attracting the attention of leading Western cinema artists today. It is expanding and its viewership. Historical optimism that distinguishes these works, finds its support in the actual development of the world revolutionary process, unbeatable driving forward the progressive forces of the world" (Kapralov, 1976: 32).

V. Baskakov was in full agreement with the categorical opinion of G. Kapralov about *The Night Porter*: "The philosophical message of this film avoids the very essence of the concept of fascism, because the phenomenon of social class and it turns into a psychological phenomenon" (Baskakov, 1976: 89).

V. Baskakov criticized *The Exorcist* by William Friedkin for mysticism (Baskakov, 1976: 70-71). He insisted that in *The Godfather* by F.F. Coppola "intricately intertwined different streams: the naturalistic image of cruelty and violence, and poetic image for mafia and at the same criticism of a society based on corruption and blackmail" (Baskakov, 1976: 82).

But V. Baskakov praised another film of F.F. Coppola – *Conversation*. He implicitly acknowledged "progressive phenomenon of American Art. ... Films like *Conversation*, is now being done in Hollywood are not so many, but they are: *The Last Detail*, with his relentless criticism of militarism, and *Alice Does not Live Here Anymore*, realistically showing the life of the American province" (Baskakov, 1976: 82-83).

Not only *The Night Porter* by L. Cavani, but the *Last Tango in Paris* by B. Bertolucci was at the center of film critics' discussions. This explains why A. Karaganov has given a special place in his article for Bertolucci's movie. He believed that "by the author's intention, *Last Tango in Paris* is a fight & rebellious film, designed to ensure that shock the bourgeois audience, expose bourgeois morality, to show that the putrefaction of capitalist society and its immorality manifested primarily in the rot and immorality of human generated by this society. But the actual content of the film, so to speak, "texture" screen action can not withstand such a load of ideological and philosophical. It comes down to showing the sexual life of the hero and heroine. The sex scenes are extraordinarily detailed, show the variety of techniques, some of them are playful, while others are just disgusting, and everything is very naturalistic. In the film there is a certain thrill of sex, frankness, which is characteristic of pornographic films bourgeois "commercial cinema" (Karaganov, 1976: 51).

It is clear that such "ideological machinations" had necessarily to oppose something "progressive." And here again the titles of "progressive" foreign films: *Sacco and Vanzetti*, *Recognition of the Police Commissioner to the prosecutor of the Republic*, *People Against*, *Investigation of a Citizen Above Suspicion*, *The Mattei Affair*, *Tverico-Torino*, *We want the colonels* (Karaganov, 1976: 42-48).

Moreover, the earlier some Soviet film critics scolded of film *The Working Class Goes to Heaven*, but A. Karaganov found positive significance in this film, noting that there is a "dramatic tension, the sharpness, is the image and narrative motifs, very succinct in its life content and social meaning. This film has a lot of truth, and the Italian working life is shown in real difficulties, unvarnished" (Karaganov, 1976: 40).

And therefore the end of this article was quite logical: "The progressive cinema in Italy is gaining momentum, despite the harassment by the authorities... And a very important part of this process is the development of modern neo-realism tradition" (Karaganov, 1976: 66).

A. Braginsky's article about French political cinema was built by a similar scheme. It was again anti-Godard: "He has deeply flawed tactics of struggle against the bourgeoisie, the criticism of the Communist Party, the General Confederation of Labour... The political chatter and juggling "Marxist-Leninist" phraseology is only the cover" (Braginsky, 1976: 96). After that A. Braginsky highlighted the "realistic progressiveness" of movies *The most tender confessions*, *Crime in the name of order*, *Assassination*, *Elise*, or *Real Life*, *Time to live*, *Beau masque* (Braginsky, 1976: 101, 111-112).

G. Bohemsky built his article in a similar spirit: "Despite the fact that the Italian screen is still more sweeping avalanche of vulgar and empty shows constituting 90 % of the Italian film production, another films have the general shift to the left in the political and cultural life of the country" (Bohemsky, 1976: 151). These findings were supported by favorable analysis of films *Sacco and Vanzetti*, *Metello*, *Tverico-Torino*, *Short Breaks*, *Bread and Chocolate* (Bohemsky, 1976: 114, 133, 139-150).

"*Metello* is a broad canvas of national life the beginning of our century, which bears many specific features of the Italian. This film, like the novel, lyrical, permeated with the spirit of a kind of populism, the naive and sentimental" (Bohemsky, 1976: 133). "Most important of all Italian films about workers is the film *Sacco and Vanzetti* by Giuliano Montaldo. Firstly, it is one of the few films in the world from the history about the international labor movement; Secondly (and this is important), this film is deeply internationalist in spirit, with real image of the worker leader, conscious revolutionary. Sacco and Vanzetti are the characters, which has long experienced a need for progressive Italian cinema" (Bohemsky, 1976: 144).

I. Belenky, once again returning to the critical analysis of S. Kubrick's *A Clockwork Orange* and violence topic (Belenky, 1976: 186). And O. Surkova did not give a glowing assessment of I. Bergman: "That is why his best films, no matter how they were burdened by lack of faith in the person and the hyper individualism... Of course, this opposition to mass culture is not productive because, although on a different level altogether, Bergman's cinema also suppresses the desire in people to see something approaching its real problems, something which helps to understand and overcome the structure of the consumer society" (Surkova, 1976: 168).

V. Mikhalkovich's academic text *What is a thriller?* was very different to all articles of the fifth edition of the book *Myths and Reality*. A thoughtful film critic, contrary to stamps well-established in the Soviet film criticism, argued that "if the director or the writer uses the thriller is not just, and not exclusively to shake the nerves or to promote to the masses next bourgeois myth, and for conscious suggestion socially meaningful thought, this genre can be (and is in some cases) a progressive phenomenon" (Mikhalkovich, 1976: 214).

'Myths and Reality': Issue 6 (1978, put in a set in March 1978)

Table 6. Major political events in 1976 – 1977 years in the world that are important for the development of relations between the USSR and the West. Events in the USSR, which had relevance to the cinema

1976	XXV Congress of the Soviet Communist Party: February, 24 – March, 5. The USSR and the United States signed a treaty banning underground nuclear explosions for peaceful purposes capacity of over 150 kilotons: May, 28.
1977	Opening of the Belgrade Conference to monitor the implementation of decisions of the Conference on Security and Cooperation in Europe: October, 4.

Any special Resolutions of the Soviet Communist Party Central Committee about the cinema and (film) criticism did not go over the past between the fifth and sixth editions of collection of *Myths and Reality*. The detente process continue in the international arena, however, the ideological confrontation, of course, has not been canceled. Therefore, V. Nesterov & A. Kamshalov quite reasonably wrote: "Western films dedicated to European battles, silenced the heroic struggle of the Soviet Army. It seems that Europe was liberated only by American and British troops" (Kamshalov, Nesterov, 1978: 7).

Berated the previous decade, F. Fellini unexpectedly received good evaluation from V. Nesterov & A. Kamshalovs: *Amarcord* was included in the list of "progressive democracy" films, like *Sacco and Vanzetti*, *The Mattei Affair*, *Murder of Matteotti* (Kamshalov, Nesterov, 1978: 16-17).

But R. Yurenev, alas, could not see the talent and irony of Woody Allen, and (in my opinion, unjustly) accused parody comedy *Love and Death* in all conceivable sins: "It was unbearable to hear patriotic music by Prokofiev for *Alexander Nevsky* superimposed on pornographic scenes. And in some scenes ... I can see not just anti-Russian, but also anti-Soviet notes" (Yurenev, 1978: 35).

He also sharply criticized the film *Marriage* by Claude Lelouch, "which seemed a mockery of criticism by the French anti-Nazi resistance movement" (Yurenev, 1978: 41).

G. Bohemsky was very critical to the current Western cinematic process (for example, Italy). In particular, he talked about the wrong political orientation of Paolo and Vittorio Taviani: "Ambivalence Taviani brothers' film, in particular its results leftist and ideological impasse". *Alonsanfan* "is back to the vagueness of the general philosophical position of generously gifted film directors" (Bohemsky, 1978: 88). But we must pay tribute to Bohemsky's film studies instinct: he noticed that "It exists the danger of mystification spectators in the Italian cinema, when some movies do not help to understand the political issues, but falsifying it and misinformed under the guise of political cinema" (Bohemsky, 1978: 69).

V. Shestakov wrote rather not film studies, but sociological article about Hollywood. He praised such outstanding films as *Three Days of the Condor*, *The Way We Were*, *Network*, *The Last Detail*, *Shampoo*, *Day of the Locust*, *Alice does not live here anymore*, *Taxi Driver*, *Badlands*, *MASH*, *The Long Goodbye*, *Thieves Like Us*, *Nashville*, *Conversation* (Shestakov, 1978: 104, 110-111, 115-121). In particular, V. Shestakov rightly pointed out that *Taxi Driver* is "sad and tragic film about violence in America and on the consequences that has left in the life and psychology of the Americans during the Vietnam War" (Shestakov, 1978: 116).

It is clear that the article by V. Shestakov could not be composed of only one positive opinion about American cinema. Therefore, he noted that "modern Hollywood movies attempting to adapt and use, mainly for commercial purposes, a number of ideas borrowed from fashionable currents of Western philosophy. A particularly Freudianism has a strong influence on American cinema" (Shestakov, 1978: 105), and the "New Hollywood" is nothing more than a common term, a kind of metaphor, does not reflect reality, as the ideological nature and social role of Hollywood are still the same: regardless of the changes occurring in it Hollywood, as before, is a phenomenon of bourgeois culture" (Shestakov, 1978: 132).

V. Kolodyazhnaya (1911-2003) wrote more tightly about American cinema, focusing on themes of occultism. After analyzing the *Rosemary's Baby* by R. Polanski and *Exorcist* by W. Friedkin, she concluded that "the devil was never shown on the screen in such a formidable and powerful. Current trends is a special phenomenon, reflecting the growing interest in the occult and turned inside out religion – to Satanism" (Kolodyazhnaya, 1978: 172).

G. Kapralov, in keeping the spirit of the "detente", refused inherent passages previously optimistic about the inevitable collapse of the bourgeois system and a soon triumph of communist ideas. But a detailed analysis of the *Jaws* by S. Spielberg became occasion for a conclusion that "it is reasonable to assert once again that the film itself without the whole system more impact on the Western audience ... might not be such a total resounding" (Kapralov, 1978: 51).

The rest of the collection of articles dedicated to the works of great masters of Western screen: Volonte (1933-1994) (E. Victorova wrote about this actor-communist in a very positive way) and P.-P. Pasolini (1922-1975).

V. Baskakov wrote about the famous film director, screenwriter and writer P.-P. Pasolini (who was killed November 1, 1975): "The Italian cinema has lost a great artist, whose work is inconsistent reflect and burning rejection of the bourgeois way of life, bourgeois morality, and the search for alternatives to this bourgeois... Pasolini was an analyst, accuser, and at the same time a victim of bourgeois consciousness" (Baskakov, 1978: 152).

'Myths and Reality': Issue 7 (1981, put in a set in August 1980)

International events 1979-1980, preceding the birth of the seventh edition of *Myths and Reality* collection were turbulent: the "detente" died after the intervention of Soviet troops in

Afghanistan, the confrontation between the USSR and the West back to cold war peak. And then the fire of the Polish anti-Communist rebellion movement "Solidarity"...

Table 7. Key political events 1978 - 1980 in the world that are important for the development of relations between the USSR and the West. Events in the USSR, which had relevance to the cinema

1978	The coup d'etat in 1978 in Afghanistan, supported by the Soviet Union: April, 17.
1979	Resolution of the Soviet Communist Party Central Committee "On further improve the ideological and political education work": April, 26. Conclusion of the agreement between the USSR and the USA on the Limitation of Strategic Offensive Arms: June, 18. The second coup d'etat in Afghanistan, again supported by the Soviet Union: September, 16. Soviet invasion of Afghanistan, the beginning of the Afghan war - December.
1980	In response to the Soviet invasion of Afghanistan, the United States suspended the ratification of the Strategic Arms Reduction. USA declared a boycott of the Olympic Games in Moscow and an embargo on the Soviet Union in modern technologies and grains: January, 4. Academician Sakharov was exiled to Gorky. He was deprived of the title three times Hero of Socialist Labor, and Stalin (1953) & Lenin (1956) Awards: January, 22. The Olympic Games in Moscow: July, 19 – August, 3. USSR resumed jamming Russian language broadcasts "Voice of America" and other Western radio stations in the Soviet Union: August, 20-21. "Solidarity" movement in Poland was gaining strength.

Resolution of the Soviet Communist Party Central Committee "On further improve the ideological and political education work" (April, 1979) was before the start of a new phase of the "cold war". As in similar documents of previous years, Resolution was emphasized that "imperialist propaganda ... continuously conducts a fierce attack on the minds of the Soviet people, it is committed to using the most sophisticated techniques and advanced technical means to poison the minds of their slander Soviet reality, denigrate socialism, embellish imperialism and its predatory, inhuman policies and practices. All set in motion: perverted information and biased coverage of the facts, silence, half-truths and lies just shameless. Therefore, one of the most important tasks of ideological education and outreach is to help the Soviet people to recognize the utter falsity of the defamatory propaganda, in a clear, specific and convincing manner to expose its devious methods, to give people the ground truth about the world's first country of victorious socialism. This should always be remembered that the weakening of attention to the coverage of the actual problems, lack of efficiency, the questions left unanswered, the only benefit our class enemy" ([Resolution ..., 1979](#)).

K. Razlogov's article "*New Conservatism and Cinema of the West*" in this context was a natural reaction to the worsening of the "cold war": "In 70s years ... came the era of "Counter-Reformation", ... "counter-culture." This ideological trend - new conservatism - was a product of the ideological and political crisis of capitalism. ... "New conservatism" to some extent paved the way for the deployment of another anti-communist and anti-Soviet companies and return the forces of imperialism to a policy of "cold war". ... It was the result of the desire of the bourgeois ideologists turn back the course of history, to set new obstacles in the way of socialism, the national liberation movement, the workers' struggle for their rights in the capitalist countries. But the positive developments in the international arena, the struggle for peace, social progress and freedom of the peoples continue to define the forward movement of history" ([Razlogov, 1981: 41-42](#)).

K. Razlogov argued that "the problem of violence is certainly one of the most pressing in the bourgeois world. In contrast to the typical trend of the previous period to identify the social roots of crime, "new conservatism" considers crime as an anomaly of inferiority of individuals or of human nature in general" ([Razlogov, 1981: 49-50](#)). As an example, K. Razlogov used the film *Death Wish* ([Razlogov, 1981: 55](#)). However, the article final was more optimistic: *Julia, The China Syndrome*, "as well as a number of other films, shows the constancy of democratic tradition in the US film industry, successfully resisting the "new conservative wave" ([Razlogov, 1981: 61](#)).

M. Shaternikova in search of positive developments in the American cinema, wrote that "a certain part of the Afro-American filmmakers chose a path of truth and realism, all the way to a deeper and more accurate picture of life, suffering and hopes of its people" (Shaternikova, 1981: 161).

G. Kapralov wrote that the number of Western films (*Sacco and Vanzetti, Recognition of the Police Commissioner to the prosecutor of the republic, Investigation of a Citizen Above Suspicion, Zabriskie Point, Keymada, Little Big Man, They Shoot Horses, Don't They?, Easy Rider* and others) criticized the wars of conquest, colonial expansion and extermination of Native Americans, the persecution of trade unionists, racist intolerance, anti-labor policy lies justice, and police terror" (Kapralov, 1981: 25). But G. Kapralov also had not optimistic positions for the future: "It can be expected that the coming years will give a new rise and further development of this critical combat cinema. However, the collapse of a 'lefts' illusions of 1968 led to the spread among the intelligentsia of the decadent moods, and even in the United States to strengthen the conservative or, as they call them, the "new" conservative tendencies. This affected the cinema. His political activity, though, and continued for some time to be quite high, soon began to wane" (Kapralov, 1981: 25).

G. Kapralov was convinced that Hollywood began to appear such "vicious anti-Soviet" films as *The Deer Hunter*, whose "imaginative, emotional structure ... expresses extreme dislike to Vietnamese" (Kapralov, 1981: 37). Moreover, *The Deer Hunter*, "not only slandered the heroic people of Vietnam, but also trying to revive the very same illusions about US exceptionalism" (Kapralov, 1981: 40).

As always, G. Kapralov did not forget to criticize the European screen masters. He wrote About *Casanova* that "undoubtedly the critical charge of the film can not hide the fact that the new work of Fellini bears the imprint of painful fatigue, some psychological collapse, whose vice spectacle of decay, rotting and disgusting and the same time has a certain charisma" (Kapralov, 1981: 9). The films *Bye Bye Monkey* by M. Ferreri and *Truck* by M. Duras were rated more strictly: "the characters of Ferreri's film have flesh and blood, while the characters of Duras's are the phantoms" (Kapralov, 1981: 19).

Two articles were devoted to French cinema. The leading Soviet specialist in the field of French cinematography – A. Braginsky, began his article with the condemnation of sexual and porn cinema revolution (Braginsky, 1981: 180-183). And after that he made a more detailed critical analysis of films by C. Lelouch, C. Zidi, J. Derey, J. Jaekin, F. Labro, A. Verneuil, A. Corneau (Braginsky, 1981: 183-191). Some Braginsky's opinions manifestly unreasonable: "Zidi is a reliable bulwark of commercial cinema "digestive-wing" ... "Zidizm" as a specific phenomenon is a direct threat to French cinema comedy, reducing its level, its credibility" (Braginsky, 1981: 186).

A. Braginsky retain to his strict attitude about F. Truffaut and C. Chabrol: "Truffaut's recently films, unwittingly reflect the mood of the French artistic intelligentsia, more precisely, the part that often looks back and rarely looks forward" (Braginsky, 1981: 193); "Chabrol's films ... deeply pessimistic, with efforts to disclose only the dark side of the human soul" (Braginsky, 1981: 193-194).

The article was written by N. Dyachenko in a similar vein. She criticized for the wrong political stance *The Chinese in Paris* by J. Yann, *Nada* by C. Chabrol, *Lacombe Lucien* by L. Malle, *Good and Evil* by C. Lelouch. For example, the film *Good and Evil* was accused of mixing "actions of the Resistance fighters and collaborators, traitors and honest people" (Dyachenko, 1981: 69).

The finals of both articles were, however, optimistic. A. Braginsky praised for the acute social films of A. Cayatte, I. Boisset, B. Tavernier (Braginsky, 1981: 195-199). He was confident that "the dialectic of social development is relentless. The future of French cinema, where are taken into account the interests of the nation and the people, for those filmmakers who put their art at the service of the people" (Braginsky, 1981: 203). N. Dyachenko's conclusions was a little less pretentious: "We can watch in the French cinema the phenomenon of commercialization, speculative use of political themes. At the same time, we can see the cinema, expressing a critical attitude toward capitalist reality, an attempt to expose the bourgeois apparatus of power" (Dyachenko, 1981: 68).

G. Bohemsky dedicated his article to political detectives and thrillers. He reviewed the films of D. Damiani, E. Petri, F. Rosi in a positive context, pointing out that "the very notion of "political film" should be considered differentiated. On the one hand, it means the really progressive trend in bourgeois cinema today; on the other hand - political film is only used as a disguise for fight against the Lefts" (Bohemsky, 1981: 115).

G. Krasnova's article of about German cinema was in the "detente" key. She very friendly analyzed the movies of Fassbinder, Schlöndorff and Herzog. Article's conclusion was also major: "Youth cinema in West Germany had known dark days, periods of frustration, depression and decline. However, recent works of these filmmakers give reason to hope that the "young cinema" will continue to be the main bulwark of progressive cinematography" (Krasnova, 1981: 114).

R. Sobolev's paper *Cinema and Comics* got entertainment mission in this film studies collection. And ardent fans of comics culture certainly can not agree with the abrupt withdrawal of a film critic that "comics are the production not for the man with intelligence, but a baby" (Sobolev, 1981: 178).

