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Institute of Journalism  
Sumy State University

# ОБРАЗ

# OBRAZ

НАУКОВИЙ ЖУРНАЛ

SCIENTIFIC JOURNAL

Випуск 2 (17) ' 2015

Issue 2 (17) ' 2015

Суми  
Сумський державний університет

Sumy  
Sumy State University

2015

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Київський національний університет імені Тараса Шевченка,  
Сумський державний університет  
**Видавець:** Сумський державний університет  
(Свідоцтво про державну реєстрацію друкованого засобу масової інформації  
Серія КВ № 21240-11040ПР від 08.12.2014 р.)

Журнал занесено до Переліку наукових фахових видань Міністерства освіти і науки України, затвердженого Наказом № 747 від 13.07.2015 р., в яких можуть публікуватися основні результати дисертаційних робіт із соціальних комунікацій.

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Рекомендовано до друку  
вченою радою Сумського державного університету  
(протокол № 3 від 3 жовтня 2015 р.)

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**Образ** : науковий журнал / за ред. Н. Сидоренко, О. Ткаченко ; Інститут журналістики КНУ імені Тараса Шевченка, Сумський державний університет. – Київ ; Суми, 2015. – Вип. 2 (17). – 120 с.

У наукових статтях журналу розглядаються питання, що охоплюють усі сфери соціальної комунікації: історію, теорію, методологію журналістики, видавничої справи, реклами та з'язків із громадськістю, соціальних комунікацій, бібліотечної справи.

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**Електронна версія** наукового фахового видання передана до Національної бібліотеки України імені В. І. Вернадського на депозитарне зберігання та для представлення на порталі наукової періодики України. Див.: <http://www.irbis-nbuv.gov.ua> (Наукова періодика України).

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### **Founders:**

Taras Shevchenko National University of Kyiv,  
Sumy State University

**The publisher:** Sumy State University

(State Registration Certificate:

KB № 15451-4023 ИП (Ukraine), issued on 12.08.2014, the)

The journal is included to the List of scientific professional publications of the Ministry of education and science of Ukraine, approved by Order №747 on 13.07.2015, in which the main results of dissertation works in Social Communications can be published.

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It is recommended for publication by the

Recommended for publication by the Academic Council of Sumy State University  
(transactions number 3 from the 8 October 2015)

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**Образ** : scientific journal / edited by. N. Sydorenko, O. Tkachenko ; Institute of Journalism of Taras Shevchenko National University of Kyiv, Sumy State University. – Kyiv ; Sumy, 2015. – Issue 2 (17). – 120 p.

In the scientific articles of the journal the issues, which cover all the areas of social communication are investigated: history, theory, methodology, journalism, publishing, advertising and RP, social communication, librarianship.

The publication is intended for teachers, researchers, doctoral students, post-graduate students and workers in information sphere and in socio-communicative activities, for practical journalists.

**Reviewing of the journal:** All the materials, which are submitted to the editorial board, undergo the closed reviewing.

**The publication** is indexed by Google Scholar.

**WEB-site** of the journal: <http://obraz.sumdu.edu.ua>

**An Advertisement**, a comment or a review about the the scientific and educational books, which are sent to the editorial board, is published in the next issue of the journal.

**The electronic version** of this scientific publication is referred to Vernadsky National Library of Ukraine for the depositary storage and for its presentation on the portal of scientific periodicals of Ukraine. Link: <http://www.irbis-nbuv.gov.ua> (Scientific Periodicals of Ukraine).

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# WORD TO THE READERS / СЛОВО ДО ЧИТАЧІВ

## **Шановні науковці!**

Вашій увазі представлено журнал «Образ», усі статті для якого написані винятково іноземними мовами – англійською, німецькою, польською, французькою.

Беручись за випуск такого журнального номера, редакційна колегія розуміла, що написання статей іноземними мовами – один зі способів розібратись у термінології галузі соціальних комунікацій, співвіднести наше бачення наукових процесів зі світовими тенденціями. І, безперечно ж, враховуючи зростання практичного значення володіння іншомовною комунікацією для успішної професійної діяльності, пропонувати наші наукові набутки світовій громаді.

Сподіваємося, що науковий рівень опублікованих у журналі статей зацікавить як європейських колег і практиків, так і представників вітчизняної наукової школи. Також плекаємо надію, що опубліковані тексти чітко співвідносяться із правилами інших мов, є граматично вивіреними.

Дякуємо всім авторам, які зголосились на ідею і підготували статті іноземними мовами.

Запрошуємо до співпраці з «Образом»!

*Редколегія*

## **Dear scholars!**

We present the journal «Obraz» with all the articles written exclusively in foreign languages – in English, in German, in Polish, in French.

Having decided to issue such kind of a journal, the editorial board understood that the writing of articles in foreign languages is one of the ways to investigate the terminology of the social communications, to correlate our vision of scientific processes with global trends. And of course, taking into account the increase of practical importance of foreign communication for the successful professional activities, we want to offer our scientific achievements to the international community.

We hope that the level of scientific articles, published in this journal, will arouse an interest of the European colleagues and experts as well as the representatives of the national scientific school. We also cherish the hope that the published texts clearly correlate with the rules of other languages and are grammatically verified.

We sincerely express our gratitude to all the authors who supported the idea and contributed with their articles in foreign languages to this journal.

We invite you to cooperate with «Obraz»!

*The Editorial Board*

## **Sehr geehrte Wissenschaftler!**

Wir stellen ihnen die Fachzeitschrift «Obraz» zur Verfügung, in dem alle Artikel ausschließlich in Fremdsprachen – in Englisch, in Deutsch, in Polnisch, in Französisch — geschrieben wurden.

Bei der Arbeit an der Ausgabe dieser Fachzeitschrift hat die Redaktion zu der Achtung genommen, dass das Schreiben der Artikel in Fremdsprachen eine gute Möglichkeit ist, sich in der Terminologie der sozialen Kommunikation gut auszukennen, unsere Vision von wissenschaftlichen Prozessen mit globalen Trends zu vergleichen. Zweifelsohne, haben wir die Zunahme der praktischen Bedeutung von der Beherrschung der Fremdsprachenkommunikation für erfolgreiche berufliche Tätigkeit berücksichtigt, und wir haben einen Beschluss gefasst, unsere wissenschaftlichen Leistungen der internationalen Gemeinschaft anzubieten.

Wir hoffen, dass das Niveau der in der Fachzeitschrift veröffentlichten wissenschaftlichen Artikel sowohl für die europäischen Kollegen und Experten, als auch für die Vertreter der nationalen wissenschaftlichen Hochschulen von großem Interesse wird. Wir hegen auch die Hoffnung, dass die veröffentlichten Texte mit den Regeln anderer Sprachen eindeutig korreliert sind und grammatisch verifiziert sind.

Wir danken allen Autoren, die unsere Idee unterstützt haben und ihre Artikel in Fremdsprachen in dieser Fachzeitschrift veröffentlicht haben.

Wir laden alle zu der Zusammenarbeit ein!

*Redaktionskollegium*

## **Chers savants!**

Ci-dessous, il y a le magazine «Obraz», pour laquelle tous les articles sont rédigés exclusivement en langues étrangères - l'anglais, l'allemand, le polonais, le français.

Prenant du numéro de cette revue, le comité de rédaction savait que l'écriture d'articles par les langues étrangères - c'est une façon de comprendre la terminologie des communications sociales concernent notre vision des processus scientifiques avec les tendances mondiales.

Et bien sûr, en considérant l'augmentation d'une importance pratique de la propriété étrangère pour les communications réussies des activités professionnelles, offrant à nos réalisations scientifiques de la communauté internationale.

Nous espérons que le niveau scientifiques d'articles publiés dans le journal intéresse d'europeén comme des collègues et des experts, et des représentants de l'école scientifique nationale.

Egalement on chérit l'espoir que les textes publiés clairement corrélés avec les règles des autres langues sont vérifiées grammaticalement.

Merci à tous les auteurs qui ont commis à l'idée et préparé les articles en langues étrangères.

Bienvenue à coopérer avec «Obraz»!

*Le comité de rédaction*

UDC 007 : 304 : 070

## THE SPECIFICS OF FIGURATIVE PARTS IN TRAVEL ESSAYS

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*The article illustrates the specifics of using figurative details taking as an example the travel essays in magazines of 1920–1930's. The following types of artistic details are distinguished: figurative, specifying, characterological, implication. There is a glut in insignificant details in travel essays of 20–30-ies of the XX century. The largest group constitutes landscape, interior, exterior, portrait, etc. details, and the functional capacity of which is to form the aesthetic expression of the reflected content. The characterological and implication details are found much less. It is proved that a detail is efficient and effective means of informing and aesthetic impact on the recipient in the examined Ukrainian travel journal essays of Soviet period; it is an emphasis which is specially aimed at sharpening the reader's attention to certain content planes.*

**Key words:** travel essays, image, detail, particular, function.

**I**ntroduction. The problem of text analysis as a comprehensive whole, identifying its essence through individual components are one of the most urgent and most pressing problems both in literary criticism and in journalism.

The theoretical studies of artistic system of a journalistic work is represented in the works of Ukrainian and foreign scientists such as T. Benevolenska, V. Halych, V. Zdoroveha, M. Kim, H. Kolosov, Y. Lazebnyk, I. Mykhailyn, V. Svyatovets, M. Styuflyayeva, V. Uchonova, M. Cherepakhov and others. Today we have a significant amount of works devoted to the detail as a poetic means of outstanding masters of the word including P. Kulish, M. Kotsyubynskyi, Hr. Tyutyunnyk, M. Khvylovyi, I. Franko and others. But the nature of expressive means used in a journalistic work, including details, needs specifying and separate analysis.

An opinion is traditionally considered to be the main element of journalistic writing. V. Zdoroveha emphasized that creative thinking could play only an auxiliary role in it. The researcher approached gradually to this idea, firstly formulating it with many warnings and then going to the full categoricalness. In his book «The Art of a Publicist» he wrote: «The role of artistic image in journalism is very large. Yet if we are guided by a broad journalistic practice, but not by good intentions, we must admit that the image in journalism has no such independent significance, as in literature, it is still subordinated to a logical reflection of reality; the main thing in journalism, in most of its genres, is scientific and logical analysis of facts, phenomena of life» [3, p. 73].

In the second book «In the Workshop of a Publicist» the scientist returned to this issue. «Where does the talent of a publicist reveal? – he asked and then answered: – First of all, in the freshness, originality of thought» [4, p. 95]. But realizing soon that some readers might emphasize not on the notion of «idea» but its attributes – «freshness, originality», he again emphasized this conceptual idea to affirm even more categorically: «Still, the main hero of a journalistic work is a thought, made bigger by the image lens, but nevertheless it is a thought. Emotions in general and image in particular are subordinated to a thought» [4, p. 100].

But the travel essay transforms this general rule of journalism. The journalist, who works in this genre, cannot complete his tasks only within a rational approach to the reality and its rational reflection. The specific of the genre is that creative thinking prevails in it. This peculiarity of traveler essay as a



genre brings forward for researchers the analysis of imaginative details and particulars confirming the relevance of the chosen topic

Object of the research is the travel essays represented in the Ukrainian magazine periodicals of 1920–1930. Subject of research is the peculiarities of artistic details and particulars functioning in the image system of the text of travel essays.

The selective approach prevails in the analysis of such text components as details and particulars in journalism. Modern journalism does not only communicate information to the readers, but it also produces a certain attitude to the facts of reality. The role of effective stimulus of reader's reflection in travel essay is played by an artistic detail. The purpose of the research is to clarify the functions of details and particulars in the creation of the artistic image in the system of travel essay text.

**Results and discussions.** The means of literary stylistics are widely used in journalism, which «allow adding emotional expression to the form of notion, to underline the attitude to the described, its essence and significance» [2, p. 12]. The author of the essay addresses to the reader through the artistic image and directly through a journalistic judgment. The important is the ability to combine the elements of journalism, direct author's appeal to the reader with the technique of figurative writing. Image and figurativeness of writing consist of details. The main task of the essay is to tell brightly and figuratively about the events and people in order the reader could see the described by words.

One can distinguish a lot of bright details in travel essays, but their character is different than in a story or a novel. There is no diligent describing in the travel essay, but the journalist chooses the most vivid and characteristic among what he saw or observed, moreover he describes it in passing. Such description of reality is the essay imaginary. The well-chosen and well-selected details contribute to it. V. Aleksyeyev says, that «one can create an image choosing the main features, qualities of subject or phenomenon» [1, p. 52]. The details acquire the special meaning in the essay also because of their limited quantity.

There is no single approach to identifying the notion of «detail» nowadays. Thus, the «Dictionary of literary terms», ordered by V. Lesyn and A. Pulynets', gives: «Artistic detail is a trait of the characteristics of an object or phenomenon, which has no independent value and is not especially underlined» [9, p. 105].

According to V. Svyatovets, an artistic detail is a «basic trait, part of the artistic image that points out some supporting feature, property or quality. Often the details are the background, a kind of scenery for artistic details come into sight» [8, p. 13].

Thus, detail is a kind of description of an object or phenomenon, which specifies, helps create a clear idea, creates the overall image.

As for the meaning of «artistic detail» we can observe various opinions.

«Literary Dictionary and Handbook» gives the following definition: «Artistic detail is a verbal and painting art means, which is characterized by a special semantic content, symbolic charge, important compositional and characterological function. In some cases, the artistic detail may obtain the character of a symbol, in other cases it may be a detail and a trait» [7, p. 731].

As defined by V. Uchenova «a detail, which is the heart of the artistic image for its special highlighting by the author of work, acquires properties to «emit» information not only about itself, but also to deepen the overall presentation of the content» [10, p. 166].

V. Svyatovets' determines an artistic detail as «an expressive, meaningful trait, detail, nuance, in fact, large or small microstructure based on the totality, the synthesis of individual and general features of character, phenomenon, events, subjects, etc., which become their the most characteristics, the colorful voice, the extract, the quintessence» [8, p. 18].

Based on above mentioned definitions we can conclude that artistic detail is a vivid tool, a trait that fills the work of literature and gives the author the opportunity to express the idea of work more specifically and eloquently. But we cannot clearly distinguish a detail and a particular basing on interpretations of above definitions. Therefore, we conclude that there is a connection between them: a particular in the correspondent context can transform into a detail. At the same time V. Svyatovets' emphasizes that «a detail and a particular are closely related, although they have different artistic parameters» [8, p. 12].

Thus, the detail is endowed, of course, with the categorical meaning. A particular is a kind of detail, a neat peculiarity of something or someone. Mostly the concept of particular is organically used to describe certain events. A detail is a particular elevated to the semantic significance. This elevation

occurs either due to repetition or to synonymic underlining, to symbolization and direct inclusion into context forming processes. An artistic detail is considered to be a means of creating of an artistic image, which is characterized by special semantic content and important compositional function. The detail does not only enhance the artistic imagery and specifies the described events in the sketch, but is «an effective means of typification of sketch images» [5, p. 200]. In the essay, if the author uses minor details, then they become basic in the image, because they draw the attention of a reader. One can distinguish a detail-trait and a detail-microimage. A detail-trait is a bright detail in the portrait (character) of a man, landscape, interior, a detail-microimage is an important means of individualization and typification of an image. Due to the detail, an image becomes unique, and is well remembered. A detail-microimage is a dominant of the whole work, while acquiring allegorical meaning; it enhances its compositional integrity and communicativeness.

Such literary scholars as Ye. Dobin, Yu. Kuznetsov, V. Svyatovets' and others suggest distinguishing two basic types of details: occasional (short-term) – landscape, portrait, interior, etc. – are used in narrow context, and prevailing details, which have the character of artistic directed repetition through the whole work, collected works and even the works of an individual writer. «Detail-trait / occasional (short-term)» and «detail-microimage / prevailing detail» are used as synonymous terms.

Based on the works of V. Zdoroveha, M. Kim, V. Svyatovets' concerning imagery of essay, we distinguish the following types of details according to the performed functions in the text: figurative, clarifying, characterological, implication details.

The figurative details are widely used in portrait, landscape, interior descriptions. The landscape is important for travel essays, although its functions are somewhat limited. Thus, it «must always be related to content, the idea of the work, but not exist separately for the sake of beauty» [1, p. 62]. Such description is especially necessary in travel essays and it is used to describe the scene of events. The depiction of nature can be transformed in journalistic digression of the author. Thus, the journalist links the landscape to the content.

For example, O. Korzh created such landscape in his «Pidstrishni essays» [Vsesvit. – 1925. – № 15]: «... here and there *belated* apple-trees sadly dropped their *last* little white petals to the ground. They thanked the spring for the sun, tenderness, and as if the *farewell kisses they tore off* from the caulis with grief, and they were flying lazily and melting, melting... It was cold. The sun was hidden behind the *blanket of gray clouds*, and the north wind was blowing not as in summer. People said that the snow fell down somewhere in the neighboring village – that's why it was so cold» [P. 8–9]. The successfully used detail «snow in the nearby village» in the text acquires symbolic sounding. The visual detail in combination with the epithet «gray» symbolizes the venerable age of the grandmother, with whom the author met further. Gray clouds, snow is the colour of grey hair. The psychological landscape is filled with details that aimed at uniting in something whole and general, although they remain a «necessary detail, an ordinary trait» [P. 12], with the help of which O. Korzh depicted the image of the woman tired of life. Thus, the landscape, which cannot be accurately portrayed without neatly selected or chosen characteristic details, is introduced in the essay for good reason.

The essayist introduces the landscape description in text to accurately convey the time of trip, the space in which the author is now – completely cut off from the city of «hot asphalt and street dust». He does not mention a specific place of his stay, but with the help of artistic details the reader imagines, feels, where and why the author «runs away»: «I will escape to the *gray svytka, manure, straw, to the forgotten meadow and blackthorns* – and I will dream of the stars and for the thousandth time I will think over *simple and quiet life that had grown in black earth together with grass and rye and bitter wormwood under the fence*» [P. 8–9]. The figurative details have special impact on the reader in the essay. They help create the psychological portrait of the author: they convey a feeling of mental fatigue, aspiration for beauty, unity with nature, probably the return to the world of childhood. The used imagery epithets («simple» and «quiet») for the word «life» seem to hint at this. The traditional symbols «rye» and «bitter wormwood» are details-symbols in the text with the help of which the essayist calls for unity with nature, because only then the person feels harmony in this «stuffy» world.

The portraits of travel essays characters cannot be depicted without figurative details. The name or even character traits does not still create image. «The particular details show life not abstract, but in

individual manifestations. Some, even small interesting observations find their place in the essay only when they are connected by generalization power» [6, p. 66]. It must be pointed out that the nature of the character reveals vividly in action, in deeds, that's why the essayist should describe those actions that would fully disclose the nature of his character traits. We single out figurative details in portrait description in «Pidstrishni essays» by O. Korzh: «The old woman with a crutch, *wrapped tightly in a warm shawl*, limped behind the others, *dreaming quietly*. Maybe she was recollecting her childhood – She was a shepherdess then, but not as she is now, she was cheerful, carefree like those who were ahead. The wind unfastened her coat and the grandmother held it by the hand. – Is it cold, granny? – Yes, it is very cold... Elder grove is in blossom» [P. 8]. The diminutive words indicate author's gentle attitude towards the women. The reader makes an idea about her appearance through such a detail «wrapped tightly in a warm shawl». But this detail in the general storyline plays a very important role in revealing her internal state and it makes the image of the heroine tangible, visible. The image forming detail «elder grove is in blossom» is figurative and it is not transformed into minor detail as it may seem at first sight, as it takes quite a different role in the text. We assume that this detail is introduced by O. Korzh to show the age of grandmother and to emphasize her rich life experience, full of anxieties, hopelessness, deprivation and poverty, and that's why she was cold, «wrapped tightly in a warm shawl», but «the wind unfastened her coat», «it was cold». So detail «elder grove is in blossom» acquires symbolic meaning.

The artistic skills of essayist allow the reader to see in figurative details the pictures of reality. Such visual and audio figurative details urge the recipient to empathize with the author, to his own reflections. Thus, the figurative detail depicts the great through the small, the whole through the part.

Thus, landscapes and portraits are especially fruitful «consumers» of artistic details, which also provide individuality and concreteness to exactly this picture of nature or external image of the character. The figurative detail clearly reflects the author's opinion, his attitude towards reality.

In the travel essays, the particulars «affect the reader's imagination in their totality, they do not have the versatility, they are not stressed out and they do not have relative independence as a detail» [8, p. 12]. For example, A. Kopylenko in the essay «A Thousand and One Night» piled details with the meaning of provincial boredom and feeling of being lost: «Such *amazingly unnecessary and forgotten* native stations in the sands... People cast in sand – *sleepy and forgotten*... The Aral Sea is *boring, with bluish water and bare banks*... The settlement is very quiet and *hopelessly boring*» [P. 4–6]. Thus, subtle particulars often add to figurative details that emphasize the internal connection of the events. The successful chosen epithets allow the essayists to combine two important problems: life full of suffering of the Muslim women remote from civilization and luxurious life of the Muslim men, who is the main character of the story. Further in the description we read: «man are sitting and drinking tea lazily. They are decorated with colored robes ... and there is no a single women around» [P. 4]. The figurative details of the urban landscape «unnecessary», «forgotten» are opposed to synonymous visual detail «decorated with colored robes» [P. 4] that characterize the image of a Muslim man. This detail becomes even more vivid, when the author continues his story about the woman, who is «hopelessly forgotten» in the Muslim world. In an essay we read: «Going stealthily, in veil and yashmac, emerges a woman – *the eternal slavery and bondage* of Orient people. She is an *absolute slave* of her husband. It is only now when a woman disentangles from this millennial web» [P. 4–6]. Thus, small details can acquire more emotional sounding in different context.

E. Burksier in his essay «On the banks of the Nile» [Vsesvit. – 1925. – № 20] eliminates the unnecessary details in the created portrait, leaving only figurative: «The steamer is full of different public, but the most here are *fellah in blue clothes and their women in long, black dresses, often with not hidden faces, but almost always with tattoos on the chin and temples, with earrings in ears or nostrils*» [P. 11]. The essayist does not create a broad description, he gives the factual material in detail on which the reader's attention must be focused.

The figurative details acquire great importance in creating of interior or exterior visual image. The exterior detail «manor estate», used by the author, hiding under the name of Hedgehog, acquires original sounding in his essay «Young sprout» [Vsesvit – 1925. – № 13]. This eloquent expression denotes noble estate, where several generations lived, is used by the essayist probably to emphasize the importance and greatness of the Soviet regime. At this time the nobles, who dominated many generations, were recognized by the Bolsheviks as enemy class. After their destruction, «manor estate» also disap-

peared and a new nursery appeared on its site– home to the younger generation of «renewed» Soviet people, who have bright future in their hands. The journalist suggested the idea that the Soviet government came for a long time. There is an ideological influence on the recipient when the author draws attention to the «generosity» of the Soviet government, who gave «*large rooms of the old manor estate*» into the property of the village» [P. 14] for the opening of «peasant kindergarden» where would stay «children of the poor peasants, who are working in the field and unable to care for their children» [P. 14], and it is more than one generation. As we see, this figurative detail is introduced in this essay with the purposes other than the description of chambers. With its help the author gently suggests thoughts of noble intentions of the party as to the peasantry, and it influences the reader effectively.

Thus, using figurative details and particulars, the visual image of the described events is created. Although their number is limited, they reflect the reality accurately and truthfully. Thus, this type acquires a particular importance in the texts of the following genre.

To create a journalistic image the journalists distinguish important features and qualities of an object or a phenomenon. The figurative details in the travel essays have peculiar semantic content, symbolism, due to which the creative thinking a publicist is revealed, his ability to snatch out among many things or phenomena the one which will convey the author's idea laconically and with great emotional expressiveness. In some cases the figurative detail gains the nature of symbol, in other cases it is a vivid detail in the portrait (character) of a man, landscape, and interior. The detail-microimage is a dominant of the whole work, while acquiring allegorical significance, it strengthens its compositional integrity and communicativeness. Due to the detail, the image becomes unique, and is well remembered. This way of thinking is materialized in material, portrait, landscape, interior details, which are both prevailing (repeated) and short-term; they always have a hidden meaning, implication, rise a wide range of associations, replace long descriptions, author's characterizing, considerations, the whole episode, etc. These details are important means of individualization and image typification at the same time.

There are many specifying details and particulars in the travel essays of the studied period, main function of which is with the help of minor details, facts, phenomena to create the impression of authenticity. The general picture of life in the essay «Modern Palestine» by I. Mandrivets [Vsesvit. – 1925. – № 19] is depicted using some clarifying details: «Arab peasants live in *misery*; they are *poor and uncultured*; he *does not know any machines*». And there is only one clarifying detail: «An Arab peasant is so wretched, that he *does not have a cart, the bread is carried by women from the field to home*» [P. 8–9], which concretizes, emphasizing the truthfulness of the depicted.

The specifying statistical detail is found in the essay «Living in commune» by K. Hordienko [Vsesvit. – 1925. – № 8]: «Peasant ploughman collected grain by grain... The waterfalls of grain flew into the sacks of commune. *120 poods winter wheat of were gathered from a dessiatyna. 10 poods were gathered by a peasant*». It was used by the journalist to emphasize the benefits of life in the commune. We read in the essay then: «When the cattle shed was opened, the *warm stream* gushed. In front of our eyes *the kingdom of white carcasses stirred, grunted, breathed heavily and noisily and turned their rhino muzzles... Hefty Orlov's trotters were around the manger... Cowshed. Dozens of obtuse muzzles opened their eyes and seeing that we come empty-handed; they turned away their muzzles indifferently*» [P. 19]. The essayist does not limit himself with naming the place, where he is, he clarifies and concretizes what he sees. Such description creates the whole picture seen by the author.

The artistic specifying details are used in dialogues and monologues. Thus, we find in the essay «Pidstrishni essays» by O. Korzh: «– *And how many are there in the sack? (cucumbers). Sometimes one hundred, sometimes two hundred, sometimes three hundreds* – was the answer. Red-haired Okhrim has agreed to bet that *there are not more than two hundred and fifteen* ... He assures: – *I have counted myself ... I was interested ... And then Kalistrat, experienced and reasonable old man, while filling pipe, added: – And not two hundred and not three hundred ... and it depends on the year, cucumber, and sack...* And it became clear that this is so, and red-haired Okhrim agreed: *well, yes ... yes it true...*» [P. 8]. Such specifying details help the reader depict the true image of the character with his individual traits.

The characterological details constitute the other group that performs their function directly, fixing some features of the depicted character. For example, in the essay «How I was the editor» by K. Hordi-

enko [Vsesvit. – 1925. – № 21] we read: «Once we passed gardens with «Red scarf»... There was a slight tension of intimacy, which was hidden under the guise of guise of different things... – What is the bush growing? – asked she. – Grapes ... – answered I ... She stopped for a moment, and *frowned reproachfully (and that brows – I will not tell)*» [P. 2–3]. One neat detail «*frowned reproachfully*» allowed the recipient to make his own conclusions as to the narrator's attitude towards the women. Thus, the author does not give the detailed characteristics of the character, but gives minor but neat artistic details which help the reader to form the clear idea as to any character in the text.