'Myths and Reality': Issue 8 (1983, put in a set in September 1982)

Events 1981-1982 years preceding the publication of the eighth book *Myths and Reality* in general (despite the economic cooperation between the USSR and the Federal Republic of Germany and France, connected with gas supply) developed at the height of the "cold war."

Table 8. The main political events of 1981–1982 period in the world that are important for the development of relations between the USSR and the West. Events in the USSR, which had relevance to the cinema

1981	XXVI Congress of the Soviet Communist Party: February, 23 – March, 3. Cancel the US embargo on grain shipments to the Soviet Union: April, 24. Start of neutron weapons production in the United States. The signing of the contract between the USSR and the Federal Republic of Germany to supply Siberian gas to West Germany: November, 20. The introduction of martial law in Poland: December, 13. Statement by US President Ronald Reagan against the USSR interference in the affairs of Poland, new sanctions against the USSR: December, 29.
1982	Signing of the contract between the USSR and France to supply Siberian gas: January, 23. British-Argentine armed conflict in the Falklands: March-April. Resolution of the Soviet Communist Party Central Committee "On the creative connections literary magazines with the practice of communist construction": July, 30.

So it is not surprising that the last year of the L. Brezhnev power was marked by the release of the Resolution of the Soviet Communist Party Central Committee "On the creative connections literary magazines with the practice of communist construction" (1982). In it, in particular, stated that "appear on the pages of magazines of literary history and literary-critical works, the authors of which ... show ideological confusion, inability to consider social phenomena historically, with a clear class positions" (Resolution ..., 1982).

I do not think that this criticism directly was to the author's collections of *Myths and Reality* (although the lack of "clear class positions" can be detected, if desired, for example, in the "free" articles of V. Demin and Y. Khanutin). But the conclusions were made: ideologically outdated "detente" approaches were rejected. And V. Baskakov wrote: "Anti-humanism of bourgeois culture and art, and an attack on humanity, leading and the right and left: all these shows the urgent need to create a united front of real Marxist humanism" (Baskakov, 1983: 36-37).

Such a flow of "real humanism" V. Baskakov attributed movie *Man on his Knees* by D. Damiani, *Christ stopped at Eboli* and *Three Brothers* by F. Rosi, *Seven Days in January* by H.A. Bardem (Baskakov, 1983: 12-19). Moreover, he claimed: "Movies *Christ stopped at Eboli* and *Three Brothers* proves a mighty force and the prospects of social art, exploring issues of national life, the arts great truth and mighty power of realism" (Baskakov, 1983: 17).

G. Kapralov echoed of V. Baskakov, assuring his readers that "we cannot see in the frames of bourgeois consciousness the road in the real future" (Kapralov, 1983: 64).

G. Kapralov analyzed such outstanding films as *Leap into the Void*, *Terrace*, *Please Asylum*, *My American Uncle*, *All That Jazz*, *City of Women* and regretted that the main motive of most of

them is "fatigue, bewilderment, frustration, despair" (Kapralov, 1983: 38). G. Kapralov saw in the *City of Women* "traditionally bourgeois approach ... and again, with a noticeable shade of biologism, which in this case takes the form of sexual complexes and phantasmagoria" (Kapralov, 1983: 54). He had mixed feelings about *All That Jazz*: "On the one hand, the director makes admire Gideon's irrepressible, violent fantasy, feel it as a strong, powerful creative personality. And on the other hand - the creative act is reduced to a simple physiological origin" (Kapralov, 1983: 63).

E. Victorova wrote that "Ferreri is not so much as a critic of modern bourgeois vices of civilization, but as a man who does not bear responsibility for the fate of the world. He does not believe in the possibility of change, in the possibility of a better, more just order of society" (Victorova, 1983: 167).

The same film criticism melody towards Western cinema sounded in the E. Kartseva's article, which stated that "the 1970s are characterized by not only the continuity of anti-bourgeois ideals and values of 1960s, but also strengthening of conservative sentiment. ... And myths manufacturers, sensing the growing discontent, seeking to convince people mythological, not based on the analysis of the social interpretation of the events. The growing politicization of social consciousness leads to the politicization of the mythology" (Kartseva, 1983: 86). In this context, she scolded American films *Rocky*, *Telephone* and praised *China Syndrome*, *Three Days of the Condor* and *Network* (Kartseva, 1983: 90-101).

Film critic L. Melville, noting that "actually increased role of women in bourgeois society is in sharp contradiction with the various forms of discrimination and oppression of Western woman" (Melville, 1983: 136), suggested that "feminism is (on the screen and in the life of the modern West) a phenomenon very difficult, ambiguous. ... Tomorrow we will see what will happen to this remarkable phenomenon of Western political and cultural life. One thing is clear: the prospects for it are associated with the opening of a socialist alternative, with the rejection of the excesses of the feminist ideology and appeal to a realistic understanding of women's issues. Meeting with the political and cultural experience of real socialism can play a crucial role" (Melville, 1983: 159).

As we can see now, the first part of this thesis (about the complexity and ambiguity film feminism) it was correct, which can not be said about "socialist alternative"...

M. Shaternikova, as film critic fighter for the rights of the American working class, pleased the movie *Norma Rae* by M. Ritt because this film returned to the US shield forgotten "character – a man of labor, collectivist, in the fight against defending themselves and others their human rights. It proves its viability progressive tradition of cinematography USA. ... The true meaning of the word "humanism" return the honest artist, who expresses in his work the aspirations of the working class, who takes his side in the fight. These artists were in the American movie ever. They will come with each new generation" (Shaternikova, 1983: 134).

One article is entirely dedicated to the Spanish cinema (for the first time in *Myths and Reality*): O. Reisen rightly praised *End Time* and *Seven Days in January*, *National Gun* and *Trout* (Reisen, 1983: 186-192), although she noted that C. Saura cinema has "some confusion of images. Mixing fantasy, dreams and reality, endless flipped in time and space, repetition, associative montage are methods by which he reproduces a stream of consciousness" (Reisen, 1983: 195).

"Myths and Reality": Issue 9 (1985, put in a set in May 1984)

World events that occurred between the release of the publication of the eighth and the ninth series, *Myths and Reality* were stormy. L. Brezhnev's death did not impact on the degree of boiling the "cold war." Moreover, with the advent of the Y. Andropov (1914-1984) attention to the issues of ideological struggle only intensified. Y. Andropov's death and the equally short power of K. Chernenko (1911-1985) not made the significant changes in the situation.

Table 9. The main political events of 1982–1984 years in the world that are important for the development of relations between the USSR and the West. Events in the USSR, which had relevance to the cinema

1982	Death of L. Brezhnev: November, 10 The coming of short power of Yuri Andropov (1914-1984). US lifting of sanctions imposed against the Soviet Union in connection with the events in Poland: November, 13.
1983	France expelling 47 Soviet diplomats accused of spying: April, 5. Resolution of the Soviet Communist Party Central Committee "Topical issues of ideological and mass political work of the Party": June. German Chancellor H. Kohl visited Soviet Union: July 4-6. Soviet Union shot down a South Korean civilian aircraft: September, 1. Y. Andropov made a statement directed against the deployment of missiles "Persching-2" in Europe, and lifted a moratorium on the deployment of medium-range nuclear missiles: November, 24.
1984	The opening of the Stockholm Conference on Disarmament in Europe: January, 17. The death of Y. Andropov. K. Chernenko's rise to the short power: February, 9. Resolution of the Soviet Communist Party Central Committee "On measures to further improve the ideological and artistic quality of films and strengthen the material and technical basis of cinematography": April, 19. Statement by the Soviet Union to boycott the Olympic Games in Los Angeles: May, 8.

Y. Andropov, speaking at the plenary session of the Soviet communist Party Central Committee (dedicated to topical issues of ideological and mass political work), stressed that "there is a struggle for the hearts and minds of billions of people on the planet. And the future depends largely on the outcome of this ideological struggle. This explains how it is vital to be able to communicate in a simple and convincing manner the truth about socialist society, its advantages, its peaceful politics to the broad masses of the people all over the world. Equally important skill: to expose the false, subversive imperialist propaganda" (Andropov, 1983).

The resolution of the Soviet Communist Party Central Committee "Topical issues of ideological and mass political work of the Party" (1983) signaled that, in the opinion of the Soviet leadership, the previous decisions of a similar nature have been found to be ineffective in the new "cold war" acute outbreak between the USSR and the West.

This is also evidenced by the Resolution of the Soviet Communist Party Central Committee "On measures to further improve the ideological and artistic quality of films and strengthen the material and technical basis of cinematography" (1984). In 1983-1984 the Soviet press and the official film critics increasingly began to use the word "counter-propaganda".

Flag bearer of ideological struggle with bourgeois cinema V. Baskakov answered for political party calls in the article *Screen Aggression* (Baskakov, 1985: 3-26). He expressed his indignation at the fact that the West "seeks to instill an audience of millions of television movies and cult of violence, cruelty, sophisticated sensuality. The strategic direction setting of this screen aggression is an effort to impress the mass consciousness of irresponsibility for the fate of humanity and a sense of apathy in the face of actions of the imperialist circles. Publishers, writers, film makers and television, using a variety of, often masking agents, readers and viewers impose the cult of force, romanticizing of cruelty, perverse amorality. Militant anti-humanism has become the heart of the vast majority of films produced by the capitalist movie monopoly from US and several European countries" (Baskakov, 1985: 18).

As always this kind of theses supported striking examples: from the movies *The Night Porter* and *Skin* by L. Cavani, *Nicholas and Alexandra* by F. Schaffner, *The Deer Hunter* by M. Cimino, *Fire Fox* by C. Eastwood (Baskakov, 1985: 20-24). He said the most negative about S. Peckinpah's film *Cross of Iron*, "openly celebrating the Wehrmacht. In the center of the plot is charming, "humane" and fearless Nazi" (Baskakov, 1985: 22).

However, contrary to all previous negativity, V. Baskakov found the strength to make a radically positive conclusion: "Anti-communism and anti-Sovietism on the screen are feverish,

hysterical and hopeless attempts to slow down the steady process of development of the revolutionary forces, oppose the realization of the masses (including the intelligentsia) the futility of the capitalist system" (Baskakov, 1985: 23).

The article of G. Kapralov has been sustained around the same spirit. He accused for the promotion of violence and the anti-Soviet many movies: *Class of 1984* by M. Lester, *Conan the Barbarian* by J. Milius, *The Deer Hunter* by M. Cimino, *Fire Fox* by C. Eastwood, *Superman* by R. Donner (Kapralov, 1985: 30-44) and made a sad conclusion that Western cinema has "the desire for psychological and ideological influence to the masses audience, showing the madness, crime and wildest violence" (Kapralov, 1985: 44).

L. Melville, noting that "the bourgeois media, deciding under obvious pressure from the Reagan administration to divert the attention of the Western public from the real causes of the rampant terrorism, unleashed an anti-Soviet group about the "involvement" of the Soviet Union to "international terrorism" (Melville, 1985: 70).

The young (at that time) film critic A. Plakhov warning readers that "the movie and television can ... go on about the most primitive tastes cultivated reactionary ideas, amorality, sow harmful illusions and destroy the person, as it often happens in practice bourgeois mass communications" (Plakhov, 1985: 135). Turning to the analysis of German cinema, G. Krasnova expressed something similar to the recommendations for the "progressive German filmmakers": "The struggle against the Hollywood expansion should be done from the standpoint of humanity, acute social criticism. Otherwise it loses its high ideological and artistic meaning and the place of the American commercial cinema takes more conformist, more miserable products West cultural industries" (Krasnova, 1985: 180).

G. Bohemsky's article was also in the sad tone. He wrote about Italian mass culture cinema ("red-light movie", horrors and comedies) and gave angry passage: *Caligula* is a typical product of "supranational" commercial cinema, "mass culture" in a consumer society. The film is inextricably merged unheard of cruelty and unbridled sex" (Bohemsky, 1985: 92). However, as film critic noted, "the impression that the recession, stagnation, the crisis in Italian cinema in general, are universal, would be incorrect. ... Let a few, but bright and bold works strongly suggest that as the commercialization of Italian cinema and the mood of despair and escapism covered not all" (Bohemsky, 1985: 111).

E. Kartseva (Kartseva, 1985: 46-66) and K. Razlogov (Razlogov 1985: 181-202) wrote in a neutral and academic manner. E. Kartseva, for example, is quite appreciated *Cabaret* by B. Fosse, *Julia* by F. Zinnemann, *Parallax* by A. Pakula, and *Domino Principle* by S. Kramer (Kartseva, 1985: 50-65).

T. Tsarapkina quite in the spirit of the recent "detente" gave a very positive assessment of the development of cinema in Canada, because "unlike the dream world the Canadian screen appeared the real life, sometimes full of drama, despair, inhabited by people who are generally unhappy that rarely overcome depressing their circumstances, but find the strength to defy destiny" (Tsarapkina, 1985: 229).

A. Braginsky's article about French cinema was also quite low-key tone. Analyzing films of B. Blier, A. Téchiné, K. Miller and other directors, Braginsky (Braginsky, 1985: 137-156) came to the conclusion that "the general Western crisis (ideological, economic) is reflected in the current film industry all the major capitalist countries. French filmmakers find him in these circumstances, turn the power wheel, to change the course of events to remember the glorious tradition - time will tell..." (Braginsky, 1985: 160).

Well, time really showed, and A. Braginsky in the 1990s has published a series of remarkable books about the masters of French cinema, where already was not "ideologically" lines...

"Myths and Reality": Issue 10 (1988, put in a set in November 1987)

The tenth edition of the book *Myths and Reality* was put into the set and went out of print in a very substantially changed the world and intra situation. The coming to power of M. Gorbachev in 1985 and soon declaration of new Soviet policy of "perestroika and glasnost", the subsequent rapid warming of relations between the USSR and the West, led to a significant revision of the existing over decades of "ideological struggle."

Table 10. The main political events of 1984–1987 years in the world that are important for the development of relations between the USSR and the West. Events in the USSR, which had relevance to the cinema

1984	The visit to the Soviet Union of French President F. Mitterrand: June, 21-23. USSR expressed protest against the American military program "Star Wars": June, 29. M. Gorbachev visited the UK and met with UK Prime Minister M. Techer: December, 15-21.
1985	The death of K. Chernenko, M. Gorbachev's rise to power: March. The resumption of negotiations on arms limitation in Geneva: March, 12. Meeting of M. Gorbachev and R. Reagan in Geneva: November, 19-21.
1986	XXVII Congress of the Soviet Communist Party: February, 25 – March, 6. The accident at the Chernobyl nuclear power plant: April-May. Film director E. Klimov elected the leader of the Union of Cinematographers: May. Resolution of the Soviet Communist Party Central Committee "On the shortcomings in the practice of the acquisition or rental of foreign films": 4 June. Three-fold drop in world oil prices (from 29 to 10 dollars per barrel), increased sharply the economic crisis in the USSR: June. M. Gorbachev began of "perestroika" in the Soviet Union: June. Visit to the USSR of French President F. Mitterrand: July, 7-10. Meeting of M. Gorbachev and R. Reagan in Reykjavik: October, 11-12. Opening of the Conference on Security and Cooperation in Europe in Vienna: November, 4. Return of Academician A. Sakharov from exile to Moscow: December.
1987	M. Thatcher's visit to the USSR: March, 28 - April, 1. Cancel Soviet jamming of most Western radio stations on its territory: May, 23. German amateur pilot M. Rust committed illegal flight from Hamburg (via Helsinki) to Moscow (with landing almost on Red Square): May, 27. Low world oil prices, contributing to a further decline of the Soviet economy and the living standards of its population.

The analysis of the content of the tenth issue of *Myths and Reality* collection (1988) shows that the Soviet film criticism was the example of the ideological inertia: the texts were without real responds to the radical changes occurring in the world and in the USSR...

Here are just some of the final conclusions from the articles of leading Soviet film critics in the tenth edition of the collection:

- "Illusory nature of attempts to restore justice in the framework of an antagonistic society... They do not open before the audience really revolutionary perspective of overthrowing the system of exploitation: the historical mission of the proletariat" ([Razlogov, 1988: 93](#))

- "Different incarnation of the bourgeois intellectual consciousness, dwelling in a state of deep internal crisis. Ways out of it are outside of this consciousness: they are actively participating in the actual social processes on the side of democratic forces of progress" ([Melville, 1988: 38](#)).

The article of L. Mamatova ([Mamatova, 1988: 94-121](#)) and N. Savitsky ([Savitsky, 1988: 122-142](#)) are quite traditional for the Soviet cinema studies 1970s – 1980s reviews of the films festivals 1983. But the mere fact that the collection, released in print in 1988, included articles written in 1983, spoke not only about the slowness of the publishing house "Art", but also the sheer inertia of the Soviet official film criticism.

So do not be surprised that the rest of the article at this tenth collection of ideological pathos is not so very different from the ninth collection.

V. Baskakov habitually abused anti-Soviet Hollywood films *Fire Fox*, *Red Dawn*, *Gorky Park* and others ([Baskakov, 1988: 7-9](#)). He was also very unhappy with the fact that L. Cavani in the *The Berlin Affair* connected in a complex knot "pathology, sexy and outrageous policies, even signs of anti-fascist topic" ([Baskakov, 1988: 16](#)).

G. Bohemsky regretted that Italian political cinema "failed the test, fell under the blows of the crisis" (Bohemsky, 1988: 61), and L. Cavani's *Skin*, "might have sounded condemnation of the war, but has become a series of scary rides; show the horrors of war became an end in itself" (Bohemsky, 1988: 67).

N. Dyachenko once again reminded that "the notorious commercial boom of French cinema and its current focus on traditional forms of cinema show deal a blow to the progressive, social-critical towards cinema. The most actively operating force of the national film industry remains entertaining pseudo-realistic cinema, which is trying to attract viewers to take subjects and topical phenomena of social and political life" (Dyachenko, 1988: 145).

Analyzing the movie *Moon, Twentieth Century, The Conformist* by B. Bertolucci and *The Damned* by L. Visconti, A. Plakhov (Plakhov, 1988: 162-168) melancholy stated that Freudianism captures even artists in general realistic warehouse (Plakhov, 1988: 168).

Referring to the plot of the film A. Verneuil *Thousand billion dollars*, K. Razlogov quite in the spirit of "stagnation era" claimed that "in this and other similar films, there is no word about the class forces do oppose the bourgeoisie, and ... life and struggle of the proletariat" (Razlogov, 1988: 85). But here's another Razlogov's phrase, unless, of course, for greater generality and universality remove from it the word "imperialism" and "bourgeois", in my opinion, is still very relevant: "No doubt, the independence of the media under imperialism is illusory and relative, and this is also evidenced by cinema screens. ... Magic irrational belief in "free speech", daily and hourly refuted the practice of the bourgeois media, is especially weighty support a unilateral interpretation of events" (Razlogov, 1988: 82).

And only E. Kartseva's article about American cinema looked quite "perestroika stream." She wrote that S. Lumet's *Serpico*, "demanded by their creators a huge civic courage. To its credit, it should be noted: in this highly realistic narrative they allowed themselves to any action to diversify fights or chases, usually inherent police movie, no hitting in the obvious melodrama" (Kartseva, 1988: 46). *French Connection* by W. Friedkin was ranked as "semi-documentary story told by the director with a great sense of humor, and the dynamics of the art", although it "skillfully avoided or veil the fundamental shortcomings of the work of the American police," (Kartseva, 1988: 53).

'Myths and Reality': Issue 11 (1989, put in set in December 1988)

The eleventh book *Myths and Reality*, which was released in print in 1989, alas, was the last. Perestroika reached its peak, the Soviet Union and the West's relations continued to improve, and low world oil prices continue to quenched the Soviet economy, which inevitably resulted in a drop in the standard of living of the population and the desire of the most active part of it to emigrate to the West...

Table 11. The main political events of 1987 - 1988 in the world that are important for the development of relations between the USSR and the West. Events in the USSR, which had relevance to the cinema

1987	Mikhail Gorbachev's visit to Washington. Signing the agreement on the elimination of intermediate-range nuclear missiles: December, 1-10. Western world announces M. Gorbachev "Man of the Year". Low world oil prices, contributing to a further decline of the Soviet economy and the living standards of its population.
1988	Start of the withdrawal of Soviet troops from Afghanistan: May, 15. Meeting M. Gorbachev and R. Reagan in Moscow: May, 29 – June, 2. German Chancellor H. Kohl visited to the USSR: November, 25-26. Cancel Soviet jamming of radio station "Free Europe" on its territory: November, 30. M. Gorbachev visited New York (United Nations). His statement on the reduction of the Soviet armed forces and the beginning of the withdrawal of Soviet troops from Eastern Europe. December, 6-8. Low world oil prices, contributing to a further decline of the Soviet economy and the living standards of the population and the desire of the most active part of it to emigrate to the West.

Only now, in the year of preparation of last issue of the collection *Myths and Reality* (December 1988) the Soviet elite film critics decided to join perestroika trends.

G. Kapralov rightly scolded the low artistic qualities and cold war ideology of American Adventure *Rambo 2, Fire Fox, Red Dawn, Invasion U.S.A.* (Kapralov, 1989: 4-14) admitted that "already after this article was written, from the Soviet country sounded a bold voice, proclaimed the new thinking. And no matter how difficult it is the development of modern social and political situation, encouraging occur, sometimes almost fantastic changes in the world. The sense of the new reality take on not only the president but also entire nations. As with all democratic forces, US filmmakers, and other capitalist countries destroy "karma" of false images and encourage people to take action in defense of human rights in a peaceful future for the preservation of peace in the unique planet called Earth" (Kapralov, 1989: 27).

Saving the World in a situation of "new thinking" was the key topic of the L. Melville's article. She wrote that "the images of scary and "unthinkable" that threatens humanity, appears in different ways on modern screens. But more often than not here sound sincere concern for the fate of the world" (Melville, 1989: 46).

Solid analysis of film history without ideological pinch contained in the articles by L. Alova (Alova, 1989: 110-129), E. Gromov (Gromov, 1989: 130-147), N. Nusinova (Nusinova, 1989: 263-282) and E. Kartseva.

E. Kartseva reasonably recalling that "American cinema has many faces ... Throughout the history of its development appeared and continue to appear ... great critical works using Hollywood topic for serious reflection" (Kartseva, 1989: 65). G. Krasnova wrote in a similar vein about the female subject in American cinema (Krasnov, 1989: 86). The article of G. Bohemsky was also away from exposing pathos: "The creative treatment of the classics, to the great literature and its national traditions gives Italian cinema the new forces, reveals yet unused opportunities" (Bohemsky, 1989: 262). A. Braginsky correctly observed that in the French films "on the one hand there are entertainment. On the other - the cinema of thought and heart, which meets great difficulties" (Braginsky, 1989: 108).

Thus N. Sawicki, in my opinion, is absolutely true reminded readers that "commercial cinema" is generally not a synonym for film production of the lower class and the epithet of "entertainment" is not an exhaustive description of the picture, and stereotypes definitions such as "entertaining commercial movie" are a substantially zero information" (Savitsky, 1989: 148-149).

A. Plakhov made a deep analysis of L. Visconti art, noting that "the mythological beginning, increases in the work of Visconti ... and sometimes comes into very conflicting relationship with the realistic direction of his art, reaches its climax in *The Damned*, and in this film the history of interaction and the myth is the most productive. Later mythology continues to function in the structure of Visconti's movies, identifying some of their formal features. However, the nature of the life of the material, and a method of treatment of late Visconti suggest above all the profound and all strengthens the sense of history" (Plakhov, 1989: 213).

Contrary to previous reproaches addressed to Federico Fellini, printed in *Myths and Reality*, E. Victorova wrote that "today it is so important for us and for Fellini, that this artist is still true to himself: true humanistic pathos of his work, his transforming power that can change a lot in our complex than ever the world" (Victorova, 1989: 233).

Myths and Reality finally drew attention to the relatively new phenomenon for the time: video. M. Yampolsky wrote: "The main feature of this new media can be considered unstable, unformed bodies, tending to constant change and renewal. For artists who are concerned with the fate of the world, it would be an unforgivable mistake to stand aside, arrogantly ignoring the complex processes taking place in this area. Stop video development is impossible. That's why you should take an active part in the unfolding struggle for its destiny" (Yampolsky, 1989: 187).

4. Results

So, 125 articles (an average of 11 articles in each of the 11 books) published in *Myths and Reality* from 1966 to 1989. The authors of these texts (in most cases) were film critics relating to the above-mentioned elite category:

1. Prof. Dr. Vladimir Baskakov (1921-1999) was a member of the Communist party. In 1963-1973 he held the post of first deputy chairman of the Soviet State Committee for Cinematography, and in the years 1973-1987 he was the director of the Research Institute for History and Theory of

Cinema. This high status enabled V.E. Baskakov regularly travel to the largest film festivals in the world. His articles published in *Myths and Reality*, became the basis of his books: *Dispute Continues* (1968), *Cinema and Time* (1974), *The struggle of ideas in world cinema* (1974), *The contradictory screen* (1980), *In the rhythm of time* (1983), *Aggressive screen of the West* (1986).

2. Dr. Georgy Bohemsky (1920-1995) was a member of the Communist party. He was in the staff of Institute of History and Theory of Cinema. His articles published in *Myths and Reality*, became the basis of his book *Cinema of Italy today* (1977).

3. Dr. Georgy Kapralov (1921-2010) was a member of the Communist party. He held the prestigious post of deputy head of Department of Literature and Art in the main Soviet newspaper *Pravda*. As the correspondent of *Pravda*, he also regularly visited the major international film festivals. In addition, G. Kapralov from 1962 to 1986 headed the Moscow section of the film critics of the Soviet Union of Cinematographers, and he held the post of vice-president International Federation of Film Critics (FIPRESCI) in 1967-1974. From 1976 to 1979 he was the anchorman of the popular soviet TV show *Cinema Panorama*. His articles published in *Myths and Reality*, became the basis of his books: *The game with the devil and the dawn at the appointed hour* (1975), *The Man and the Myth. The evolution of the hero of the Western movie* (1984), *Western cinema: supermen and People* (1987). He was editor of the books' collection *Myths and Reality* from the first to the fifth edition (1966-1976).

4. Dr. Romil Sobolev (1926-1991) was a member of the Communist party. His articles published in *Myths and Reality*, became the basis of his books: *The West. Cinema and Youth* (1971), *Hollywood. 60s* (1975).

5. Alexander Braginsky (1920-2016) was a member of the Communist party. His articles published in *Myths and Reality*, partly formed the basis of his series of books about the French cinema. He was the laureate of the Prize of Russian Film Critics Guild (for a series of books about the masters of French cinema) (1999).

6. Dr. Elena Kartseva (1928-2002) was a member of the Communist party. She worked in the State Film Fund, the Institute of Philosophy. From 1979 to 2002, he was a research fellow and head of Department of Research Institute for History and Theory of Cinema. Her articles published in *Myths and Reality*, became the basis of her books: *Popular culture in the United States and the problem of identity* (1974), *The ideological and aesthetic foundations of bourgeois 'mass culture'* (1976), *Kitsch, or celebration vulgarity* (1977), *Hollywood: contrast 70s* (1987).

7. Dr. Ludmila Melville (born in 1948) was a member of the Communist party. She worked at the Institute of cinematography. Her articles published in the books *Myths and Reality*, became the basis of her monograph *Cinema and the aesthetics of destruction* (1984).

8. Dr. Marianna Shaternikova (born in 1934) was a member of the Communist party. She worked at the Institute of Art History, Research Institute for History and Theory of Cinema and the Institute of Cinematography. Her articles published in *Myths and Reality*, became the basis of her monograph *Blue Collar on US screens (Working man in American cinema)* (1985). She was the editor of *Myths and Reality* from 5 to 11 issues (1976-1989). M. Shaternikova emigrated to the United States in 1990, a year after the publication of the last book *Myths and Reality*.

9. Elena Victorova worked at the Research Institute for History and Theory of Cinema. Her articles published in *Myths and Reality*, became the basis of her book *Gian Maria Volonte. Love and Fury* (1990).

10. Prof. Dr. Alexander Karaganov (1915-2007) was a member of the Communist party. From 1965 to 1986 he was secretary of the Soviet Union of Cinematographers. He was the professor at the Academy of Social Sciences. His articles published in the books *Myths and Reality*, became the basis of his monograph *Cinematography in the struggle of ideas* (1974).

11. Dr. Garena Krasnova (born in 1945) worked at the Research Institute for History and Theory of Cinema. Her articles published in *Myths and Reality*, became the basis of her monograph *German Cinema* (1987).

12. Dr. Andrei Plakhov (born 1950) was a member of the Communist party. He was a journalist in *Pravda* newspaper in the years 1977-1988. His articles published in *Myths and Reality*, partly included in his book *The struggle of ideas in modern Western cinema* (1984) and

Northwest screen: the destruction of the personality. Characters and concepts of Western art (1985).

13. Prof. Dr. Kirill Razlogov (born in 1946) was a member of the Communist party. From 1969 to 1976 he worked in the State Film Fund. From 1977 to 1988 he was the adviser to the Chairman of State Committee for Soviet Cinematography. Since 1972 he taught at the Higher Courses for Scriptwriters and directors, from 1988 - in the film studies faculty of Institute of Cinematography. His articles published in the books *Myths and Reality*, partly included in his book *The conveyor of dreams and psychological war: the cinema and the social and political struggle in the West, 1970s-1980s* (1986).

14. Dr. Nikolay Savitsky (born in 1939) was a member of the Communist party. He worked as a head of department in the journal *Cinema Art*.

Initially, some foreign film critics (K.T. Toeplitz, E. Plazewski, A. Werner, et al.), mostly from socialist countries, published from the first to the fourth *Myths and Reality* books' collection. But since the fifth edition (1976) publication of the articles of foreign authors stopped once and for all. Apparently, the Soviet censors decided to completely protect readers from foreign opinions...

Table 12. The main authors of thematic books' collection 'Myths and Reality' (1966-1989)

No	Names of film critics, most often published in books' collection <i>Myths and Reality</i>	The number of articles published by these film critics in books' collection <i>Myths and Reality</i>	The number of articles published by these film critics in books' collection <i>Myths and Reality</i> (%)	Frequency of presence of articles of these film critics in each of the books <i>Myths and Reality</i> (%)
1	V. Baskakov	9	7,2	81,8
2	G. Bohemsky	9	7,2	81,8
3	G. Kapralov	9	7,2	81,8
4	R. Sobolev	6	4,8	54,5
5	A. Braginsky	5	4,0	45,4
6	E. Kartseva	5	4,0	45,4
7	L. Melville	4	3,2	45,4
8	M. Shaternikova	4	3,2	45,4
9	E. Victorova	3	2,4	27,3
10	A. Karaganov	3	2,4	27,3
11	G. Krasnova	3	2,4	27,3
12	A. Plakhov	3	2,4	27,3
13	K. Razlogov	3	2,4	27,3
14	N. Savitsky	3	2,4	27,3

Circulation and photos in 'Myths and Reality' collection

In the Soviet era of the books' deficit even film critics' books had large circulations: a collection of *Myths and Reality* was launched in 1966 with a circulation of 10 thousand copies. From 1971 to 1974 printed edition of this collection had 30 thousand, and from 1976 to 1988 – 25 thousand copies. Copies of the last book, released in 1989, had 28 thousand.

The illustrations (they were mainly shots from foreign films in black and white) did the articles more interesting for readers. The first issue of the collection, which had the full name of *Myths and reality: the bourgeois cinema today* (1966) had 47 photos, 11 (23.4 %) of them was with the frivolous for the Soviet-Puritan times scenes (kisses, half-dressed women) from films *Seduced and Abandoned, Yesterday, Today and Tomorrow, Divorce Italian, Dolce vita, Tom Jones, Rocco and his brothers, Night*. Plus two frames (4.2 %), depicting scenes of violence (*Hands over the City, Rocco and his Brothers*).

However, such freedom is apparently not passed censorship and vigilant citizens (including the top of the Communist party apparatus). The editor of the collection G. Kapralov could not

ignore the directives contained in the resolution of the Communist Party Central Committee "On measures for further development of the social sciences and enhance their role in the building of communism" (14.08.1967) and "On increasing the responsibility of the heads of the press, radio and television, film, culture and art institutions for the ideological and political level of the published materials and repertoire" (07.01.1969), as well as the struggle of the USSR leadership with liberalism of "Prague spring".

Hence it is clear that in the second issue of *Myths and reality: the bourgeois cinema today* (1971) had 38 pictures, and frivolous (kisses, half-dressed heroine) photos could be considered already only 6 (15.8 %): from the films *Blow up*, *Thank you, Auntie*, *Oh, damn watermelon!*, *Masculine, feminine*, *Belle de Jour* and *Satyricon*. Three photos (7.9 %) were the illustrations of footage from the film depicting scenes of violence (*Salvatore Giuliano*, *Bonnie and Clyde*, *Weekend*).

In this five-year interval between the release of the first and the second issue of the collection eloquently that the respective governing authorities felt the need to clear doubts about the release of such publications, telling Soviet readers about the bourgeois films, not purchased to showcase in the USSR.

It seems that everything has been taken into account: the level of frivolous illustrations in 1971 was significantly reduced in 1972. But strict tone Resolution of the Communist Party Central Committee "On Literary Criticism" (21.01.1972), calling for even greater vigilance in relation to the capitalist West, led to a radical change in the situation illustrated in further editions of collection: in the issue 3 (1972) was only 19 pictures (with zero of frivolous pictures and only one frame (5.3 %) depicting scenes of violence (*Weekend*). And the issues 4 (1974) and 5 (1976) have been printed without any illustrations...

In the third edition of the collection was another significant change: the word "bourgeois" was replaced with "foreign". This is explained by the fact that it is now part of the collection were included articles about cinema of "developing countries" (in Africa, Asia and Latin America), of course, not revelatory, but sympathetically and approving. This name has remained unchanged until the end of completion in 1989.

M. Shaternikova became co-editor of G. Kapralov in 1976. And since 1978 she edited *Myths and Reality* until his last, 11th edition. She re-emerged the illustrations. But everything was under control: up to the beginning of perestroika (1985) was not any pictures a frivolous frame, and each of the 9, 10 and 11 issues had only a couple of such illustrations (*The Taming of the Shrew*, *Saxophone*, *The Marriage of Maria Braun*, *Love in Germany*, *The Name is Carmen*, *An Unmarried woman*). Photos, which contain scenes of violence, distributed as follows: in the sixth issue were four of them, i.e. 6.2 % (*Taxi Driver*, *Chinatown*, *Investigation of a Citizen Above Suspicion*, *Oedipus Rex*). In the seventh – only one, that is, 1.7% (*Investigator Nicknamed Sheriff*), in the eighth - three, i.e. 5.4 % (*Canoe*, *Get out of Here*, *Telephone*), in the ninth – five, 9.8 % (*Zombie Horror*, *The King of Comedy*, *Investigator Nicknamed Sheriff*, *Nosferatu the Vampire*, *Knife in the Head*), in the tenth – three, 3.9% (*Gandhi*, *Dirty Harry*, *Gunfire*), in the eleventh - zero.

Table 13. Distribution of illustrations with frivolous content and scenes of violence in thematic collection of 'Myths and Reality' (1966-1989)

Collection's issue	Year of issue	Number of photos in the issue (total)	Number of photos with frivolous content (%)	Number of photos with scenes of violence (%)
1	1966	47	23,4	4,2
2	1971	38	15,8	7,9
3	1972	19	0,0	5,3
4	1974	0	0,0	0,0
5	1976	0	0,0	0,0
6	1978	64	0,0	6,2
7	1981	60	0,0	1,7
8	1983	55	0,0	5,4

9	1985	51	3,9	9,8
10	1988	76	2,6	3,9
11	1989	59	3,4	0,0

5. Conclusion

Problems of ideological struggle, and the political censorship in the socio-cultural context of the 1960s - 1980s were reflected of Soviet critics, specializing in foreign films, in the many factors context. The main characteristic of the official Soviet cinema studies, facing the material foreign movie: 1) sympathetic support "progressive western filmmakers", 2) sharp criticism of "bourgeois tendencies and perversions", 3) criticism of bourgeois society.

The eleventh edition of the collection *Myths and Reality* showed, finally, that the Soviet film studies of the late 1980s was ready for deprived ideological bias in analysis of foreign cinema. This line was continued in the post-Soviet years, no longer in the *Myths and Reality*, but on the pages of scientific journals *Film Criticism Notes* and *Cinema Art*, in the film encyclopedia devoted to the western screen, in numerous monographs, the authors of which have become and authors of *Myths and Reality* (A. Braginsky, E. Kartseva, A. Plakhov, K. Razlogov, and other well-known Russian film critics).

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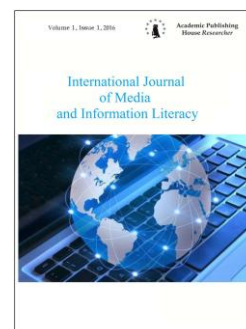
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Media Literacy Education in English as a Foreign Language Classroom

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Abstract

Media has become an inseparable part of our lives whether we are children, young people, or adults; we all have our share of media-related exposure on a daily basis. Being literate in the 21st century requires a change in pedagogy of the current education system. Thus, teachers perceive a need for media literacy education in their classrooms. Including media literacy education as part of the school curriculum is imperative as a way to challenge students' critical and creative skills in order to assimilate the diverse codes involved in the contemporary media system. The purpose of this paper, therefore, is to examine the manifestation of media literacy education in the EFL (English as a Foreign Language) classroom by focusing on EFL teachers' ML perceptions and classroom practices. This study relies on a qualitative methodology; structured interviews with EFL teachers of secondary school. The findings show that the Moroccan teachers of EFL agree that media literacy is not recognized as an official and fundamental part of the national curriculum. Besides, this study presumes that the Moroccan education system is not offering to both educators and learners the necessary requirements in order to realize a working and fruitful media literacy project.

Keywords: media literacy, media education, approach, curriculum, classroom practice, interventions, teaching-learning, training, outcomes, challenges.

1. Introduction

Media literacy is considered a necessary approach to education and lifelong learning. It is a new trend of advancement that promises quality education. However, media literacy in Morocco is still in its infancy and a subject that is rarely taught in schools in any formal way. Therefore, this paper addresses media literacy in the Moroccan educational scene, English as a Foreign Language (EFL) classroom in particular. Using qualitative structured interviews, the purpose of this study was to explore the views of EFL teachers on media literacy education and the extent to which the latter is displayed in their classroom context.

This study is guided by two research questions:

How do EFL teachers perceive media literacy in education?

How is media literacy manifested in an EFL classroom?

The rationale underlying teaching media literacy in formal educational settings as fundamental part of the curriculum emerges from students' increasingly media consumption patterns. Education today should no longer be limited to the traditional skills employed to

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understand alphabets and words in the print. Students need to be able to “read” and “write” messages using symbols in a myriad of forms (Buckingham, 2003a). Every practice requires particular skills. Therefore, the school curriculum ought to update its content and make relevance from the media messages for effective learning purposes

Despite the promising outcomes of media literacy and the growing need to integrate it as part of the education system, progress to develop the field is still facing challenges especially at the level of classroom practices (Kubey, 1998). Over decades, schools have seldom given importance to people’s experience with popular culture and have even called for rejecting its contents deemed inappropriate and harmful. Hobbs (2004) confirms that teachers negatively perceive the relationship between media and the teaching-learning operation. However, educators such as Buckingham (2003a, 2005, 2007b) and Jenkins et al. (2009) argue that schooling is the first factor supposed to undertake this problem of disparity in media and technology use. Integrating media literacy in the classroom practices is supposed to take advantage of students’ out-of-school experiences with popular culture in their in-school learning. It is meant to introduce a large framework for developing the person’s critical and creative competencies, in addition to empowering their access to different media forms in a more rational and informed way. Teaching students about media literacy skills and promoting their use in both formal and informal education gives rise to their understanding and enjoyment of the nature of the mass media they are daily and constantly exposed to. Media literacy is strengthening the public capacity to fully participate in society as both critical consumers and active producers (Hobbs, 2010).