We also see a vivid characterological detail in «Pidstrishni essays» by O. Korzh, which is mentioned by the author in passing, and, at first glance, it does not attract the reader's attention: «A bloom, resonant *mower* stood in the fields every day – *the song of harvest*. The stooks were becoming more and more: they were rich and reliable and they made joy for black earth souls. *The winds rolled autumn songs* on prickly stubble and *they tangled* in thick weeds. *It was ringing far away*. It was like sun splashes. The *suntanned, tireless mower* roamed in the fields... The life roamed tirelessly searching for beauty...» [P. 9]. The essayist showed the image of a person without the person. «*Suntanned, tireless mower*» is a successful characterological sound detail. The essayist deliberately introduces into the text such a psychological landscape which helps the reader imagine a strong and stocky peasant who tirelessly mows rye in the field. The author does not portray the hero, as the exact sound detail creates the image. The characterological sound details are successfully used by the author to enhance the details. The sound of scythe is strengthened by «*song of harvest*», «*autumn songs*», «*ringing far away*» [P. 9]. These are the neat details that add to the image of the peasant. The author emphasizes that the person does not only works, but at the same time has a rest in harmony with nature.

O. Korzh replaces broad portrait characteristics with short-termed vivid detail, «eliminating extra and those which hide the essence, the particular» [5, p. 200] while creating another character in the essay: «Then they were talking. *The guys are heartfelt, sincere...* – The forester's wife is feeding us ... we are pasturing cattle there... and in winter we will hew the wood somewhere and do something else... *we will survive somehow...* and I shook their hands in my mind: – And in their hearts *sad autumn is roaming...*» [P. 9]. This description it is clearly shows the attitude of the author to his characters: «I shook their hands in my mind» [P. 9]. The detail «*in their hearts sad autumn is roaming*» is used by the essayist to allow the reader to identify the age of «guys» and that they are not «guys» but adult men who are not afraid of any work, because they had done it a lot.

Thus, the selected characterological details give the reader an opportunity to see the images as a whole. Such details have reduced the volume of the text, but the ideological, psychological content has remained deep. The essayist allows the reader to add to an image, to create a character on his own, while finding the author's characterological details in the text.

The prevailing detail in the essay is a symbol of «go over the round (roam)». The essayist names accidentally the pseudonym of his character «Ivan Kolobrodko», because he does not know his name. Then we read: «And now – as I said – he roams and paints for himself» [P. 9] – so describes himself Ivan. Then we have the author's description: «And in their hearts sad autumn is roaming ...» [P. 9]. Thus, implication prevailing detail completes the system of characterological details and particulars, which helps to create the image of relationship between the characters, the author and reality. The implication is created: the journalist does not only portray a man and nature, he focuses on emotional experiences, his feelings and feelings of his character, «He recollected the days and twilight, the desert country roads, where *the life was roaming* searching for beauty...» [P. 8]. We can state that O. Korzh introduces a metaphorical detail, but it should be noted that this prevailing detail urges us to the joint creative process with the author, when you have to imagine the picture that is not finished by the essayist.

The important implication detail in the essay is «desert country road» [P. 8]. This image is socially important in the essay: road is the dream of a better life. It is also interpreted as stages of life, obtaining of experience, achieving of goal. Therefore, we find another type of artistic details in the travel essay. It is an implication detail that focuses on the external characteristics, which helps to reveal the content. From the Latin «implication» means «I closely connect». Thus, implication detail means such a detail in which two phenomena are linked associatively.

We read the following in the essay «Autumn» by K. G. [Vsesvit. – 1925. – № 20]: «... I can hear how *the road is thinking* ... But who will uncover her thoughts?... It has stretched both for a friend and a foe. There is *the road deep in thought* in front of me... *The wisdom of the ages is hidden in its sad wrinkles...*» [P. 22]. In this case, the «road» is not only a prevailing detail, but it is a detail-symbol. «*The road deep in thought*» symbolizes a human life. The purpose of this detail is to create implication, implied sense, and the internal state of the character is the subject of depiction.

The implication detail is a detail-symbol in the essay «Hamburg – the World Port» by Yu. Platonov: «And after around nine months (like in a woman)... the newborn runs for the first time with his nose into the water» [P. 13] – is a detail symbol. The author drew a parallel between technological progress, industrial development and the emergence of a new human life. Thus, the technological development of the country is given a great importance, it embodies the birth and development, and it is interpreted as a keystone. Here there is a hint at the origin of the Communism in Germany. This idea is often repeated by the author sometimes directly, sometimes disguised: «There is a reason for Hamburg police to be nervous and watch the public in the shipyard. Among fifty thousand workers working there, thirty-five thousand are the Communists». The prevailing detail in the work «*hammer and sickle is the sign of world republic of workers*» [P. 13] confirms one more time that the Communist ideology is the most influential in the world.

Therefore, the widespread use of the artistic details is an important indicator of the individual style of the publicist. The implication detail neatly used by the essayist activates the perception of the reader, urges him to cooperate, to create associative depicting. If it is used successfully, it «contributes to revealing the ideological content of the work» [1, p. 54]. The personal interest of the author in some objects, events, and people during the observation generates various implication details that allow representing human experience more vividly.

Therefore, such artistic details as figurative, specifying, characterological, implication function actively in travel essays of 1920–1930.

These kinds of artistic details acquire special importance in the text, as they provide the narrative with expressiveness and usefulness, and are well remembered by the readers. They represent the type of economical (taking into consideration the small size of journalistic essay) writing, that is why they have to be extremely accurate and to reflect the reality truthfully. To create a journalistic image, the essayists distinguish the most important features and qualities of the depicted person, object or phenomenon. The artistic narration in the essay is characterized by a particular semantic density, which implementation is achieved by means of expressive details. The artistic details in the travel essays has a peculiar feature, which is a special semantic content and symbolism, due to which journalistic and creative thinking of author are revealed, his ability to snatch among many things or phenomena the only one, which in the compressed form can render the author's idea of the work laconically and with great emotional expressiveness. In some cases, the artistic detail obtains the character of symbol in travel essays, in other cases it becomes the detail-trait. This way of thinking is materialized in portrait, landscape, interior, material details. The artistic detail provides special colouring to the speech of a character. It can be both prevailing (repeated) and short-termed in the travel essays, in any case it has implied sense, implication, causing a wide range of associations, replaces long description, author's characteristics, reflection, the whole episode etc.

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**УДК 007 : 304 : 070**

### **Специфіка образної деталі в подорожньому нарисі**

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*У статті на прикладі подорожніх нарисів у журналах 1920-1930-х рр. проілюстровано специфіку використання образних деталей. Виокремлено такі види художніх деталей: зображальні, уточнюючі, характерологічні, імплікаційні. У подорожніх нарисах 20–30-х рр. ХХ ст. спостерігається перенасичення малоістотними подробицями. Найбільшу кількісну групу становлять зображальні (пейзажні, інтер'єрні, екстер'єрні, портретні та ін.) деталі, функціональний потенціал яких полягає у формуванні естетичного вираження відображеного змісту. Значно менше виявлено характерологічних та імплікаційних деталей. Доведено, що в досліджуваних українських журнальних подорожніх нарисах радянського періоду деталь є ефективним, дієвим засобом інформування й естетичного впливу на реципієнта, виступає акцентом, спеціально спрямованим на загострення уваги читача подорожнього нарису на певні його змістові площини.*

**Ключові слова:** подорожній нарис, образ, деталь, подробиця, функції деталі.

### **Специфика образной детали в путевом очерке**

**Ковалева Татьяна, Сыпченко Инна, Алексахина Татьяна**

*В статье на примере путевых очерков в журналах 1920-1930-х гг. проиллюстрирована специфика использования образных деталей. Выделены такие виды художественных деталей: изобразительные, уточняющие, характерологические, импликационные. В путевых очерках 20–30-х гг. ХХ в. Прослеживается перенасыщение малосущественными подробностями. Самую большую количественную группу составляют изобразительные (пейзажные, интерьерные, экстерьерные, портретные и др.) детали, функциональный потенциал которых заключается в формировании эстетического выражения изображенного содержания. Значительно меньше выявлено характерологических и импликационных деталей. Доказано, что в украинских журнальных путевых очерках советского периода деталь является эффективным, действенным средством информирования и эстетического воздействия на реципиента. Она служит акцентом, специально созданным для сосредоточения внимания читателя путевого очерка на конкретных смысловых плоскостях.*

**Ключевые слова:** путевой очерк, образ, деталь, подробность, функции детали.

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## SOUL AND WORD INTENSITY... (LITERATURE PORTRAIT GENRE MEDITATION)

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*The paper aims at reviewing scientific concepts on the author's individuality rehabilitation methods in the literature portrait genre. Western European and Russian literary scholars, philosophers, literary critics and publicist's theories have been considered in detail. Such are the works of M. Mamardashvili, Y. Ichenwald, D. Zhukov, C. Yung, Ch. Sainte-Beuve, H. A. Taine, G. Brandes. The attention is given to the author's individuality, ability to work with biographic material, create the documentary and vivid portraits of outstanding personalities. As an examples literary portraits created by the European (G. Simenon, S. Maugham, M. Proust) and Ukrainian writers (Lesya Ukrainka, I. Semenchuk, V. Bryuhovetsky, M. Slaboshpytsky) are examined.*

**Key words:** literature portrait, author, individuality.

**Introduction.** This brief scientific research highlights the matter of the author's individuality rehabilitation methods in the literature portrait genre. Scientific novelty and relevance is of humanitarian-philosophic character and beyond the time. Effectiveness lies in the scientific advancement on the human cognition, whose spiritual «self» is expressed in belle-lettres style. Philosophic and scientific concepts of author's individuality rehabilitation are the objective of the research. Author's biography and work in the context of his Individuality accomplishment is the subject matter of the research.

This research is based on philosophical, critical and biographical works of M. Mamardashvili, Y. Ihenvald, D. Zhukov, the text of reference literature and literary portraits.

Being a successful publicist in literature portrait genre is not sufficient; one ought to possess a gift of a critic, psychologist, esthete, philosopher and probably an artist. Human cognition is illogical without a touch to his soul – a magic universe and constant center if his genuine «self». Speaking about an artist we face a unique gift of inspiration, that is to say, a thorough self-concentration. Every artist pierces to mysterious beyond existence at the moment of his creative climax. So, the portrait painter must soar together with him.

**Research methods.** In this study were used historical, biographical methods, methods of semantic techniques and methods of synthesis, comparison and abstraction.

**Results and discussion.** Humanity has made numerous discoveries in various endeavors; nevertheless it failed to approach the Truth of the creative act. What is happening at this very moment? How is conscience wandering to the «self» obscurity to find immortal Word – God? We can only presume that the meaningful silence of the white page hides mysterious encounter with Revelation. At this instance everything human in the person concedes to Divine.

Every text exceeds its creator, but its existence is impossible without human nature of its author reliant on historical, social, and biographical conditions. Life – is author's material, while word – is his tool, far more extend and profound than routine. That is the reason why artist's lyrical image should not be utterly associated with his human «self». Yet both they are united as spiritual and material in any living creature. A genuine artist cannot create unattached to his fate, but at the instance of creation – he soars above his fate and himself. Thus a creative moment and life are inseparable.

Russian philosopher M. Mamardashvili [1] states that every person «comes out the background of his life» – impressions, social environment, culture, his «self» – and follows the factor of his «unique personal experience». And the sense of this movement is to comprehend the history which «develops from its destination». G. Simenon considers writing – to be the only trade that needs right. However, every writer is not absolutely confident in it. Even though he was recognized by the contemporaries he doubts if he will be recognized by the descendants.



At the moment of creativity the artist reveals his vulnerability, complexity and tenderness. – The truth about himself. Yet all that is vital for the author – anxiety of the imagination, word discovery to convey an obscure image – for the reader is only a book which can be easily put aside. That has been ironically (and with hidden insult) described by English writer S. Maugham.

A reader mostly takes literature as an entertaining life supplement (M. Mamardashvili argues justly). Yet for the author the text – is a «bosom where he acquired himself, as a privy act. A genuine artist implements his gift as the means of «self-cognition».

An ideal reader (critic) takes his efforts as a mirror to see two reflections – that of an author and his own. The more experienced the reader is, the more distinctly he sees and cognizes himself in the Other. The more penetrating the critic's observation of the author's work is, the faster he will reveal his discreet «self» in a particular text.

M. Mamardashvili points out that «the author does not comprehend» his text, since he has to interpret it to himself» [2]. However this thesis is contradictory.

The author perceives his work through the prism of inspiration, which hampers him from perceiving it relevantly. A reader can embrace only that part of the text which is familiar to his personal experience. That is why the third party here is the critic (publicist, portrait painter). Yet, the author takes most of the views as those aliens. Since the nature of his gift depends on his intellect perfection. Despite the fact that the reader is interested in critics it cannot reveal the hidden points in the empirical experience. Thus a diptych «reader-writer» is out of critics. What is written by the soul waits for the sensitive heart, able to decode obscure impulses of the message.

Critic and portrait painter's mission is to maintain the endless reading process. M. Mamardashvili writes that «conscious eternity» has been created apropos the author to sustain a «living stance» of the concern. Attitude to the literature should not be courteous. A living soul implemented in the word is read, interpreted in critics and conveyed in portrait, thus deserves a sincere interest. It longs for soul closeness and intimacy! Art – is the means of overcoming solitude and self-asserting. It is an expanded message: I infer, thus I – exist!

Y. Ihenvald has made a wonderful discovery – the work is to be cognized immanently: «a researcher takes communion of the creative work and always stays within it not outside it». Due to this method either critic or a publicist «judge» the author by his own laws «in his own state». Naturally, T. Shevchenko would prefer to be written about «shevchenko-like», and A. Pushkin – «pushkin-like». The immanent method conceals nobility and insight. On the other hand he needs a gift to rehabilitate the flow of the alien «self».

Being an author of the popular «Silhouettes» (literature portraits of the early twentieth century) Ihenvald created distinctive writer's portraits and speculated on the mission of the critic-portrait painter, thus he set theoretical basis for literature portrait. It is the individuality of the author that is a truly literature nerve in his opinion. He opposed the concept of a French fine art expert H. A. Taine who considered the author to be greatly influenced by race, environment and the instance. Criticizing H. A. Taine he challenged historical materialism and social view on the literature. Ihenvald refuted the fact that author's individuality – is a marionette in the hands of history. He denied and objected the material vision of «tedious value» of the author.

He also refuted the idea (which gained popularity in the twentieth century) stating that the author is – «material of his time» and «the spokesman of his epoch». The very principle – to study through the prism of historical conditions – seemed to Y. Ihenvald misleading. He admitted that every individuality (and author's individuality as well) develop under certain circumstances, although he rejected the absolutism in this process. Literature in his view is too whimsical (since it in the reign of disastrous «psychic powers») to surrender to pragmatic historicism.

According to the literary scholar the sole person «to blame» for his works is the author (his personality). He cannot come out of time, epoch, and social stratum. The author is – «always and everywhere», but only in his work he is genuinely himself. – «He is not in the powers of the alien. On the contrary, only in work he is genuinely himself and to the outmost extent... It is his work where he shifts from general to individual, to his genuine self. He can borrow materials partially from the outside. Thus they go through his fantasy, but refract through his creative gift...» [2, p. 15–16].

Historic and social literature sources negation is proven by the history itself, since it has engulfed a vast amount of one-day works of literature and left only universal images. Faust, Anna Karenina, Karamazov brothers, Lolita and others will never outdate. Political systems, social classes, means of communication, geopolitical players change, however beauty, love, mercy, passion, dedication, solitude are enduring. One has to agree with Y. Ihenvald that the author is – «God's governor», and his word is rooted in the «art of universe».

Where does this tremble and sympathy on the part of reading come from? It must come from the touch to the open soul, which is – «the most real and the murkiest creature on Earth», according to the literary scholar. No written laws exist for it. Thus, both art and literature – are its subconscious yearning. Freedom – is to determine and establish its existence. «Individuality is impossible to explain», – Y. Ihenvald argues. Therefore there is no use in analyzing historic conditions, social classes, literary schools and styles, studying predecessors and followers. What is significant to study is Talent, Gift and to «take soul communion».

C. Jung, a founding father of analytical psychology writes about a specific part of the author's conscience, which contains the unborn work. The philosopher called it «independent complex», or «a living creature». In his opinion «it is the part of the psychic which splits and lives its own life, beyond the conscious hierarchy» [3, p. 369]. The unborn work in the psychic of the artist is a natural power which needs exodus. This concept is rather contradictory as long as its verification is quite intricate. Yet if one recognizes a «living creature» in author's conscience, it becomes the feature in the literature portrait.

The more the author is obsessed with this «natural power» (in psychology it is opposed to rational-logical and supervised text creation), the more we «are to be ready to meet something beyond-personal, which enlarges our boundaries perception and author's conscience reaches those boundaries in the process of creation. We are to be ready for new forms and contents, ideas cognized via intuition, language full of meanings, images which are genuine symbols...», – wrote C. Jung [3, p. 370].

Y. Ihenvald confronted biographical method as he thought «biography does not explain anything despite the fact that external consequences relations (life patterns) may be rather powerful, they have different influence, – that depends on *who* feels them, what individuality, what peculiar soul observes and experiences them».

However one cannot utterly agree with this. A scholar D. Zhukov had all reasons to state: «Does anything matter more than verses in author's life? Why then we become absorbed in lines, which testify words and actions of a famous writer and may not be relevant to his creative work?.. I fully agree with an emphasized truth: author's works – are key milestones in his life. Yet we are interested in author's life as well. There we search for and find ourselves» [4, p. 96].

Author's fate cannot be judged as an external influence, one should remember that it – is the individuality «constructor» as well. It is the amalgamation of life circumstances which makes «the pattern» of the individuality. Fairly often authors «arranged» their biography considering it to be a specific feature of art.

Y. Ihenvald believes that life details «do not reveal» individuality, and the routine «does not unveil» soul intensity. Yet author's biography rejection leads to life material denial, although art has developed on the material. The worst part of this approach is that we merely simplify individuality. The critic thinks that «the author being a writer and the author being an artist are quite discrepant individualities...» [3]. The ideologists who long to find «the ideal sense» seem to be mistaken. Since they forget about A. Akhmatova's «rubbish» that is the basis for poetry.

However, we believe that both hypostasis of the artist are conjoint: the human and the artist. The only thing which does not allow comprising the individual complexity is the trivial sanctimony. A genius poet may have love affairs, get into debts and entertain himself up to oblivion. Hence it does not diminish his genius, but explains his thirst for life that penetrates his joyful, happy poetry. A sparkling verse may have been born at the instance of a heady goblet of wine or happiness.

Quite often a biography seems to add senses between the lines expanding art boundaries. Provided one takes the fate of unrecognized and pursued M. Bulgakov out of «The Master and Margarita» context; and the novel will only become depleted. Forget the sacrifice of Marcel Proust who abandoned the comfort and public life (a beloved entertainment) for the sake of creating his saga. And it will turn

into intellectual canvas deprived of his Narrator's charm. Isn't it duplicity if one forgets about a human for the art's sake? Isn't it a betrayal of individual integrity which is indivisible whole at every instance?

Y. Ihenvald considers that the interest towards the author's private life alters into meaningless inquisitiveness rather often. Thus, it is no use looking into the matter of it. However a decent critic and portrait painter do not associate with the familiarity. Since one must not speak about trivial curiosity. A genuine professional will not be engulfed in private correspondence trying to find intimate details. His mission is to renew the author's individuality, conduct a complicated rehabilitation of his spiritual «self» in order to find his reflection in his mode of life, in art soar, and even in his silence. Carelessness and individuality simplification to satisfy personal reflection of the beauty and ideal (rather confined as a rule) are intolerable.

In literary critics the establishment of biographical method has been influenced by romanticism along with its creative life cult. Followers of the method believe that the cohesion between the individuality and his art is distinctive. For instance, F. Schleiermacher, a German philosopher and hermeneutist [5], argues that ideas and principals cannot be understood beyond the analyses of their genesis that is without author's biography. According to his theory it is necessary to approach external and inner life of the author to comprehend the text. The art of text interpretation depends on two major features – true language and human understanding.

Ch. O. Sainte-Beuve, a founding father of the biographical method, analyzed the influence of genealogy, literature school (teachers, opponents, students), political and literature environment on the author. He also pondered that a genuine creator is unique and every work of art is – the «individuality that has started to converse». To conceive the literature it is necessary to cognize its creators [6].

H. A. Taine has created his unique idea based on Sainte-Beuve's vision of the biographical method, literally he focused on observing unconscious in the art – «race, environment and instance». Whereas analyzing the author's individuality fine art critic studied genealogy of the writer, examined national features, climate, region, walks of life, peculiarities of the epoch [5].

Georg Brandes, a Danish critic, also implemented the elements of the biographical method in the literature portrait [5] and he called his method «historical-psychological». While studying creative individuality he mostly concentrated on literary process analyses, national and historic circumstances of the country. G. Brandes revived the «portrait» tradition in a sign of civil processes and movements.

In Europe and Russia in the early twentieth century the biographical method became inferior to the impressionistic one. Its ideologists initiated «biography refinement» from irrelevant elements and longed for individual soul rehabilitation through free associations relating to the character concept. In France impressionist representatives were: G. Lanson, A. France, G. S. Remy de Gourmont; in England – A. Symons, V. Wolf; in Russia – Y. Ihenvald, I. Annenskiy, M. Tsvetaeva, in Ukraine – M. Zerov, D. Dontsov.

G. Lanson, a French literature historian, considered the essence of the work (and its author) could be embraced through impressionistic method. Y. Ihenvald was rather convincing in the author's primacy in relation to history, society and literature schools. Academician N. Kotlarevskiy argued that every work of literature – is «a document of the epoch» and it «explains author's psychic». He was the founding father of the culture –historical method in literary critic, however many contemporary critics confronted his theory [5].

In the twentieth century Europe there was a negative tendency to substitute literary analyses by «creative individuality life span» rehabilitation. It had distinctive influence on Ukrainian literary critic during soviet (and post-soviet) periods and led to the creation of the single type biographies. For instance, «Eugen Malanuk» by I. Semenchuk [7], «Mykola Zerov» by V. Brukhovetskiy [8], «Todos Os-machka» by M. Slaboshpytskiy [9].

Provided one casts biographical material, it will mean that one misses those moments of life which «gave birth» to author's works. Avoiding text analysis we forget about its immortal soul expressed in the Word. Author's individuality is the most effectively rehabilitated in parallel analysis of his creativity (author's image, lyrical character) and biography (actions and motives), thus it is the only method to reveal his genuine and ideal «self».

**Conclusions.** Behind the facade of the imaginative-literary we find quite a melodramatic work – writer's fate. Lesya Ukrainka's romances are filled with new light provided it is known about the passion

of her nature however she suffered from flawed health and underestimation infused by her mother. What courage lived inside that tender woman, who overcame the pain and created gentle and fair fabric of «Lisova Pisnya»? She managed to exalt the beauty and power of the word over weakness and feebleness of the body. How sharply did little Pushkin suffer from his ugliness, to what extent he was hurt to hear it from his mother? Isn't his life a sparkling beauty amplifying of another nature – a poetic one? Didn't he overwhelm his ugliness by the individual charm? And then he fell in the duel with a merciless doom.

**Acknowledgements.** The author is grateful to Svetlana Zagorulko for translating articles into English.

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УДК 007 : 304 : 070 : 7.041.5 : 82-92 : 347.788.6

### У глибинах душі і слова... (роздуми про жанр літературного портрета)

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*Статтю присвячено науковому узагальненню різноманітних поглядів на шляхи реконструкції особистості письменника в жанрі літературного портрета. Детально розглядаються концепції західноєвропейських і російських літературознавців, філософів, критиків і публіцистів, зокрема М. Мамардашвілі, Ю. Айхенвальда, Д. Жукова, К. Юнга, Ш. Сент-Бєва та ін. Увага звертається на авторську індивідуальність, вміння працювати з біографічним матеріалом, створювати документально-образні портрети непересічних особистостей.*

**Ключові слова:** літературний портрет, письменник, особистість.

### В глубинах души и слова... (размышления о жанре литературного портрета)

**Воронова Мальвина**

*Статья посвящена научному обобщению различных взглядов на пути реконструкции личности писателя в жанре литературного портрета. Подробно рассматриваются концепции западноевропейских и российских литературоведов, философов, критиков и публицистов, в частности М. Мамардашвили, Ю. Айхенвальда, Д. Жукова, К. Юнга, Ш. Сент-Бёва и др. Внимание обращается на авторскую индивидуальность, умение работать с биографическим материалом, создавать документально-образные портреты незаурядных личностей.*

**Ключевые слова:** литературный портрет, писатель, личность.

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UDC 007 : 304 : 070

## UKRAINE IN THE CONTENT OF THE BRITISH NEWSPAPER «THE TIMES»

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*The article touches upon the problem of European integration processes in Ukraine, which arouse the enormous interest of the world media. Investigating the on-line version of «The Times» newspaper, from the 21st of November 2013 till the 1st of March 2014, the author singles out 117 publications, which are devoted to Ukraine in the period of Euromaidan and comes to the conclusion, that the image of Ukraine, created by the foreign journalists, confirms the desire of the Ukrainian nation to integrate into Europe and their belief in the strong democratic society.*

**Key words:** *European integration, Euromaidan, media, media content, journalistic material.*

**Introduction.** Integration is an important driving force of contemporary globalizing processes. The European Union, which brought together a group of countries, reached today a high level of political integration, unification of law, economic cooperation, social welfare and cultural development, occupying a leading position in the global economy. It accounts for 41.4 % of world export, 39.8 % of import and 41.9 % of import of service. It is clear that such cooperation is attractive to any country.

The process of successive approximation to the EU has an important meaning for our country, and the strategic outcome of this process – the full membership in the EU – where the world media play an important role, they not only form the image of the state, but also perform the function of the ideological and political influence, which are needed for community support and for public awareness. The importance of the information communication role, of the image of the state attracts attention of many scientists, such as P. Bilenchuk, A. Zernetska, A. Zviryntsev, Yu. Yelisovenko, Kotler, G. Pocheptsov, M. Slysarevskyy.

*The purpose* of our issue, outlining the main stages of European integration processes in the independent Ukraine, is to clarify the role of «The Times» newspaper, during the integration process of the country into the global political, economic, informational and cultural space.

**Results and discussions.** The relations between Ukraine and the European Union started in December 1991, when the Minister of Foreign Affairs of the Netherlands, the country of the EU Presiden-

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cy, on behalf of the Union officially recognized the independence of Ukraine and called it to support dialogue and open relations with the States-Members.

The position of Ukraine as to the EU was firstly formed legislatively in the main directions of the foreign policy of Ukraine, which were approved by the Verkhovna Rada of Ukraine on July 2, 1993.

The important step was the signing on June 14, 1994 in Brussels the Partnership and Cooperation Agreement between the EU and Ukraine. The document marked the beginning of a stable political, economic and cultural dialogue between the countries.