Hobbs (2005a) confirms that media literacy education movement has rapidly gained ground within the K-12 curriculum as a set of prerequisite skills for learning. However, methods for implementing media literacy know a considerable variation from one place to the other. The literature confirms that among the most intriguing issues related to media literacy education was the way media should be taught in educational settings. Since its beginning in the early 20th century, the historical evolution of media literacy has known continuous debates among scholars and educators (Kamerer, 2013). They were focusing on determining whether media literacy should be taught as an independent subject or as an infused cross-curricular subject, in what grades it should be taught, and how to evaluate it.

Media literacy professionals highlighted the potent role media literacy is playing when integrated within the fundamental curriculum. For instance, Buckingham (2003a) mentions that media literacy is considered an inseparable and stimulating element within the existing curriculum. He says “advocates of media education have often argued that it should be seen as an element of all curriculum subjects” (Buckingham, 2003a: 89). Moreover, Hobbs (2005b) claims that media literacy can be applied across all grade levels and within any subject area, such as social sciences, language, arts, history, health education, communication, and sciences. Other partisans of media literacy as a cross-curricular approach suggested that infusing media literacy within other subjects helps students to better understand and be engaged in the media activities even if the teacher does not have enough qualification and training in the field (Scheibe & Rogow, 2008). This inclusion, as explained by Hobbs (1998), results in the enhancement of the teaching and learning process overall.

The media literacy approach is mainly concerned with stimulating the cognitive and critical thinking skills of individuals. Since “cognition and language development are closely related” (Shangarffam & Mamipour, 2011: 119), it is important to discuss media literacy within language education. Introducing media literacy in a foreign language teaching environment is deemed essential to provide additional language input and increase learners’ understanding. Hobbs (2004) affirms that since the 1960s, English schools and departments have been the first to encourage the study of mass media. English language teachers in particular are likely to go beyond the traditional patterns of teaching by incorporating new classroom practices, including popular culture, to increase their students’ language proficiency and production (Quinlisk, 2003). When students are asked to recall their media experiences in educational settings they tend to be more motivated to master the linguistic knowledge. Buckingham (2003a) refers to this as the process of “democratization”; he defines it as “a process whereby students’ out-of-school cultures are gradually recognized as valid and worthy of consideration in the school curriculum” (p. 9).

Moreover, the inclusion of media literacy interventions in the English language classroom allows educators to better evaluate their learners’ skills such as comprehension, vocabulary building and speaking (Hobbs & Frost, 2003). For example, the majority of students while asked to

communicate using a language different from their mother tongue like English they tend to feel more reluctant and less confident. However, relying on the wide variety of media forms using language, sound, imagery and multimedia technology, educators can easily help students to autonomously develop their language skills. As Masterman (1985) points out, the media literacy approach is mainly concerned with learners' sense of "superiority". Adopting media literacy in the English language curriculum encourages learners' participation and engagement as it allows them to use their familiar media contents in order to express themselves as active, autonomous and responsible agents.

2. Materials and methods

This part deals with the implemented research methodology employed to collect and analyze data in this study. First, it describes the overall research design including the sampling procedure, research setting and data collection instruments. The second section presents a brief view on the analysis and interpretation process.

This paper relies on a qualitative research method which is structured interviewing. Qualitative interviews aim at garnering a wide range of EFL teachers' perspectives relating to media literacy and the main ML classroom practices. Structured interview is used for more involvement and commitment from interviewees in addition to the organization of a high degree of data comparison (Hesse-Biber & Leavy, 2011).

Before embarking on interviewing respondents, the latter were asked to give informed consent explaining the importance of their feedback to the research in question. Some teachers expressed their agreement to answer to questions immediately. Some others were reluctant but they finally accepted to respond. In total, 14 EFL teachers were interviewed. Confidentiality of the data was maintained and respondents' names were not included as part of the survey procedure.

Participants were selected based on a non-probability sampling method. The interviewees were teachers of English in secondary school. The sample size was 14 where 8 were females and 6 males (see table 1).

Table 1. Participants Gender Distribution

Gender	Frequency	Percentage
Male	6	42.85 %
Female	8	57.14 %

Respondent teachers belong to 4 randomly selected secondary schools located in Fez city. Gaining access to these institutions was achieved after a required procedure. An authorization was needed from the head of each school, and another authorization from the Delegation of National Education of Fez-Boulemane Region. Interviews were administered in March, 2016 and were between 30 and 40 minutes long.

Interviews, after being conducted with the 14 EFL teachers, were transcribed and typed into Microsoft Word. Subsequently, each question within the interviews was analyzed. The interview questions analysis focused on coding and categorizing patterns of the data to identify meanings and themes. The purpose behind this process is to formulate a coherent structure of data and ensuring reliability.

3. Discussion

The available literature reveals that empirical research on the concerns and implementation of media literacy education is scarce, while there is an abundance of theoretical scholarship about the potential benefits of integrating it in the school system (Hobbs, 2004). Besides, at the current stage, media literacy is not yet incorporated in the Moroccan national syllabus. Thus, this study is an attempt to investigate the extent to which media literacy is included in the Moroccan curriculum as part of the EFL teaching practice.

The overall findings indicate the secondary level teachers' awareness of the prominence of teaching about media literacy. Because of the emergence of high culture and students' proliferating exposure to media-saturated environment, respondents involved in this study believed in the value

and effectiveness of media literacy education and reported their concern and motivation towards integrating it in their classroom performance. As Masterman (1985) states in the introduction of his book *Teaching the Media*, the high rate of media consumption, the rapid expansion of media industries in contemporary societies, the increasing importance of visual communication, and the fast-growing need of educating students to meet the future requirements are what evoked the development of media education programs.

According to this study, education in Morocco needs to go beyond the classical pedagogical practices and most importantly, to update the curriculum content. As far as EFL syllabus is concerned, the integration of media literacy is still ineffective. All interviewed EFL teachers had prior experience teaching about the media as part of their curriculum. However, almost all of them mentioned that this kind of lessons aimed at teaching about the media explicitly target protectionist and defensive goals. Masterman (1985) rejects the notion of “defensiveness” against media harmful effects. He argues that media education is an analytical and evaluative study where recipients learn to go beyond inoculating against media perils to exposing themselves as active and free users able to go in depth into every media text. Similarly, EFL teachers stated that focusing on teaching about media advantages and disadvantages is by no means promoting learners’ media learning and critical thinking abilities. In the same vein, for the National Curriculum Reform in China, Xu (2016) recommends that media literacy education curriculum should be developed to serve students’ lifelong learning. He stresses that this objective can only be achieved if there is a connection between the curriculum content and students’ interest and experience beyond the existing textbook. Students need to recognize the significance of the media messages they are submerged with and critically explore the implicit aspects before the explicit ones.

In fact, respondents referred to promoting students’ critical and creative skills as the most intriguing objective of integrating media literacy in the curriculum. Additionally, they confirmed that teaching media literacy in EFL classes helps in engaging students inside and outside the classroom and enhancing their learning abilities. In line with this, Buckingham (1993) says that teaching media literacy within other subject areas enhances students learning and makes their instructive experience more interesting and meaningful. As mentioned in the literature, integrating media literacy as a cross-curricular subject in English classrooms helps teachers to discern and measure their students’ learning skills (Hobbs & Frost, 2003). Besides, Scheibe and Rogow (2012) point out that teaching English Language Arts (ELA) can be supported by implementing media literacy. They explain that ELA teachers can teach about grammatical, literary and writing components using popular media contents.

On the other hand, despite their rejection of the defensive approach, respondents believed in the role of media literacy to prevent students from the manipulation and falsity of some harmful media contents. In a world where media messages are constantly bombarding the lives of children and youth, media literacy is needed to protect them and show them the way to be critical and wise consumers. Developing wise and healthy media consumers is one the first purposes behind establishing media literacy education (Considine, 2002).

As for media literacy practices in the EFL classroom, EFL teachers are motivated to support media literacy. Though they were uncertain about the effective way to integrate it into their teaching, EFL teachers expressed their high motive to teach media literacy. They explained that they are ready to improve their classroom performance as they assume how much such activities are able to increase their students’ motivation and academic achievement. Teachers reveal that media literacy appears to some extent in their instructional settings through some activities like discussing media contents. In a similar study, Yates (1997) found that more than half of secondary school teachers adapt media literacy into their teaching through spontaneous discussion of general TV viewing, analysis of advertisements, and use of print media. According to Yates, teachers have always an opportunity to integrate media literacy education in their classroom through discussions which help their students to work on their media reception skills by developing their critical thinking abilities. Integrating media literacy constructs in teaching and learning contexts encourage the constructivist and inquiry-based approaches as it creates opportunities for learners to actively participate in knowledge building instead of being passive recipients.

On the other hand, according to media scholars the effective implementation of media literacy education has encountered a number of barriers due to the lack of a conventional foothold in school settings (Kubey, 1998; Martens, 2010). EFL teachers participating in this study agree on their

professional incompetency to teach media literacy. Interviewees, in fact, stated that the absence of trainings is among the first challenging obstacles to the integration of media literacy in Moroccan schools either as an independent subject or a cross-curricular one. Generally speaking, teachers often incorporate media literacy while teaching their subject area without having any formal training. According to Hobbs (2004: 43-44) “many teachers “discover” media literacy as an instructional tool simply from trying to motivate students’ attention and interest in learning, without any awareness that a body of 25 years of scholarship and theory exists on the subject”. An effective media literacy education requires an on-going training and support (Hart, 1992). Teachers need a professional education in media literacy in order to gain academic knowledge and practical and technological skills needed to perform a successful teaching and learning.

Furthermore, EFL teachers referred to another obstacle that impedes the development of media literacy education in the country. From interviewees’ claims, Moroccan classrooms lack the primary media literacy resources and technological equipments including computer hardware, internet connection, data projectors, TV monitors among other devices. Hobbs and Frost (1998) in their study “Instructional practices in media literacy education and their impact on students learning” affirm that media literacy education in the United States have always been considered as a matter of materials development and curriculum. In China, Lee, Cheung and Cheung (2016) worked on the same issue of media literacy incorporation in the Chinese educational system and found that the major obstacles to teaching media literacy are due to school support and school workload. These challenges include expense, access to materials and resources, training and professional development for teachers, and constraints of curriculum and time overload.

Ultimately, as respondents suggested at the end of the interview, more support is required to work on planning and promoting the media literacy project in Moroccan educational settings. Developing media literacy education is engaging stakeholders in setting strategic guidelines aimed at implementing and evaluating systematic teaching pedagogies (UNESCO, 2013).

4. Results

In order to investigate how Moroccan EFL teachers perceive media literacy within their classrooms, qualitative method was employed through interviewing 14 EFL teachers.

As a first question, respondents were asked about their familiarity with the term “media literacy” or “media education”. The totality of respondents confirmed that they already know about the term. Some respondents explained that it is a new approach to education and the aftermath of globalization, new media and digital culture. They asserted that media literacy is a requirement for the 21st century learning skills which the public, mainly children and youth, need to acquire in order to face the current media challenges. Four other teachers pointed out that media literacy has to do with the use of information and communication technology (ICT) inside the classroom by both teachers and students.

Afterward, a question sought to perceive what EFL teachers think about the government efforts to develop media literacy in the education system. The majority of interviewees affirmed that media literacy is something that remains on paper and not yet used in practice. Other teachers said that education in Morocco still relies on the classical teaching methods and considers literacy as the reading and writing skills. On the other hand, few other teachers confirmed that there are some noticeable efforts done by the ministry in this regard. Notably, these teachers agreed on the development of ICT use in the teaching and learning process. Subsequently, as far as EFL syllabus is concerned, teachers were asked about the way they consider media literacy as a cross-curricular subject. All teachers stated that the secondary school textbooks of English cover some units and courses which teach about the media. Some interviewees mentioned that these media lessons are mainly devoted to teaching students about vocabulary related to media and new technology. Besides, more than half of respondents said that teaching about the media in the EFL curriculum is abiding by a protectionist approach through teaching media threats and drawbacks. According to a teacher, the English textbook focuses on asserting in students’ mind that media are never innocent and are constructed to transmit intended messages. As it has been mentioned by the majority of EFL teachers, the curriculum is not allowing students to use media contents in order to work on their critical thinking and raise their awareness of what they are constantly receiving.

The second part of the interview emphasized on media literacy practices inside EFL classroom. The majority of teachers believed that media literacy, in spite of its absence from the

Moroccan education system, can be achieved thanks to educators' will and diligence. A teacher said "somehow, it is the instructors themselves that may opt for media literacy classroom interventions by creating an adequate atmosphere, in which students become rather contributors than just passive learners". Among the media literacy activities that respondents incorporate while teaching English are listening to English songs in the classroom, working on print articles and engaging students in writing their own, and discussing TV programs. However, they mentioned that they seldom plan to do so. Only one teacher said that she usually teaches vocabulary through songs. As she added, students seem more interested in the lesson when the teacher changes the usual traditional teaching approaches into new practices using media for instance. Other teachers, however, stated that they are faithful to what is inserted in the textbook and choose to abide by the teaching methods they are familiar with. These teachers explained that they are not against media literacy interventions, but all that they need is a specialized training in addition to equipments. Overall, the majority of teachers agreed on the importance of including media literacy activities while teaching as it motivates students' learning attitudes and improves their linguistic skills namely, speaking, listening, reading and writing in the target foreign language.

Furthermore, respondents were invited to identify the main goals of media literacy education. Teachers confirm that including media literacy in an EFL classroom helps in motivating students and engaging students in learning. Teachers believe that students need new approaches of teaching and learning different from the classical methods they are familiar with. Media literacy integration, according to respondents, creates a classroom dynamics and allows students to better their academic achievements. As a teacher stated:

I usually encourage my students to communicate inside the classroom using English by asking them to share their opinions about a TV program or a movie they watched or any other media text. I can tell you than I feel amazed when I see that they are motivated and involved in interaction despite making some mistakes.

Additionally, teachers state that teaching media literacy promotes students' critical and creative skills. In fact, critical thinking remains the essence of teaching media literacy. It concerns cultivating learners' skills in using media intelligently and autonomously, understanding, analyzing, interpreting and assessing its multiple generated meanings. The communicative and productive skills, on the other hand, empower learners' intellectual, cultural, and civic engagement.

Another question sought to discover what teachers see as the main barriers that face the integration of media literacy in the education system in Morocco in general and EFL in particular. Teachers confirmed that the lack of facilities and educational materials is what mostly challenges the inclusion of media literacy in the Moroccan schools. They asserted that schools suffer from the absence of technical resources. A teacher said that in order to teach media literacy, every classroom should be equipped with a computer, wireless connection, data show, speakers and other necessary devices. The same teacher added that some schools, especially in rural areas, suffer from a poor quality infrastructure and absence of academic inputs. Other teachers identified another challenging issue which is the lack of media literacy training for educators. They said that the media literacy project cannot be realized unless teachers receive specialized training that allows them to effectively deal with the new course.

Finally and before wrapping up the interview, respondents were requested to give some of their additional comments and recommendations in relation to the issue in question. All teachers recommended that the ministry of education and stakeholders need to set up policies and take serious actions that address the media literacy project, and start by investing in providing facilities and training. They suggested a radical change at the level of the syllabus as well as the teaching pedagogies by considering the potent role of teaching about the media at all grade levels. Other teachers called for a strong partnership between home and school in order to give birth to media literate students. They said that students' media access usually starts at home; therefore, media literacy should be based on critically addressing their learners' out of school media experiences.

5. Conclusion

This paper is an attempt to explore the state of media literacy in Moroccan education, the EFL classroom in particular. The results of the qualitative interviews reveal how a small group of secondary school EFL teachers perceives media literacy education in their classrooms. On the basis of the above discussion, we hypothesize that media literacy can regulate students' media use and

exploit it in effective learning and active participation inside an EFL instructional setting. However, stakeholders are not promoting media literacy as an official and fundamental part of the national curriculum. The education system is not offering to educators and learners the necessary requirements in order to realize a working and fruitful media literacy project. Thus, the recommendation part refers to the need to recognize the incorporation of media literacy as a necessary part of basic education by reforming teaching-learning pedagogies as well as providing trainings in the field and digital resources which will serve to prepare skillful 21st century educators.

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Appendix

- 1- Gender
 - Male
 - Female
- 2- Have you ever heard about "media literacy" or "media education"?
- 3- What does the term "media literacy" imply to you?
- 4- Does the Moroccan educational system work to integrate media literacy education in schools?
- 5- Can you explain how?
- 6- As far as the EFL curriculum is concerned, does it incorporate media literacy as a cross-curricular subject?
- 7- Can you explain how?
- 8- As an EFL teacher, have you ever integrated media literacy in your classroom practice? What activities did/do you opt for?
- 9- What are the main goals behind teaching media literacy in a EFL classroom?
- 10- In your opinion, what barriers hinder the development of media literacy education in schools and EFL classroom?
- 11- As a teacher, do you have any additions and/or future recommendations aiming at promoting the field of media literacy within the Moroccan educational system?

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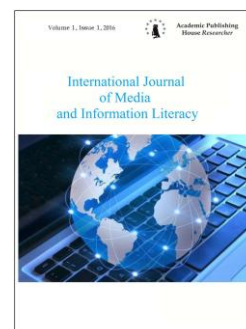
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Media Culture and Digital Generation

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Abstract

The problem of media culture and media literacy of the younger generation is becoming increasingly urgent nowadays in view of the growing and ambiguous effects of present-day digital technologies and their content on a personality and society development. Media educated citizens with a high level of information and media culture are one of the strategic European educational and sociocultural objectives. This is especially relevant for children and youth since a low level of media users' information and media culture may actualize the risk of younger audiences being manipulated by some destructive forces, which sometimes leads to asocial behavior among children and teenagers. The research objective is to analyze psychological and pedagogical strategies for maximizing the benefits (developing, educational, instructional, cultural, etc.) of information and communication technologies for children and young people, and strategies for minimizing online risks and potential harm. Hence, the main aim of contemporary media education is a media educated personality with a high level of digital literacy and media culture that is indispensable for safe and socially significant self-fulfillment, sociocultural and personal development in ICT mediated cross-cultural communication.

Keywords: media culture, information safety, digital literacy, media education, communication technologies (ICT).

1. Introduction

The article focuses on the problem of finding a balance between maximizing the ICT benefits for users (for instance, informational and educational opportunities, social inclusion and creative participation, cultural citizenship, cross-cultural communication, etc.) and minimizing potential media risks (media manipulation, screen violence and aggression, data leakage, identity theft, internet addiction disorder, etc.).

The issue of human-computer interaction has always been primarily societal. Speaking of the cultural and historic root-cause of the problem, one should keep in mind that the impact of mass media culture on audiences became a subject of debate since the emergence of the media. The effects of contemporary digital technologies and their content on individuals and the society are far from being clear and user-friendly due to the notorious human factor.

The latest researches in this field have proved that children are in the risk group that is vulnerable to various mass media effects. This refers mainly to the most accessible mass media

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such as television, internet, computer games, videos, smartphones, which are extremely popular with kids and teenagers.

At the same time, young audiences perceive mass media production in different ways. For example, junior school students are especially susceptible to negative media effects as their characters and personalities are just beginning to develop. Moreover, there is an opinion, though there is no direct scientific evidence for this, that many critical social woes of the modern age such as juvenile delinquency, mass shootings of classmates in schools, dissemination of xenophobia, and the like are somehow connected to mass media content. Still some researchers consider that low-rated media production in certain cases might act as a negative catalyst and an accelerator of children's deviant behavior if they have a tendency to some form of antisocial behavior (Livingstone, Hargrave, 2006).

In our opinion, one of the major reasons for this is a low level of users' information and media culture: uncritical attitude to social media reality may cause such risks threatening the younger generation as manipulation of racist or nationalist ideology, involving young people in extremist groups, including the negative effects of overcommercialization and premature sexualization of children and youth. In other words, the information safety of an individual and of the whole society is closely linked to the level of people's media culture.