The «Strategy of Ukraine's integration into the European Union» was approved by the decree of the President Leonid Kuchma on June 11, 1998, where there was affirmed that «Ukraine's national interests require the identification of Ukraine as an influential European state, a full member of the EU» [1].

During the administration of the country by the third President of Ukraine Victor Yushchenko the process of European integration was also seen as a means of realization of the national interests, of building economically developed and democratic state, of strengthening the positions in the global system of international relations. On March 18, 2004 the National Program of Adapting Ukraine to the European Union was adopted, establishing a mechanism of achieving by Ukraine the compliance with the third Copenhagen and Madrid criteria for the EU membership. This mechanism includes the approximation of the legislation system, the foundation of the definite institutions and other activities, which are necessary for the effective functioning of the area of law enforcement and in the area of customs, tax law, labor and social security, protection of intellectual property, banking and financial services, insurance, competition, health care of people, environment, energy sphere, transport and so on.

It should be mentioned that between 1993 and 2004 a strong legal framework was developed in Ukraine and good practical steps were made towards European integration.

Meanwhile, the multi-level Ukrainian foreign policy, focusing mainly on the rule-making activities and ignoring of serious reform measures and therefore an obvious gap between the declared objectives and actual practice, what is often mentioned by European leaders and analysts, caused the ambiguous and cautious attitude to the prospects of Ukrainian integration. According to Prof. G.Pocheptsov the problem is in the lack of strategic vision: the government does not work on designing the future, other countries do it for it, that is why, the future of the country is not known either to its leaders or to the public. «We are surely moving in the opposite direction, we cannot reach even the level of 1991 as to GNP» [2]. Loss of strategy makes today's general membership and virtual streams insignificant for the future of our country.

The European way of Ukraine, which had been lasting for more than 10 years, would have brought the country to the democratic standards, to the status of civil society, to the rule of law and to the safeguarding of rights and freedoms of all citizens and of a person in particular. However, in September 2013 the Global Competitiveness Index (Global Competitiveness index, GCI) was published by the World Economic Forum, as a result of which Ukraine has lost 11 positions during one year, finishing on the 84th position among 148 countries. The authors of the report indicated, that the country maintained its competitive advantages. «One can state, the most important problem of the country is the need to overhaul its institutional structure, which suffers from bureaucracy, from lack of transparency and from favoritism», – it is said in the Global Competitiveness Report [3].

The analysis of the European integration process makes it possible to identify five stages of the reforming in Ukraine:

1. 1991–1994 – studying and assessment of opportunities and prospects for partnership.
2. 1994–1998 – forming of the overall strategy of relations and development of the cooperation principles.
3. 1998–2004 – readiness of the EU, instead of that Ukraine had just formal approach to the process of European integration and an artificial image of «European integration of the country» was created.
4. 2005–2013 – great hopes, expectations and bitter disappointment of the Ukrainian people and the European Community.
5. 2014 – clear heading for the Association Agreement with the EU.

After the summit of «Eastern Partnership» (28–29 November) in Vilnius, dispersing of the oppositional camping and adopting of the laws on January 16, 2014, which provided tougher sanctions

for participating in riots, the action of protest took a sharp anti-governmental and anti-presidential character. The main reasons for such events are: social injustice, huge polarization of incomes and living standards in Ukraine, corruption that permeates the executive and the judiciary, law enforcement authorities.

On November 30, 2013 there began the formation of groups of self-defense in defense to aspirations of Euromaidan. Already by the middle of December there had been more than 5 thousand people on the lists. The diverse nationalist groups (UNA-UNSO, «Trident», «Patriot of Ukraine» and others) became a right radical association «Right Sector», which regarded the Euromaidan as the beginning of the national revolution, which, according to the words of the leader of the «Legal Sector» Dmitry Yarosh, had to be completed with a full removal of the regime of internal occupation and receiving the system of comprehensive national democracy by Ukrainian national state.

After another «people's assembly», convened by the leaders of the parliamentary opposition («Batkivshchyna», «Udar», «Svoboda») on January 19, 2014 in Kiev the clash of the radical protesters with the police units began. The opposition demanded the resignation of the government and continuing the process of European integration.

On February 18, 2014 there was a sharp escalation of the situation, accompanied by widespread of bloodshed. According to the Ministry of Health of Ukraine 77 people were killed from the 18th till the 21<sup>st</sup> of February in Kyiv, according to the Interior Ministry – 16 policemen. At the meeting of the Verkhovna Rada the opposition demanded the returning to a parliamentary-presidential form of government and restoring of the constitution of 2004.

On February, 21 under the pressure of the western countries Victor Yanukovych made concessions with the opposition and signed an agreement to resolve the crisis in Ukraine, what included the following: returning to the Constitution of 2004, constitutional reform and early presidential elections not later than in December 2014. The same day Mr. Yanukovych left Kyiv.

On February 21, 2014 the Verkhovna Rada of Ukraine adopted a resolution about the unconstitutional withdrawal of the President Victor Yanukovych and called for the early presidential election.

On February, 23, the duties of the President were entrusted to the chairman of the Verkhovna Rada Mr. O. Turchynov and on February, 27 there was formed the provisional government, Mr. A. Yatsenyuk became the Prime Minister of Ukraine.

It should be emphasized that the stabilizing and turning point in the history of an independent state was the elections of the President of Ukraine on May, 25, which showed the European aspirations of the Ukrainian people.

For the content analysis we have chosen the electronic version of the printed and online edition of «The Times», for the period of November 21, 2013 – March 1, 2014, as a representation of the history of Euromaidan.

«The Times», an influential British daily newspaper, is one of the oldest in the world. It was founded in 1785 by John Walter. The Newspaper Corporation is managed by the News Corporation, headed by Rupert Murdoch. Since its foundation during over 219 years the newspaper has been printed widescreen, but in 2004 switched to the compact format with the intention to expand its influence on the younger audience.

Many publications have borrowed its name from the famous newspaper, for example: «The Financial Times», «The New York Times», «The Times of India», and even «Moscow Times» and others. «The Times» has been the most influential British daily newspaper for several centuries. The leading and upper class of society certainly started the day with the reading of the news columns. «The Times» has not lost its position. In March 2014 the edition of «The Times» was 384,304 copies and had about 200 thousand subscribers on the Internet.

«The Times» prepared the online version in March 1999. The site of the British newspaper lost more than 4 millions of users since the introduction of fees for access to the content in 2009. However, the management of the newspaper does not worry, but rather rejoices, because for the first 225 years the newspaper is sold on the new data medium.

Historically «The Times» is considered to be a conservative newspaper, but in 2001 and 2005 it supported the Labor Party during the elections.

For the selected period we have chosen 117 publications of «The Times», devoted to the events in Ukraine.

The information reason for publications of «The Times» in November, nine of them exactly, were the following events in Ukraine: Ukraine's accession to the EU, the pressure from Vladimir Putin, inconsistent policy of V. Yanukovych and M. Azarov, the protests and crackdown of demonstrations, European intentions as to Ukraine.

In December, the subject of the material was expanded, and their number increased significantly to 30.

Ukraine appears at a crossroads, increasing of the power of the conflict – government – people, coherence and stability of the Ukrainian people, the role of the oligarchs in opposition, participation of Vladimir Klitschko in the political «battles», Ukrainian visa fraud, freedom of speech and professional risks of Ukrainian journalism, destruction of monuments of Lenin, Ukraine in the world. Several articles concern the economy, the financial situation of Ukraine, gas problems and Putin's suggestions.

In January, the number of online editions of «The Times» slightly decreased and came to just 23, although the subject of the material grew significantly as January in Ukraine was quite eventful.

Increasing of the conflict between the power and nation, the first victims of confrontation were the main topics of the newspaper. The British journalists Ben Hoyle and Christopher Miller called January 22, 2014 «the worst day of street confrontations in the Ukrainian capital since the Second World War» [4]. The attitude to the Ukrainian people was changed – from the patient and peaceful to violent and ready to take decisive actions. The stories of some demonstrators were portrayed.

Analyzing the situation in Ukraine, British experts do not give a positive outlook on the prospects of the state. Ukraine is compared with Syria; they speak about the probability of the «Iron Curtain» that divides Ukraine. The refusal to enter the EU is perceived as a «diplomatic mistake» of Victor Yanukovych's government, who made a lot of «costly and dangerous mistakes in domestic policies» [5].

In addition to these problems, journalists wrote about the refusal of Ukraine from the European gas, Putin's pressure on Ukraine, Western sanctions against influential Ukrainian politicians and oligarchs, «peace suggestion» of Yanukovych, the possibility of the emergency state. In general, the Ukrainian government appears unsure in their actions. The British journalists portrayed Ukrainian opposition leaders in different ways.

The top theme was the abolition of the known laws from January 16, 2014. For the first time Victor Yanukovych was shown as a president, who tried to overcome the crisis.

In February, the number of publications almost doubled again, and resulted in 55 materials. In the publications the «hottest» events of Ukraine were being discussed. The number of publications concerning economic increased, including the question: Does the West need Ukraine? The critical economic situation in Ukraine was analyzed and Kyiv reported that for solving the economic crisis we needed \$ 5 billion.

In February Euromaidan events were covered by «The Times» journalists daily because the worsening of the situation happened during that time.

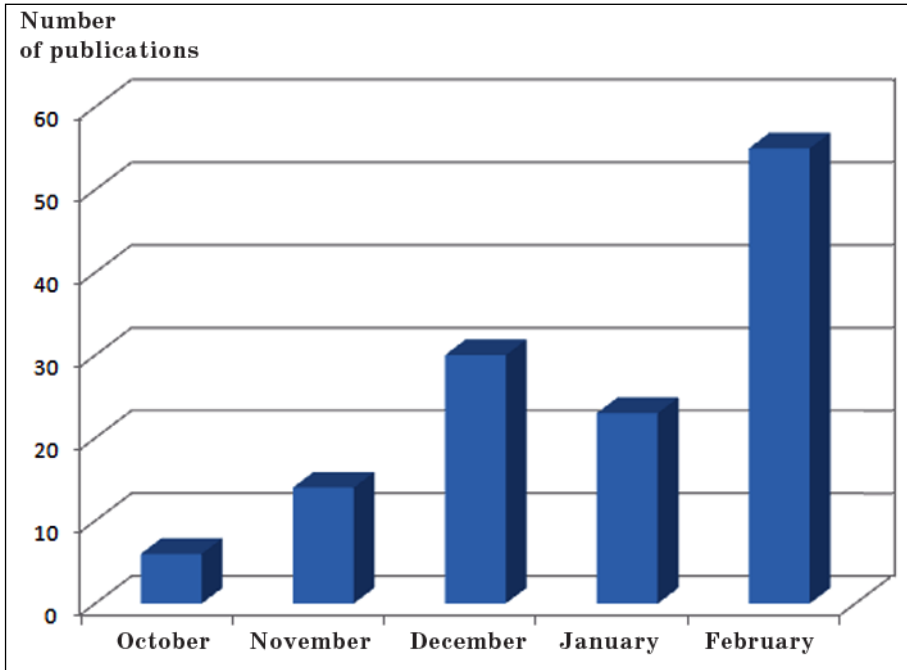
Different topics were touched upon there: participation of the Ukraine Armed Forces in stabilizing of the situation, the role of Russia in the deployment of armed conflict in Ukraine, histories of the people from the barricades, tortures over the automaidan leader Dmitry Bulatov, killing of the Ukrainian judge, radicalism of protesters whom supports the former President Leonid Kuchma, statements and solutions of Victor Yanukovych, killings in Kiev, injuring of a nurse, Putin's call stopped the bloodshed, Ukrainian athletes left Sochi as a sign of protest, attempts of the world leaders to resolve the situation with the Ukrainian authorities, the disappearance of Victor Yanukovych, returning from prison of Mrs. Yu. Tymoshenko, the new government wants to arrest Victor Yanukovych on charges of mass murdering, the home of Yanukovych – is luxury and vulgarity, the win of sympathy – the bus with the policemen was released, Russian doubts over the legitimacy of the new government of Ukraine, the possibility of secessionism in eastern and southern Ukraine, Western leaders call Russia not to intervene, Russian invasion, «saying goodbye» to the monuments of Lenin, pro-Russian mood in the Crimea.

Having analyzing 117 publications about Ukraine for the period from November 21, 2013 till March 1, 2014 in the newspaper «The Times» the following conclusions can be made. Firstly, definite concep-



tion about Ukraine and the Ukrainian nation was formed, though it is mostly fragmental (political and economic problems). Secondly, the most critical materials reflect the current painful problems of our country and it is fully objective. Thirdly, the major object of sharp criticism of English media was the government of Mykola Azarov and President Victor Yanukovych. Some messages that are negative, have subjective factors (established stereotypes of Ukraine, the author's position, orientation to the general reader).

Diagram 1.



As it is seen in Figure 1, the events related to the European integration processes in Ukraine attracted the world's attention and aroused keen interest to the country; they began to speak about it, being interested in its news.

**Conclusions.** In general, the foreign publications created an image of Ukraine, that demonstrates the desire of the Ukrainian people to integrate into Europe and to have a strong democratic state. So the creation of a positive image of the country is the ability of political leaders to articulate and achieve goals, which meet the state's role in global processes and its real possibilities. The decisive action of the government directed at stabilizing of political life, at finding a way out of the economic crisis, at creating a favorable investment climate, at concern for the intellectual potential of society. All that will make it possible to improve the country's image, to form a treatment to it as to a reliable partner democratic country that has a great potential.

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2. *Pocheptsov G. We build someone else's future [Electronic resource] / G. Pocheptsov // Polityka ta kultura. – Reference : <http://www.pic.com.ua/heorhij-pocheptsov-my-budujemo-chuzhe-majbutnje.html>.*

3. *Ukraine because of favoritism in government lost 11 positions in global competitiveness ranking [Electronic resource] // Tyzhden.ua. – Reference : <http://tyzhden.ua/News/88474>.*

4. *Noyle B. Kiev opposition 'ready to face bullets' in election ultimatum [Electronic resource] / B. Hoyle, C. Miller // The Times. – Reference : <http://www.thetimes.co.uk/tto/news/world/Europe/article3983265.ece>.*

УДК 007 : 304 : 070

## **Імідж України на шпальтах британської газети «The Times»**

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*Стаття порушує проблему євроінтеграційних процесів в Україні, які викликали значний інтерес світових медіа. Автор аналізує контент он-лайн версії англomовної газети «The Times» з 21.11.2013 по 01.03.2014 р. Виокремивши 117 публікацій, присвячених подіям Євромайдану в Україні, автор робить висновки про те, що образ України, створений зарубіжними журналістами, підтверджує прагнення українського народу до євроінтеграції і його віру в те, що Україна стане сильною демократичною країною.*

**Ключові слова:** євроінтеграція, Євромайдан, засоби масової інформації, медіа-контент, журналістський матеріал.

## **Имидж Украины на страницах британской газеты «The Times»**

**Ткаченко Елена**

*Статья поднимает проблему евроинтеграционных процессов в Украине, которые вызывают огромный интерес мировых медиа. Исследуя медиа-контент онлайн-версии англоязычной газеты «The Times» с 21.11.2013 по 01.03.2014 г., автор выделяет 117 публикаций, посвященных Украине в период «евромайдана», и делает вывод о том, что образ Украины, созданный зарубежными журналистами, подтверждает стремления украинского народа к евроинтеграции и его веру в построения сильного демократического государства.*

**Ключевые слова:** евроинтеграция, Евромайдан, средства массовой информации, медиа-контент, журналистский материал.

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3. Через фаворитизм в парламенті Україна втратила 11 позицій у всесвітній класифікації конкурентоспроможності // Tyzhden.ua. – Режим доступу : <http://tyzhden.ua/News/88474>.

4. Noyle B. Kiev opposition 'ready to face bullets' in election ultimatum [Electronic Resource] / B. Hoyle, C. Miller // The Times – Modeofaccess : <http://www.thetimes.co.uk/tto/news/world/Europe/article3983265.ece>

## DIE ERSTEN ALTERNATIVPERIODIKA DEUTSCHLANDS: SOZIOKOMMUNIKATIVES WESEN

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*Der vorliegende Artikel befasst sich mit dem soziokommunikativen Wesen der alternativen Medien Deutschlands: die Tageszeitungen «Taz», «Die Nürtinger STATZeitung», die überregionale Zeitschrift «Graswürzelrevolution», die bis heute Spitzreiter des Massenmedienmarktes des Landes bleiben. Zu Beginn dieser Arbeit wird der Begriff der Alternativpresse definiert und die Hauptmerkmale dieser Presse bestimmt. Darauf folgt eine Einführung in die alternative Tageszeitschrift «TAZ».*

*Als nächstes kommt die Einführung in die andere alternative Tageszeitung «Die Nürtinger STATZeitung», deren Ziel die Oppositionsäußerung der bürgerlichen Meinungen, die Schaffung des Diskussionsforums für die Hervorhebung der Position der Linken war.*

*Das letzte wird hier eine alternative überregionale Zeitschrift «Graswürzelrevolution» (GWR) mit der Grundetapen ihrer Entwicklung vorgestellt. Die besondere Stellung der Zeitschrift innerhalb der Alternativpresse im Mediensystem wird bestimmt.*

**Stichwörter:** Alternativpresse, Leserschaft, Redaktionspolitik, Themenbereich, Zeitung, Zeitschrift.

**Z**eitnähe der Forschung. Jedes Land hat ein ursprüngliches nationales Mediensystem, das von dem gesellschaftspolitischen System, insbesondere von der kulturellen und historischen Entwicklung und Mentalität verursacht wird. Im Rahmen dieses Systems wird ein typologisches Modell der Massenmedien gebildet. So beispielsweise, liegt die Seltenheit des nationalen Mediensystems, einschließlich typologischen Mediensystems Deutschlands, an der Funktionierung des speziellen Segments der Medien – der Alternativen Presse mit ihren ersten Alternativpublikationen und ihren soziokommunikativen Aspekten.

Die ersten Alternativpublikationen Deutschlands bleiben bei dem ukrainischen Journalismus, leider, weniger erforscht. Daher besteht ein Bedarf, alternative Presse Deutschlands zu erforschen, was anschließend die Möglichkeit gibt, die Ergebnisse in den ukrainischen Massenmedienmarkt zu extrapolieren.

Wissenschaftliche Neuheit des Forschungsproblem. Die ersten Alternativpublikationen wurden von den ukrainischen Wissenschaftlern des Bereichs Journalismus im Theorie der soziokommunikativen Forschungen noch nicht erforscht. Das Thema bleibt hier ganz neu.

Entwicklungsstand des Themas. Alternative Medien gehören zu den aktuellen wissenschaftlichen Problemen der modernen Wissenschaft der sozialen Kommunikation. Die Veröffentlichungen dieser Art werden sowohl in der Struktur unterschiedlicher Mediensysteme angesehen, als auch einzeln geforscht. Einige Aspekte der Entwicklung der ersten alternativen Veröffentlichungen haben solche Wissenschaftler als K. Weichler, W. Flieger, B. Drücke, G. Hooffacker, H. Stowasser, B. Rosenkranz gelernt.

Ziel des Artikels – soziokommunikatives Wesen der ersten Alternativpublikationen Deutschlands zu bestimmen.

Aufgabe der Forschung – die ersten Alternativpublikationen zu definieren und die Hauptmerkmale dieser Presse mit Bezug auf ihre Geschichte, Ideale und Ziele zu bestimmen.

Objekt der Forschung – die ersten alternativen Veröffentlichungen als Beispiele des alternativen Segments von dem deutschen Massenmediensystem.

Gegenstand der Forschung – soziokommunikatives Wesen der ersten alternativen Veröffentlichungen.

Methode der Forschung: vergleichend-historische, deskriptive, situationsbediente.

Nach dem Begriff zählen zur Alternativpresse «Zeitschriften und Zeitungen, die von demokratisch strukturierten Redaktionskollektiven in selbstverwalteten Betrieben nach dem Kostendeckungsprin-

zip, das heißt ohne Profiterzielung und unter Verzicht auf Anzeigen produziert werden. Bei in der Regel periodischer Erscheinungsweise verfolgen sie das Ziel der Herstellung von Gegenöffentlichkeit zur traditionellen Presse» [1, s. 151].

In der Typologie der modernen deutschen Presse nimmt die alternative Presse einen besonderen Platz. Sie erscheint in der Bundesrepublik Deutschland in der XX Jahrhundert, das durch aktive Studentenbewegung hervorgerufen wird, wenn am Ende der 1960-er Jahre in dem Land Unzufriedenheit mit der Tätigkeit der Medien, vor allem in der Berichterstattung über politische Themen, gibt.

So entstand in Berlin der «Hobo» (1971), in München das «Blatt – Stadtzeitung für München» (1973) und in Frankfurt am Main der «Informationsdienst zur Verbreitung unterbliebener Nachrichten». 1976 erschien ebenfalls in Frankfurt der «PflasterStrand» – um nur einige Beispiele zu nennen.

Zu den ersten alternativen Publikationen gehören auch folgende: die Tageszeitungen «Taz», «Die Nürtinger STATtzeitung» die überregionale Zeitschrift «Grazwurzelrevolution».

Die Zeitung «Taz» war das große Projekt der Linken [2, s. 6]. Wie W. Flieger darauf hingewiesen hat «sie benötigten ein linkes überregionales Sprachrohr der Ideen, eine linke Tageszeitung, die eine Möglichkeit wäre, ihre politischen Ideen zu äußern» [3, S. 100]. Im Januar 1978 findet der sogenannte Tunix-Kongreß von verschiedenen alternativen Gruppierungen, Studenten und Vertretern der Alternativpresse in der technischen Universität von Berlin statt, wo über das «Projekt: Tageszeitung» geredet wird. Hier wird die Notwendigkeit eines eigenen, täglich erscheinenden Mediums ausgesprochen und ein erster Entwurf für die Zeitung erstellt.

Einer der Gründer der Veröffentlichung war der Bundestagsvorsitzender H.C.Shtröbele. Im Herbst 1978 werden in Frankfurt die sechs Grundthesen für das «Projekt: Tageszeitung» festgelegt:

1. Objektivität – nein danke
2. Kein Linienblatt – offen für Kontroversen
3. Quellen und Ecken angeben
4. Isolierung aufbrechen, die öffentliche Meinung beeinflussen
5. Experimentieren
6. Quer zu den Sachzwängen [3, s.100–102].

Die «Taz» hat sich zu einem Gradmesser für die Wirksamkeit der Medien im Land verwandelt. Nach dem Gesetz der Gleichberechtigung, dessen Einführung die Studenten verlangt haben, sollten alle Mitarbeiter der Zeitung den monatlichen Einheitslohn in Größe von 800 Mark erhalten. Die erste Ausgabe erschien 22 September 1978 und enthielt einen längeren Artikel von G. Markwez über «das Gewinn der Sandrizist Partei in Nicaragua». Ein weiterer Resonanzartikel hieß «Der Lager des Atommülls in Niedersachsen» und wurde auch ein Interview mit einer Pipshow – Kellnerin vorgestellt. Vom 17. April 1979 an kommt die taz dann täglich an die Kioske.

Die Zeitung wurde eine Alternative für diejenigen Zeitungen geworden, die zu diesem Zeitpunkt auf dem Pressemarkt in Deutschland funktioniert haben. Ihre Zielgruppe waren Studenten, Politiker, Mitglieder der Partei der Grünen, der linken Liberale und der Sozialdemokraten. Seit 1980 begann die «Taz» die Regionalzeitungen in den osten Bundesländern in Deutschland auszugeben, z.B. «Nord» in Hamburg und Bremen, «Munster Taz» oder «Taz Ruhr», die in großen Auflagen ausgegeben wurden und die ganz populär sind.

1995 organisiert die «Taz» ihre Online-Ausgabe (taz.de). Die Neuerscheinungen sind weithin verfügbar und kostenlos, und die alten werden im Archiv aufbewahren, für das eine kostenpflichtige Registrierung eingeführt wurde. Seit August 2014 wird die Website von prominenten deutschen Journalisten Rieke Havertz und Daniél Kretschmar geführt.

Trotz der Tendenz der sinkenden Popularität an anderen Publikationen, ist es der Zeitung «Taz» gelungen, ihre Auflage zu stabilisieren, sie hat sich seit 1998 nur um 9,3 % verringert, und beträgt gegenwärtig 53.040 Exemplare. Das entspricht einem Rückgang von 5430 Stück. Der Anteil der Abonnements an der verkauften Auflage liegt bei 81,7 Prozent.

Die Tageszeitung «Taz» ist jetzt eine große Organisation. Sie erfreut sich einer großen Popularität dank der ursprünglichen redaktionellen Politik, der Strategie und den spezifischen Mechanismen zur Schaffung der Leserschaft. Die Publikationen sind eine interessante Kombination von relevanten Informationen, Analysen, intelligenten Debatten und ärgerlichen Fakten. Jeden Tag veröffentlicht die

Zeitung eine klare Hierarchie der Nachrichten und fördert die soziale Gerechtigkeit. Der Themenbereich ist überwiegend kritisch. Wie W. Flieger darauf hingewiesen hat: «Zeitung ist das Sprungbrett und Plattform für die Landung und erlaubt seinen Lesern gleichzeitig sich zu entspannen und vor Empörung zu schauern» [3, S. 101]. Die Originalität der Redaktionspolitik beschreiben die deutschen Wissenschaftler so «Die «Taz» – ist eine Kantine und ein Anspruchsrestaurant, Nachhaltigkeit und Kurzzeitbeschäftigung gleichzeitig. Das einzige Kriterium, das dauerhaft ist, ist ihre Unabhängigkeit» [4, S. 3]. Heute beträgt die Auflage der gedruckten Exemplare 53.040 und Online-Abonnemente – 2508, während die deutschen öffentlichen Bestseller-Zeitungen «Die Welt» und «Bild» – nur 383 und 785 Online – Abonnemente haben.

Als nächste alternative Zeitung wird «Die Nürtinger STATTzeitung» mit ihrer Geschichte, Redaktionspolitik und Themenbereich betrachtet.