In the context of the ongoing integration of Russia with the global community and harmonization of Russian and European educational systems, it seems to be vitally important to improve civic media culture with media education. Media education in Russia has been acknowledged by the government as a relevant movement in education and culture that should be taken into consideration when developing educational programs and courses. This allows to consider this fact as a step towards institutionalization of teaching media culture in the Russian educational environment at the governmental level.

The problem of raising a media literate citizen with a high level of information culture is one of the strategic pan-European educational and sociocultural tendencies: the aim of media education is "to enable people to use media and their content in skilled and creative ways, critically analyze media products, understand how the media industry works, and produce media content by their own efforts (European Parliament Resolution on Media Literacy in a Digital World, 2008, para. 13)."

This responds to the Russian understanding of the issue: Moscow Declaration on Media and Information Literacy defines the term "information literacy" as "a combination of knowledge, attitudes, skills, and practices required to access, analyze, evaluate, use, produce, and communicate information and knowledge in creative, legal and ethical ways that respect human rights. Media and information literate individuals can use diverse media, information sources and channels in their private, professional and public lives. Media and information literacy competencies thus extend beyond information and communication technologies to encompass learning, critical thinking and interpretive skills across and beyond professional, educational and societal boundaries. Media and information literacy addresses all types of media (oral, print, analogue and digital) and all forms and formats of resources (Moscow Declaration on Media and Information Literacy, 2012)."

Thus, media education concerns not only children's internet safety and protection (minimizing online risks and potential harm) but also their sociocultural, creative and communicative personal enhancement in the world of digital technologies (maximizing the benefits).

2. Materials and methods

The main sources for writing this article became the materials of the journal publications and books. The study used the basic methods of cognition: systemic and the comparative method. The use of these methods allows to reproduce assessment approach to the problems. Comparative method defines the difference in views on actual international situation.

3. Discussion

Rapid development of communication media in the 20th century entirely changed human world perception and led to transformation of culture: there began a theoretical analysis of mass communication phenomenon. The Frankfurt School was the first in the western philosophy that

turned to the analysis of mass media as a means of manipulating and oppressing individuals. Representatives of this philosophical school believed that the modern industrial society is a society of conformists consisting of the manipulating and the manipulated, whereas media technologies generate and impose false needs on people.

The society created a new industry of mass culture in order to manipulate and establish the required ideology in the society; the cultural industries leveled down the values of high culture by subjecting them to a common ideology. The philosophers of the school concluded that it was necessary to develop people's critical thinking as a certain recipe for survival in the society of total conformism and technological dominance. That is why teachers and parents were selective in choosing mass media content and made every effort to protect children and youth from negative effects of mass media culture. A comparatively strict censorship of that time greatly contributed to this.

Eventually, due to rapid and unrestrained growth of the scientific and technological progress it became more difficult and nearly impossible for teachers and parents to control and protect the emerging generation from modern technologies. Gradually, by the end of the previous century, the theories that absolutized the impact of mass media on human conscience began to yield their position and that led to the shift of emphasis in analyzing mass media production: there emerged a fundamentally new tendency to study and use the positive experience reflected in screen media for personal and aesthetic development of school students.

At the turn of 1960s – 1970s, the problem of mass media and society was intensively studied in university research centers. It was a period of ideological, sociological, culturological and semiotic researches of relationship between the media and the human society. For instance, M. McLuhan, a Canadian philosopher who studied media culture, emphasized the importance of education as an ideal means of civil protection against indirect consequences of media communication (McLuhan, 2003).

Hence, teachers explained to their students that mass media culture depends on political and economic support of powerful forces in the society. That is why the emphasis on protecting school students against mass media manipulation and developing students' critical thinking skills became dominant in the educational policy of that time.

At the end of the last century, the studies of the issue focused on a student's personality and their life experience in the field of mass media, i.e. developing students' media culture. According to this theory, mass media provide a potential opportunity for interaction between the media and the audiences since audiences are not just passive users: they actively perceive the information presented by mass media, independently analyze and assess it attaching personal meanings to media texts.

Thus, preferences and likings of audiences came to the forefront instead of the dominant interests of mass media. That contributed to the growth of fair competition between media companies striving to conquer the public mind and to broaden the circle of their regular and target audiences. Hence, scholars and teacher began to see the solution to the problem in developing people's 'critical autonomy' (term coined by L. Masterman), increasing children's sociocultural experience in mass media, promotion of creativity and civil responsibility of the younger generation in the medialandscape.

In the epoch of digital technologies researchers, teachers, parents and especially children faced new challenges of the information society. That is not a question of defence any longer but of self-protection, the question of becoming 'immune' to all kinds of mass media effects. In other words, the growing generation should be prepared to live and survive in the information society; should be aware of their rights and benefits in this society, including potential harms and risks, and ways of safe behavior and self-defence in the digital world.

Moreover, this is particularly relevant due to the growing expansion of the internet. According to recent studies of British Office of Communications: "Children's internet use has reached record highs, with youngsters aged 5-15 spending around 15 hours each week online – the equivalent of two whole school days – up an hour and 18 minutes since 2015. Even preschoolers, aged 3-4, are spending eight hours and 18 minutes a week online, up an hour and a half from six hours 28 minutes in the last year. Digital devices are more widespread among children than ever, including the very young. A third (34 %) of preschoolers (aged 3-4) own their own media device – such as a tablet or games console" (Children's Digital Day, Ofcom, 2016).

Since the internet is the most accessible and convenient means of communication, on the one hand, and the least regulated and practically anonymous means of virtual interaction, on the other hand, – teachers and parents raise the alarm and express well-grounded fears that the internet provides enhanced access to massive amounts of information that may contain certain risks for children and youth.

The latest research findings concerning children's media use state that "a third of 12-15s who use the internet say they have seen hate speech in the past year (34 %). Fewer than one in ten (7 %) say they 'often' see this, with the remaining 27 % saying they 'sometimes' see this. In 2016, a similar number of 8-11s (11 %) and 12-15s (13 %) said they had been bullied in the past 12 months. For 8-11s bullying in person (6 %) is more likely than via social media (2 %) or group chat or text messages (1 %), while for 12-15s levels of bullying are the same across all three of these at 6 % ([Children's and Parents' Media Use and Attitudes, Ofcom, 2016: 10](#))."

The matter concerns the complete educational policy including media education of children and youth, fostering their media awareness, information culture and media competence, rather than imposing taboos and bans. First, parents should not leave their children to drift helplessly in the ocean of the internet but talk and explain to them the ABCs of online and offline safety. In the UK, for instance, "more than nine in ten children aged 8-15 who go online have had conversations with parents or teachers about being safe online, and would tell someone if they saw something they found worrying or nasty. Nearly all parents (96 %) of 5-15s manage their children's internet use in some way – through technical tools, talking to or supervising their child, or setting rules about access to the internet and online behavior. Two in five parents use all four approaches. And, parents of children aged 5-15s who go online are more likely to use network level filters in 2016 - up five percentage points to 31 % ([Children's and Parents' Media Use and Attitudes, Ofcom, 2016: 10](#))."

Thus, media awareness, media competence and critical thinking are indispensable conditions that could ensure practical implementation of key democratic rights and freedoms of the individual and at the same time protect a person against various kinds of media manipulation.

Various aspects of the problem under study have been discussed in researches carried out by Russian scholars and media experts such as A. Sharikov, A. Fedorov, E. Bondarenko, I. Chelysheva, M. Zhabsky, L. Naidyonova, V. Sobkin, K. Tarasov, G. Soldatova, E. Zotova, A. Tchekalina, O. Gostimskaya, as well as foreign scientists such as S. Bok, J. Cantor, L. Masterman, S. Livingstone, D. Buckingham, J.A. Brown, J. Federman, K. Tyner, C. Bazalgette, and others.

The evolution of the term 'information and media culture' and its related concepts – media culture, screen culture, visual culture, audiovisual culture, multimedia culture, digital culture – have been studied by leading Russian scholars such as A. Fedorov, N. Kirillova, A. Kirilenko, N. Hilko, N. Gendina, O. Shlykova, Y. Usov, A. Levitskaya, N. Denisova, N. Zinovjeva, etc. Currently, the term 'media culture' is defined by Russian researchers as "a system of levels of development of human personality, the ability to perceive, analyze, evaluate media text, engage in media arts, learn new skills in the media" ([Fedorov, 2008: 6](#)).

G. Soldatova, E. Vartanova, L. Matveyeva, A. Sharikov, E. Zotova, A. Tchekalina, V. Tchudinova, I. Chelysheva analyze the issues concerning socio-psychological aspects of children's and adults' interaction with the internet and social media including the strategies, objectives and methods of information and media education of children and teenagers (family media education).

A. Fedorov, M. Zhabsky, V. Sobkin, K. Tarasov, A. Sharikov, I. Chelysheva and others look into the problem of media violence and media manipulation in Russian and world's media production, their impacts on the rising generation.

4. Results

Speaking of the degree and character of these effects on audiences and the harm inflicted it is also necessary to define the concept 'harm'. Generally, 'harm' is understood as a change in human behavior resulting in a growing inclination either to cause other people trouble (aggression, bullying, racism, misinformation, manipulation or exploitation, etc.) or to hurt oneself (committing suicide, anorexia, low self-esteem, etc.). Very often it is more than just a personal problem, it concerns both the local community and the whole society.

It should be noted that the concepts 'harm' and 'risk' are interconnected. However, some researchers distinguish "risk (defined as the occurrence of an event which is associated with a

probability of harm) from harm (defined as actual physical or mental damage as reported by the person concerned)” (Livingstone, Görzig, 2014: 9).

That raises the issue of controlling the computer-mediated communication of children and youth by parents, the problem of monitoring media content concerning the younger generation such as video games, internet sites frequented by children, etc.

The importance of the above-mentioned researches is beyond any doubt, as our future depends on the well-being of our children. The main objective of such studies is to protect and prepare children and youth to live in the digital age full of potential risks by teaching them a new literacy – digital literacy, that is to minimize the possible harms caused by ICT content or online criminals.

This tendency of raising citizens’ information and media literacy has been reflected in the Russian Declaration on Children and Youth Safety on the Internet (Moscow, 2010) and the Federal Law of Russian Federation on Protection of Children from Information Harmful to Their Health and Development (2010). The law prohibits the distribution of harmful material among minors including material that may elicit fear, horror, or panic in children, or depict violence, unlawful activities, and substance abuse or self-harm. It also declares that information and communication technologies, on the one hand, open up new opportunities for socio-economic development of countries, free distribution of information and, on the other hand, pose new ethical challenges in the context of respect for human rights, fundamental freedoms, human privacy right. Unlawful use of these technologies may be risky or harmful for children and youth as the most vulnerable social group.

Nevertheless, there is a different approach to raising children’s media literacy and culture developed by Russian media education schools and reflected in research findings by E. Bondarenko, A. Fedorov, I. Chelysheva, N. Ryzhyh and others. They described the opportunities for rehabilitation, development and education provided by digital technologies in the context of media education. They proposed the use of media for the sake of children’s sociocultural, intellectual, creative, moral, aesthetic, personal and civic development.

Some foreign media education schools focused on developing children’s critical thinking skills towards mass media content, creative involvement and participation in media production. For example, the famous British media expert L. Masterman formulated basic principles of critical analysis of media texts.

Though there are no commonly accepted definition of media culture and media literacy either in Russian or in world’s literature due to a diverse variety of theoretical and practical approaches to information and media education of children and youth, the leading researchers understand information and media literacy (critical media literacy, digital literacy) as a result of media education – a process of developing a person’s information and media culture via mass media. The level of their information and media culture depends on critical thinking skills, creative and communicative abilities, media perception, interpretation, analysis and estimation of media texts, self-expression in the digital world.

5. Conclusion

There is an urgent need for interdisciplinary and multifaceted studies of the problem of children’s interaction with digital technologies involving recent relevant findings in theory of education, psychology, cultural studies, sociology, information studies, media theory, journalism, etc. The matter is that a great number of researches have investigated hitherto either as a problem of information safety focused on developing children’s digital literacy with an emphasis on minimizing online and offline risks and harms, or as a problem of children’s socialization and cultural education with an emphasis on maximizing the use of information-communication opportunities in education.

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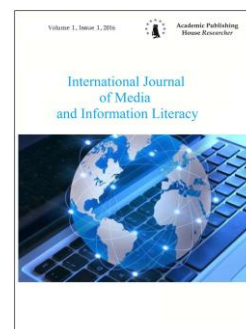
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Negative Effects of Digital Media on Thai Youngsters: Case Studies from Thailand and Abroad

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Abstract

This study analyzes the forms of digital communication that could negatively affect children and youngsters and proposes guidelines for creative usage of digital media and for the fostering of digital media literacy for children and youngsters for anyone involved. The study found that the negative effects of digital media on youngsters could be divided into 8 categories and the total of 30 sub-categories as the following: 1. Deceptions; 2. Inappropriate Content; 3. Online Mischief; 4. Dissatisfaction caused by digital media usage; 5. Misunderstanding or being misled caused by digital media usage; 6. Unconstructive use of time; 7. Violation of laws; 8. Inappropriate behavior caused by digital media. In the short term, there should be laws to regulate and reduce the risks of digital media usage. 2. In the long term, all relevant parties must hurry to build “media literacy” and “digital literacy” for youngsters. 3. Parents must learn and understand potential online dangers so they can give their children sound advice, and also lessening their own risks of becoming online victims themselves.

In the long term, all relevant parties, including government offices, non-profit and for-profit organizations, mass media, and academic institutes at all level must hurry to build media literacy for youngsters.

Keywords: digital media, Thailand, youngsters, media literacy, inappropriate content, online risks.

1. Introduction

Information technology has affected Thai society in many aspects, especially the way young people use media. A survey in 2014 revealed that as many as 46 % of Thai consumers aged 12-24 years old use two digital devices simultaneously (Kanokkarn, Prajongsangri and Nattapol Lertsrimongkol, 2014). Therefore, digital media wield undoubtedly great influence on young consumers in Thailand, both in positive and negative ways. Reports of cases about negative effects of digital media have increased in recent years from all around the world. These cases range from psychological impact to physical violence and even deaths. Therefore, more parties need to be aware of the many types of potential risks of digital media usage and seek the way to protect youngsters from the negative effects.

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2. Materials and methods

The objectives of this study are as follows:

- 1) To study and analyze the forms of digital communication that could negatively affect children and youngsters.
- 2) To propose guidelines for creative usage of digital media and for the fostering of digital media literacy for children and youngsters for anyone involved, including parents, government offices, private organizations, and non-profit organization. This study is a document research which analyzes the information acquired from both online and offline sources.

3. Discussion

Media Literacy

The Center for Media Literacy (CML) created the “five core concepts of media literacy” as the following (Wikiversity, 2014):

1. *All media messages are constructed*: media messages are not naturally created, but rather made up of various elements that were created by their creators.
2. *Media messages are constructed using creative language with its own rules*: each media message has its own language to convey meaning through sounds and visuals.
3. *Different people experience the same media message differently*: people interpret media messages differently according to their backgrounds and life experiences.
4. *Media have embedded values and points of view*: all media messages contain values that tell audience who or what is important and not important by inclusion and exclusion.
5. *Most media messages are constructed to gain profit and/or power*: most media messages are made to serve the interests of their financial sponsors such as advertisers.

Digital Literacy

Not only media literacy, but youngsters today also need to possess adequate level of “digital literacy” as their world now revolves around digital media so they can use technology with care and be aware of potential negative effects that can occur. Common Sense Media, an American organization specialized in digital literacy training, divides the digital literacy for youngsters into 8 foundational skills as the following (Common Sense Media, 2015):

1. *Internet Safety*: ability to distinguish between inappropriate contact and positive connections so one can collaborate with others worldwide online while stay in safe.
2. *Privacy & Security*: managing and securing online information to avoid online risks such as identity thieves, phishing, scams and schemes.
3. *Relationships & Communication*: using intrapersonal and interpersonal skills to build positive online communication, communities, digital citizenship and digital ethics.
4. *Cyberbullying*: dealing with cyberbullying situations; and how individual actions, both negative and positive, can impact friends and broader communities.
5. *Digital Footprint & Reputation*: protecting one's own privacy and respect others' privacy in the digital world; learning to “self-reflect” before one “self-reveals.”
6. *Self-Image & Identity*: benefits and risks of presenting oneself through different personas and the effects on one's sense of self, reputation, and relationships.
7. *Information Literacy*: ability to identify, find, and evaluate the quality, credibility, and validity of online sources, and give credit, so one can use the information properly.
8. *Creative Credit & Copyright*: responsibilities and rights as creators in the online spaces, including issues of copyright and fair use, to avoid plagiarism and piracy.

4. Results

The study found that the negative effects of digital media on youngsters could be divided into 8 categories and the total of 30 sub-categories as the following:

1. Deceptions

1.1. *Deception for sexual abuses*

Case study: “Man arrested for using Facebook to prey on girl for sex” (Kom Chud Luek, 2011b).

1.2. *Online financial scams*

Case study: “Beware of online game ID scams” (Daily News, 2014b).

1.3. *Deceptive online advertising*

Case study: “FDA warns teen girls to beware of fatale ffects of ordering weight loss diet from Internet” (Thairath, 2014b).

2. Inappropriate Content

2.1. Sexually provoking content

Case study: “Beware! Your children might be watching online porn, causing teen moms and other sexual risks” (ASTV Manager Online, 2014b).

2.2. Content with explicit, disparaging, or grammatically incorrect language

Case study: “Full of vulgarity in SimSimi application. Government asked for more screening” (Thairath, 2012).

2.3. Graphic images or violent content

Case study: “Is this human? Jealous boyfriend slashes girl all over her body” (Sanook.com, 2012a).

2.4. Immoral content

Case study: “So cruel! Chinese girl posts clip of rabbit killing on Internet” (ASTV Manger Online, 2010).

2.5. Content that is in conflict with Thai culture

Case study: “Ministry of Culture says topless teens destroy national image” (Kom Chud Luek, 2011).

2.6. Content that promotes gambling

Case study: “Thai youngsters are addicted to online gambling because of its convenient access” (Thai Health Promotion Foundation, 2013).

2.7. Content that promotes superstition

Case study: “11 best places for twelve graders to pray toget accepted to university” (Dek-D.com, 2012)

2.8. Content that violates personal rights

Case study: “British ambassador asks Thai media toup hold ethical standards in news reporting” (Thairath, 2014d).

2.9. Hate speech

Case study: “To stop online ‘hate speech,’ we simply must start with our selves!” (Thairath, 2014c).

2.10. Content that violates lese majeste law

Case study: “Vice police commissioner orders arrest of Aum Neko for lese majeste charges” (Kapook.com, 2014a).

3. Online Mischief

3.1. Cyber-bullying

Case study: “Immunity for children needs to be built toavoid the danger of cyber-bullying” (Prachachart Turakij, 2014).

3.2. Cyber-stalking

Case study: “12-year-old sentenced for cybers talking classmate” (ABCNEWS.go.com, 2011).

3.3. Cyber-baiting

Case study: “Teachers fall victim to cyber-baiting” (Yahoo News, 2011).

4. Dissatisfaction caused by digital media usage

4.1. Depression or envy from digital mediausage

Case study: “Full of harm: Facebook can kill you, make you depressed and jealous. Who will be the next victim?” (ASTV Manager Online, 2013)

4.2. Online media usage that leads to violence behavior

Case study: “Two teens arrested for murder over Facebook bickering” (Daily News, 2012).

5. Misunderstanding or being misled caused by digitalmedia usage

5.1. Deception or misunderstanding caused bydigital images

Case study: “Internet users beware! Girl’s image gets stolen and used for political purpose” (IT24Hrs.com, 2014a).

5.2. Deception or misunderstanding caused bydigital information

Case study: “News of a couple claimed to have car accident after performing oral sex is fake” (Kapook.com, 2014b).

6. Unconstructive use of time

6.1. *Decrease of time for reading and other offline activities*

Case study: “Thai children are not in love with reading” ([Thai Health Promotion Foundation, 2011](#)).

6.2. *Digital media and online game addiction which leads to ill health*

Case study: “Thai people are so addicted to social network that they cannot live without” ([IT24Hrs.com, 2014b](#)).