Am 16. April 1980 trafen sich eine Handvoll Interessierter, überwiegend im Alter von Ende 20. Sie sammelten Ideen, entwarfen ein «Statut» und riefen die «Nürtinger Stattzeitung» ins Leben. In dem Statut der ersten Ausgabe steht, dass «Die Nürtinger Stattzeitung» als oppositionelles Blatt gegenüber der herrschenden Politik und Meinung vertanden werden sollte. Schon im Namenszug ist diese oppositionelle Haltung einer Gegenöffentlichkeit angedeutet. Die erste Ausgabe «Der Nürtinger Stattzeitung» vom Juli/August 1980 bestand aus sechs gefalteten und ineinander gelegten DIN-A-3-Seiten, der Preis betrug 1 DM. Die Initiatoren der Nürtinger STATTzeitung formulierten zu ihrem geplanten Zeitungsprojekt die Redaktionspolitik der Zeitung. Ihrer Meinung nach, gab es zahlreiche Gruppen und Personen, die an Problemen und Lösungsmöglichkeiten arbeiten wollten. Die einen blickten hoffnungsvoll auf Nicaragua, und stellten fest, dass sich dort einiges zum Guten tat. Nur damals da bleibt alles beim Alten, vieles beim Schlechten. Frauen wurden unterdrückt, Kinder misshandelt, Atomkraftwerke gebaut, alte Menschen durch Umsiedlung entwurzelt, der Staat vor dem Bürger geschützt, Unangepasste psychiatrisiert, Bücher verboten, Arbeiter an Fließbändern geschändet, usw. Sie meinten sie sollten gemeinsam nach Neuem Ausschau halten und sich bemühen, mehr zu werden. Um wirksam zu werden, mussten sie Formen der Zusammenarbeit finden. Deshalb schlugen sie vor, ein Zeitungsprojekt in Angriff zu nehmen. Die Zwecke dieses Projektes waren die folgenden:

- Forum der Diskussion in verschiedene Richtung arbeitender Gruppen zu organisieren;
- Organ zur Klärung linker Positionen, mit dem Ziel eine gemeinsame Perspektive zu entwickeln;
- Sammlung und Organisieren der verschiedenen kritischen Kräfte für weiteren Verbreitung kritischer Positionen und zum Aufbau von Aktionseinheiten auf kommunaler Ebene durchzuführen.

Das «Statt» im Namen «Stattzeitung» kommt von «anstatt». Herzstück dieser Publikationen war meist ein Veranstaltungskalender, der auf die alternative Szene bezogen war: musikalische Aufführungen, Sitzungen von Arbeitskreisen, oder sonstige alternative Veranstaltungen. Aus der Bürgerinitiativenbewegung herkommend gestalteten die Redaktionen zusätzliche Artikel, die der Gegenöffentlichkeit dienten. Dies konnten selbst erstellte Beiträge mit lokalem Bezug sein, oder von anderen Publikationen übernommene Artikel, die Themen beinhalteten, mit denen sich die Linke allgemein beschäftigte. Der Schwerpunkt und das Ziel dieser Stattzeitungen und Stadtmagazine lag auf einer Berichterstattung von unten.

Die STATTzeitung war sowohl Teil als auch Medium der Nürtinger alternativen Szene, sie wollte den damaligen Protestbewegungen und alternativen Gruppierungen ein Podium bieten und gleichzeitig mitagieren. Die Redaktion – damals nannte sie sich Redaktionskollektiv – war der Meinung, dass die Leute eine andere Öffentlichkeit brauchten, nicht mit den Dogmatischen und Parteipolitischen Ideen, sondern wirklich eine unabhängige Öffentlichkeit. Sie haben eingeladen eine unzensurierte Gegenöffentlichkeit zu schaffen, mit eigener Zeitung, die andere Themen aufgreift, Presse von unten so zu sagen, wo jeder mitmachen konnte [5, S. 56].

«Die Nürtinger STATTzeitung» finanzierte sich in ihrer Print-Ära über Spenden und Werbeeinnahmen, die kleine finanzielle Unterstützung vom Stadtjugendring, und durch die Verkaufserlöse. Da die Arbeit ehrenamtlich war, fielen keine Personalkosten an. Auch die Web-Ära finanziert sich durch Spenden und Werbeeinnahmen, der Provider sponsert den Auftritt, Sachkosten fallen zum Beispiel für die professionelle Seitenprogrammierung an. Die RedakteurInnen waren und

sind einfach motivierte Leute, die wollten «in einer Gruppe arbeiten, zusammen diskutieren, sich mit netten Menschen über vernünftige Dinge unterhalten» [5, s. 58]

Wie früher trifft sich die Redaktion heute einmal wöchentlich. Gemeinsam entscheidet sie basisdemokratisch über Artikel und andere Belange, strebt eine Vielfalt der Themen an. Alle arbeiten ehrenamtlich. Die Redakteure richten den Focus auf Nürtingen. Sie kümmern sich um alles, was sie für das Leben in Nürtingen wichtig finden. Das beinhaltet die Beschäftigung mit dem Kommunalgeschehen genauso wie den Blick über den Tellerrand und natürlich auch das Wohlfühlen im Privaten, eben das, was Leben lebenswert macht. Größten Wert legen sie auf eine vollständige Veranstaltungsübersicht für Nürtingen. Langfristiges Ziel ist die Vernetzung von Veranstaltern, so dass Termine im Vorfeld abgestimmt werden können. Wer Lust hat, einen Beitrag zu veröffentlichen, kann immer mitzumachen. Die Mitarbeiter nehmen sich die Freiheit und entscheiden über was und wie sie berichten wollen. Einen Anspruch auf Veröffentlichung gibt es nicht. «Die Nürtinger STATTzeitung» gehört keiner Partei an, ist aber parteiisch [9]

Im Oktober 1993 kam die letzte Print-Ausgabe der STATTzeitung heraus. Elf Jahre später ist sie wieder zum Leben erwacht: Seit Sommer 2004 ist «Die Nürtinger STATTzeitung» wieder da: als On-line-Angebot, diesmal kostenlos übers Internet [9].

Die Zeitschrift «Graswurzelrevolution» weist einen überregionalen Charakter auf und somit kann am ehesten der zielgruppen- und themenorientierten Presse Deutschlands zugeordnet werden.

Die erste «Graswurzelrevolution» (abgekürzt GWR) wurde von Wolfgang Hertle in der Bundesrepublik Deutschland in 1972 im Zuge des libertären Antimilitarismus und der anarchistisch-pazifistischen Bewegung herausgegeben. Das ist ein Sprachrohr der internationalen Graswurzelbewegung im deutschsprachigen Raum versteht. Nach ihrem Selbstverständnis tritt sie für gewaltfreie gesellschaftliche Veränderungen ein, wobei die inhaltlichen Schwerpunkte insbesondere auf den Themenbereichen Gleichberechtigung, Antimilitarismus und Ökologie liegen. Sie ist das langlebteste Periodikum des Anarchismus in Deutschland und gilt als einflussreichste anarchistische Zeitschrift der deutschen Nachkriegszeit [6, S.166].

Der Sozialwissenschaftler R. Vandamme charakterisiert die Graswurzelrevolution in seiner Dissertation «Basisdemokratie als zivile Intervention» zudem als «das Hauptorgan basisdemokratischer Akteure». Und H.Stowasser schreibt: «Die Gruppierung, die die Herausbildung eines Wurzelwerks am konsequentesten vorangetrieben hat und zugleich der anarchistischen Ethik am nächsten kommt, ist die ‚Gewaltfreie Aktion« [7, s. 460]. Nicht zufällig trägt ihre recht weit verbreitete Zeitung den Namen «Graswurzel-Revolution».

Die GWR hatte in den 70er Jahren einen großen Einfluss auf gewaltfreie Aktionsgruppen der Friedensbewegung und auf die Anti-Atomkraftwerk-Bewegung. Der Herausgeberkreis besteht aus 20 bis 30 Mitarbeitern, die alle bis auf zwei oder drei Festangestellte ehrenamtlich mitarbeiten. Eine Redaktions-sitzung findet nur alle zwei Monate an wechselnden Orten statt, da die hauptsächliche Kommunikation über das Telefon und das Internet verläuft. Die Veröffentlichung eines Artikels wird in der gesamten Redaktion diskutiert, sobald ein Redakteur in der demokratischen Abstimmung gegen den Artikel stimmt [8]. Die Artikel erscheinen meist unter Pseudonymen und werden von Bewegungsaktivisten in einem breiten Alterspektrum von 15 bis 80 Jahren gelesen [10]. Ihr Themenbereich, dem B.Drucker nach, befasst Theorie und Praxis des gewaltfreien Anarchismus, soziale Bewegungen, Utopien und Projekte, Staat und Krieg, Befreiung im Alltag, Ökologie, Widerstand mit Phantasie, anarchistischer Antifaschismus, gewaltfreie Bewegungen weltweit, anarchistische Kommentare zur aktuellen Politik, Kampf gegen Rassismus und Sexismus, Portraits historischer Personen [6]. Also, die Themen waren ganz verschieden.

Die Graswurzelrevolution versteht sich als eine gesellschaftliche Umwälzung mit der, durch Kraft von Unten, alle Formen von Gewalt und Herrschaft abgeschafft werden sollen. Sie «streben an, dass Hierarchie und Kapitalismus durch eine selbst organisierte, sozialistische Wirtschaftsordnung und der Staat durch eine föderalistische, basisdemokratische Gesellschaft ersetzt werden» [11].

Dabei betont die Redaktion, dass die GWR sich hierbei für gewaltfreie Aktionsformen einsetzt und sich bemüht, die Theorie und Praxis der gewaltfreien Revolution weiterzuentwickeln und zu verbreiten. Dabei setzt die Bewegung auf das so genannte Schneeballprinzip, da die Informationen erstmal

nur die Leser erreichen, die ohnehin die von der GWR vertretende Meinung teilen. Hierbei kommt zum Tragen, dass die Bewegung und Zeitung GWR «nur als Opposition funktionieren kann – als herrschendes Leitmedium würde sie sich schließlich selbst zu Absurdum führen» [11].

Die GWR versteht sich als generelle Kritik des Parlamentarismus und begründet deshalb ihre immer noch aktuelle Notwendigkeit. Innerhalb der Redaktion herrscht die Ansicht vor, dass die Bedeutung von Gegenöffentlichkeit, besonders in den Zeiten von Antiglobalisierungsprotesten, des «Kriegs gegen den Terror» und der damit verbundenen rasanten Remilitarisierung, stetig wächst [10].

Drücke B., der aktuelle Koordinationsleiter der GWR, schreibt in seiner Dissertation, dass die GWR, neben dem seit 1979 erscheinenden FöG A-Rundbrief und dem jährlichen Graswurzelkalender, mitunter das wichtigste Periodikum der dezentralen Basisbewegung an den Wurzeln der Gesellschaft ist. B. Drücke Meinung nach, «ist sie das langlebigste Sprachrohr des deutschen Nachkriegsanarchismus und gehört zu den drei bekanntesten explizit anarchistischen Blättern in Deutschland. Gemessen an der Akzeptanz innerhalb breiter Kreise der Gesellschaft und gemessen am Einfluss auf die sozialen Bewegungen ist sie die wohl einflussreichste anarchistische Zeitschrift im deutschsprachigen Raum» [6, S. 180].

Dies spiegelt sich auch in anderen alternativen Zeitschriften wider. Das Layout der Zeitschrift wird als «Bleiwüste» genannt und ihre Artikel werden als «lang und trocken» [11] bezeichnet. Generell wird die Meinung vertreten, dass die GWR zwar nicht mehr die gleiche Bedeutung habe wie zur Gründungszeit, aber dennoch das Potenzial besitze.

Zu 70-er Jahre erschien die Zeitschrift mit einer Auflage von bis zu 20.000 Exemplaren [10], heute liegt die Auflage konstant zwischen 3500 – 5000 Exemplaren. Die GWR finanziert sich überwiegend aus geschätzten 3000 Abonnements, Spenden und Anzeigen. Seit 1981 erscheint die GWR alle zwei bis drei Monate mit einer Sommerpause im Juli und August. Die Produktion erfolgt in wechselnden Redaktionen in einem Rhythmus von drei bis fünf Jahren, u.a. in Augsburg, Berlin, Göttingen, Hamburg, Heidelberg, Wustrow, Oldenburg und München und ist jeweils von unterschiedlichen Layoutstilen geprägt [6, s.168].

Die vorhergegangenen Ergebnisse zeigen, dass die GWR keine für die Alternativmedien typische Entwicklung durchlaufen hat.

Die Krise der Alternativzeitungen in den 80er Jahren wirkte sich ebenfalls auf die GWR aus, wird jedoch aus eigenen Kreisen eher auf die Krise der FöGA zurück geführt. Der Preis der Zeitung stieg und die Auflagenzahlen sanken. Nach einem Wechsel zu einem selbstständigen Herausgeberkreis verbesserte sich die Lage, während andere alternative Zeitschriften verschwanden.

Im Sommer 2015 erschien die 400. Ausgabe der Zeitschrift. Die Onlineausgabe und das Internetarchiv entstehen in Oldenburg. Insgesamt wird die Zeitung, neben Büchern, von dem Verlag Graswurzelrevolution e.V. in Bremen und Heidelberg herausgegeben.

**Fazit.** In diesem Artikel hat die Autorin den Begriff der Alternativpresse definiert und die Hauptmerkmale dieser Presse bestimmt. Die sechs Thesen der Redaktionspolitik der Zeitung «TAZ» und die Voraussetzungen ihrer Erscheinung wurden genannt. Die Ziele der alternativen Tageszeitung «Die Nürtinger STATTzeitung» wurden bestimmt. Sie waren: die Opositionsäußerung der bürgerlichen Meinungen und die Schaffung des Diskussionsforums für die Hervorhebung der Position der Linken.

Die Grundetapen der Entwicklung der alternativen überregionalen Zeitschrift «Graswürzelrevolution» wurde überprüft und mit der Entwicklung anderer alternativen Veröffentlichungen verglichen. Die besondere Stellung der Zeitschrift innerhalb der Alternativpresse im Mediensystem wird bestimmt.

Als Zusammenfassung sei es betont, dass genau diese Periodika: die Tageszeitungen «Taz», «Die Nürtinger STATTzeitung», die überregionale Zeitschrift «Graswürzelrevolution» die Entwicklung der alternativen Presse in Deutschland bestimmt haben. Sie bleiben bis heute Spitzreiter des Massenmedienmarktes des Landes.

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УДК 007 : 304 : 070.13(430)(09)

### **Перші альтернативні видання Німеччини: соціокомунікативна сутність**

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*У статті описується соціокомунікативна сутність перших альтернативних видань Німеччини: газети «TAZ», «Die Nürtinger STATTzeitung» та журнал «Graswürzelrevolution» (GWR), які й сьогодні залишаються лідерами альтернативного масмедійного ринку країни.*

*Автор з'ясовує поняття альтернативної преси та визначає основні риси цього типу видань. Серед перших описується історія альтернативної щоденної газети «TAZ», передумови її появи.*

*Наступною взято до розгляду альтернативну газету «Die Nürtinger STATTzeitung», метою якої стало опозиційне висвітлення громадської думки, створення форуму дискусій для висвітлення позицій лівих сил.*

*Наостанок розглядається надрегіональний альтернативний журнал «Graswürzelrevolution» (GWR) та визначаються основні етапи його розвитку в зіставленні з іншими альтернативними виданнями, обґрунтовується особливе місце журналу в альтернативних медіа.*

**Ключові слова:** альтернативна преса, газета, журнал, редакційна політика, тематика, цільова аудиторія.

### **The first alternative editions in Germany: sociocommunicative essence.**

**Bondarenko Julia**, PhD student

*The present article deals with the sociocommunicative essence of the alternative media in Germany: the newspapers «Taz», «Die Nürtinger STATTzeitung», the national magazine «Graswürzelrevolution», these remain until today the leaders of the mass media market in the country. The term of the alternative press is defined and the main features of these editions are determined. Then follows an introduction to the alternative daily magazine «TAZ», with the reference to its six theses of editorial policy. The preconditions of its appearance were determined.*

*Then comes the introduction to the alternative newspaper «Die Nürtinger STATTzeitung». Its goal was to highlight the oppositional views to the ruling policy, creation of a forum of discussions for the highlighting of the position of the Left-wing Party.*

*The alternative national magazine «Graswürzelrevolution» (GWR) is also presented here. The important stages of its development is checked here. They are compared with the other alternative publications, a special position within the alternative media is declared.*

**Key words:** alternative press, audience of readers, editorial policy, magazine, newspaper, subject area.

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UDC [621.397.13 : 808.53] : 324(438)«2005»

## ZNACZENIE DEBATY DLA UKSZTAŁTOWANIA ŚWIADOMOŚCI POLITYCZNEJ W WYBORACH PREZYDENCKICH W POLSCE W ROKU 2005

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*W artykule tym autor podejmuje znacznie debaty dla ukształtowania świadomości politycznej wyborców w wyborach prezydenckich w Polsce w roku 2005. Akcentuje, że pierwsza w dziejach debata telewizyjna pomiędzy kandydatami na urząd prezydencki odbyła się w Stanach Zjednoczonych 26 września 1960 roku i było to starcie Johna Fitzgeralda Kennedy'ego i Richarda Nixona. Dla Nixona debata ta zakończyła się polityczną klęską. Następnie z dużym powodzeniem debaty telewizyjne przyjęły się w Zachodniej Europie, początkowo w Niemczech i Francji. W Polsce pierwsze debaty telewizyjne przedwyborcze odbyły się w 1995 roku i miały bardzo ważny wpływ na końcowy wynik wyborów. Wydarzeniami związanymi z debatami żyła większość mieszkańców Polski. Debaty rozpałały emocje, ale jednocześnie ułatwiały zrozumienie programów politycznych obydwu konkurujących partii. Nawet mało obeznani z polityką wyborcy identyfikowali obóz Tuska z liberalizmem gospodarczym i wycofywaniem się z polityki socjalnej. Natomiast Prawo i Sprawiedliwość identyfikowane było z solidaryzmem społecznym i zwiększonym udział państwa w gospodarce. Kluczowe znaczenie dla wyników wyborów prezydenckich w Polsce w roku 2005 miał program «Prezydent dla Polski – Debata prezydencka Donald Tusk – Lech Kaczyński» wyemitowana 21 października 2005 r. w programie pierwszym TVP.*

**Słowa kluczowe:** debata telewizyjna, program polityczny, wyniki wyborów.

**W**stęp. Wywiad wywodzi się z dialogu i sięga starożytności. Zbudowany jest z wypowiedzi co najmniej dwóch osób na określony temat. Cechą charakterystyczną dialogu jest przemienność ról nadawcy i odbiorcy. W starożytności istniały trzy typy dialogu: sokratejski, arystotelesowski i lukianowski. Dialog sokratejski polegał na przekonywaniu i naprowadzaniu rozmówcy za pomocą pytań na trafne rozwiązanie jakiegoś problemu. Dialog arystotelesowski miał charakter moralistyczny, natomiast lukianowski, którego twórcą był Lukian z Samosat, miał charakter satyryczny. W czasach nowożytnych jednym z pierwszych znanych przykładów wywiadu było sprawozdanie, które James Boswell napisał po odwiedzinach dwóch wielkich współczesnych mu osobistości: Voltera i Rousseau. Wywiad jako poszukiwanie komunikacji osobowej rozwijał się od niepamiętnych czasów. Wywiad, czyli dialog między dziennikarzem i inną osobą przeprowadzony za pomocą pytań i odpowiedzi jest przeprowadzany dla osiągnięcia określonego celu [1].

Wywiad telewizyjny, debata telewizyjnej wymaga, aby były przestrzegane podstawowe reguły. Różnica jest taka, że w debacie telewizyjnej, przedwyborczej, oprócz przestrzegania reguł przez dziennikarza, prowadzącego debatę ważną rzeczą jest ustalenie zasad postępowania i przebiegu debaty. Chodzi tu o formę przebiegu debaty, jej czas, kolejność odpowiedzi, czas na odpowiedzi i na zadanie pytań. Szczegóły te ustalają między sobą sztaby wyborcze kandydatów. Obecnie debata kandydatów stała się trwałym elementem większości kampanii wyborczych. W czasie debaty politycy przedstawiają

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swój program, wyrażają własne opinie i mogą zaprezentować się publiczności tak licznej, jakiej nie gwarantuje żadne inne medium. Obok zalet debata ma też i drugą stronę: zwycięsko wychodzi tylko jeden z uczestników debaty [2, c. 15–24; 3, c. 359].

Pierwsza w dziejach debata telewizyjna pomiędzy kandydatami na urząd prezydencki odbyła się w Stanach Zjednoczonych 26 września 1960 roku i było to starcie Johna Fitzeralda Kenney'ego i Richarda Nixona. Dla Nixona debata ta zakończyła się polityczną klęską. Z dużym powodzeniem debaty telewizyjne przyjęły Niemcy i Francja. W Polsce pierwsze debaty telewizyjne przedwyborcze odbyły się w 1995 roku i miały bardzo ważny wpływ na końcowy wynik wyborów [4, c. 64–69].

**Wyniki i omówienie.** Kluczowe znaczenie dla wyników wyborów prezydenckich w Polsce w roku 2005 miał program „Prezydent dla Polski-Debata prezydencka Donald Tusk – Lech Kaczyński wyemitowana 21 października w programie pierwszym TVP. Został on podzielony na trzy części poprzedzone rozmową z rodzinami kandydatów. Lech Kaczyński i Donald Tusk następnie toczyli spór wokół najistotniejszych zagadnień dla bytu państwowego: spierali o gospodarkę, o wizję Rzeczypospolitej i o sprawy zagraniczne. Na zakończenie mogli wygłosić krótkie orędzie, wystąpienie skierowane do wyborców. Jednak w starciu Donalda Tuska i Lecha Kaczyńskiego trudno mówić o obrazie jednej debaty telewizyjnej ponieważ Donald Tusk i Lech Kaczyński mieli okazje skonfrontować swoje poglądy „twarzą w twarz” na przestrzeni dwóch miesięcy pięciokrotnie. Niewątpliwie musiało to wpłynąć na odbiór społeczny kampanii wyborczej. Przyczyniało się również do wzrostu wyrobienia politycznego szerokich rzesz widzów, chociaż nie było wyraźnego zwycięstwa [5, c. 154] Musimy pamiętać, że tamtymi wydarzeniami żyła większość mieszkańców Polski. Debaty rozpały emocje, ale jednocześnie ułatwiały zrozumienie programów politycznych obydwu konkurujących partii. Nawet mało obeznani z polityką wyborcy identyfikowali obóz Tuska z liberalizmem gospodarczym i wycofywaniem się z polityki socjalnej, w przeciwieństwie do Platformy Obywatelskiej i Prawo i Sprawiedliwość propagował solidaryzm społeczny i zwiększony udział państwa w gospodarce, chociażby przez zastosowanie instrumentów interwencjonizmu państwowego i niedopuszczenie do komercjalizacji kluczowych dla bytu państwowego dziedzin gospodarki.

Pierwsze starcie obydwu kandydatów miało miejsce 25 września 2005 roku na antenie TVN 24, a osobą prowadzącą program była Justyna Pochanke. Jednak na długo zanim doszło do spotkania dwóch głównych rywali do fotela prezydenckiego na łamach gazet i w Internecie trwały spekulacje, która ze stacji telewizyjnych będzie gospodarzem spotkania i personalnie, kto ją poprowadzi. Wydawać by się mogło, że najlepszym miejscem będzie gmach telewizji publicznej, jednak jeszcze na początku października obaj pretendenci unikali starcia twarzą w twarz. W piśmie, nadesłanym do Telewizji Polskiej, 3 października o godz. 14.20, Adam Bielan rzecznik prasowy «Prawa i Sprawiedliwości» oraz Jacek Protasiewicz, szef sztabu Donalda Tuska informują, że decyzją nieuczestniczenia w programie publicystycznym TVP spowodowana jest formułą oraz ilością uczestników tego programu, która utrudnia prezentację poglądów obu kandydatów.

«Zostaliśmy poinformowani, że w przypadku rezygnacji lub nieobecności w programie, czas przydzielony kandydatowi zostanie wykorzystany na dyskusję z pozostałymi uczestnikami programu i oczywiście w pełni akceptujemy tę zasadę» – można był przeczytać w nadesłanym do TVP piśmie. Działo się tak pomimo, tego, że 23 września 2005 roku do TVP wpłynęło pisemne potwierdzenie udziału Donalda Tuska w debacie, sztab Lecha Kaczyńskiego zwlekał z odpowiedzią do 3 października. W związku z tym, 3 października gośćmi Barbary Czajkowskiej w programie «Wybory Prezydenta RP» była druga liga kandydatów, bez coraz wyżej w badaniach sondażowych notowanych liderów Platformy Obywatelskiej i Prawo i Sprawiedliwość. W debacie TWP uczestniczyli Henryka Bochniarz, Jarosław Kalinowski, Maciej Giertych, Marek Borowski i Andrzej Lepper [6].

W debacie, na pierwszy plan wysunęła się polityka zagraniczna. Konkurenci mieli więc okazje przedstawić elektoratowi swoje wizje polityki zagranicznej, która była przecież najważniejszą kompetencjom prezydencką. Od dawna stosunek do polityki zagranicznej różnicował obydwie ugrupowania. Prawo i Sprawiedliwość w swoich koncepcjach politycznych wyraźnie nawiązywała do pomysłów Józefa Piłsudskiego z czasów dwudziestolecia międzywojennego, a zwłaszcza twórczo rozwijała koncepcję wzmocnienia państw demokratycznych wokół Rosji upatrywanej, jako potencjalny czynnik destabilizacji w regionie. Według działaczy Platformy Obywatelskiej polska polityka międzynarodowa, powinna opierać się o Unię Europejską i dobre kontakty gospodarcze z

Rosją, jako najważniejsze państwo z poza regionu. Na pytanie Justyny Pochanke, gdzie pojechałby pan z pierwszą wizytą prezydencką, taką symboliczną, przez to, że pierwszą, jako prezydent? Donald Tusk stwierdził: «To pytanie ciągle pada i ta symboliczna odpowiedź zawsze może być fałszywa. Jest kilka stolic, gdzie polskie interesy wymagają dobrej, mądrej interwencji. Relacje polsko-amerykańskie, a kiedy patrzę na własne poglądy, a także poglądy braci Kaczyńskich nie mam wątpliwości, że relacje polsko – amerykańskie nie są zagrożone, że prawdziwy problem dzisiaj to: silna pozycja, także finansowa pozycja Polski w Unii Europejskiej i my musimy każdy dzień wykorzystać trochę lepiej niż to robią dzisiaj niektórzy polscy politycy za to odpowiedzialni, na wykorzystanie dużo większej ilości środków europejskich bo, do Waszyngtonu pojedziemy kłócić się o wize na przykład. A w Europie mamy do zdobycia miliardy złotych, miliardy złotych do wydania w Polsce, tylko wymaga to kompetencji, wymaga to także powiedziałbym takiej otwartości i no pewnej empatii z naszymi partnerami europejskimi. Z całą pewnością, nasza pozycja w Europie zależy od radykalnej poprawy relacji polsko-niemieckich, polsko-francuskich i bardzo silnej pozycji w Brukseli, przez Brukselę rozumiem oczywiście symbolicznie biurokrację europejską – to są te 3 miejsca, gdzie trzeba odważnie, ale równocześnie z takim poczuciem europejskiej solidarności zacząć działać» [7].