7. Violation of laws

7.1 *Violation of computer-related crime act*

Case study: “Online users posted news with fake headlines. Charges to be pressed, citing violation of computer-related crime act.” ([Thairath, 2014e](#)).

7.2. *Violation of libel law*

Case study: “Warning! Retweeting and posting can risk violating libel law” ([Daily News, 2014a](#)).

8. Inappropriate behavior caused by digital media

8.1. *Inappropriate selfie-taking*

Case study: “Concerns over Thai teens’ addiction of ‘selfie’ which can cause confidence loss” ([Thairath, 2014a](#)).

8.2 *Inappropriate online posting of images of oneself*

Case study: “Stunned! Junior high school girl posts stripping clip of herself on YouTube” ([Post Today, 2011](#)).

8.3. *Instigation of verbal and physical fight online*

Case study: “Metro police chief chases ‘Nay Watdao’ and ‘El Oros,’ the gangsters who post clips of fight challenges online.” ([Sanook.com, 2012b](#)).

8.4. *Disclosure of personal information without consent*

Case study: “Messy! Fai Veruree, Miss Thailand Universe online posts with explicit language get disclosed” ([ASTV Manager Online, 2014a](#)).

8.5. *Revenge porn*

Case study: “Japan looks to criminalize ‘revenge porn’ as teen victims increase” ([Asahi Shimbun, 2014](#))

8.6. *Sexting*

Case study: “Sex show: Sexual pleasure with a single click” ([ASTV Manager Online, 2012](#)).

5. Conclusion

From the study, there are as many as thirty subcategories of negative effects from digital media. And the situation only seems to worsen and more complicated as mobile devices have become more prevalent and accessible due to the growth and interest of social media and online businesses. Therefore, policymakers must take this matter seriously and urgently.

In the short term, there should be laws to regulate and reduce the risks of digital media usage. And the laws should be flexible enough to be adjusted as the technology continues to change rapidly, and still allow constructive online activities to flourish. The existing law that Thailand has right now, the Computer-Related Crime Act, is either often misunderstood or not widely known enough, especially for youngsters.

In the long term, all relevant parties, including government offices, non-profit and for-profit organizations, mass media, and academic institutes at all level must hurry to build media literacy for youngsters. Finally and perhaps most importantly for young children, the people who must take immediate actions are the parents or their guardians, who must learn and understand potential online dangers so they can give their children sound advice, and also lessening their own risks of becoming online victims themselves. Moreover, parents need to set the rules of digital media usage in the household and keep their eyes on how their children use digital media. It is encouraged that the parents find offline activities for their children to participate in, and be their children’s advisor when problem arises. This is the only way to bring up good, responsible, and happy “digital citizens” for future society.

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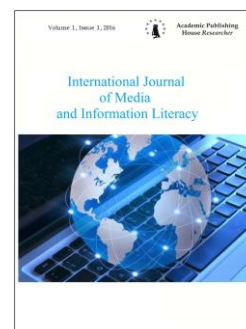
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Conflicts with the Reading and their Decisions through the Bibliopsychology

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Abstract

A reason for this research is the 70th anniversary from the death of the first theorist of the reading Nicolas A. Roubakine (23th of November 1946), with which expires the period of protection of the copyright on his works and their transition into the public domain. The real aim of the analysis is identification of the actual problems in the field of the mass communication and reading, which can be solved with the method of the bibliopsychology, created by Roubakine at the beginning of XXth century. The methods answers to the requirements of theoretical study with application of the methods deduction and extrapolation in the system „problem – decision“, accompanied by a secondary research conducted through selective monographic method, document method, scientific critics of sociological researches, secondary data analysis and overview of scientific publications, available in the libraries worldwide. They are lead fifteen sharply conflict zones in the sphere of the reading, those regulation and management requires bibliopsychological approach. During the process of the study are determined two unpopular contributions of Nicolas Roubakine towards the theory of the communications – he creates the communication formula with “The 5 W” decades before Harold Lasswell and formulates the method of bibliopsychological archeology a half century before the appearance of the discipline media archeology. The possibilities of the bibliopsychology aren’t still used, although it is a subject of study of other sciences as library science, bibliography, psycholinguistics, linguistics, psychology. The modern attempts for development of this scientific discipline are insufficient. Very often the attention of the researchers is directed towards other sciences because the examined subject is considerably more complex.

Keywords: bibliopsychology, psychology of the reader, psychology of the book, sociology of reading, Nicolas Roubakine, Nikolaj Aleksandrovič Rubakin.

1. Introduction

*If there is no perception, there is no content;
“As they don’t understand this, the authors waste in vain
9/10 of their power, labor and time.”
(Nicolas Roubakine, 1929)*

The formal reason of this text is the 70th anniversary from the death of the first theorist of reading and in many ways a forerunner of the theory of the mass communication

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Nicolas A. Roubakine (23th November 1946). The anniversary is not usual, but it is key for the publishing and the library world because of the fact, that the period of protection of the copyright on his works and their transition into the public domain. In this context it is developed the research motive for this text – an expression of concern by the fact, that so far none of the scientific books of the genius Roubakine of book science, bibliopsychology or psychology and sociology of reading is not translated in English, accepted as the most common in the scientific communications.

2. Materials and methods

The methods answers to the requirements of theoretical study with application of the methods deduction and extrapolation in the system „problem – decision“, accompanied by a secondary research conducted through selective monographic method, document method, scientific critics of sociological researches, secondary data analysis and overview of scientific publications, available in the libraries worldwide. The initial theoretical basics of the thesis of this research are the views and the scientific results in the books and in the articles of Nicolas Roubakine, who develops the science of reading. To elaborate the secondary resources is used secondary data analysis. The subject of critical analysis are the scientific reception (and its absence) of Nicolas Roubakine as the first scientist, who transforms the reader into an object of scientific researches. In the beginning of XXth century he creates a science of reading, called bibliopsychology (fr. bibliopsychologie) or bibliological psychology (fr. psychologie bibliologique). Almost 50 years later, in the 60th of XXth century his son Alexander Roubakine will testify, that this is still the only attempt to be applied a scientific approach to the activity „reading“ and to the study of the cohesion between the reader and the book (Rubakin, 1979: 95). Until that moment the psychologists have studied the psyche of the human in general, but not regarding the reading, and the bibliologists (the book scientists, the bibliographers) have studied the book regardless of the reader. Roubakine builds slowly his theory of reading and publishes gradually in the period 1910-1929 – first in the study “Psychology of the book influence” (Rubakin, 1910) and after that in four fundamental books – “Introduction à la psychologie bibliologique” (Roubakine, 1922), “What is this bibliological psychology?” (Rubakin, 1924), “Bibliological psychology as theory and practice of the bookwork” (Rubakin, 1927), and “Psychology of the reader and the book” (1929) (Rubakin, 1977). This theory is based on the study of the psychic types of readers and on the psychic types of books and it offers a new model of the process reading, with new concepts and regularities. The focus of this new model is on the inner (mental) processes, which occur during the reading by itself and explain the text rather as an incentive, who „calls“ previous experience, rather than a coded message, which has to be decoded by the reader. With extensive bibliographic-sociological and test researches Roubakine detects the presence of „psychic symmetry“ between book and reader. It lays at the root of the created by him integrated discipline „bibliopsychology“, which he defines by himself as „science of the social and the psychological influence on the text“.

3. Results

3.1. Contributions in the science of the communications

Nicolas Roubakine long before the well-known reader's theorists forms the basics of a theory of the interpersonal communications and leaves behind of the theory of the mass communication – the scientific field, developed in the 30th–50th in USA, but much later recognized in schools and writing of scientists from France, Germany, Italy, Sweden etc. (Leontiev, 1977: 4). It is not just about the theoretical formulations of the influence by word and of the effect of this influence in the communication chain “author – text – reader“, to which Roubakine reaches by empirical and deductive way and publishes systematically in the period between 1910 and 1929.

3.1.1. The communication formula with “The 5 W” of Roubakine before Lasswell

We have in mind also the communication formula of “The 5 W” of Harold Lasswell – “Who (says) What (to) Whom (in) What Channel (with) What Effect”. It is known that Lasswell approbates it in 1936 for the first time in the field of the politics with the four questions “Who gets What, When, and How”, and as “the 5 W” he publishes it in 1948 (Lasswell, 1948). But Roubakine proposes his scientific formula for description of the communication with the books in the society by the rule of “The 4 W” 40 years earlier.

When in 1906 he proposes a new type of sytematization of the books „on spheres of life“, different from the traditional „on sciences“, Roubakine insists for refusal of the single criteria in all the social-communication institutions, working with readers and for acceptance of one complex, multidimensional criterion. His explanation is that every question regarding the books, as a question of the integral and multilateral life, needs versatile examine and it will receive an answer only if it will be lighted by the position of several sciences simultaneously. Roubakine shows how this criterion will be revealed. In order to be sytemazied the books by „sphere of life“, we have to work by the formula of “The 5 W”: „Which book, at Which reader, by Which conditions, in What moment, How acts?” (Rubakin, 1906: X). This formula he accepted as the main question of the book science and with it he put at psychological and sociological basis the eternally unresolved problem for the evaluation of the books. We note with a regret, that so far nor the science of the communications, neither the bibliology, neither the mediology, have succeed to develop the productivity of the bibliopsychological approach of study of the relationship “reader – book”.

3.1.2. Bibliopsychological archeology before the media archeology

Roubakine attached high proactive value to his method of typology of readers, because he was convinced, that through it can not only forecast the development of the book science and books, but he gives a chance for restavration of the social-psychological profile of a deceased writer. This chance is called “bibliopsychological archeology“. He proposes it for the first time in an article in 1910: “To be defined the psychic features of the dead authors by the psychic features of their modern admirers is not only theoretically, but also practically possible and beneficial in terms of the history of literature” (Rubakin, 1910). In 1929 he proposes a definition of the bibliopsychological archeology as detection of correlation between the psychological experiences, abilities, interests, tastes between the deceased writer and his admirers with purpose reproduction of his psychic characteristics and type of exeperiences. In other words – the psychological type of some author can be restored only by the totality of its generic nature of alive readers. If his texts influence on a group of readers by roughly the same way, it happens, because, by the “law of Hennequin”, between his modern admirers and himself there is a psychological analogy. “The study of the alive readers will allow to be restored the gaps of the pure document research, and the different characteristics of the dead authors, lead only by written sources, will be able to translate to the language of the contemporarty human his mnema.” (Rubakin, 1977: 222-224).

Till the present moment are known only ersatz uses of the bibliopsychological archeology in its material part – as biblioarcheology, for instance for the purposes of historical researches of publishers and printers in material sources and instruments (books and catalogues) (Pavlova, 1993), which is however a manifestation of vulgar booksscientific fetishism, against which Roubakine sharply objected. There is still no information about its application in the history of the litterature, despite its apparent productivity of interdisciplinary combinations with the biographic, bibliographic, historiographic and anthropological methods. And the innovation of the bibliopsychological archeology as a method from today’s perspective is indisputable.

Only 50-60 years later in the wolrd science appears the scientific discipline „media archeology“ (C. W. Ceram “Archaeology of Cinema“, 1965; Friedrich Kittler “Discourse Networks 1800/1900“, 1990; Erkki Huhtamo “Notes Towards an Archaeology of the Media“, 1993; Siegfried Zielinski “Mediearcheologie“, 1994, etc). But its contributions are still only in the sector of the artifacts.

3.2. The book as a human extension

The theory of Nikolas Roubakine is particularly relevant for the explanations of a number of problems, arising in the research field “the book as media”. It can be useful in the revealing of the genealogy of the book from anthropological perspective – as a human extension and as organically derivative, but alienated from nervous system media (the so-called concept of the organoprojection). The key formulation in the bibliopsychological approach gives the most accurate explanation of the book as lasting interpersonal and social media. And namely: *the book as an extension, extracorporeal extention of second signal system of the author and acts as a reagent, as an external stimulus towards second signal system of the reader.* According to this methodological formulation the book is neither a channel, nor a translator, nor a transmitter, but an *exciter* of individual psychic experiences. In the act of the reading occurs specific reaction of the nervous system, but at the level of second signal system, from where follow informational, emotional, mental and physiological consequences. The key unit, the filter in the reflector

apparatus, where is made the projection of the book, is the so-called “mnema“ (the memory or the set of the individual psychic characteristics of each person). Nikolas Roubakine proves empirically (with bibliopsychological tests), that because the “mnema” of every person is individual, the projection of every foreign text in his conscience is subjective. Moreover – the content of the text (the book) and its reader are in functional dependence: the content is not constant (an unchanging constant is only the code system, the writing and the grammar), it is not a physical, but a mental phenomenon. The content acts as a reagent to the recipient and by an original psycho-chemical way transforms into subjective projection of content. The “book content” is an exciter of the “mental content” of the reader – his mental correlate. Said with the words of Roubakine, *the more are the readers of the book, the more are its contents*. And as far as every reader builds his projection of the read book, namely it is his idea of the book (Rubakin, 1924; Rubakin, 1977). This is a circumstance, which justifies and even legitimates the dissonance in the reader’s perceptions of the same book.

When Roubakine explains the knowledge of the world (mainly through the reading) by the second signal system of the human, using the first intermediary tool – the word, the language, with this are put the basics of the complex study of the book co-subject in the knowledge and as an irreplaceable mediator between the authors’ and the reader’s psyche, between co-creative mentalities and individualities.

3.3. New model of the process reading

Through the bibliopsychological theory of the reading Nikolas Roubakine actually reveals a new model of the process reading, explained with new concepts and ideas, focused on the inner (mental) processes, that occur during the reading by itself. This theory is developed in a best way in his book “Psychology of the reader and the book” (1929). Since the release of this book the questions of the reading are already examined by two methodological systems. The first is not formed in scientific direction, though it refers to the cybernetic theory of the communication, because it explores “the transition” of the information from the book in the memory of the reader. The main idea is, that *the text is perceived differently by the different readers*. The other system is seen as a special case of the theory of the knowledge and more accurate – of the knowledge through the second signal system (according to academician Ivan Pavlov). According to it occurs another process – the reading is a specific reaction of the nervous system of external irritants (the word and the book).

The new model of the reading refers to the text as towards a stimulus, which „calls” a previous experience of the reading, but not as towards a coded message, which has to be decoded by the reader. The text can be seen as offering more or smaller possibility for creative participation. In her analysis of the model Sylva Šimsová assumes, that the combination between the potential of the reader for participation in the perception of the text, from one side, and the potential of the reader for involvement in the text, from other side, leads to a unique reader’s „experience” (understanding). This „experience“ from the reading is measured according to two scales: *abstractly-operative and emotional reaction (or lack of emotional reaction)*. Thus „the experience” of each reader can be localised and defined in which area it falls. The readers, those positions are closed, could have more in common between them, from these ones, those positions stray significantly one from another. But to measure (determinate) „our experience” from the reading, we turn to the already accumulated personal experience, in which consists the difficulty for its examination from neutral perspective. (Šimsová, 2008)

The new bibliopsychological model of the reading reverses the conventions in the pedagogy, the sociology and the psychology of the reader and the reading. The turnaround can be summarized as follows: a) a book without a reader doesn’t exist – every book is dead until the man ascribes it meaning; b) the words aren’t a „container“ for transportation of meaning and experiences – they are only a stimulus-irritant for stimulation of the own experiences of the reader; c) in every book there is as much content, as it has in the reader; because the “book content“ is the initiator of the „mental content” of the reader, the more are the readers of the book, the more are its contents; d) every reader is a bearer of an unique “mnema“ (aggregate genetic, social and personal memory) and therefore it has an own scale for good and bad books; therefore every reader finds by himself his books. And because each reader builds his unique projection of the read book, namely it is his idea for “the quality of the book“. A circumstance, which justifies the dissonance in

the reader's perceptions of the same book and which relativises the universal and unified school readings.

3.4. Chance for the marketing in publishing – a method for predicting of the reader's choice

When we talk about an approach of the book to the reader, usually we are seeking its objective and general signs. Nikolas Roubakine is the first, who created a ranking of the books according to their intelligibility, according to the difficulty of the exhibition and their perception and according to their potential range of readers. But he revealed one more side of the knowledge of the book, the book publishing and the distribution of books, which today turns out to be the most important, the most crucial, but also the most neglected in the researches.

Nikolas Roubakine showed how can be implemented the principle "at each reader – his book". In his monograph "Among the books" (Rubakin, 1906) he demonstrates the rules of the possible acquaintance, prognosis and management of the reader's choice through this theory for the symmetry between the individuality of the reader and the individuality of the book. In other words, he proposes an empirical method for recognition of the favorite books and of the favorite authors through detection of *mental proportionality of the book and the reader*.

The modern theories of media reception and specifically of the reading sufficiently categorically explain the reader as an individual – his personal qualities, unique for himself, his personal abilities, his interests and moods, besides constantly changing, different in every new moment and every changed situation of reading, including the "reading" audiovisual media texts and films (Fedorov, 2015: 7, 161; Tsvetkova, 1999). But still in the beginning of XXth century Nikolas Roubakine warned to keep in mind, that all these conditionally called "caprices" (Tsvetkova, 2007) have a huge influence on the choice of the books, and on the power of the book influence (Rubakin, 1906: 134-136).

In order to succeed in the choice of book for publishing, and for self education, and for gift or for recommendation of another reader, in order to put the distribution, and moreover, the production of books at the right foundation, we must transfer obligatory our researches in the field of the individual psychology, and not so much on the social psychology and the empirical sociology. The reason, according to the bibliopsychology of Roubakine, is as follows.

Between the reader and the book, that he likes, there is always if not identity, at least resemblance or analogy. Sometimes this correlation may be transient or accident, but it is a fact the presence of *communication cohesion*, caused by the between-subject analogy or identity. The more serious manifestation of the coincidence, of the "recognition" is the fact, that each reader has his favorite authors and his favorite books, his favorite fields of knowledge and all of them to the greatest extent correspond to his individual and unique view of life (Detailed analysis and proofs: Rubakin, 1911; Also in the essay: Rubakin, 1910). To answer to the question which are the favorite books of the different types of readers we can do it, of course, by the conventional way – through experiments or through statistics, surveys, polls and other sociological methods. But it can be undertaken a more bold move: with the help of systematic observations can be studied the psychological and social characteristics first, of the readers (in libraries, schools, book stores) and second, of the readers and of those their works, that rank among the most favorite or the most sought after by the readers.

Every publisher, every editor, every bookseller, every librarian, pedagogue etc, if he dig into his memory, could also find evidences for undeniable correlation between the type reader and the type his favorite books. This correlation has the following expression: on the reader the most of all influence those characteristics of the author, which are typical, in one or another quantity, for the reader himself. The biggest impression exercises on the reader this book, those author possesses mental characteristics, analogical to the mental qualities of the particular reader. This formulation stems from the so-called "law of Hennequin", valid for the education and the self education, and for the system of the book turn to be with primary importance. With his law Emile Hennequin in the late XIXth century succeeds to discover the secret of the influence of the book on the reader. Definitely not every book can exercise any influence, not every book can influence on two people in an equally strong way. In order to obtain contact, cohesion, voltage it is necessary psychic kinship, symmetry between the author and the reader (Hennequin, 1889).

This is like the recognition of kindred spirits. Some quality in the author surely will give a reflection on his text. The same quality, present in the reader, make him the most sensitive towards

a perception of the identical quality, sealed in the published book, as he would notice this in other people. We know from the psychology, that about the mentality of the others we judge by our own psyche – there is no other possible way. And the harmony between two human psyches, set on the same tone, occurs in the way, by which the tuning fork with a certain tone inevitably forces every other tuning fork to sound with the same tone. The German psychologist Alexander Pfender called this property “sympathetic experience” (Pfender, 1909: 26).

It is fact, that on the different readers “the reaction of the particular book” (under the influence of its reading) may not be equally strong. Influence on the reaction exercises as the time, when the book is read, as also the different accidental circumstances at the moment as a condition (mood, physical condition), what is happening outside etc. Influence on the strength of the reaction of a particular book exercise the implicit circumstances of a general nature – the level of the education, the conditions in the social and professional environment, the peculiarities of the local life etc. But namely in such cases „the law of Hennequin” acts more clearly and the conclusions, that can be drawn through it, allow the production and the distribution of books to be put on reliable scientific bases.