Z kolei Lech Kaczyński stwierdził: «Dlaczego Waszyngton? Dlatego, że to jest dla nas główny partner strategiczny. Ja strategiczną sytuację Polski oceniam teraz jako no niewyraźną w każdym razie. I umocnienie stosunków z Waszyngtonem jest gwarancją naszego choćby gazowego bezpieczeństwa, natomiast jeżeli chodzi o te stosunki, o których wspominał Donald Tusk, to ja sądzę, że wahania w ramach których możemy dostać z Unii więcej lub mniej pieniędzy – to nie są wahania w ramach takiej amplitudy, która by coś dla Polski w sposób istotny znaczyła. Potrafmy wykorzystać to co dostaniemy, to jest niezmiernie wręcz istotne. Ja mogę powiedzieć jedno i to powiedzieć z całym spokojem. Oczywiście. Dobrze by było poprawić stosunki z Niemcami, ale my nie możemy przyjmować zasady, że co Niemcy nie zrobią. Choćby ostatnie przedsięwzięcie z ową rurą pod Bałtykiem, po dnie Bałtyku, czy dalej przedsięwzięcia związane z ośrodkiem. Centrum przeciw wpędzeniom w Berlinie – ośrodkiem do spraw wypędzonych, tak to ogólnie nazwijmy. To są przedsięwzięcia, które my kolejno będziemy przyjmowali do wiadomości i nie reagowali czasem, nawet w sposób stanowczy» [7].

Następne spotkanie miało miejsce 6 października 2005 roku i było emitowane przez TVN i TVN 24, ponownie zresztą zostało poprowadzone przez Justynę Pochanke, której tym razem wsparcia dziennikarskiego udzielił Bogdan Rymanowski. Podczas debaty zorganizowanej przez telewizję TVN i TVN24 kandydaci na urząd prezydenta Polski Lech Kaczyński i Donald Tusk skoncentrowali się na polityce wewnętrznej i na wzbudzającej emocje sprawie lustracji. Kandydaci rozmawiali więc o dostępie do teczek, wydatkach socjalnych, stosunku Polski do Rosji, składaniu obietnic wyborczych oraz o swoich współpracownikach. Obaj kandydaci niezmiennie podtrzymali swe dotychczasowe stanowiska w sprawie dostępu do dokumentów zgromadzonych w Instytut Pamięci Narodowej<sup>1</sup>. Kandydat Prawo i Sprawiedliwość na urząd prezydenta Polski Lech Kaczyński powiadał się za ujawnieniem teczek funkcjonariuszy państwowych i polityków, natomiast Tusk – za powszechnym dostępem obywateli do tych materiałów. «Jestem za tym, aby ujawnić agentów – wszystkich, żeby było jasne, łącznie z Wojskową Służbą Wewnętrzną<sup>2</sup>, która miała bardzo rozbudowaną agenturę – powiedział Lech Kaczyński [8].

Powszechność dostępu do teczek powinna dotyczyć funkcjonariuszy państwowych i polityków – dodał. Według niego, dostęp nie powinien natomiast dotyczyć np. tych działaczy związkowych,

1 Instytut Pamięci Narodowej – Komisja Ścigania Zbrodni przeciwko Narodowi Polskiemu (IPN) – instytucja naukowa o uprawnieniach śledczych. Instytut został powołany 19 stycznia 1999 r. na mocy ustawy z 18 grudnia 1998 r. o Instytucie Pamięci Narodowej – Komisji Ścigania Zbrodni przeciwko Narodowi Polskiemu. Instytut posiada jedenaście oddziałów w miastach, które są siedzibami sądów apelacyjnych. W siedmiu miastach utworzono delegatury oddziałów IPN.

2 Wojskowa Służba Wewnętrzna (WSW) – działająca w latach 1957 - 1990 służba wojskowa, będąca instytucją kontrwywiadu wojskowego i służby i służby zabezpieczającej bezpieczeństwo Sił Zbrojnych Polskiej Rzeczypospolitej Ludowej (oficjalna nazwa Wojska Polskiego w latach 1952-1989) oraz utrzymania dyscypliny wojskowej. WSW została utworzona 10 stycznia 1957 r., w miejsce zlikwidowanego Głównego Zarządu Informacji Ministerstwa Obrony Narodowej. WSW podlegała Ministerstwu Obrony Narodowej. Była organem ścigania. Zadaniem WSW było zwalczanie szpiegostwa przeciwko SZ PRL, przeciwko przemysłowi zbrojeniowemu, zwalczanie dywersji politycznej, terroru, sabotażu, zapobieganie tworzenia nielegalnych związków wewnątrz SZ PRL, zwalczanie przestępczości popolitej wśród żołnierzy, utrzymywanie dyscypliny wojskowej, werbowanie obcokrajowców w tym dyplomatów, mogących mieć informacje ważne dla PRL i SZ PRL.

którzy walczyli o Polskę dzielnie i dzisiaj są poza życiem, często niestety na marginesie życia. W tym przypadku SB-ecka<sup>3</sup> wizja świata, bo taka jest zawarta w materiałach Instytutu Pamięci Narodowej, jest wizją która nie powinna być pokazywana - podkreślił kandydat Prawa i Sprawiedliwość na prezydenta. Podczas debaty obaj kandydaci byli także pytani o to, czy ludzie z ich formacji, którym postawiono publicznie zarzuty, nie powinni zejść z pierwszej linii partii. Prowadzący debatę przypomnieli, że w ostatnich dniach dziennik «FAKT» ujawnił, iż kandydat Prawo i Sprawiedliwość na premiera Kazimierz Marcinkiewicz jada kolacje z Mirosławem Stycznem, który jest podejrzany o wyłudzenie pieniędzy od krakowskiego przedsiębiorcy, a w sierpniu w tygodniku Newsweek ukazał się artykuł, w którym anonimowy wrocławski biznesmen powiedział, iż poseł Platformy Obywatelskiej Grzegorz Schetyna obiecał załatwić zezwolenie na budowę, w zamian za sponsorowanie klubu koszykarskiego Śląsk. Lech Kaczyński powiedział, że Marcinkiewicz i Styczeń znają się, ale to zupełnie co innego niż zarzut wobec Grzegorza Schetyny. Zaznaczył, że wiele tygodni po postawieniu w Newsweeku zarzutu Schetynie, jest on wciąż sekretarzem generalnym Platformy Obywatelskiej. Podkreślił, że jeżeli chodzi o polityków Prawa i Sprawiedliwości, wobec których sformułowano mało potwierdzone zarzuty partia zareagowała ostro. Reagujemy ostro, ale spotkanie z kimś nie może być przedmiotem zarzutu – dodał Kaczyński. Podczas dyskusji Lech Kaczyński obiecał, że zawetuje ustawy przewidujące cięcia socjalne. Tego rodzaju plany do dzisiaj nie zostały ujawnione, ale jeśli ktoś chce wprowadzać podatek 3x15, obniżyć VAT do 15 proc., to powstaje pytanie, gdzie szukać rezerw – dodał kandydat Prawa i Sprawiedliwości. Według Lecha Kaczyńskiego, program Platformy Obywatelskiej musi doprowadzić do obniżania świadczeń socjalnych. Zarówno Lech Kaczyński jaki i Donald Tusk opowiedzieli się przeciw legalizacji małżeństw homoseksualnych. Lech Kaczyński zdecydowanie sprzeciwił się legalizowaniu, uczynieniu instytucją prawną, nawet nie nazywaną małżeństwem związków homoseksualnych. W kwestii bezpieczeństwa Polski Lech Kaczyński jest zdaniem, że nie można żałować pieniędzy na policję. Z kolei Tusk podkreślił, że jako prezydent zmniejszy pieniądze wydawane na Kancelarię Prezydenta. Jego zdaniem, zaoszczędzone pieniądze można przeznaczyć na bezpieczeństwo. Obaj kandydaci na prezydenta zgodzili się, że polska polityka wobec Rosji powinna być stanowcza. Według Tuska, trzeba przede wszystkim doprowadzić do wspólnej polityki Unii Europejskiej wobec Rosji.

Z kolei Lech Kaczyński zarzucił Tuskowi nieuzasadniony optymizm i zapowiedział, że poparcia w tej kwestii szukałby w Waszyngtonie. Jednocześnie nawiązując do sprawy rosyjsko-niemieckiego gazociągu na dnie Bałtyku Kaczyński zaznaczył, że projekt ten jest niezwykle dla Polski groźny. Według niego, jeśli gazociąg ma przechodzić przez polską strefę ekonomiczną, to trzeba zablokować jego budowę, mówiąc wyraźnie nie – podkreślił kandydat Prawa i Sprawiedliwości. Ponadto Lech Kaczyński zaznaczył, że jeśli nie uda się w ten sposób zablokować budowy rurociągu, to nie wystraszy się niczego i, jeżeli będzie to z punktu widzenia prawa międzynarodowego możliwe, to zablokuje jego budowę. Ponadto, zdaniem kandydata Prawa i Sprawiedliwości, Lecha Kaczyńskiego, Polska musi błyskawicznie szukać innych niż rosyjskie źródeł dostaw energii. Pierwszą kwestią była ciągłość polityki po dwóch poprzednich prezydentach: Lechu Wałęsie i Aleksandrze Kwaśniewskim. Na pytanie: «Panie marszałku III RP to czas dwóch prezydentur – Aleksandra Kwaśniewskiego i Lecha Wałęsy. Obaj pełnili swój urząd w różnych układach władzy i pytanie najważniejsze, który układ dla Polski w tej chwili jest lepszy czy wariant bierzemy wszystko czyli wariant i prezydenta i premiera co grozi powstaniem niebezpiecznego monopolu władzy, czy wariant wręcz przeciwny – nasz premier, nasz prezydent co może grozić z kolei nieustanną bijatyką i wojną na górze, czego mamy w ostatnie dni przedsmak». Tusk odpowiedział: «Chciałbym, żeby polska polityka była zrównoważona i Polacy, jak sądzę oczekują i potrzebują równowagi i umiaru i zdrowego rozsądku. Nie ma najmniejszej wątpliwości, że sytuacja w której wybralibyśmy prezydenta, którego brat jest faktycznym, czy będzie faktycznym premierem, szefem partii rządzącej jest sytuacją dla Polaków niepokojącą i dla Polski niedobłą – to nie jest osobisty zarzut, żeby nie było wątpliwości, ale to jest sytuacja, która dla Polski nie jest dobra» [8]. Z kolei Lech Kaczyński stwierdził: «Polską pewnie nie będą wtedy rządzić dwaj bracia, bo mój brat będzie wtedy

3 Służba Bezpieczeństwa, SB – organ bezpieczeństwa państwa działający w strukturach resortu spraw wewnętrznych, działający w Polskiej Rzeczypospolitej Ludowej w latach 1956–1990. Powołany m.in. do zapewniania porządku publicznego, bezpieczeństwa wewnątrz kraju, zdobywania informacji i kreowania pozytywnych dla interesu państwa zdarzeń na zewnątrz. W końcowej fazie swojego istnienia, w sierpniu 1989 r., SB zatrudniała 24,3 tys. funkcjonariuszy, którzy kontrolowali 90 tys. tajnych współpracowników.

szefem partii, czyli oczywiście wpływowym politykiem. Ja będę prezydentem i człowiekiem o zupełnie innych zadaniach. Ja myślę, że jeżeli chcemy Polskę rzeczywiście zmienić, jeżeli III Rzeczpospolita<sup>4</sup>, mająca pewne zalety, ale i olbrzymią ilość wad ma zostać zmieniona przez IV Rzeczpospolita<sup>5</sup>, czyli państwo jakościowo inne niż dotychczas, to wtedy władza musi być w rękach tych sił, które od lat 90, alarmowały, które potrafiły alarmować nawet za cenę można powiedzieć represji, eliminacji z życia politycznego, które nigdy nie wykazywały najmniejszego chociaż oportunistycznego, a taką siłą jest Prawo i Sprawiedliwość, a kandydatem Prawa i Sprawiedliwości na prezydenta jestem ja. To, że my jesteśmy braćmi, z Jarosławem, nie ma tutaj najmniejszego znaczenia» [8].

Do kolejnego starcia czołowych polityków Prawa i Sprawiedliwości i Platformy Obywatelskiej doszło na antenie TVN 12 października 2005 roku, tym razem w autorskim programie «Teraz my» obu rywali do fotela prezydenta gościli prowadzący program Andrzej Morozowski i Tomasz Sekielski. Na początku programu Lech Kaczyński stwierdził: «Dzisiaj to ja muszę tutaj przeprosić Donalda Tuska za element czarnej kampanii. Jak sądzę pan marszałek wie, że to bez mojej wiedzy, czy też wiedzy mojego brata... Zostały wyciągnięte natychmiast wnioski. Jacek Kurski stanie przed sądem dyscyplinarnym, prezes partii nie może zrobić nic więcej, tzn. nie może sam usunąć z partii. Został oczywiście usunięty ze sztabu. Tyle w tej sprawie mam do powiedzenia. Był to element czarnej kampanii, taki nie może być tolerowany. Oczywiście dzisiaj zostały wykazane pewne fakty, ale nawet niezależnie od pewnych faktów to nie jest argument w kampanii wyborczej» [9]. Jak stwierdził Andrzej Morozowski: «Żeby była jasność przypomnijmy. Chodzi o to, że Jacek Kurski wczoraj w jednej z gazet, insynuował, dawał do zrozumienia, że dziadek Donalda Tuska mógł być w Wehrmachcie, co się okazało całkowitą nieprawdą» [9].

Ponowna konfrontacja miała miejsce w TVN 24 20 października, a prowadzącymi znów byli Justyna Pochanke i Bogdan Rymanowski. W kolejnej debacie prezydenckiej w TVN i TVN 24 Donald Tusk powiedział, że będzie prezydentem, który «będzie Polaków łączył, a nie dzielił». Lecha Kaczyński natomiast, że jego prezydentura spowoduje, że Polacy będą zadowoleni ze swojego kraju.

Obaj kandydaci zaapelowali o poparcie w II turze wyborów prezydenckich. Do pierwszego spięcia między kandydatami na prezydenta doszło w związku z poparciem kandydatury Tuska przez Jerzego Urbana, który powiedział, że «z obrzydzeniem», ale na niego zagłosuje. Według Kaczyńskiego świadczy to o tym, że dla Urbana prezydentura Kaczyńskiego jest bardziej niebezpieczna. Ostrzegł, że jeśli wybory wygra Tusk, to «salon pana Urbana i jemu podobnych będzie miał jeszcze wpływ na polskie życie publiczne» Tusk odpowiedział wówczas, że musi zaakceptować fakt, że popierają go ludzie, których nie darzy sympatią i z którymi nie ma nic wspólnego, ponieważ nie chce „dzielić Polaków”. W kolejnej rundzie Tusk zarzucił Kaczyńskiemu, że opowiadając się przeciwko pełnieniu przez Leszka Balcerowicza funkcji szefa Narodowego Banku Polskiego<sup>6</sup> przez kolejną kadencję, dołączył do chóru Andrzeja Leppera «Balcerowicz musi odejść». Kaczyński odparł, że jego opinia w tej sprawie nie ma nic wspólnego z Andrzejem Lepperem i deklarowanym przez niego poparciem dla jego kandydatury. Jednocześnie Kaczyński odmówił Tuszkowi złożenia obietnicy, że Prawo i Sprawiedliwość nie wybierze Leppera na wicemarszałka Sejmu. Dodał, że szanuje elektorat Leppera, bo to ludzie „którzy w Polsce czują się źle» [9]. Donald Tusk zapewnił kontrkandydata o tym, że wyjaśniona zostanie sprawa

4 III Rzeczpospolita (III RP) – użyte w Konstytucji Rzeczypospolitej Polskiej (1997) określenie państwa polskiego po zasadniczych przemianach politycznych, jakie zaszły od 1989 r. Oficjalna nazwa państwa to Rzeczpospolita Polska. Wymową tego określenia jest zerwanie z ustrojem Polskiej Rzeczypospolitej Ludowej i nawiązanie bezpośrednio do tradycji II Rzeczypospolitej. Symbolem III Rzeczypospolitej jest m.in. przywrócony w godle Polski po czasach Polski Ludowej orzeł w koronie, wzorowany na przedwojennym. Określenie Trzecia Rzeczpospolita zostało użyte w preambule do Konstytucji Rzeczypospolitej Polskiej przyjętej w 1997 r.

5 IV Rzeczpospolita, IV RP – slogan polityczny, postulujący konieczność dokonania zasadniczych zmian w ustroju państwa polskiego, formułowany początkowo przez publicystów, wykorzystywany w 2005 w kampanii wyborczej m.in. przez Prawo i Sprawiedliwość i Lecha Kaczyńskiego krytykujące podstawy prawne lub mechanizmy ustrojowe III Rzeczypospolitej.

6 Narodowy Bank Polski, NBP – polski bank centralny z siedzibą w Warszawie. Podstawowym celem działalności NBP jest utrzymanie stabilnego poziomu cen, przy jednoczesnym wspieraniu polityki gospodarczej Rządu, o ile nie ogranicza to podstawowego celu NBP. NBP przysługuje wyłączne prawo emitowania znaków pieniężnych Rzeczypospolitej Polskiej. Do zadań NBP należy także: organizowanie rozliczeń pieniężnych, prowadzenie gospodarki rezerwami dewizowymi, prowadzenie działalności dewizowej, prowadzenie bankowej obsługi budżetu państwa, regulowanie płynności banków oraz ich refinansowanie, kształtowanie warunków niezbędnych dla rozwoju systemu bankowego, opracowywanie statystyki pieniężnej i bankowej, bilansu płatniczego oraz międzynarodowej pozycji inwestycyjnej.

удziału Konstantego Miodowicza z Platformy Obywatelskiej w aferze z Anną Jarucką i jeśli zajdzie taka potrzeba, to wyciągnięte zostaną surowe konsekwencje. Dowiedzieliśmy się też, że obaj kandydaci czują się spadkobiercami Solidarności, ale Kaczyński dodał, że „to on działał w najwyższych władzach Solidarności». Według Donalda Tuska wszyscy Polacy mają prawo do tego, aby być dumnymi z dziedzictwa Solidarności.

**Wniosek.** Reasumując należy stwierdzić, że telewizyjne debaty prezydenckie miały duży wpływ na pozyskiwanie wyborców. Debaty rozpałały emocje, ale jednocześnie ułatwiały zrozumienie programów politycznych obydwu konkurujących partii. Choć w Polsce pierwsze debaty pojawiły się dopiero po 1989 r., w wyborach 1995 r. to jednak szybko ugruntowały swoją pozycję. W wyborach 2005 r. debaty prezydenckie pozwoliły zrozumieć niezdecydowanym wyborcom, co prezentują obydwie zwalczające się obozy: Donalda Tuska liberalizm gospodarczy, a Lecha Kaczyńskiego solidaryzm społeczny i zwiększony udział państwa w gospodarce. Dla wyniku wyborów prezydenckich w Polsce w roku 2005 kluczowe znaczenie miał program «Prezydent dla Polski – Debata prezydencka Donald Tusk – Lech Kaczyński» wyemitowana 21 października 2005 r. Dlatego rola debat prezydenckich w wyborach 2005 r. miała ogromne znaczenie.

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УДК [621.397.13:808.53]:324(438)«2005»

### **Значення дебатів для формування політичної свідомості в президентських виборах у Польщі в 2005 році**

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*У статті автор розглядає значення дебатів для формування політичної свідомості виборців під час президентських виборів у Польщі в 2005 році. Акцентується увага на тому, що перші в історії телевізійні дебати між кандидатами на пост президента відбулися у Сполучених Штатах 26 вересня 1960 і була це полеміка між Джоном Фіцджеральдом Кеннеді і Річардом Ніксоном. Для Ніксона ці дебати закінчилися політичною поразкою. Потім із великим успіхом телевізійні дебати прижилися в Західній Європі, спочатку в Німеччині та Франції. У Польщі перші передвиборні телевізійні дебати відбулись у 1995 році й мали дуже важливий вплив на кінцевий результат виборів. Подіями, пов'язаними з дебатами, жило більшість мешканців Польщі. Дебати розпалювали емоції, але одночасно спростили розуміння політичних програм обох конкуруючих партій. Навіть мало обізнані про політику виборці ідентифікували табір Туска з економічним лібералізмом і відходом від соціальної політики. У той же час Право і Справедливість асоціювалися з суспільною солідарністю і збільшеною участю держави в економіці. Вирішальне значення для результатів президентських виборів у Польщі в 2005 році мала програма «Президент для Польщі – Президентські Дебати Дональд Туск – Лех Качинський», що відбулася 21 жовтня 2005 на першому каналі ТВП.*

**Ключові слова:** телевізійні дебати, політична програма, результати виборів.

### **The importance of the debate for the formation of political consciousness in the presidential elections in Poland in 2005**

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*In this article, the author takes up importance of the debate for shaping the political awareness of voters in the presidential elections in Poland in 2005. It stresses that the first in the history of TV debate between candidates for the presidency was held in the United States on September 26th, 1960. It was a year of clash of John Fitzgerald Kennedy and Richard Nixon.*

For Nixon the debate ended with a political disaster. Then, with great success, television debates have proven a success in Western Europe, initially in Germany and France. In Poland, the first pre-election TV debates were held in 1995 and had a very important influence on the final outcome of the election. The majority of the Polish population lived with events related to the debates. Debates inflamed emotions, but at the same time facilitated understanding of the political programs of the two competing parties. Even voters hardly familiar with politics identified Tusk's camp with economic liberalism and withdrawal from social policy. In contrast, Law and Justice was identified with social solidarism and increased state participation in the economy. Fundamental importance for the results of the presidential elections in Poland in 2005 had the «President for Poland» presidential debate of Donald Tusk and Lech Kaczyński, issued on 21 October 2005. in the Polish TV channel one.

**Key words:** television debates, political program, results of the elections.

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UDC 007 : 304 : 070

## SOCIAL PROJECTS IN THE COMMUNICATION SPACE OF UKRAINIAN TELEVISION

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*The social projects are considered as a special type of TV programmes. The goal of the research is to highlight the peculiarities of development, genre and typological priorities of social projects on Ukrainian TV. It was found out, that the quantity of social projects is increasing on Ukrainian TV channels. It is stressed out, that there is a great variety of themes of social projects, but the thematic classification has not been created yet. We suggest the following classification according to the theme: highly specialized programme, programme-exposure, programme-confession (social and psychological programme), programme-transformation, programme-search, programme-reconstruction. The social projects on Ukrainian TV channels are often realized in the form of reality and talk show, less often – in the form of journalist investigation, interview presents insignificant percent. Such tendency shows the entertainment format of social projects. The mixing of genre characteristics is observed in the framework of social projects. The majority of social programmes are of original design. Thus, social TV projects make solid layer in typological and genre-format aspects.*

**Key words:** social projects, typology, genre peculiarities, TV.

**I**ntroduction. One can observe the tendency of social programmes increase on Ukrainian television lately. The viewers are offered different programmes, where the above mentioned function is realized. The relevance of the above mentioned projects is conditioned by the intensification of social pro-

cesses in Ukraine. Thus, we can observe the importance of research of tendency development of social TV programmes, their types, peculiarities of functioning on Ukrainian television.

The aim of the research is to highlight the peculiarities of development, genre and typological priorities of social projects on Ukrainian television.

The object of the research is the programmes of social character on modern Ukrainian television.

The subject of the research is the peculiarities of functioning and the genre variety of social programmes of Ukrainian TV.

Unfortunately, the social mission of Ukrainian television has not become the object of serious attention of the media researchers. Despite the frequent use of the term «social project» (TV programme) by TV channels, there is still no definition for this type of TV product. The social projects are not represented in classifier of TV programmes, which identifies such types as information (news), publicist, informative programmes and entertainment, cultural and education, children, sport, entertainment, advertising programmes, feature (live-action) film, TV serial [6]. As we can see, there are no definite principles for classification. Thus, the systematization was carried out according to the viewer principle, theme, and function of the TV programme. V. Kuznetsov also distinguishes «socially significant» programmes, including information and information-analytical, publicistic, informative and entertainment, cultural and education, children programmes [6]. Unfortunately, the scientist does not explain what is meant by «socially significant» programmes.

Generally, the term «social», taking into consideration the definition of such notions as «social protection», «social welfare», «social policy», «social institution» etc, is used to identify moral and financial support of a person, i.e. TV projects, which position themselves as «social» must be aimed at solving social problems of the society and its protection. «In the wide sense, social problems mean all social phenomena connected with the people's behavior in the society within the framework of norm and also beyond it. [...] In the narrow sense, we speak about a problem, revealing destruction of stable social connections, when its development results in tension and conflicts. In this case to reveal the social problems, the objective state of things is compared with the norm» [4, p. 67]. Thus, we suggest the following meaning of the social TV project (social TV programme). Social TV programme means TV programmes aimed at forming, modification, and support of socially important views, forms of behavior, problem solving, society protection in general and its every member in particular.

The aim of every social programme is to inform the viewers as to definite problem, if not to show its solution, but possible consequences, which may arise, if timely measures will not be taken. The problems which are raised in social projects are of different character – from personal or family to all Ukrainian and international. The main thing is the question under discussion should be resonance and interesting for the society.

The Ukrainian media market shows a great variety of social project themes, but the precise theme classification was not created. Thus, having researched the domestic TV content of social programmes, we offer their theme classification:

1. Highly specialized (narrow theme) programmes. The programme «Sozialnyy status: vasha pensiya» («Social status: your pension») («Tonis») can be referred to this category among the researched TV programmes. The programme discusses the questions concerning pension protection: pension reform, age of retirement, pension of government employees, new laws, which will influence the pension calculation etc. The experts are invited to the studio; the interactive connection – calls from viewers – is used.

2. Programme-exposure. It is necessary to mention, that group is widely represented on Ukrainian TV market. Problems, which are solved in such projects concern resonance cases of all Ukrainian (state) and local levels. Rarely such cases are taken from the life of certain family or person.

Such programmes as «Purge 6.72» («2+2»), «Shemy» («Schemes») («UT-1»), «Agenty vplyvu» («Agents of Influence») (NTN), «Teoriya brehni» («Territory of Deception») («1+1»), «Revisor» («Auditor»), («Novyy kanal»/«New Channel»), «Inspector Freimuth» («1+1»), «Distalo» («Fed up») (ICTV) belong to this group.

3. Programme-confession (social and psychological programme). It is necessary to mention that programmes of such format are very popular among viewers. The stake is made on emotional response



of family of main character, experts or viewers. It is the confession programmes that testify that social programmes on Ukrainian TV tend to dramatization, usage of conflicts.

Such programmes as «Hovoryt Ukraina» («Ukraine is speaking») («Ukraine»), «Stosuetsya kozhnogo» («Concerns everyone») («Inter»), «Odyn za vsyh» («One for all») (STB), «Dytektoz brehni» («Lie-detector») (STB), «Lyuba, my vbyvaemo ditey» («Dear, we are killing children») (STB), «Davayte pogovorymo pro seks» («Let's talk about Sex») (STB) belong to this group.

The most quantity of projects, which belong to programmes-confession are broadcasted by STB: «Odyn dlya vsyh» («One for all»), «Dytektoz brehni» («Lie-detector»), «Lyuba, my vbyvaemo ditey» («Dear, we are killing children»), «Davayte pogovorymo pro seks» («Let's talk about Sex»).

4. Programme-transformation. At first sight, they belong to entertainment programmes, but their main goal is to change people's life for better, to help them find way out of difficult situation. Such programmes as «Ya soromlusya svogo tila» («I am ashamed of my body») (STB), «Operaciya krasyy» («Operation Beauty») («1+1»), «Deputat pid prykryttyam» («Deputy under Cover») (ICTV), «Panyanka – selyanka» («City girl – Village girl») (TET) belong to this group.