What is even more important. Standing on the “law of Hannequin”, Nikolai Roubakine proves the presence of “*psyche of the book*”, because every book is a reflection of the psyche of its author and of all the features of this psyche. Therefore, in order to be obtained successful conclusions for the moment of the reader’s choice, it must be studied the relationship “psyche of the reader – psyche of the book”.

This is the fundamental principle of the bibliopsychology (the bibliological psychology). Roubakine proposes the acquaintance of the reader, to whom we want to recommend books or for whom we plan to publish books, to be focused on those sides of the psyche of the human, that can be covered with the “psyche of the book”. For this purpose he creates an expert program or questionnaire for the psychological assessment of particular art book with a view of its receptive requirements (its maximum assimilation and understanding) (Rubakin, 1906: 140-141; Tsvetkova, 2013). Although the procedure for individual examination of every book with this questionnaire is very slow and laborious, there is hard to find more reliable tool for studying the factors, who approach the reader towards „his“ bibliopsychologically relevant book.

3.5. Psychological typology of books

The composed by Roubakine program for recognition of kindred spirits in the relationship “reader – book – author” is one of the proofs, that also in the psychology of the book, as in the human psychology, can be distinguished three areas: *intellectual (reasoning)*, *emotional (sensual) and volitional (effective)*. These three areas correspond to the three major content categories of books: *scientific-philosophical, emotional-aesthetic and practical*.

By the strength of the bibliopsychological proportionality between psyche and content, all the books could be distributed in the three areas and thus to be formed three psychological types of books:

I. *Intellectual (reasoning, scientific-philosophical) book.*

II. *Emotional (sensual, aesthetic, art) book.*

III. *Volitional (effective, practical) book.*

We can easily recognize which are the books from the last type – these are the books for business and practical occupations, technical, applied science, self help books etc. Such kind of book seeks and provokes actions, volitional efforts and overcoming of external obstacles.

It is important the clarification, that not only every book can be studied in a bibliopsychological way. It depends on the area, to which it belongs, to its shape, to its means of expression. It is impossible to seek a coincidence in the assessment of the sociological, historical or the technical book, as it is impossible to unify the term “reader” in view of the personal reader’s “mnema” and its intellectual and emotional upgrade over the time.

3.6. Statistics of reader’s reactions

Another bibliopsychological method for typologization of the books, invented by Roubakine, besides the described program-questionnaire for psychological assessment of the content, is the *bibliopsychological statistics* (Rubakin, 1977: 141). It is based on the postulate, that the word is an „exciter” and reagent of an experience or on a whole accord of psychic experiences in the reader. The statistics is performed by means of eight bibliopsychological categories, called psychic experiences:

- I* – image
- C* – concept
- E* – emotion
- Or** – organic feeling
- F* – feeling
- A* – aspiraton
- M* – movement
- I* – instinct

The verification of this method is made by highly effective text, positioned in the special statistical card (see Figure 1), which consists in one sentence-slogan: „Long live the book, a powerful weapon in the fight for truth and justice”. (It is well-known, that his is the personal motto of Roubakine, with which he identifies him self at two more iconic places – at his personal Exlibris and on the stone book, on which is placed the urn with his ashes).

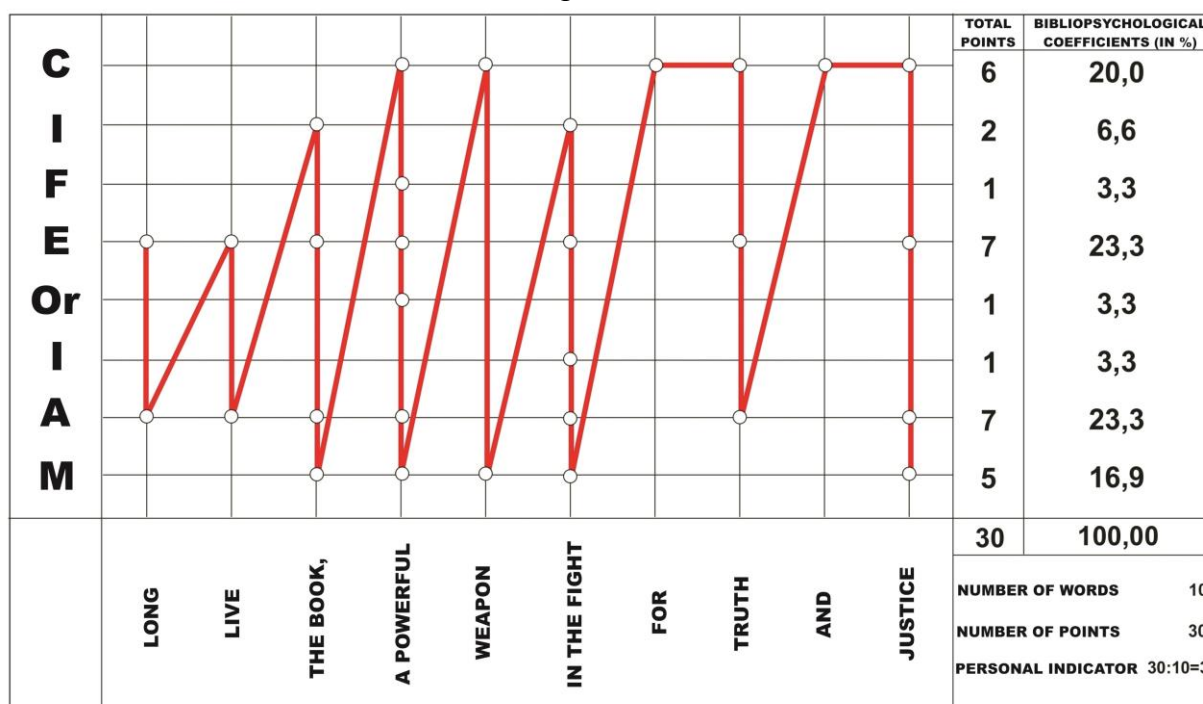


Fig. 1. Statistics of the reader’s reactions

The psychic experiences, which we are feeling when reading every separate word, we mark with „point” in the coordinate system. One word can „excite” more than one experience. Than our reactions of this word we mark with more points in the coordinate system. After we finish the reading we count each of the eight psychic experiences and we obtain the so-called statistics of the reader’s reactions. After we finish with the reporting of the experiences, we relate with a curve all the points from the beginning till the end of the sentence. We obtain something like cardiogram of the broadcast content.

The tested in this case reader reacted to the ten words of the phrase with psychic experiences in the following order:

$$C = 6, I = 2, F = 1, E = 7, Or = 1, I = 1, A = 7, M = 5$$

The first two or three letters indicate what type is the reader and therefore what type according to his „mnema” is the text. The bibliopsychological types of readers, respectively the bibliopsychological type of texts are three:

- I. Intellectual (reasoning) – faster and more frequent excitement of C, I, F*
- II. Emotional (sensual) – faster and more frequent excitement of E and I*
- III. Volitional (effective) – faster and more frequent excitement of A and M*

As a result of the conducted test we have the following subjective statistics. The largest percentage (63.6%) tested phrase collects from three types readers reactions – emotional and volitional, and after them is the intellectual, because during its reading is registered fastest and

frequent excitement of **E** (emotion), **A** (aspiration) and **C** (concept). We can make a formal-logical, even hasty conclusion. If a book can be composed only by one phrase (according to the view of Oswald Ducrot and Tsvetan Todorov one phrase is also a „text“, but a medium, containing only one sentence, can be called book (Ducrot & Todorov, 1972: 375)), so a book containing the above text is from the bibliopsychological type „emotional-volitional“ (sensual-effective).

The results of the reading are different in the different readers. There is a difference at the particular reader by ontogenetic and phylogenetic reasons – depending on his mental and his physical condition and his age during the reading of the text. The conducting of such kind of tests in all media fields could prove the validity of the basis axiom of the bibliopsychological method: *every recipient (reader, listener, viewer) builds his unique projection of the foreign word – printed, handwritten, oral.*

In summary we can say that the bibliopsychology turns out to be that area of knowledge, which stands at the foundation of the science of written communications. If in his practise the professional learns to compare the properties of the text with the analogical properties of the readers, by the formula of “The 5 W“ will foresee at what works, at which reader, under what conditions and in which moment obligatory will operate the “law of Hennequin”.

The described bibliopsychological method doesn't exhaust the palette of mental relations in the triad “reader – text – author“. But it is enough, to cultivate in the specialists in the communication sector awareness of the existence of *correspondence between the psychic type of reader and the psychic type of text*. It is enough in order to alert the producers in the industries of content, that *the psychology of the text and the psychology of the reader are symmetrical. It is enough in order to remind to the scientists, that the whole knowledge of the media, accumulated through the general scientific methods can be corrected through the special method of the bibliopsychology and that with it all receptive problems and conflicts in the written communications can be studied objectively and corrected with maximum accuracy (Rubakin, 1977: 137-138).*

4. Discussion

Fifteen conflicts with the reading

The actual collisions and conflicts in the research field of the reading instead of decrease, they increase. Is it possible their decision to be hidden in the bibliopsychological theory of Nikolas Roubakine? I will present a synthesized program of fifteen conflict zones of the reader and the reading, awaiting settlement.

4.1. Collision between “face“ and “image“ of one publication (book). The resonance, the reflections of particular book, both in politics and show business, shape the “public image” or the “image” of this book. Regarding the image of the book, however, the situation is more different, comparing with the PR-image of the people. We have already explained that according to the bibliopsychological theory the book is only reagent towards the psyche of the reader, and its content (essentially the object of the feedback in the process of reading) is a projection of the reactions of the reader. And because every reader forms his projection of the read book, the total reflection of the readers can never be objective – it is objectified, personalized, grouped or prevailing social, but always subjective. Said with the Roubakine's terminology, the unread book is only artifact, the read book is only halo. Therefore if the author can have two faces – real (anthropological) and represented (image), the book as medium doesn't have a “real” face – it has only image, and it is always subjective.

4.2. The collisions “good – bad text“ and “good – bad book“. The discrepancy in the assessments of the readers about “the quality” of the text and the discrepancy in the minds of the readers for the “content” of the book don't have yet experimentally confirmed reason. But the Roubakine's bibliopsychological method has a potential to reveal why there can be objective criteria for “good text” and universal category for “good book“. First, because “the good”, besides moral, is also mental category. And second, because the book as communication medium is a studio for objects of art – the stay in its laboratory sculpts totally different readers and mismatching readings. The reader arranges the work (and its author) on that place on the scale of his values, which he has assigned to it by himself, but at the same times in the scale of the time changes his individuality as a reader. So every reader reads the same work in some way in a particular period and in a completely different way 2 or 20 years later. The result of reading – the

memory of the content of the book in the reader's mind – is filtered by his personal psychosocial matrix, schematised by his personal memory, ideologized by his personal idols and edited by his personal oblivion. In summary – every reader has his scale for good and bad books. This is a natural effect according to the bibliopsychology. We can give an example with the English writer Geoffrey Chaucer, who kept only 60 books in his personal library, but these were the most necessary and the most valuable for himself. In the same bibliopsychological sense is the maxim of the Russian dramaturgist and journalist Isaac Babel: “Every intelligent person has to read during his life 8-10 books. But in order to understand which ones, he should read 15 000.”

4.3. The collision “useful – harmful book“. The relation “usefulness – harm” in the context of the reading and books is heavily exploited for the purposes of speculations or propaganda. In aggressive media environment the accusation of one book for “harmful” or “dangerous” is usually a deliberate insult and malicious generalization of personal opinion. Every book as content can be conditionally harmful. But the “harm” is exclusively reader's feature. The harm of the content is predetermined by the “mnema” of the reader and by the power of this bibliopsychological law the harm in reading is always subjective and variable quantity.

4.4. The collapse between the expert evaluation of the literature and the ordinary reader's opinion. This collapse isn't new, but it seems unaware or rather deliberately neglected. Probably many of us have been affected – as authors or readers, of evaluation stamps and clichés, transformed into fetishes among the literature criticism. Today, in a comfort environment for freedom of the expression and of the thought, become the more and more apparent the discrepancies between the expert assessments of the official readers (including the professional and scientific reviewers) and the opinions of the natural real readers. Too obvious become the discrepancies in the perceptions for the “quality” of particular book, for its “high” or for its “low” value. It happens like this, because more often has to be repeated the important warning of the bibliopsychologist Nikolas Roubakine – that the book is not a channel, but an exciter of unique psychic reactions; that the projection of every foreign text in the mind of the reader is subjective and the more are the readers of a book, the more are its contents. A study of Harvard Business School, completed in 2012, shows, that the reviews in Amazon, taken together, are just as powerful and reliable, as those of the professional critics, but there are systematic differences in the objectivity (Dobrescu, Luca & Motta, 2012). These differences are a negative for the expert readers. First, as regards the assessment about the quality of the books – the ratings of the experts and the ordinary readers correlate too little with each other (the difference brings systematic character), which could mean, that the readers are self-sufficient, they orientate without mediators. Second, as regards the debut authors – the scientist of Harvard are, according to the researches, with a little closed thinking and “learn slowly about new and unknown books“, while the ordinary readers immediately pay attention to the new and unknown books and encourage them with positive evaluations. Moreover the category paid critics is influenced by the conjuncture – they are more likely to write positive reviews for nominated and award-winning authors. Empirically it is confirmed the rule that the so-called crowd is wiser than the appointed experts. (This is the thesis in the book of James Surowiecki “The Wisdom of Crowds“ (Surowiecki, 2004). Surowiecki finds an unusual paradox: the intellectual potential of the big groups of people in total turns out higher, than of the elite, composed of competent experts – it is valid the so-called *cognitive heterogeneity*. As many people participate in the guessing (remembering), as bigger is the possibility to find the right answer. Namely thanks to this strange phenomenon the democracy – particularly in America – can be effective.).

4.5. The phenomenon “cognitive dissonance“ in scientific communications. In explanation of the cases of cognitive dissonance and conflicts between author and reader of scientific text the philosophers often resort to the words of Nietzsche: “Consider with yourself how different are the feelings, how dissimilar are the opinions even among the most closest acquaintances; how even seemingly identical opinions occupy completely different place or have different affect in the head of your friends, than in yours, how many are the reasons to misunderstanding and mutual reasonings in the different countries.“ (qtd. in: Gak, 1967: 65). In this statement implicitly exists the problem of „the collision of mnemes“ according to the bibliopsychology. From bibliopsychological perspective the actual conflicts between author and reader of scientific text most often are a result of the collision between the mass connotation of a particular word and its close-scientific meaning. For the theory and the practise of the scientific

communications and the interdisciplinary discourses is especially important the question about the conflict-free interaction between different scientific paradigms and in particular – to increase the general scientific lexical competence of every scientist. It is well-known, that every act of reading is a complex transaction between three levels of competence – between the competencies of the reader and the competencies of the author, in search of similarities with the type competencies, which postulates particular text. In this is expressed the meta-information nature of reading and the added value, which it gives to the text through „triple coding“. Like this functions the bibliopsychological mechanism of the reading, according to the theory of Roubakine – every read text is psychologically different at every reader, because the content is psychical, but not physical category. And only in this bibliopsychological context two very serious risks of the text communication become predictable. The one risk stems from the widespread situation of the „semantic scissors“, where occurs semantic „vacuum“, caused by the mismatching between the „mnemas“ and the competencies for textual activity of the reading partners in the written communication. Some „various reading“ appear, which for instance developing and decision-making of any kind lead to extremely negative socially significant consequences.“ (Dridze, 1996: 149). The second risk is expected, when reader, who doesn't possess the competencies neither of the author, nor of the text, can represent its own private sense, limited, incorrect and invalid. This situation is also particularly dangerous for the team work, for the delegated management and for the decision-making. Therefore the knowledge of the bibliopsychological laws is very necessary of the readers scientists. Knowing yourself and your colleagues as readers, could balance their generally scientific lexical and written competence and its scientific „mnema“ as a whole and and to behave coolly and with reserve towards the random and irrelevant of the scientific discourse readers.

4.6. The misunderstanding in reading. According to the bibliopsychology the understanding of the read text is determined by the “mneme“ of the concrete reader, but it can't fully coincide with the author's “mneme“. Therefore even between people of the same linguistic environment is important the convention. As it says the Roman law: before we dispute, first to clarify the concepts. For the relatively complete understanding in the reading of scientific text it is important in the “mnemes” of the co-subjects to have the same levels of “background knowledge“ and “silent knowledge“. The “background knowledges” form a wide area of unconditionally known of the whole society information, present by presumption in each reading mneme. With the term „background knowledge“ the specialists in communications define every unobjectified, innate, uncounscious or intuitive knowledge, contrary to the verbalized, but immanent for every social communication (Gubanova, 2010). The “silent” knowledge is a phenomenon of the scientific knowledge. It is also unverballed, it is not given in the textbooks, it can't be found in the scientific monographs and articles can not be summarized in encyclopedias. It is transferred by intuitive way, so to say, electromagnetic way, it is acquired in terms of transmission in the three formats of the practical experience – through direct personal contacts between the scientists, through project cooperation and team experimental studies or through common reader's horizon, as a result of reading of approximately equal or strictly canonical writings. The “silent“ knowledge can't be objectified, as the apparent, and can be communicated, understood and used only at “knowledge of the subject” in context and only in mutual cooperation and trust (Polanyi, 1966). This resource of the reading “mneme” is an excellent turnsole for identification of the marginal, unauthorized by the society subjects in the science. The imitating scientific character reader is recognizable by his irrelevant reactions in contact with text, based on tacit knowledge. Compared to this absorbed “between the lines“, considered as a priori among “the initiated“, coordinated and incorporated in the “mneme” of the actual scientists in the field, the non-scientist doesn't have reflex. The absence of tacit knowledge in the reading “mneme” can't be concealed (Mihaleva, 2011).

4.7. The communication paradoxes. The first paradox is, when the expressed by the author thought or the written concept causes unexpected opposite reaction in the reader (most often from disapproval through aggression till counter-attack). According to the bibliopsychological theory, the reasons for this effect are two – either the author coded uncorrectly the speech, i.e. doesn't send quality “irritant” to the readers, or the written is sent (or accidently fallen) to a reader with a completely opposite „mneme“. The second communication paradox is known as “syllepsis“, called like this by the French structuralist and semiotician Michael Riffaterre with contributions to the theories of the reader's response (Hristov, 2009). The syllepsis consists in

understanding of the same word in two ways simultaneously – in its contextual significance and in its intertextual significance. The syllepsis functions in three varieties, corresponding to three directions of intertextuality: mediating – as hidden reference to an external text; innertextual – when a foreign text is “built” in the reading text; and complementary – when it starts to play with contradictory connotations and valorisations (Riffaterre, 1979; Riffaterre, 1980). The bibliopsychology can explain this paradox with the wealth and the energetics of the reader’s mneme. The third paradox is the so-called exception from the “gold rule” in the information science – at the exit to be received more information, than it was received at the entrance. In the relation “text – reader” the effect is expressed in “reading between the lines” or knowing of things, which the author concealed or he didn’t know. But the conditions are two: to start with the same level of “common knowledge” and of tacit knowledge and the reader has reached more than the author “mneme”. In this case only the bibliopsychological approach may explain why one reader receives more from the text, than any other reader.

4.8. The phenomenon “phylogenetic reading”. The fact, that the same readers with the age progress change their partialities towards the characters, for instance, from the novel by Alexandre Dumas “The Three Musketeers”, is explained with the information methodological system of the bibliopsychology, reporting the “transition” of the information from the book in the memory of the changing reader. The “phylogenetic reading” is observed at the same reader, who changes his attitude towards the same written work in parallel with the change of his age. The explanation of the bibliopsychology, that although the text is the same, the change in the attitude is due to the change in the “mneme” of the reader. This change in the attitude towards a particular work can be in positive, but it can be in negative direction.