The goal of majority of programme-transformation is to help change the appearance, improve health («Ya soromlusya svogo tila» («I am ashamed of my body») (STB), «Operaciya krasyy» («Operation Beauty») («1+1»), but there have appeared programmes aiming at showing the life of different social layers («Deputat pid prykryttyam» («Deputy under Cover») (ICTV), «Panyanka – selyanka» («City girl – Village girl») (TET).

5. Programmes-search. The team of journalists of the above mentioned programmes helps find missing people or people who lost connections with relatives. There are not many such programmes on Ukrainian TV: «Chekau na tebe. Ukraina» («Waiting for you. Ukraine») (Inter), «Sluzhba rozshuku ditey» («Children Search Service») («1+1»).

6. Programme-reconstruction. The aim of such programmes is to show the way of solving problems, which took place in the real life. The series «Simeyni melodramy» («Family melodramas») («1+1»), court show «Sudovi spravy» («Court Cases») (Inter), «Simeynyy sud» («Family Court») (Inter) belong to this category.

The social projects to be competitive, the scriptwriters put main emphasis on genre embodiment of the material.

More often the social projects on Ukrainian TV have the format of reality- and talk-show, less – in the format of journalist investigation, insignificant percentage – in the form of an interview.

One of the most popular genres of Ukrainian TV is a reality-show. «Reality is an action which happens not according to the scenario, which shows the reality, reveals the characters of the participants, who are «common people», but not professional actors. Show is an inseparable element of the creation of a TV programme» [1].

Such programmes as «Lyuba, my vbyvaemo ditey» («Dear, we are killing children») (STB), «Deputat pid prykryttyam» («Deputy under Cover») (ICTV), «Revisor» («Auditor») («New Channel»), «Inspector Freimuth» («1+1»), «Minyayu zhinku» («I Change the Wife») («1+1») belong to reality-show genre.

Another popular genre, where social projects are realized, is a talk-show. «Talk-show is a stand-up, in the form of questions and answers with the obligatory participation of charismatic TV presenter, viewers in the studio, knowledgeable experts and guests with an interesting story» [5].

The talk-shows on Ukrainian TV are presented by such social projects as: «Odyn za vsyh» («One for all») (STB), «Chekayu na tebe» («Waiting for you») (Inter), «Hovoryt Ukraina» («Ukraine is speaking») («Ukraine»), «Lyuba, my vbyvaemo ditey» («Dear, we are killing children») (STB), «Davayte pogovorymo pro seks» («Let's talk about Sex») (STB), «Stosuetsya kozhnogo» («Concerns everyone») (Inter).

Ukrainian TV is actively realizing social projects in such genre as journalistic investigation now. «Journalistic investigation is a genre of analytical publicism aiming at revealing inner reasons of acute social (economic, political, moral, ecological) problems, the real reasons of which are hidden from community by powerful, influential political circles. Facts, deeds and behavior of people, collisions between them are the components of journalist's conception of investigated phenomena, its nature and conditions of existence» [2].

Such social projects as «Lyustrator 6.72» («Purge 6.72») («2+2»), «Shemy» («Schemes») («UT-1»), «Agenty vplyvu» («Agents of Influence») (NTN), «Teritoriya obmanu» («Territory of Deception») («1+1»), «Distalo» («Fed up») (ICTV) etc. Belong to the genre of journalistic investigation on Ukrainian TV.

Such classical genre as interview is used on Ukrainian TV channels. Interview is a genre of publicism, which is a conversation between a journalist and a socially significant person on important topic» [6].

The social project «Sozialnyy status: vasha pensiya» («Social status: your pension») (Tonis) presents this genre on Ukrainian TV.

The mixing of genre characteristics is taking place on Ukrainian TV nowadays. The creators of social projects try to diversify the formats of such programmes, that is why they mix their characteristics with the characteristics of other shows. Ye. Hutsal states: «Technology modernization and innovations in videoculture influenced immediately the tendency of representing the material on TV. The TV analysts characterize the real state of things on TV as genre mixing and blurring of distinctions between reality and fictionalized facts. Moreover this blurring of distinctions and forced modernization of genres is almost the main problem of modern methodology of journalism» [3]. The vivid example is the talk-show «Odyn za vsykh» («One for all») (STB), where the main hero tells his version of events and the journalists look for answers (journalistic investigation).

The peculiarity of social programmes functioning on Ukrainian TV is that the majority of them is unique projects. First of all, it concerns such genres as talk-show, journalistic investigation, and interview. We can observe contrary different situation with reality-shows. For example, Ukrainian programme «Kohana, my vbyvaemo ditey» (STB) is created according to British format «Honey, we're killing the kids», «Minyayu zhinku» («1+1») is Ukrainian adaptation of British format «Wife Swap». So called international social projects comprise in significant part on Ukrainian TV market. Such programme as «Chekayu na tebe» («Waiting for you. Ukraine», Inter) belong to this category. Ukrainian social projects also appear on international media markets. For example, Russian federal entertainment channel «Pyatnytsa!» bought «Revisor» («Auditor») from «Novyy kanal» («New Channel»).

**Conclusions.** Thus, the quantity of socially oriented programmes is increasing on Ukrainian media market. Nevertheless, social projects did not become the object of attention of media researches. We suggest the following meaning of the social TV project (social TV programme). Social TV programme means TV programmes aimed at forming, modification, and support of socially important views, means of behavior, problem solving, society protection in general and its every member in particular.

The programmes-exposure and «confessions» are widely represented among the social projects on Ukrainian TV. The programmes-transformations search and reconstructions are represented less; the insignificant part is comprised by highly specialized programmes. Thus, we can make a conclusion that the main emphases is made on scandals and show by scriptwriters, while creating social projects.

The entertainment format of social projects is proved by their genre. More often they are realized in the genre of reality and talk-show, less in the genre of journalistic investigation, least – in the interviews.

The social projects broadcasted on Ukrainian TV are of original production, but there is a big group of adapted formats. It concerns such type of social projects as reality show.

Social TV projects need further research and comprehension. They present a broad stratum in typological, genre and format aspects.

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УДК 007 : 304 : 070

### **Соціальні проекти в комунікаційному просторі українського телебачення**

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*Розглядаються соціальні проекти як особливий різновид телевізійних програм. Мета дослідження – окреслити особливості розвитку, жанрові та типологічні пріоритети соціальних проектів на українському телебаченні. З'ясується, що на українських телеканалах зростає кількість проектів соціального спрямування. Наголошується на тому, що тематичне коло соціальних проектів дуже широке, проте класифікації їх тематичного діапазону й досі не зроблено. За тематикою пропонуємо виділяти вузькоспеціалізовані (вузькотематичні) програми, програми-викриття, програми-сповіді (соціально-психологічні програми), програми-перевтілення, програми-розиюки, програми-реконструкції. Соціальні проекти на українських телеканалах найчастіше реалізовані у жанрах реаліті- та ток-шоу, менше – у жанрі журналістського розслідування, незначний відсоток – інтерв'ю. Така тенденція свідчить про спрямованість соціальних проектів на розважальний формат. У межах соціальних проектів спостерігаємо також змішування жанрових ознак. Переважна більшість програм на соціальну тематику є оригінальними проектами. Отже, соціальні телевізійні проекти являють собою широкий пласт – як у типологічному, так і жанрово-форматному планах.*

**Ключові слова:** соціальні проекти, типологія, жанрові особливості, телебачення.

### **Социальные проекты в коммуникационном пространстве украинского телевидения**

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*Рассматриваются социальные проекты как особая разновидность телевизионных программ. Цель исследования – определить особенности развития, жанровые и типологические приоритеты социальных проектов на украинском телевидении. Выясняется, что на украинских телеканалах увеличивается количество проектов социальной направленности. Подчеркивается, что тематический круг социальных проектов очень широкий, однако классификации их тематического диапазона до сих пор не сделана. По тематике предлагаем выделять узкоспециализированные (узкотематические) программы, программы-разоблачения, программы-исповеди (социально-психологические программы), программы-перевоплощения, программы-розыски, программы-реконструкции. Социальные проекты на украинском телеканалах чаще всего реализованы в жанрах реалити- и ток-шоу, меньше – в жанре журналистского расследования, незначительный процент – интервью. Такая тенденция свидетельствует о направленности социальных проектов на развлекательный формат. В рамках социальных проектов наблюдаем также смешивание жанровых признаков. Подавляющее большинство программ на социальную тематику являются оригинальными проектами. Итак, социальные телевизионные проекты представляют собой широкий пласт – как в типологическом, так и жанрово-форматном планах.*

**Ключевые слова:** социальные проекты, типология, жанровые особенности, телевидение.

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UDC 007 : 304 : 070

## RUSSIAN TELEVISION IN INFORMATION WARFARE BETWEEN UKRAINE AND RUSSIA IN 2014

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*The research shows that information warfare is conducted along with the so-called «hybrid war» in Donbass region (Eastern Ukraine). Characteristics of information warfare by the leading subject matter expert Martin C. Libicki are illustrated by the most recent examples from Ukraine. Usage of such methods as media monitoring and content analysis has given valid results about presence of Russian propaganda against Ukraine. Ergo, in this article the status of informational conflict between Ukraine and Russia in 2014 is studied, the main principles of international law in the domain of information warfare are analyzed.*

**Key words:** Ukraine, the Russian Federation, propaganda, information warfare.

**I**ntroduction. Political crisis in Ukraine is caused by various reasons. Disunity of Ukrainian society has led to the separatist movement in Ukraine, illicit annexation of Crimea peninsula by the Russian Federation and military conflict in Donbass region (in the Eastern Ukraine). The situation aggravates because of information conflict between Ukraine and Russia, which can be defined as information warfare. Today it is crucial for Ukrainian political science to study such aspect of international relations as information warfare and its component political warfare on example of current developments in Ukraine, to analyze Russian propaganda and to form recommendations on improving the state of Ukraine's information security. Therefore, this study is dedicated to the information warfare between Ukraine and Russia in 2014 with a focus on political warfare: it's factual and legal aspects according to the norms of international law. This research makes qualitative and quantitative analysis of Russia's anti-Ukrainian propaganda in 2014 in order to develop recommendations for Ukraine to resist in international warfare. One of the important forms of struggling in the information warfare is to appeal to the norms of international law. This explains the significance of the study.

As follows from all the above, the object of the study is the information warfare between Ukraine and Russia in 2014. The subject of the study in Russia's anti-Ukrainian propaganda, spread by Russia's state's controlled television channel «Channel One». The aim of the research is to study the current state of the information warfare between Ukraine and Russia and, accordingly, to form recommendations concerning Ukrainian information policy.

The objectives of the study are: to make a qualitative analysis of the subject matter literature of Ukrainian academic sphere; to make quantitative analysis of usage of the words with negative connotation against Ukrainian authorities and population; to analyze the norms of international law that forbid propaganda; to form recommendations for Ukraine on improving national information security system.

The methodology of the study is represented by the theoretical and empirical methods. The theoretical methods include the qualitative analysis of the relevant academic sources to define information warfare and its characteristics and the qualitative analysis of the subject matter international law norms. The most important empiric methods of this study include interviewing Donbass region residents in order to make a qualitative analysis of the state of Russia's information expansion in the region; conducting the content analysis of naming Ukrainian authorities or population using the words with negative connotation on Russia's «Channel One»; making media monitoring in order to observe anti-Ukrainian propaganda in Russian media sources.

Qualitative analysis of the subject matter literature. The term «political warfare» is not used in Ukrainian academic sources. The term «psychological warfare» was considered only in one scientific

article: A. Strannikov *Psychological warfare as a component of military strategy in military conflicts of the 20<sup>th</sup> century* [13]. The researcher studied information warfare that accompanies military conflicts. A. Strannikov used examples of Nazi's propaganda in the World War II as well as information supply of military conflicts in Afghanistan, Iraq, Yugoslavia and Dagestan. The author singles out two main components of information campaigns of the USA in military conflict: supporting journalists in order to provide operative informing about current events on behalf of national interests and resistance to negative covering of military issues.

Political or psychological war is a component of information warfare. Ukrainian researchers paid little attention to the problem of information warfare. The qualitative analysis of academic periodicals has shown that only six scientific articles were dedicated to the mentioned issue.

S. Smolts [12] examined information warfare in context of philosophy as a factor of formation of social being. The object of Smolts' study is the «Cold War» between the USSR and the USA. The researcher states that anti-Soviet information influence on Ukrainian society during «The Cold War» has led to the destructive changes in Ukrainian social outlook.

O. Saprykin [10] studied information expansion, information warfare and information attack in mas-media on example of Euro-2012. He analyzed information expansion of such information industry giants as AP or Reuters all over the world. Saprykin did not define information warfare, but stated the absence of evidence that information warfare was conducted against Ukraine during Euro-2012. The researcher came to conclusion that covering Euro-2012 in foreign mas-media could be defined as information attack, as some foreign mas-media (as BBC program «Panorama») were warning football fans not to come to Ukraine.

M. Kondratiuk studied information warfare and the role of mas-media in international conflicts. The researcher cited the term «information warfare» according to the USA Ministry of Defense definition and stated that journalists can incite wars by certain modes of conflicts coverage.

The object of V. Medvedev's [8] study is methodology of information warfare. In his research paper *Modern information warfare and its outline* the author defines information warfare and identifies its components as «defending social and information systems from enemy's attacks, struggling with enemy's public control systems, warfare in domain of economic and politic information, psychological warfare, computers' warfare and cyber-warfare».

The most recent study of information warfare in Ukrainian academic sources is a study by T. Poda [9], who considers information warfare as a strategy for forming political consciousness. The author states that information warfare is a form of social control aimed at rival's destruction by using information means. T. Poda stated that Ukrainian society stayed demoralized and disjoined without political agreement and a mutual understanding of state's development perspectives. It is one of the consequences of Ukraine's state information policy imperfections.

The most up-to-date academic source on the informational warfare between Ukraine and Russia is *The Ukrainian Revolution Of Dignity, Agression Of The Russian Federation And International Law* edited by O. Zadorozhnyi. In the third chapter of the book titled *Information warfare of the Russian Federation against Ukraine* the authors analyzed international law to give legal assessment to Russia's aggression against Ukraine in 2014 (both military and informational).

*The novelty of the study.* The qualitative analysis of academic sources has shown that many aspects of information warfare had not been studied yet in Ukraine. Few researchers have dedicated their studies to the most current events in Ukraine. Information warfare between Ukraine and the Russian Federation was considered in context of international law. Political war (also known as psychological war) between the Russian Federation and Ukraine in 2014 has not been studied before. This study provides objective results concerning anti-Ukrainian propaganda on Russia's «Channel One» based on content analysis of neutral and negative naming of Ukrainian authorities and nation.

The leading expert in the domain of information warfare M. Libicki proposed such concepts, alternative definitions and taxonomies for the twenty-first century warfare:

- 1) Command-and-control warfare [C2W];
- 2) Intelligence-based warfare [IBW];
- 3) Electronic warfare [EW];

- 4) Psychological operations [PSYOPS];
- 5) Hackerwar software-based attacks on information systems;
- 6) Information economic warfare [IEW] war via the control of information trade;
- 7) Cyberwar [combat in the virtual realm].

Three types of warfare are conducted against military forces. They are command-and-control warfare, intelligence-based warfare and electronic warfare. Command-and-control warfare attacks on the enemy's ability to generate commands and interchange them with the field [7].

During the information war between the Russian Federation and Ukraine in 2014 psychological operations and information economic warfare had the biggest impact on societies. Therefore, the focus of this study is a political war.

Political war is the use of political means to compel an opponent to do one's will, political being understood to describe purposeful intercourse between peoples and governments affecting national survival and relative advantage. Political war may be combined with violence, economic pressure, subversion, and diplomacy, but its chief aspect is the use of words, images, and ideas, commonly known, according to context, as propaganda and psychological warfare [11].

There is a numerous evidence of anti-Ukrainian propaganda, spread by Russian mas-media. We will consider several of them in order to give an information discourse for the study of anti-Ukrainian propaganda. On July 15, 2014 Russia's «Channel One» in its news-programme informed that Ukrainian military forces have crucified a five-year-old rebel's son in the center of Sloviansk (Donbass region, Eastern Ukraine). Other journalists found no evidence for this statement. I have interviewed inhabitants of Sloviansk – the Bastanzhyiev family. They assured me that such a crime could not occur on the central square of Sloviansk without their or their friends' noticing. Another illustrious example of Russian propaganda was information that was aired in news programme on «Channel One» on November, 2: Ukrainian military forces would obtain two slaves from Donbass region in case of successful outcome of Anti-Terrorist Operation in Donbass region. This information also was not verified by any other official or media sources. This news piece resembles propaganda as it is unverified, discredits Ukrainian army and recalls Nazi's concept of «slave nations». Russian propaganda tries to form associations between German fascist in World War II and pro-European Ukrainians today in order to justify military aggression against Ukraine and present it to Russians as a liberation of Ukraine from neo-Nazis.

These facts testify that reports on the crucified child or two slaves were at least unverified and therefore could not appear in news programme. Such news stories are created to discredit Ukrainian state and Ukrainian nation and to justify aggression. Such form of manipulation with Russian social consciousness is dangerous for international security system. Therefore, it is important to study Russian propaganda to form effective ways to resist it.

Although, qualitative analysis of propaganda may not correspond to the principle of scientific objectivity if conducted by a researcher involved in information space of Ukraine or the Russian Federation (the rival countries of the information warfare). For that reason the priority in such research should be given to the special method of social sciences – content analysis. Within the framework of this research content analysis of the usage of the words with negative connotation concerning Ukrainian authorities or Ukrainian nation from January 1, 2014 to December 14, 2014 on the Russia's state-controlled television channel «**Channel One**» was conducted. The channel is 51 % owned by the Russian Federation. The results of content analysis of the channel have shown that shareholders interests prevail objectivity in coverage of current Ukrainian events.

The most explicit scientific method for the research of propaganda is content analysis. I have measured the number of neutral and negative words that were applied to name Ukrainian authorities from January 1, 2014 to December 14, 2014. The neutral words were «Ukrainian authorities» and «Ukrainian government». The phrases with a negative connotation were «Kievan authorities», «Kievan government», «so-called Ukrainian authorities», «so-called Kievan government», «Kiev regime», «junta», «Kiev madmen», «puppet government» and «ridiculous government».

The phrases «Kievan authorities» and «Kievan government» are used to refer to Ukrainian authorities. Usage of these lexemes underlines: Ukrainian authorities are not considered by the Russian Federation to be legitimate authorities of the whole Ukrainian state – a sovereign and united Ukraine. Ukrainian authorities are presented as authorities that succeeded in gaining a foothold in Ukraine's

capital Kyiv (Kiev in Russian) from where they are trying to spread their legislation over the whole Ukraine. The phrases «the so-called Ukrainian authorities», «the so-called Kievan government» point that Ukrainian authorities are represented as illicit. The phrases «Kiev madmen», «puppet government» and «ridiculous government» were used one time each during the year 2014. They show disrespect to Ukraine as a sovereign country.

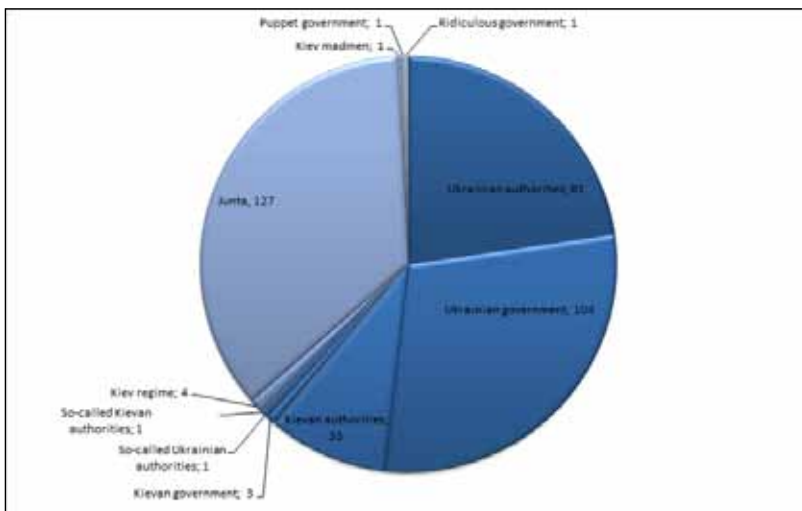
The most frequent word used referring to Ukraine's authorities is «junta». The Oxford dictionary defines «junta» as a military or political group that rules a country after taking country by force. The usage of the term referring to Ukrainian authorities is unjustified, as Ukraine has chosen its authorities by democratic elections, which were held on the whole territory of Ukraine.

The fact that Russian «Channel One» uses the words «junta» and «Kiev regime» in information news programme and analytical programmes causes concern. The constant usage of the word «junta» can form a stable social stereotype that there is a military regime in Ukraine, which must be overthrown by Russia's military forces. Thus, Russian people can be manipulated this way to be morally prepared for the future military aggression against Ukraine.

Table 1. Naming Ukrainian authorities on the Russian «Channel One»

	Naming Ukrainian authorities	Number	%
Neutral	Ukrainian authorities	81	22,7%
	Ukrainian government	104	29,1%
Negative	Kievan authorities	33	9,2%
	Kievan government	3	0,8%
	So-called Ukrainian authorities	1	0,3%
	So-called Kievan authorities	1	0,3%
	Kiev regime	4	1,1%
	Junta	127	35,6%
	Kiev madmen	1	0,3%
	Puppet government	1	0,3%
	Ridiculous government	1	0,3%
	Total	357	100,0%

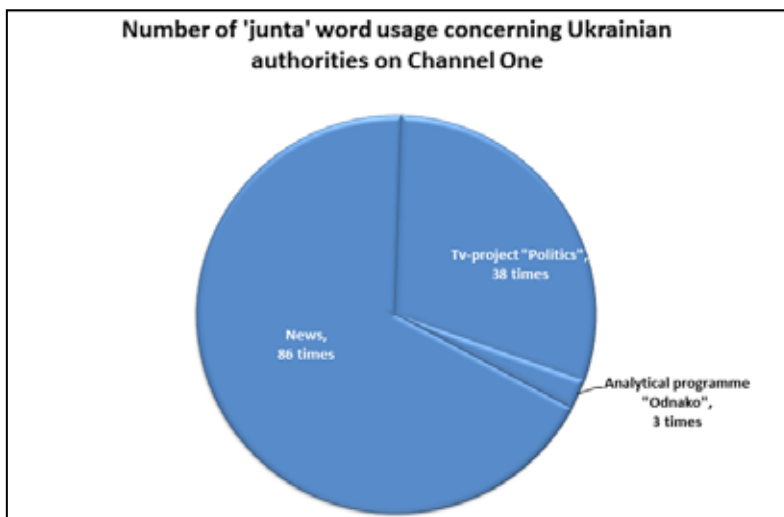
Chart 1. Naming Ukrainian authorities on the Russian «Channel One»



From the table above we can conclude that 51,8 % of the words used referring to authorities of Ukraine were neutral, while 48,2 % were negative. It is a significant index for a national state-controlled television channel. Words with a negative connotation were used 172 times during a year. This indicates purposeful information policy of the state-controlled channel and justifies Russia's aggressive policy concerning Ukraine.

We can look closer to the political term «junta». Despite the fact that Ukrainian political regime cannot be identified as junta, journalists of «Channel One» purposefully use this term to manipulate viewers. The word is largely used in news programme. The word was used 127 times from January 1, 2014 to December 14, 2014, which states for specific information policy of Channel One. The term «junta» has appeared in news videos in citations 74 times and 12 times in reporters' texts. In spring 2014 there were more facts of word «junta» usage in reporter's texts. We currently observe a trend in selection of quotations by locals in the eastern and southern Ukraine.

Chart 2. Number of «junta» word usage concerning Ukrainian authorities on Channel One (Russia)



Channel One also used the same commentaries with the word «junta» for different news stories. From January 1, 2014 to December 14, 2014 there were 37 different news videos repeating 17 commentaries. By repeating commentaries (all of them are negative and discredit Ukrainian authorities and military forces) Russian journalists impose opinion that the whole Ukrainian nation does not support Ukrainian authorities. It is remarkable that commentaries about military conflict in Donbass or political situation in Ukraine are only taken from locals of eastern and southern regions or the so-called Luhansk People's Republic and Donetsk People's Republic representatives. In this way Russian journalists demonstrate their tendentiousness.

The next criterion for content analysis was naming Anti-Terrorist Operation in Donbass region. «Anti-Terrorist Operation» (ATO, official term), «so-called ATO» and «punishers» – these words were largely used while covering military conflict in Donbass region.

Table 2. Naming Anti-terrorist operation in the Eastern Ukraine

Naming Anti-terrorist operation in the eastern Ukraine		
Anti-terrorist operation (ATO)	70	42,9%
So-called ATO	18	11,0%
Punishers	75	46,0%
Total	163	100,0%

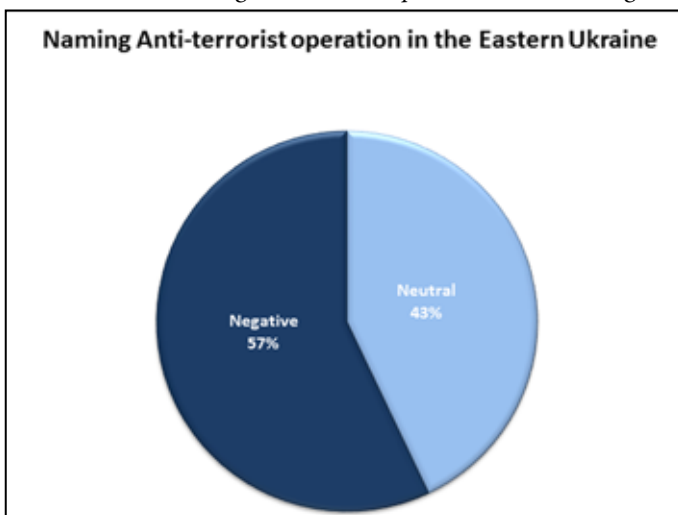


Chart 3. Naming Anti-terrorist operation in Donbass region (the Eastern Ukraine)



Thus, the word ‘punishers’ was the most frequently used to name Ukrainian military forces, that were defending territorial integrity of Ukraine. In 57 % of military conflict in Donbass references, Ukrainian army was represented by words with a strong negative connotation. Such a representation discredits Ukrainian military forces, represents them as punishers of their motherland and forms a belief among viewers of «Channel One» that Putin’s aggressive policy has moral excuses.

Chart 4. Naming Anti-terrorist operation in Donbass region (the eastern Ukraine)



Another manifestation of Russian propaganda is unfounded excessive usage of the term «fascist». Fascism was one of the bitterest tragedies of the twentieth century for the whole mankind. The whole Ukraine was struggling fascism in the World War II, having lost 3 million of soldiers in Soviet army and yet unidentified quantity of victims among the partisans, local population and the soldiers of UPA (Ukrainian rebel army in the western Ukraine). UPA collaborated with German fascists at the beginning of the World War II in exchange of Hitler’s promise for Ukrainian independence. But after Hitler had not fulfilled his promise of Ukrainian sovereign state in June 1941, UPA began to struggle against both Soviet and fascist armies. Nowadays Russia’s propaganda represents Ukrainian nation as a fascist nation. The role of Ukraine in victory in the World War II is ignored, Soviet army is presented as Russian army only, which came and liberated Ukraine from Ukrainian fascists, represented by UPA. There

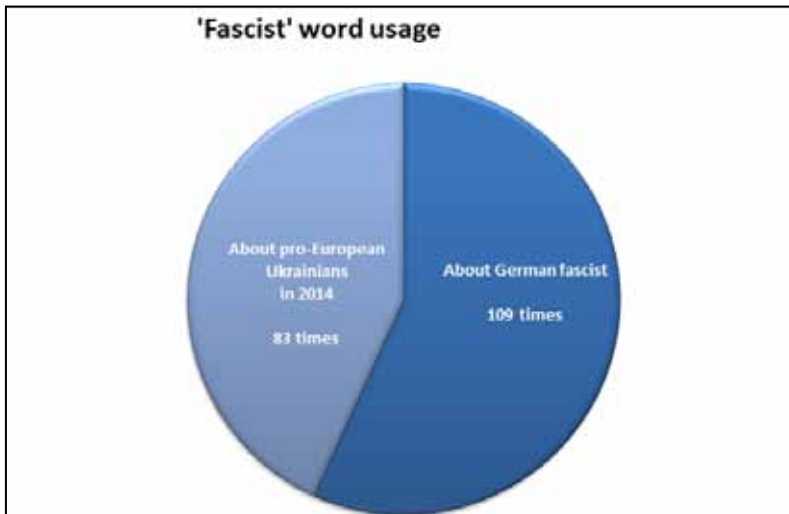
are no references that UPA was struggling in the western regions only, not on the whole territory of Ukraine.

Appealing to fascism Russian propaganda uses one of the most powerful means of manipulation – a sense of fear, in this case – sense of horror. This type of propaganda uses the basic archetype – friend or foe. German fascists are largely considered as the most cruel enemy, much of Russian and Ukrainian population still remembers the times of the World War II.

There were 192 references of fascists from January 1 to December 14, 2014 on the Channel One. 109 times the journalist of the channel named German Nazi's of the World War II fascist. This term was used to the present-day Ukrainians 83 times. It makes 43,2 % of the whole quantity of mentioning fascists.

According to the Oxford dictionary, fascism is «an authoritarian and nationalistic right-wing system of government and social organization. Fascism tends to include a belief in the supremacy of one national or ethnic group, a contempt for democracy, an insistence on obedience to a powerful leader, and a strong demagogic approach». This definition cannot be applied to nowadays Ukrainian state, in which right-wing political parties are represented in parliament by 30 deputies – 6 % of Ukrainian parliament.

Chart 5. «Fascist» word usage on Russian «Channel One» in 2014



Therefore, representing Ukrainians as fascists is not only unjust in terms of history and groundless nowadays, but also dangerous as it justifies possible war between the Russian Federation and Ukraine.

In the issue, Russia's propaganda against Ukraine was analyzed based on the quantitative-qualitative method of content analysis. Propaganda in the Russian Federation is aimed at discrediting Ukrainian authorities and nation and to justify military aggression against Ukraine. Therefore, it endangers international security systems. Russia's propaganda should be given international juridical assessment.

Article 20 of International Covenant on Civil and Political Rights [2] states: «Any propaganda for war shall be prohibited by law. Any advocacy of national, racial or religious hatred that constitutes incitement to discrimination, hostility or violence shall be prohibited by law».

General Comment No. 11 *Prohibition of propaganda for war and inciting national, racial or religious hatred (Art. 20)* stresses that «Article 20 of the Covenant states that any propaganda for war and any advocacy of national, racial or religious hatred that constitutes incitement to discrimination, hostility or violence shall be prohibited by law. In the opinion of the Committee, these required prohibitions are fully compatible with the right of freedom of expression as contained in article 19, the exercise of which carries with it special duties and responsibilities. The prohibition under paragraph 1 extends to all forms of propaganda threatening or resulting in an act of aggression or breach of the peace contrary to the Charter of the United Nations, while paragraph 2 is directed against any advocacy of

\* <http://www.oxforddictionaries.com/definition/english/fascism>

national, racial or religious hatred that constitutes incitement to discrimination, hostility or violence, whether such propaganda or advocacy has aims which are internal or external to the State concerned. [...] For article 20 to become fully effective there ought to be a law making it clear that propaganda and advocacy as described therein are contrary to public policy and providing for an appropriate sanction in case of violation» [1].

Resolution 42/22 of the General Assembly of 18 November 1987 *Declaration on the Enhancement of the Effectiveness of the Principle of Refraining from the Threat or Use of Force in International Relations* states that in accordance with the purposes and principles of the United Nations, States have the duty to refrain from propaganda for wars of aggression [4].

Information warfare conducted by the Russian Federation against Ukraine violates the international law principle of non-intervention in the internal affairs. The Russian Federation spreads its propaganda primarily by jamming Ukrainian radio and television in pro-Russian territories (such as Crimea and territories of so-called Luhansk and Donetsk People's Republics), which leads to the activation of separatist movement in the regions.

Parliament Assembly of the Council of Europe has adopted the text of resolution 1988 (2014) *Recent developments in Ukraine: threats to the functioning of democratic institutions*. The resolution states: «The frequent and unsubstantiated reports of minority rights violations in Ukraine, as well as the negative portrayal of the new government in Kyiv by certain national and international media, have had a negative impact on interethnic relations in Ukraine, and, ultimately, on the unity and stability of the country. The Assembly calls on all media to refrain from such unsubstantiated reports and to cover the developments in the country and its regions impartially and factually». At the same time the resolution calls upon the authorities in Ukraine to reconsider the decision to stop the broadcasting of some television channels in the country and to refrain from any censorship of the media [3].

From the whole mentioned above we can conclude that anti-Ukrainian propaganda conducted by the Russian Federation violates principles of international law and therefore should be given appropriate international sanctions.

Obstruction of trans border data flows is not effective enough in a globalized world. The better perspective is seen in taking political measures:

- Cover Ukrainian news internationally in English in order not to allow anti-Ukrainian propaganda spread around the world through Russian mas-media;
- To debunk Russian propaganda by alternate information about current events in Ukraine;
- To restore Ukrainian radio and broadcasting transmission on the whole territory of Ukraine;
- To develop Doctrine of information security of Ukraine;
- To define functions of the newly established in December 2014 Ministry of Informational Policy of Ukraine in terms of current information warfare;
- To resist cyberwar and Internet propaganda.

The perspectives of the research is seen in further studying of anti-Ukrainian propaganda in the Russia Federation, it's impact on international relations between Ukraine and the Russian Federation and it's role in inciting war. The next step of the research will be studying Internet communications and its role in Ukraine's resistance in political war of 2014.

**Conclusions.** In terms of this research a qualitative analysis of the subject matter literature of Ukrainian academic sphere was conducted. It has shown that Ukrainian researchers paid little attention to the problem of information warfare. The qualitative analysis of academic periodicals has shown that only six scientific articles were dedicated to the mentioned issue. Different researchers studied information warfare in domain of philosophy, social communications and military science. The information warfare between Ukraine and the Russian Federation was studied in the work *The Ukrainian Revolution Of Dignity, Aggression Of The Russian Federation And International Law* [14]. In the third chapter of the book titled *Information warfare of the Russian Federation against Ukraine* the authors analyzed international law to give legal assessment to Russia's aggression against Ukraine in 2014 (both military and informational).

The focus of this study is made on political war as a component of information war. Political war includes propaganda. Within the framework of this research content analysis of the usage of the words

with negative connotation concerning Ukrainian authorities or Ukrainian nation from January 1, 2014 to December 14, 2014 on the Russia's state-controlled television channel «Channel One» was conducted. The channel is 51 % owned by the Russian Federation. I measured the number of neutral and negative words that were applied to name Ukrainian authorities and nation from January 1, 2014 to December 14, 2014 on Russia's Channel One. The neutral words for Ukrainian authorities were «Ukrainian authorities» and «Ukrainian government». The phrases with a negative connotation were «Kievan authorities», «Kievan government», «so-called Ukrainian authorities», «so-called Kievan government», «Kiev regime», «junta», «Kiev madmen», «puppet government» and «ridiculous government». 51,8 % of the words used referring to authorities of Ukraine were neutral, while 48,2 % were negative. «Anti-Terrorist Operation» (ATO, official term), «so-called ATO» and «punishers» – these words were largely used while covering military conflict in Donbass region. The word «punishers» was the most frequently used to name Ukrainian military forces, that were defending territorial integrity of Ukraine. In 57 % of military conflict in Donbass references, Ukrainian army was represented by words with a strong negative connotation. Such a representation discredits Ukrainian military forces and forms a belief that Russia's aggressive policy has moral excuses. Another manifestation of Russian propaganda is unfounded excessive usage of the term «fascist». There were 192 references of fascists from January 1 to December 14, 2014 on the Channel One. This term was used to the present-day pro-European Ukrainians 83 times. It makes 43,2 % of the whole quantity of mentioning fascists. This data causes concern as Russia's propaganda discredits Ukrainian authorities, army and nation and justifies aggression against Ukraine. Such an information policy can incite the war.

Propaganda in the Russian Federation is aimed at discrediting Ukrainian authorities and nation and to justify military aggression against Ukraine. Therefore, it endangers international security systems. For this reason Russia's propaganda was given international juridical assessment. Information warfare conducted by the Russian Federation against Ukraine violates the international law principle of non-intervention in the internal affairs. Propaganda is prohibited by Article 20 of International Covenant on Civil and Political Rights (1966), OUN General Comment No. 11 Prohibition of propaganda for war and inciting national, racial or religious hatred (Art. 20), OUN Resolution 42/22 of the General Assembly of 18 November 1987 Declaration on the Enhancement of the Effectiveness of the Principle of Refraining from the Threat or Use of Force in International Relations.

OUN General Comment No. 11 Prohibition of propaganda for war and inciting national, racial or religious hatred (Art. 20) states: «For article 20 to become fully effective there ought to be a law making it clear that propaganda and advocacy as described therein are contrary to public policy and providing for an appropriate sanction in case of violation». Although sanctions against Russia's propaganda have not been implied yet. Ukraine has prohibited translation of some Russia's television channel to resist the psychological war. As a result the Parliament Assembly of the Council of Europe has adopted the text of resolution 1988 (2014) Recent developments in Ukraine: threats to the functioning of democratic institutions and called upon Ukrainian authorities to reconsider the decision to stop the broadcasting of some television channels in the country and to refrain from any censorship of the media.

Therefore, the better perspective is seen in taking political measures:

- Cover Ukrainian news internationally in English in order not to allow anti-Ukrainian propaganda spread around the world through Russian mas-media;
- To debunk Russian propaganda by alternate information about current events in Ukraine;
- To restore Ukrainian radio and broadcasting transmission on the whole territory of Ukraine;
- To develop Doctrine of information security of Ukraine;
- To define functions of the newly established in December 2014 Ministry of Informational Policy of Ukraine in terms of current information warfare;
- To resist cyberwar and Internet propaganda.

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**УДК 007 : 304 : 070**

## **Російське телебачення в інформаційній війні між Україною і Росією в 2014 році**

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*Стаття присвячена інформаційній війні між Російською Федерацією та Україною в 2014 році. Методологічну базу дослідження склали методи медіа-моніторингу та контент-аналізу. Було проаналізовано частоту використання слів з негативною конотацією щодо українців та української влади у 2014 році. Такими словами на позначення української влади були «київська влада», «київський уряд», «хунта», «так звана київська влада», «так званий київський уряд», «хунта», «київський режим», «ляльковий уряд»; щодо анти-терористичної операції – «каратели», «так звана анти-терористична операція»; стосовно українців – «фашисти». На підставі результатів дослідження, аргументовано присутність анти-української пропаганди на російському «Першому» телеканалі. У статті також подано огляд основних норм міжнародного права, котрі забороняють пропаганду.*

*Ключові слова:* Україна, Росія, інформаційна війна, пропаганда.

## **Российское телевидение в информационной войне между Украиной и Россией в 2014 году**

**Терентьева Мария**

*Статья посвящена информационной войне между Российской Федерацией и Украиной в 2014 году. Методологическую основу исследования составили методы медиа-мониторинга и контент-анализа. Была проанализирована частота использования слов с негативной коннотацией касаясь украинцев и украинских властей на*

российском «Первом» канале в 2014 году. Такими словами были: «киевские власти», «киевское правительство», «так называемые украинские власти», «так называемые киевские власти», «хунта», «киевский режим», «кукольное правительство»; об анти-террористической операции – «каратели», «так называемая анти-террористическая операция»; об украинцах – «фашисты». На основании результатов исследования, сделаны выводы о присутствии антиукраинской пропаганды на российском телевидении, а также анализируются нормы международного права, запрещающие пропаганду.

**Ключевые слова:** Украина, Россия, информационная война, пропаганда.

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## SLOVAK PRESS IN TRANSCARPATHIA AS REVIVAL OF NATIONAL IDENTITY

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*The author analyses the positive influence of the contemporary vernacular media of Transcarpathia on rebirth of national identity of the Slovak minority in the region. He also touches upon the reasons of the decline of the Slovak information and communication fields in Transcarpathia in the middle of the XX century, which have led to a significant assimilation of this nation. The informative strategy and the thematic content of the «Podkarpatskiy Slovak» and «Slovenske slovo» newspapers and the «Dovera» journal are analyzed. These carry out the regenerative process of the Slovak information and communication segment in Transcarpathia, which has formed only during the contemporary history after declaring the independence of Ukraine. Since then the Slovak ethno-national rebirth has been characterized by intensive development. It has been under direct influence of the Slovak national cultural and educational institutions of Transcarpathia. The department of Slovak studies has become independent in Uzhhorod National University and the Slovak media occurred in the region as well.*

**Key words:** *information space, printed media, national identity, ethnic information and communication field, intercultural Communication.*

**I**ntroduction. Notwithstanding the global tendencies in economics, politics, the energetic «McDonaldization» of the mass-media, the total penetration of the information technology and the Internet in all the areas of life, the relevance of the scientific research is obvious. Hence, it is based on the question of national and cultural identity of different nations including those living in foreign language environment. The media plays an essential role in this process supporting and stimulating the way to a comprehensive awareness of one's ethnicity. The Slovak ethnic group of Transcarpathia is not an exception as far as this world tendency is concerned; however this question has not been researched by the scientists, including those studying the influence of the journalism and information on social processes.

The main aspects of the problem of identity have been studied by a great number of scientists. The first scientists to process the problem of identity were from the West, among them E. Erickson [1; 2], Ch. Taylor [3], A. Giddens [4], P. Ricœur [5], A. MacIntyre [6], J. Habermas [7], R. Robertson [8], Z. Bauman, M. Castells, N. Luhmann, A. Smith [9] and others. The scientists of the post-socialist era took an active part in researching the problem of national identity after the fall of the communist ideology. Ukrainian and Slovak scientists are not the exception in this matter. H. A. Zaichenko («Ethnos – nation – humanity. Dilemma: harmony or rebirth», 2001), T. S. Voropay («In search of oneself. Identity and discourse», 1999), O. M. Korh («Individualistic tradition in Western and domestic philosophical thought», 2000), P. I. Hnatenko («Identity: philosophical and psychological analysis», 1999), L. Y. Vasylyk («Worldview journalism of contemporary literary and artistic publication: conceptuality of national identity», 2010) were among Ukrainian researchers who investigated this. The publication of «National identity and its historical profile in the Slovak community» (Národná identita a jej historický profil v Slovenskej spoločnosti, 2010), a book by a Slovak researcher Milan Stanislav Ďurica has become a scientific event. However, the problem of the influence of the mass-media on the development, transformation or rebirth of national identity still remains a in the focus of scientific interest.

Research methods. The following methods were used during the research: discourse, comparative historical, complex and quantitative analysis combined with the methods of generic scientific knowledge: analysis, synthesis, deductive and inductive, system and historical. Methodologically we rely on principles of social constructivism.

**Results and discussion.** The Slovak periodical press in Transcarpathia meets the informative needs of one of the smallest ethnic groups of the region. Two main newspapers «Podkarpatskiy slóvak» «Slóvenske slovo» as well as the magazine «Dóvera» along with the vernacular radio and television programmes broadcasted by «Tys-1» of the Transcarpathian Regional Television and Radio Company meet the media demands of the Slovak ethnic group of Transcarpathia. The essence of our scientific hypothesis lies in the following: the Slovak media of Transcarpathia were analyzed by the help of publications, which popularize both the ethnic group and social-cultural identifications. The media stimulate the national identity of the Slovaks and contribute to the rebirth of ethnic self-awareness among the Slovaks of Transcarpathia. With the help of information, including media, identification covers dynamic, processual aspects of the formation of identity. It was Erikson who made an attempt to correlate both terms. He wrote that the development of identity lies in the synthesis of the identification [see: 1 ; 2]. The process of reanimation of ethnic identity among Slovaks of Transcarpathia induced them to create an own media-product, in return the mass-media among their usual functions, perform the role of the spokesman and propagandist of this identity among a wide range of readers today.

According to the All-Ukrainian population census (2001), the Slovak minority in Transcarpathia makes up 5695 person which is 0.5 % of the total population of the region. The number of Slovaks decreased in 2001 compared to that of 1989; this fact can be explained by the emigration of a number of Slovaks to Slovakia or other EU countries. According to the last census, almost 90 % of all the Ukrainian Slovaks as the sixth largest nation reside in Transcarpathia. Nearly the half of the Slovaks of Transcarpathia (2.5 thousand) resides in Uzhhorod and makes up 2.2 % of the population (3.3 % – in 1989, 12.0 % – in 1959). Here they cede in quantity only to Ukrainians, Russians and Hungarians. Approximately 1200 (1.6 % of the population) Slovaks reside in the Uzhhorod district. Smaller groups of the Slovak ethnic group reside in the Svalyava district (400 people), Velykobereze, Irshava, Perechyn districts (300 people), Mukachivo district (200 person). 702 Slovaks reside outside Transcarpathia, including 83 people in Kyiv, 81 in the Rivne region, 66 in Lviv region and 61 in Dnipropetrovsk region. It is interesting that only 43.9 % of Slovaks of Transcarpathia recognize their national language as mother tongue, while 42.1 % recognize Ukrainian, 1.8 % Russian and 12.2 % other languages [10].

There are two main reasons why Slovaks appeared in Transcarpathia. Firstly, this region is «a peculiar historical and geographical area of the Ukrainian ethnic group, located in the zone of ethnic and political border with Romanians, Hungarians, Slovaks and Poles» [11, p.11]. Therefore a number of Slovaks of Transcarpathia have initially resided the Eastern border area, neighbouring with the representatives of the Ukrainian ethnic group which made up the majority of the region. The ethnic groups periodically comprised part of different governments during the period from the X – the beginning of the XX century. Secondly, a part of Slovaks moved to the inlands of Transcarpathia (mostly from Liptovský Mikuláš District) as lumberjacks and metallurgists in the first decades of the XVIII century. Thus, Slovak minorities have been formed in Velykyi Berezhnyi , Perechyn, Tur'i Remety, Onokivtsi, Polyans'ka Huta, Kamyans'ka Huta, Storozhnytsya, Dravtsi, Serechnje, Antonivka, Uzhhorod, Mukachevo, Rodnykova Huta, Dovhe, Kushnytsya, Lysychovo. The number of Slovaks in Transcarpathia has been quickly increasing since «there were from 9 to 14 children in each family» [11, p.148]. However it is hard to tell the real number of the Slovak ethnos in Transcarpathia of that time, because even during the first Czechoslovak Republic the censuses (of 1921 and 1930) mentioned Slovaks and the Czech under one common name – Czechoslovaks.

The information and communication along with the cultural and educational and legal situation of the Slovaks of Transcarpathia has changed several times during the XX – the beginning of the XXI century. Thus Slovaks together with Czechs belonged to the core-state ethnic groups and occupied the leading positions in the newly-established Czechoslovak Republic. They extended their possibilities concerning vernacular communication and education. As early as in 1921 there were 17 Czechoslovak schools in Transcarpathia and in 1938 – 188 additional schools were opened in Ukrainian villages. The teaching process was mostly conducted in the Czech language but individual some subjects were taught in Slovak. The Slovaks' situation changed when Hungary occupied Transcarpathia in 1939 [11, p.148]. The Hungarian government eliminated all the Czechoslovak schools. No Slovak school or class was opened during the USSR rule in Transcarpathia (1944 – 1991) either [12]. At the same time the



Soviet government tried to worsen the situation of the Slovaks of Transcarpathia. Hence, for example, in the «Protocol to the Treaty between the Czechoslovak Republic and the Union of Soviet Socialist Republics concerning the Trans-Carpathian Ukraine» of 29.06.1945, the following was stated: «... persons of Slovak and Czech nationality living (having their permanent residence) in the territory of the Trans-Carpathian Ukraine shall be entitled to opt for citizenship of the Czechoslovak Republic... persons of Ukrainian and Russian nationality living in the territory of Czechoslovakia (in Slovak areas) shall be entitled to opt citizenship of the Union of Soviet Socialist Republics» [13, p. 80–82]. The local government tried to fight back the free choice of citizenship. Meanwhile the Ukrainian families who did not want to live in the USSR began to leave for the neighboring country pretending to be Slovaks of Transcarpathia. According to the lords' main argument the residents of Transcarpathia who were Greek Catholics could not be Slovaks.

Ever since, the attempts of the Slovak minority to migrate have not ceased. «The Slovaks have left some settlements entirely. Their departures to the homeland became more frequent in the 1980s when the borders got more «transparent» and when the social-political crisis gained actuality, both in the world and in the Soviet empire» [11, p. 150]. Although the so-called «Slovak issue» was «closed» by the government as early as «in 1945 –1947 when all the Slovak schools, social-political organizations, newspapers and journals were also closed; all forms of national-political and religious life were eliminated» [11, p. 150]. Of extreme repression were characterized the actions against the church; till the 1950s conducting services in Slovak was prohibited, all Slovak churches were closed and turned into stores, gyms, clubs etc. during the 1960s [14].

The process of the denationalization of the Slovak ethnos was sped up by the restriction in the usage of the mother tongue. It resulted in the fact that in 1989 only 35 % (2555 person) out of 7329 ethnic Slovaks of Ukraine stated Slovak as their mother tongue while 33 % (2433) – Ukrainian, 26 % (1890) – Hungarian, 5.3 % (388) – Russian, 0.7 % (53 person) – other languages. For example, the census of 1979 fixed 8200 Slovaks on the territory of our country, 42 % (3464) of which considered Slovak, 28 % (2309) Ukrainian, 4 % (316) Russian, 26 % (2107) some other languages as their mother tongue. However, the number of Hungarian-speaking Slovaks was not fixed during this census. The assimilation process slowed down after the announcement of the Independence of Ukraine when a certain Renaissance began among the ethnic groups of Transcarpathia. A significant number of Slovaks still immigrated to their historical motherland at that time taking advantage of the fall of the Iron Curtain in the USSR. Thus, according to the last census (2001) the number of Slovaks has decreased by 2505 person in comparison with the census of 1979. The number of those who considered Ukrainian as their mother tongue as a percentage of has increased to 41.6 % (2369) while those stating Hungarian has decreased to 11.3 % (644) [15].

The assimilation tendencies among the Slovak minority were intensified by the adverse information landscape, the intrusive propaganda of the Soviet lifestyle as the only just, false national-cultural policy aimed at creating the surrogate Soviet internationalist person. Although the assimilation processes among the Slovaks of Transcarpathia also connected with objective reasons like: «the closeness of the Ukrainian and Slovak languages, the education of Slovaks predominantly in Ukrainian schools, lasting coexistence between Ukrainians and Slovaks and the absence of ethnic, religious and politic conflicts between them, the closeness of cultural and household traditions along with festive and ritual culture and folk art» [11, p. 151]. In addition, the fact that for the last decades the ethnic group has not been living apart, but among Ukrainians can be named as a significant reason of using Ukrainian in Slovak environment. It led to tight contacts with the latter, furthermore, even resulted in interethnic marriages. Thus, for example, only 20 families out of 90 are entirely Slovak, while 70 are Ukrainian-Slovak in the village of Tur'i Remety [see: 16].

Modern journalism acquires more institutional features of subject formation and consolidation of national identity and regulation of intercultural. The regeneration of the Slovak information and communication segment in Transcarpathia has been intensified after the announcement of the Independence of Ukraine. Since then it has been directly influenced by the national cultural and educational institutions, by the reestablished faculty of the Slovak philology at the Uzhhorod National University and by the Slovak mass-media of the region. It is worthwhile mentioning that the importance of the ethnic

periodical press, as the instrument of regulating the national and cultural policy, has been increasing more and more recently.

The process of the decline of the vernacular information and communication field of the Slovaks of Transcarpathia has been conditioned by several other problems except the invasive aspects of the Soviet policy. Firstly, to adapt completely and socially in the Ukrainian environment and to achieve future perspectives in employment, Slovaks have adjusted to the new communication environment themselves. Secondly, the minimal vernacular information need of the minority has been met by the closeness of the Slovak border. Thus it receives radio and television signals from the East Slovak district.

The information and communication element of the national rebirth of the Slovaks of Transcarpathia, unlike other ethnic groups' of the region, has for a long time been weak even after Ukraine declared its Independence. For example, except the 5 newspapers which have been printed till 1991 in the region, there appeared about ten more, registered by cultural and educational or scientific institutions and by individuals as well [17]. «Pidkarpatskyi Slovak» («Podkarpatský slovak») being the first periodical publication during the era of independence appeared only in 1999 in Transcarpathia. The newspaper was established by the «Matica slovenská» cultural and educational organization, its head – Jozef Hajniš has been fulfilling the position of the editor-in-chief ever since the establishing. According to its periodicity the «Pidkarpatskyi Slovak» («Podkarpatský slovak») is a monthly with a circulation from 1500 to 500 copies. The circulation was lower or higher depending on the financial situation of «Matica slovenská». The quality and colour also depended upon the fortune of the newspaper: the publication might be full-coloured or black and white.

– The public and politic quarterly «Dovera» («Dôvera») appears in Transcarpathia in 2000. It was established by the cognominal Organization of Slovak women in Transcarpathia. Unlike «Pidkarpatskyi Slovak» this edition is published in two languages – Ukrainian and Slovak – and printed full-coloured. Nataliya Herceg-Pash, editor-in-chief submits her own column in almost every edition.

– On 16 April 2012 the presentation of one more newspaper – «Slovatske slovo» («Slovenske Slovo») – took place in the Press Club of Uzhhorod. The newspaper became published by the «Slovak information agency in Ukraine» («Slovenská informačná agentcia na Ukraine») and was established by the Institute of the Slovak intelligence of Transcarpathia (head – Eric Horvat). The aim of the agency is to inform the citizens about the cultural and social events of the life of Slovaks in Ukraine and beside its borders. The publishing of the quarterly «Časopis Slovakov» has to facilitate the highlighting of such events.