4.9. The mechanism of the co-creativity in the communication with the text (the book). Another question, raised by the bibliopsychology, is whether the reading by itself is a creative process. According to Roubakine, *as far we are from the verbal, the more freedom of the creativity it has for the reader*. However at neurophysiological level in reading is observed an emergence of new temporary connections between the cells in the brain – the core of the innovation activity. Every new text is a bearer of “reminders” towards second signal system of the human and acts as catalyst to put into motion the intuition as superverbial impulse, after who in the reader’s consciousness appear new, non-existing by then logical formations.

4.10. Recognition of the reading as automanipulation. According to the postulate, that the content of the text is not physical, but psychological category, because the content acts as a reagent towards the receptive apparatus of the individual reader, readers should build their own unique version of this content. The filters of the automanipulation of the reading are several and all of them have personal, neurophysically predetermined checkpoint: the eye, the nervous system, the sex of the brain, the hormonal and the emotional condition, the linguistic competence, the semiotic competence, the social matrix (habits, prejudices and stereotypes), the professional affiliation (type of education, level of professionalism) and actuality of knowledge (depending on the setting for continuous learning or refusal of learning). Thanks to the property of “selectivity” the human perception filters out the subjectively important signals from the general information background, passes them through “the filter of apperception” and transforms them into information “only for himself”. Even if there exist so-called intertextual mechanisms, managing the reader’s reception, proven by textological methods, the circumstance neurophysical “automanipulative filters” leads to this, that every reader sees into the sentences what he wants or what he succeeds to extract.

4.11. Recognition of the reading as manipulation. Today in the social networks we can recognise the unique types of readers, shaped in the practise of the manipulative reading: uncritical reading (over-reliance of the written word), short-sighted reading (poor sight of the lexical content of the words, misunderstanding of the meanings of the words and the meaning of the sentences), over-interpreting reading (incorporation of a non-existing meaning in the content), symptomatic reading (seeking to identify the faults of the text), speculative reading (deliberate search only of the imperfections, only of the factological, print and spelling errors), solipsistic reading, hater reading. This manipulativity of the reader is determined by two fundamentally important formulations in the bibliopsychological theory. First, to what extent the reader will succumb to the suggestions and manipulations of the author, depends on the similarity in the composition of their “mnemes”. And second, because the reader is set for reading but not so much

based on the specific characteristics of his environment of affiliation (profession, occupation, age, sex, ethnicity etc), as through accord of his individual experiences – reflexes towards the words in the read text, namely at this basis are manipulated or formed as manipulators the described above types of readers.

4.12. Recognition of snobbery towards reading and the books. The social-psychological approach defines the snobbery in the reading as explicit deviant behaviour, different from the implicit reader's interest. Regarding the book the snobbery exists, since the books exist. Still in II century Lucian reacts to this problem in foreshortening, which is very actual and today. The main problem, treated in his essay "The uneducated book buyer", is the fact, that people were buying not books, that they would like to read and that they would like, but books that are modern. In this antique work we have a description of 5 characteristics of the "mneme" of the reader-snob, reached on an abstract-logical way of the philosophers. As first sign of snobbery Lucianus recognizes *the manipulation of the buyer-reader*: "My dear, you do just the opposite of what you want. You count on to pass for educated; you don't miss to buy the best books, but everything goes upside down and becomes a testament for your illiteracy. Moreover, you actually don't buy the best books, but you mislead by the opinion of those people, who praise what they get, you become a gift of God for all the pseudo-worshippers of the books, a real treasure for the book sellers" (Lucianus, 1986: 84). Second sign of snobbery is *the reading with misunderstanding*: "although you are always with book in your hand, always deep in reading, you understand from the read as much as donkey from the lyre, as it moves its ears in tact with the music." (Lucianus, 1986: 86). Third sign of snobbery, according to Lucian, is *inability for critical reading and rationalization*: "You look at the books with wide open eyes, a little more, Zeus is my witness, your eyes will jump out of your head, and you read something aloud so fast, that your look leaves behind your tongue. But this is not enough. You must comprehend as the dignity, as also the disadvantage of the written and to enter as into the meaning of the whole, as into the charm of the individual expressions, to recognize which one of them are composed by writer by the established rules and which one of them are suspicious, another's or counterfeit." (Lucianus, 1986: 85). At fourth place Lucian reveals the snobbery as *distorted reading*: "Don't you see, that you fall into the same situation, when you hold in your hand a wonderful scroll, in a leather purple box and gold tip of the wand, but you read it as a true barbarian, crippling and distorting the written, among the mockeries of the educated people and the praises of the surrounding you flatters, who suddenly turn away to each other to laugh?" (Lucianus, 1986: 87). Lucian distinguishes *the anti-reading* as fifth sign of the snobbery, which predetermines the nonfunctionality of the owned book. The explanation is made by observation on the main incentive for the buying of books – not the desire to read, but the ostentation, the use of the book as an instrument for the personal ambition of the owner to be seen with a book in his hand: "Cause you will buy them to do not use them for anything and you will be ridiculed by the educated people, who seek to benefit not by the beauty or by the high prices of the books, but by the speech and the thought of their authors." (Lucianus, 1986: 95). Today, thousand of years later, the snobbery towards the books is repeatedly more actual. But for its research, for its in-debt explanation and for its correct prognosis it is not enough the Lucian's speculative method, but it is necessary the Roubakine's empirical bibliopsychological method.

4.13. Recognition of the anti-creative activity in the media ecosystem. The phenomenons "censorship", "reading control", "recomendatory bibliography", "lists for compulsory reading", "bestseller charts" and the phenomenons to the massmedia influence from the second half of XX century – standardization of thinking, concealing or distortion of particular perspectives, propaganda of false authorities, unification of the human consumer and the human audience – all this, according to the bibliopsychology, are mutually intensified information noises, that play the role of anticreative factors in the system of the social communications.

4.14. The subordination "reader – author". One of the current conflicts in the scientific and of the expert definition of the book, which the bibliopsychological approach, can solve, is by the topic of the subordination between the source (the author) and the recipient (the reader) in the text communication. Who is the dominant factor in the book – the author or the reader? The bibliopsychological answer reads as follows: not the author, but the reader has leading place in the functioning of the book as a medium. The bibliopsychology accepts that not the author, but the reader is the engine of the communication. As the bibliopsychology is a theory of the

reception of text with accent on the personal aspects of the reader, the communication vector is with opposite direction: “reader – text – author“. The author is the end user in the chain, in case that will be achieved the effect of the „bibliopsychological archeology“ and will be restored (relatively, of course) his psychological type.

What are the reasons to invest efforts for correction in the one-way model of communication and to give priority to the function of the reader?

First, before to be private property and merchandise, the book is a universal value – for general use. It is proven by the media archeology with established enlightner’s phenomenos from before minimum 3000 years.

Second, the book is a mediator for exchange of knowledge in 100 % of the cases in the history, but only sometimes is a literary work, polygraphic product, commodity and library volume.

Third, the author is not always known, and he is not always a human. The author’s problematic is derivative of the proven mystifications such as: “anonymous author”, “fictitious author” (dummy or nonexistent name), “author by default” (fake memoirs), “developed brand-author” (name, behind of which is writing a group of people in variable composition, such as detective and fantasy publishing projects), “rent-an-author” (rent-a-writer, “writer in shadow”, “hired feather”, “literary slave”), “speculative authorship” (“bought” authorship), “falso co-authorship” (by the scientific ethic codes), “forced co-authorship”, “contrafact” authorship and plagiarist. And when I say, that the author may even not be a human, I mean the mashine generated texts, among which the first book in the world, written by computer – “The Policeman’s Beard is Half Constructed” ([The Policeman's, 1984](#)), novels and articles, written by computer with software as PC Writer 1.0 or by robot technologies from the type of “Narrative Science”, etc.

Fourth, the book is a product of an avalanche reader-author chain, but not a standard product of material production. The reading (the consumption) has always been before the writing (the production). The author, before he grows as such, has also been only reader. He is a reader while he is writing. The content he wrote could not be entirely his own product. Before he ends it he was reading, he was listening, he was drawing ideas, he was imitating, he copied by others. It is analogical the statement of the Polish writer Andrzej Sapkowski in the preface of his stoty “Tandaradei!”: “And if any writer claims that he doesn’t draw most of his ideas from reading, I will call him liar. For clarity I will add that towards the reading I add not only the newspapers, but also the cinema and the television.” ([Sapkowski, 2011: 114](#)). The author subsequently is a reader of his own work. Otherwise the revised or enlarged editions wouldn’t exist.

Fifth, the consumer objects do not change in isolation. The industry was able to produce digital books 20 years ago, but the transition is happening only now, because only now the readers opened to the change and finally have devices and accessible platforms for content, that can be easily bought and easily found. The readers can or can’t relate sentimentally to the printed books, but the facts today are, that they turn to the digital reading in droves.

Sixth, the unread book is only a message, but not information. The information in some occasions requires active, conscious search, and in others is obtained by chance, suddenly and leads to surprise (than we call it “discovery”). Such is the case with the ancient treasures – they are not information, until they are not found, until they become archaeology “finds”. In the fund of the Russian State Library in Moscow (formerly „V. I. Lenin“) during the Perestroika were registered around 50% never unordered books, which we call “messages, frozen in anticipation”, and the knowledges, fixed in them, will become an information when they will be found regardless by random or motivated reader. Similar is the situation with the so-called „time capsules“, among which is the message of Todor Jivkov, sealed beneath a marble slab in the lobby of the memorial „Pleven epopee“, accompanied by an inscription: for the future generations – to be opened in 100 years. The message in this capsule will be information for the envisaged generations, only when it will be printed again, after the 100 years have passed.

Seventh, according to the receptive aesthetics the term „book“ is a unity of written and read text. Such is the definition of the modern book, given by the researcher of ancient literature prof. Bogdan Bogdanov. Apostrophizing the famous definitions, where to the reading is not paid any attention, he claims that this term for book is not even contemporary – in fact the book as unity of writing and reading appeared in Alexandria, where meet the Egyptian jealousy towards the written text and the democratic universality of the Athenian classical culture ([Bogdanov, 1989](#)).

Eighth, the destiny of the book depends on the reader. „Pro captu lectoris habent sua fata libelli”, reads the maxim of Terentianus Maurus (I-II century AD): „Depending on the reader the books have different destiny”.

Ninth, the notion „media” refers not to the message or its bearer, but the service of the recipient. This is confirmed by each International Book Fair in Frankfurt, where hundreds of stalls offer not so texts, but ways of reading of them (at the end of 2011 the readers for digital books dropped down so much, that they already became a product with mass search).

The media chain seen like this really confirms the non-standard sequence, set in the bibliopsychological paradigm: „*reader – author – publisher*”. The logic is like this. Without the reading the author’s and the publisher’s activities are losing meaning. Even before he learned to write, everybody was and until he has eyes he will be a reader. Authors, translators, editors, reviewers, publishers and advisers in bookstores currently are using physical and digital libraries, archives and websites with books, encyclopedias and dictionaries, in order to help themselves with reference, citation, comparison, to economize time and efforts, which can reduce the cost price of the book. The author, the scientist, the publisher, the translator, the editor, the reviewer, all of them before they grow up as such, have been obligatory readers. And they continue to be readers. The reader is the one, who is flowing life into the book. If there are no eyes to read it, the books doesn’t exist. [Full citation: „The book is composed of characters, who are speaking of other characters, and they on their part are speaking of the things. If there is no eye to read it, the book remains a bearer of characters, that don’t give concepts, and therefore it doesn’t exist (Eco, 1985: 465)]. In „A History of Reading” Alberto Manguel supports the same point of view: „in any case the reader is the one, who unveils the meaning; the reader is the one, who gives or reveals in some object or event definite probable meaning; the reader is the one, who must give meaning of the system of signs, and after that to unveil it.” (Manguel, 2004: 14-15). All the units in the production cycle of the book exist only because of the reader. Without him authors, editors, translators, publishers, dealers, librarians, all of them are unfunctional and unnecessary.

4.15. The failures of economic characters in the book sector.

The bibliopsychological approach would reveal that they are due to ignorance and short-sightedness regarding the role of the reader in the modern media ecosystem. In the market economy conditions not other, but the reader is the sovereign of the success or of the failure of a particular publishing project – he has the freedom not only to not read and to not like what is offered to him but the right to speak publicly about it. The negligence of the reader- sovereign and of his power to revenge – right here continue to be the weakness in the world system of the book. Only the educated entrepreneur can survive as a publisher, because in the new ecological paradigm of the global publishing the chance favours the publisher creator and businessman, the publisher producer, the publisher, who disciplined his ego and became aware as „lawyer of the reader”. Because mostly the global network helped us to understand, that the freedom of the reading is higher than the freedom of expression (writing) and the freedom of the publishing.

5. Summary

Supposed causes for the indifference towards the Roubakine’s theory of reading

In the summary of the Roubakine’s bibliopsychological approaches contain assumptions of the modern apathy towards his works as from the part of the scientists, as from the part of the publishers. These assumptions have three directions.

The first suggestion for the today’s unpopularity of the Roubakine’s science is that the bibliopsychology is incomprehensible, because it doesn’t use the usual empirical tools of the sociology or of the mass psychology. It is like this because it is too difficult, but because of this – a true science. Why this is an unusual and difficult science? Because it proves, that the sociological criteria such as gender, age, education, social status do not provide adequate assessment in the relationship „reader – text”, because it is dependent on other factors (biological, neurophysiological, cognitive), concerning the real process of reading. It is like this because it proves that the empirical sociology is helpless against the methods of the individual psychology, when it is speaking of prognosis in the field of the mass communications, marketing or the media production. Because it doesn’t allows being speaking about the readers in average categories. Because it doesn’t allow being speaking for mass reader, for mass reading, for reader’s audience, and even more – for reader’s mass. It disproves the usefulness of the mass plans and programs for

reading. It disproves the collective lists for obligatory reading. It exposes the validity of the unified readings. It relativises the universality of the textbook readings and the generalization of the assessments of the official critics and academic readers. It dismisses the mass character of the reader's perceptions, of the reader's tastes and of the reader's interests. The Roubakine's theory of reading is a science of personalized attention towards the individual reader. The bibliopsychology reveals the reader's unit as a unique receptive personality. In fact it can't exist correct and uncorrect readings, postulates Roubakine – if the man reads as everyone else, if the result from his reading is identical to the result of everyone else, this is not normal. The bibliopsychological type reader is uncontrollable, because it is dynamic. His reader's interest is unpredictable, because it can be felt neither with the intuition, nor with the rigid senses of the external observer, nor with the mechanics of the marketing tools, but it requires personal testing of each individual reader. The reader's unit by Roubakine's is a microworld, that any from the known general scientific methods can't explain in fullness.

The second assumption for the indifference towards the Roubakine's theory of reading is his postulate about the reading person. It is this postulate that Roubakine offers to the Bulgarian in one already textbook letter from 1939 to Rusin Philipov, lecturer in „Psychology of the reader and the book“ in the Plovdiv National Library. It is written: „...the working people in the literary work must not only to know and to love the reader, but also to consider the book as the most powerful, invincible weapon in the fight for truth and justice.“ [The text of the letter is available for the Bulgarian readers at two places – in an article by the director of the National library „Ivan Vazov“ in Plovdiv Prof. Radka Koleva and in the dissertation of the library scientist Prof. Maria Mladenova (Koleva, 1989; Mladenova, 2007: 185-186)]. However, Roubakine insists to put this definition for book on three of the emblems for himself – he used it in the published form for conducting of bibliopsychological test of the readers (by the so-called scale of reader's experiences), he wrote it on his personal Exlibris and he wanted to be engraved as a title on the stone book, on which to be placed the urn with his ashes of Novodevichy Cemetery in Moscow. If it is read not as a cliché, but as an offer from some smarter person, today this sentence enters in collision with the priorities of the market competitions and the socio-spiritual poverty. These priorities highly marginalize the Roubakine's theory of reading, because they impose converse imperatives: the book should not be considered as mean to colossal goal of determined reader, but for end in itself of business or profession; the reader shouldn't be known, but to be followed, he shouldn't be loved, but to be reported.

The third assumption for the negligence of the Roubakine's bibliopsychology and for the refusal to be learned and developed is in his hardly acceptable for many people opinion about the book as social media. First, because Roubakine by himself was not living „about the books“, nor yet „among the books“, but for his millions of readers through the books, like many book scientists, library scientists, bibliographers, bibliophiles in the world history, for which the bywords are „life with the books“, „life for the books“, „life among the books“ and others book-centered definitions. In 1906 when with his enormous work „Among the books“ he sharply criticizes the bookmen, the bibliographers, the bibliophiles, the lovers of the printed paper, the covers and the bindings, the in love with the books as in fetishes and in the book work as manipulation with these fetishes, he calls them directly „gravediggers of the book“. His message to them is to realize that „as the Saturday exists for the man, but not vice versa, as the book exists for the man, and not vice versa. Love towards the book because of the book shouldn't exist“ (Rubakin, 1906: 7). The impeccable bibliophile and book scientist Roubakine is categorical, that the material treatment of the books is asocial and that the book must be not only means, but an aim in life. His motto till the end of his days was: „Book for life, but not life of book“ (Rubakin, 1979: 37). The second reason for the disapproval and even the acts of hostility towards Roubakine is rooted in the defended by him firm position, that the books don't have place in the commodity-money relations. „He possessed a confidence that the book shouldn't be an object of sale-trade, but only an object of distribution and reading“, recalls his son Alexander Roubakine (Rubakin, 1979: 68). This counter-market position then and now can not be estimated as eccentric, but its rightness in the developing digital epoch emerges as increasingly natural and valid.

6. Conclusion

The possibilities of the bibliopsychology aren't still used, although it is a subject of research of many other sciences as library science, bibliography, psycholinguistics, linguistics, psychology. To this

day the testings on this scientific discipline are insufficient. Very often the attention of the researchers is directed to other sciences, because the object which it considers is considerably more complex.

The thin scientists, which are trying to develop and to update the Roubakine's theoretical views, have their unshakable conviction. And it is that "people of the book" are only those who are aware of its unique behaviour in the social-communication process, which personally "served" it as a reagent, as a bearer of energy potential of the human reactions. In the qualitative new „knowledge economy" the chance favours those authors, publishers, editors, bibliographers, librarians, booksellers, who have managed to discipline their ego and recognize their role for derivative of the reader.

The Roubakine's science of reading contains one more lesson. Before the intuition about the important book and before the reader's horizon of the determined educated person soundn't stand barriers of scruples, ignorance and fear of the unknown. This defended and this special line built Roubakine for himself as with his authorship of more than 280 book in the encyclopaedic spectrum, as also with his personal library of 75 000 priceless volumes, that before his death bequeath to the State Library of the USSR „V.I. Lenin" (today is The Russian State Library in Moscow). It is known, for instance, that Roubakine is the last owner of the dangerous occult book „Enochian Keys“, which at the moment is in his personal fund. This so-called "black book" in leather-bound the last time was in the hands of the Russian Prime Minister Piotr Stolipin until his assassination in 1911 and by testimony of his adjutant, the reader always paid with his life for the learned secrets of the ancient text (Sileckij, 2016).

Almost in the style of the urban legends, already several generations librarians are convinced, that the Nikolas Roubakine's spirit still inhabits the building of the Moscow library. People are telling stories, that he "moved" there from Lausanne, together with his book fund. On the famous 15th "Roubakine's" floor, who has entirely been released from this donation, by unknown reasons the urn with his ashes stayed not a few time next to his portrait on the books. Since then the night guards hear steps and a waft from a passing person. They admit, that Roubakine by himself thoroughly review his collection and guards his personal copy of the "black book". But during the day the librarians testify for an invisible presence in the reading-rooms – the good "Roubakine's ghost" watches over the order at the shelves and the attitude towards the books, recognizes the lazy and helps to the persistent readers. The consultants don't omit to advise the embarrassed reader, in case he doesn't find his needed book, to pray silently to Nikolas Roubakine and before long this book will be in his hands (Fochkin, 2013; Fochkin, 2015: 310-314). It isn't known another world scientist with such an aura – of overlord of the reading and of guardian angel of the reader.

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