The presented first edition of «SS» mainly contained articles of lecturers and students of the faculty of the Slovak philology and department of journalism of the Uzhhorod National University and pupils of Slovak – Ukrainian secondary school N 20. The main editor of the prime edition – Pavlo Chuchka junior – PhD, a well-known businessman and patron of Transcarpathia. The establishers' plans are quite ambitious: publishing 8-paged, full-coloured monthly including information in Slovak, Ukrainian and Czech. Circulation – 1000 copies. No such editions exist in Ukraine or Slovakia, actually. According to the plans of the publishers the newspaper is expected to have utility functions as well – to be educational and practical facilitating professional growth for students of Slovak and journalism studies.

On behalf of the Institute of the Slovak intelligence of Transcarpathia an application of estimation was presented and a petition was sent to the Slovak government. It concerned sponsorship of the edition and the support of the site of the Slovak information agency in Ukraine. However, the newspaper is still being published by the establishers. It is worth mentioning that the newspaper is being printed so to be interesting not only for ethnic Slovaks but for all residents of Transcarpathia, along with the residents of Kyiv, Rivne, Lviv. The journal contains such topics as: «Culture», «Our education», «Slovaks in the world», «Legislation news», «Child page», «Chalamada» (salty meal), «Humor» etc. Among the further plans of the editorial board are the extension of the partnership with the periodical publications of Slovakia («Život» («Life»), «Plus 7 dni» («Plus 7 days»), «Korzar» («Corsair»), «Vychodoslovenske novyny» («East Slovak news»)) and television channels (TV «Zenplin», TV «Markiza», TV «Joj») along with training of the members of the editorial board and journalists in Slovak mass-media [18].

We note in passing that the Slovak periodicals of Transcarpathia raise most of the urgent problems of the region on the content level. Hypothetically, they are to meet the most versatile tastes of differ-

ent segments of society according to the audience level: from nationally and culturally. The editorial board does not focus on any party which makes possible to touch upon any subject. Thus the Slovak periodicals have joined the process of creating the multisystem media of the region. Because most of the printed media of Transcarpathia could have been called a single system before the declaration of the independence considering their ideological direction.

However, the appearance of these periodicals gave an access to vernacular information for the local Slovaks extending the multilingual information spectrum of Transcarpathia. It also made a significant contribution to the strengthening of the process of national identity. The following, problems on the pages of the Slovak periodicals, facilitated this process: 1) persecution of the representatives of the ethnic minority and applying of repressive and punitive policy by the Soviet totalitarian regime; 2) the tragic fate of the Slovak national, cultural and spiritual heritage which remained in the Soviet regime; 3) the rebirth of the national schooling and science; 4) rehabilitation of repressed Slovak cultural and religious doers; 5) the function of journalism and national culture in the process of forming identity and ways of overcoming the crisis of identity with the help of mass media. It is important to emphasize that in their media all the Slovak periodicals follow the principle of positive intercultural communication.

While speaking about the process of rebirth of national identity of Slovaks via their periodicals, we cannot omit the problem of cultural memory of this ethnos; however it has not been entirely lost but is quite forsaken. For example, the «PS» newspaper has been actively publishing articles about national and spiritual folk traditions of Slovaks, the doers of Slovak literature, culture and religion ever since its establishment. As the newspaper is aware of the fact that the history does not disappear without trace but supports the connection with today, it addresses to the readers purposefully and constantly and accentuates on the importance of the link with the historical motherland in the articles devoted to ethnic and cultural subjects (published in 2010): «Spomienka na slovenský betlehem 2009» (Remembering the Slovak vertep 2009), «IX. Reprezentačný fašianový ples zakarpatských slovakov» (Presentation of the 9<sup>th</sup> Easter Ball of Slovaks of Transcarpathia), «Zimné prázdniny na Slovensku» (Winter Holidays in Slovakia), «Veľkonočné symboly» (Easter symbols), «Zlatý Slavik – 2010» (Golden Slavik – 2010 (Children's Festival of Slovak folk songs in Sereďne Uzhgorod district), «Škola v prírode v Tatranských Matliaroch» (School in nature in Tatranské Matliare), «XI. Maticný svetový festival slovenskej mládeže» (11<sup>th</sup> World festival of Slovak youth), «Dakovná svätá OMSA o. Petra» (Thanksgiving to Fr. Petro), «Tradičná slávnosť slovenského ľudového umenia – Slovenská veselica 2010 na Ukrajine» (Traditional celebration of Slovak folk art – «Slovak-2010» fun), «MONS. biskup Jan Vojtaššák v Hlibokom na Zakarpatskej Ukrajine» (Bishop Jan Vojtaššák in Hlyboke in Ukrainian Transcarpathia), «Sereďnianska slovenká na medzinárodnom folklornom festivale» («Sereďnianska slovenká» at the the international folklore festival).

Subjects included in the newspaper are of utter importance if the context of ethnic identification is concerned, because they underline the strong link with the historical motherland and demonstrate the care of the Slovak Republic about their fellow citizens who live outside the country. One of such information is the publication «Prečo mám rád slovenčinu, prečo mám rád Slovensko» (Why I love Slovakia, why I love Slovak). In fact the following articles are titled poetically as well: the 19<sup>th</sup> annual general Slovak literary competition with international participation, dedicated to the 1150<sup>th</sup> anniversary of the decease of Pribina, the prince of Nitra, the first known prince of the Slavic tribe on the territory of modern southwestern Slovakia, the 150<sup>th</sup> anniversary of the «Memorandum of the Slovak nation» (a declaration of the representatives of Slovak towns and villages which was adopted on 6-7 June 1861 at the meeting in Turchiansky st. Martin (Martin now), which demanded from the Hungarian kingdom the creation of the Slovak autonomy with its own government bodies, Slovak schools, church, cultural and educational organizations, periodicals etc.), the 130<sup>th</sup> anniversary of the journal «Slovenské pohľady» («Slovak views»).

Among the permanent topics of «PS» the following ones attract attention: the religious-spiritual «Z hlibin duše» (From the depths of the soul), the social-economic «Správu zo Slovenska» (Message from Slovakia), «Slováci v širom svete» (Slovaks in the wide world), «Slávni slováci» (Prominent Slovaks). Thus the rubric «Slovaks in the wide world» contains material about the Slovak diaspora in Romania (Feb. – P. 2), Serbia (Mar. – P. 3), France (Apr. – P. 4), Czech Republic (May. – P. 5), Hungary (June. – P. 6), Poland

(July. – P. 8), Croatia (Sept. – P. 9), Austria (Oct. – P. 10), Germany (Nov. – P. 11), etc. The editorial office of the newspaper clearly understands the indissolubility of ethnic, spiritual, cultural and social matters, and the desire to enrich the reader via education can be traced in traditional rubrics like «Krásy Slovenska» («Sights of Slovakia») and «Jaskyne Slovenska» («Caves of Slovakia»), which comprise information about the architectural ancientries and the uniqueness of nature of the historical motherland.

Therefore the readers could discover one of the finest architectural sights of the Baroque period in Slovakia – the monastery in Jasov, built in the first half of the VIII century (2012. – Feb.), the oldest (VIII century) St. Emmeram's Cathedral in the town of Nitra (2012. – Apr.), the architectural ensemble of the XV century «The town of Saint Anton», enlisted by the UNESCO as an architectural site (2012. – May), the oldest Gothic building in Slovakia – St. Jacob's Church in Levoča (2012. – June), Basilica of the Visitation of the Blessed Virgin Mary in Levoča on Mariánska hora (2012. – July), The (Blue) Church of St. Elizabeth in Bratislava (2012. – Aug.), the Basilica of Our Lady of Sorrows in Šaštín-Stráže (2012. – Sept.), the Spišská Kapitula of the XI century, which is also often called as «The Slovak Vatican» (2012. – Nov.), the Church of St. John the Baptist in Trnovo (2012. – Dec.).

The geographical knowledge of the historical motherland develops the communicative links as well via the perception of the national values and valuable orientations as a pivotal component of balanced and sustainable ethnical and cultural consistency. In this respect characterological are the materials of «PS» in 2010, which acquaint readers with the unique, one of the three in the world, Ochtinská Aragonite Cave not far from Rožňava, Jasovská Cave not far from Košice, Gombasek Cave in Rožňava District, one of the most important caves in the Slovak Karst National Park; it is famous for its narrow drops and was enlisted by the UNESCO world heritage in 1968, Važecká Cave, situated in the Liptov Basin between the cities of Liptovský Mikuláš and Poprad, Drina Cave on the slope of the Little Carpathians, not far from Smenice.

The process of ethnic identification of the children audience is facilitated in «PS» by the permanent rubric «Aunt Virka's tales» («Rozprávky tety Vierky»). It is worth mentioning that the samples of the fiction literature, printed in the newspaper, are a field of conditional urgency on the one hand, and an effective means of artistic influence on the young readers on the other. We agree with the opinion of the researchers that «the artistic and conceptual-semantic features of a work» that are «hidden» in its style as a set of «genes», «spiritual principles of the combination of its different parts» [19, p. 224], not only reflect the features of the national-stylistic culture but also involve the reader in it. This problem becomes of prior importance under the circumstances of globalization and the person's being in a foreign language environment; when among the contemporary cultural patterns, the mass-media give prerogative to models of the consumer culture and modern image of carefree life, which is being actively imposed by the information and cultural flows.

An important means of increasing the national self-awareness is the folk song as the phenomenon of certain integrity in the representation of ethno-cultural occurrences. The song concentrates the manifestation of the comprehensive spectrum of the peoples' national and ethnic being in their dependence on a certain environment, through folk-poetic images and music. Archetypes providing succession and determining the continuation of popular culture in the present are reflected and reinforced in the minds of people. Mainly folk songs are printed in «PS»: «Hey, that, that» («Ej, totú, totú»), «One rose, two roses» («Jedna ruža, dve ruže»), «One daughter's mother» («Jednej dcéry matka»), «Village in the valley» («Dedinka v údoli»), «Hilly, hilly, hill» («Horička, horička, hora»), «Girl, girl, swallow bird» («Dievča, dievča lastovička»), «Rises the Sun from behind a sharp rock» («Vychodi slniecko spoza ostrej skaly»), «My darling, let me inside» («Mila moja, pusc me dnuka»), «Hey, Slovaks» («Hej, slováci»), «Easter Pentecost» («Fašiangi, Turice»), «I'm a fellow from Kapušian» («Ja parobok z Kapušian»), «Come, Johnny, the nicest» («Pridi, Janik premilený»), etc.

The publication of each edition of «PS» contains such songs together with their musical notes not only extends the ethnic knowledge of the readers but also deepens the following ethno-differential features as poetic language, historical memory, folk mythology, picture of homeland, national character, spiritual kinship, aesthetic, moral and ethnic sensitivity.

The journal «Dovera» («Dôvera») promotes national identity among the Slovaks of Transcarpathia. It also pursues the policy of gender equality, thus supporting one more type of identification. The fact

that the periodical prints its materials in Slovak and Ukrainian as well can be treated as a significant advantage, at least in the area of intercultural communication. It broadens the reader-audience and allows other ethnic groups to get to know the national cultural traditions and the heritage of Slovaks. This is also confirmed by the letter sent to the editorial office and written by a Ukrainian reader in which she points out the materials which were especially interesting and useful for her in the process of acquainting with the Slovak ethnics (2001. – Okt.– Dec.). The eagerness of the editors to acquaint their readers with the representatives of other cultures is seen in the articles entitled «Roma in Ukraine» (Rómovia na Ukrajine // Ibid), «His pictures are the sisters of the Japanese ikebana» (Jeho maľby sú sestrami japonských ikebán), «A doll is not only fun» (Bábika – nie je len zábavka).

The rubric «Scientific horizon» attracts the attention which includes the following materials: «The ties between scientists are becoming stronger» (about the scientific conference «Ukrainian-Slovak relationships in the field of language, literature and history» which took place at the base of the Uzhhorod National University) along with «Congratulations to the new head of the department» (about the scientific activity of Ljubitsa Babota, who led the department of Ukrainian Language and Literature of Philosophical Faculty of the University of Prešov). The national cultural societies are of important role in the process of the national cohesion of the ethnicity, that is why the material entitled «10 years of the Organization of Slovaks of Uzhhorod» (10 rokov Spolku Slovákov v Užhorode // «D». – 2001. – Okt.– Dec.) is very actual and is represented in the form of an interview with the head of the organization Ivan Latko.

Some of the articles of the newspaper «Dovera» are of advising or joking character and according to their content, they are international to attract a greater number of readers: «The child has fever, what are you going to do?» (Dieťa má teplotu – čo urobíte? // Ibid), «Peanut butter in glass» (Oreškový krém v pohárogh), «Cake with cherry and nut» (Višňovo-oreghová torta).

The «Slovak word» newspaper («Slovenske Slovo») looks the most professional and mass publication according to its thematic content, quality of materials, illustration level, technical design (18 pages of A3 format) and its stated circulation. The use of info graphics and photo illustrations, the professional selection of fonts, colour and the overall good layout support the statement.

The majority of the materials inserted in the «Slovak word» (see «SS». – 2012. – April 7) has a bright national and cultural or cultural communication colouring, however, considering the fact that the newspaper did not become regularly published, because it had not find a financial support, we will not go into deep analysis of materials and generalizations. To our mind, this publication could potentially have an immense effect on the formation of the ethnic awareness of the Slovaks of Transcarpathia; this fact has been confirmed by the level of the materials of the first and, unfortunately, yet the last copy of the newspaper.

**Conclusions.** The analysis of the Slovak press of Transcarpathia confirms its positive effect on the rebirth and formation of the own ethnic identity. These mass-media often appear as means of learning of the historical past, the achievements of culture, are a means of native language and intercultural communication. At the same time the periodicals facilitate finding of national and cultural marks, finding one's own identity in the global, oversaturated with information unstable world. However, the process of the facilitating the rebirth of national identity, by the mass-media, popularization of mutual understanding through getting known with other cultures, respect and peaceful international cohabitation request not only understanding on the level of governments but also repeated financial support of such mass-media, since the mentioned issues belong to the problems of producing intercultural strategy along with national and information safety.

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УДК 007 : 070

### Словацька преса на Закарпатті як модус відродження національної ідентичності

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*Вивчено вплив сучасних рідномовних періодичних видань Закарпаття на відродження етнічної ідентичності словацької меншини в регіоні, охарактеризовано причини занепаду інформаційно-комунікаційного поля закарпатських словаків у середині ХХ ст., що в свою чергу призвело до значної асиміляції цього народу. Проаналізовано інформаційну стратегію й тематико-змістове наповнення газет «Podrarpatský slovák», «Slovenske Slovo» та журналу «Dôvera», через які здійснюється процес регенерації словацького інформаційно-комунікаційного сегменту на Закарпатті, що сформувався після проголошення Україною незалежності.*

**Ключові слова:** інформаційний простір, друковані медіа, національна ідентичність, етнічне інформаційно-комунікаційне поле, міжкультурна комунікація.

### Словацкая пресса на Закарпатье как модус возрождения национальной идентичности

**Бидзия Юрий**

*Изучено влияние современных периодических изданий Закарпатья на родном языке в возрождении этнической идентичности словацкого национального меньшинства в регионе, охарактеризовано причины упадка информационно-коммуникационного поля словаков в середине ХХ века, что в свою очередь привело к значительной ассимиляции этого народа. Проанализировано информационную стратегию и тематико-содержательное наполнение газет «Podrarpatský slovák», «Slovenske Slovo» и журнала «Dôvera», посредством которых осуществляется процесс регенерации словацкого информационно-коммуникационного сегмента на Закарпатье, сформировавшегося после провозглашения Украиной независимости.*

**Ключевые слова:** информационное пространство, печатные медиа, национальная идентичность, этническое информационно-коммуникационное поле, межкультурная коммуникация.

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UDC 007 : 070 : 81'23

## REVISITING THE GENDER STEREOTYPES IN SPORTS JOURNALISM

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*The article deals with such notions as gender and gender stereotypes from the point of view of sport topic in modern mass media. The gender stereotypes in sports activity are studied in detail. The problems of equal rights between male and female kinds of sport are analyzed. The peculiarities of gender stereotypes in sports journalism are defined. The transformation of public opinion as to active participation of women in different kinds of sports is shown; the available potential and competitiveness of women journalists in sports media are proved.*

**Key words:** gender, stereotype, gender stereotype, social role, mass media, sports journalism.

**I**ntroduction. The conception of gender approach to the development of civil society acquires special urgency on the millennia boundary, which satisfies the needs of quality changes in real social-sex relations and the requirements, according to which the modern society is creating, modeling and designing its future [1].

The theme of stereotypes as one of the most interesting and urgent spheres in society functioning was studied by such outstanding scientists as A. Bodalyev, who studied the communication psychology on the background of stereotypical thinking and a personality in modern society; by U. Lippman, who made a great contribution to the developing of this theme by his works, which concern stereotypes and mass consciousness; V. Trusov, L. Strickland research the influence of stereotypes in social psychology in their works.

As to Ukrainian scientists, the fundamental research of gender system in Ukraine, gender stereotypes and gender roles is carried out by such authors as T. Vynohradova, I. Holovashko, I. Zhrebkina [4], N Lavrynenko [5], T. Melnyk [4], V. Semenov etc.

The works of such Ukrainian researches as N. Sydorenko [5], N. Ostapenko [5], O. Poda [6], R. Kushnir [7], T. Zemlyakova [8] are devoted to the issue of gender specifics in mass media texts, the peculiarities of depiction of female and male images and the ascription to them social roles. The gender problems in literary and documentary texts, media texts in particular, were researched by V. Ahyeyeva [9], O. Kis', V. Slinchuk [10], L. Stavyt'ska [11] etc. However, it should be mentioned that gender stereotypes in sports journalism were not researched by the scientists.

The purpose of the article is to identify the peculiarities of gender stereotypes in sports journalism. Thus, it conditioned the following tasks: to research sports activity and the problem of equality of rights between male and female kinds of sports; to consider the peculiarities of gender stereotypes in sports journalism; to define the expediency of sports journalism division.

Research methods. The main research methods are theoretical, comparative, methodological. The theoretical analysis allowed grounding of peculiarities of female and male kinds of sports and their influence on highlighting of sport topics in the periodicals. The comparative analysis of female and male kinds of sports activity is used; the expediency of division of sports journalism into male and female is grounded.

The usage of the abovementioned methods helps us to understand how the gender asymmetry emerged in the sphere of physical training and sports, how the conflicts can be solved during sports contests.

While researching gender stereotypes of modern sports periodicals, we consider it is necessary to remind that the Law of Ukraine «On Ensuring Equal Rights and Opportunities for Women and Men»



stipulates the main aim – to achieve «parity between women and men in all spheres of society activity» due to legal guaranteeing equal rights and opportunities, elimination of sex discrimination, removing disbalance in this direction.

**Results and discussion.** The mass media in the modern society are the authority, which decides what is worth public's attention and what is not, to whom the word will be given and to whom will be not, what events will be highlighted and how. Thus, the mass media have significant opportunities to influence the consciousness of people, define for them certain values, norms and patterns. The stereotypical highlighting of social roles and images of females and males are inherent for most Ukrainian mass media. They preserve the tendency to describe men through their achievements, and women – through their appearance and relations with men.

Thus, for example, the authors of the articles about famous sportswomen mention their marital status, quantity of children and appearance. They are called «charming», «attractive», «beautiful». But it is difficult to imagine such expressions regarding men. On the contrary, they are called «strong», «clever», «professional». The articles about outstanding sportsmen tell about their professional qualities, success in sport activity. Females and males are set against each other. The journalists use such journalese as «strong sex», «the strong half of the mankind», «fair sex», «the weak half of the mankind» for this purpose.

Unfortunately, the essential role in preserving and increasing of gender stereotypes belong to the mass media, which due to their publications, overall tones if not contribute, but often even discriminate professional and social-political authority.

It is necessary to mention that males and females are not represented equally in the Ukrainian media space. The Ukrainian media space is represented through male presence and male names, evaluated by male intelligence, blessed by male authority either in the spheres, where the gender asymmetry really exists and where the both sexes strive for balance, for example in sports, or the spheres where women traditionally prevailed, for example, in housekeeping and consuming.

The creative self-fulfillment of women, particularly in journalism, is also not on the highest level. Although women compose the largest part of journalists, they take less part in forming editorial policy. The gender transformations also touched the elite sphere of journalism, which is sports journalism. The quantity of women engaged in sports journalism is gradually increasing every year.

Not only scientists, but also journalists-practitioners show their interest in gender issues. They want to find out if the division in male and female sports journalism really exists, if the rights of women sports journalists are limited. The poll of prominent women journalists of Ukraine, Kazakhstan, Bilorus' and Russia that journalism can be only journalism; there can be no division in male and female profession: «Remember, there are no females, no males here. We are equal. We get up at 6 a.m. and shoot for 12-14 hours, etc.» (Halyna Polyevaya, 58, the outstanding sports journalist in *Kazakhstan, Berdikulov prize winner*), «I totally disagree that journalism must be divided in male and female. You must write interesting article disregarding the sex» (*Ljudmyla Radchenko, 84, leading figure in Ukrainian sports journalism*), «I think it is a disgrace to divide journalism in male and female. The division in males and females can be at home and in the bed. There is no such division at work. Journalism is only journalism» (*Nataliya Kaluhina, 54, sport observer of radio station «Ekho Moskwy» («Эхо Москвы»*)).

There is another aspect of this issue: to what extend do the readers take a woman journalist as a sport observer, reporter, and commentator. Everything depends on her professionalism in this case. Unfortunately, there is such a tendency in the society that sports journalism is rather a male profession, and it is desirable for males to write about European and world football, hockey and basketball championships. As the majority of women have never played football, basketball and have never boxed... And what family can bear the long absence of the beloved, wife and mother...

There is one more important issue of female and male journalism. It is proved that if a male and a female are given an assignment to write an article on one and the same topic and one and the same object, they will write two different articles: «It does not concern survey article, it concerns interview more. Male interviews are somewhat harsh and even somewhat dry, while female interviews are full of images. Female journalists try to get something personal, something concealed from the sportsmen, to find out more about the life beyond sport. That is why, it seems to me, the articles are more emotional» (*Olena Pavlova, 32, sports journalist of the newspapers «Komanda», «Segodnya»*).

In connection with that we have a question, if journalism is divided in female and male kinds of sports, and if the journalists are allowed to cover them.

Nevertheless, such tendency is preserved in many editorial offices. If a woman sports journalist wants to write about figure skating or calisthenics, then there is no problem. If she wants to write about «sancta sanctorum», for example about football, then men sports journalists, the heads of editorial offices are not pleased. Women can be subjected to internal check as to their professionalism and subject knowledge. Indeed, women's football and hockey reviews are a little bit different. There is less attention paid to technical moments, tactics and strategy, about which males usually write. Females try to get from the event something, which a fan will not pay attention at once, i.e. images, emotions, details.

There is another issue: male journalists are less interested in exact-coordination kinds of sports. Probably it is the matter of psychology. It is easier to perceive competitive sports than to value and perceive the exactness of the movement. But, on the other side, we can name some prominent journalists, who were good at such kinds of sports. The most famous Kyiv journalist Farid Dosayev commented artistic gymnastics on Central TV in 70<sup>th</sup> of XX; Serhiy Kononykhin is a famous commentator of figure skating; Heorhiy Sarkisyan is a commentator of artistic gymnastics, etc. But the interest to this kind of sport is lower nowadays than it was in the Soviet time, when it was always supported: «In 90<sup>th</sup>, football, in most countries of CIS, became a big «washing machine» and as a result it gained money. Naturally, it has gained high rating due to its coverage. Thus, the journalists who wrote about individual sports appeared in the shadow» (*Nataliya Kalugina, «Ekho Moskwy»*).

One of the urgent issues of sports journalism consists in that if there is any sign of gender discrimination in the profession. Sometimes it happens so that a sports editorial office does not want to hire a woman, but it agrees to her for practice training. The management believes that a family is a priority for a woman. She is more emotional than a man. Moreover «male teams, which select journalists for shooting, prefer men. It can be understood, because the representatives of the strong sex feel themselves free in male company and think about the task and are not distracted by women. But from the point of view of professionalism it should not be so (Olena Pavlova, newspapers «Komanda», «Segodnya»); «You know, the sportsmen have such a sign, as «a woman on the board». All the teams have this sign, that a woman nearby the team before the game is a n omen of a loss. It is forbidden to enter the locker room and women are not admitted to the charter flights. What a woman will do in the locker room before the play? For example, she can take pictures of athletic apparel before the game. But no, we cannot even dream about this. I do not know if there are women flight attendants on charter flights, and if there are, then where is the logic? And will they refuse to fly if the second pilot is a woman (it can happen). Not every team can afford charter flight, they can fly economy class, and there women can be the half of a plane. All these are superstitions, but nevertheless the team, the coaches and the management put absolute trust in them. It is offensive, but there is nothing to be done». (*Dinara Baykadamova, 27, photojournalist/ journalist of republican Internet-portal sports.kz (Kazakhstan)*).

It was mentioned that women are not appointed to the executive positions in sport journalism. It is explained by the fact that periodicals are focused mostly on several leading kinds of sports. They are football, basketball, box, hockey in Ukraine and to great extend they are male. Still, women football and box are not very popular in Ukraine. That is why, if the editorial office puts great stake at these kinds of sports, it is thought that a woman cannot do well as man. Women, unlike man, have to prove their competence in the abovementioned kinds of sports. At the same time, it is believed that men have this competence almost from the cradle (Olena Pavlova, the newspapers «Komanda», «Segodnya» («Команда», «Сегодня»)). There are few women sports journalists in principle, and a lot of work should be done to get the executive position. And every girl has to prove her competence For example, a press attaché of the majority of club is a male. Probably, as sportsmen are males, the press attaché is also a male. It is easier for them to work together (*Dinara Baykadamova, (Kazakhstan)*).

Nevertheless, the situation is changing. All women journalists agree that the younger the staff and management are, the less attention is paid to the fact if you are a man or a women. If the management is of advanced age, then it is more difficult to move up the career ladder. It is said that it is considered not respectable.

To change such situation cardinally, the attitude of the professionals towards the sports journalism should be changed. As women journalists state: «There few woman really interested in sports. The males are often more obsessed by their favourite kind of sport. And moreover if they are ex-sportsmen in addition, then they can know the composition of some club of 1967 by heart, even though they were not born at that time» (*Dinara Baykadamova, Kazakhstan*); «Some of them have chosen this path to build their private life, to get married successfully. I am not against such alliances, but sometimes the ladies behave themselves too impudent. That is one more reason for forming of some stereotype. Sometimes you do an interview with a sportsman and he starts to tell you Sunday-school truth, saying that you are a girl and what for to burden you with extra and complicated information. Of course, the opinion changes later, bit still the fact remains» (*Olena Pavlova, the newspapers «Komanda», «Segodnya» («Команда», «Сегодня»)*). Women sports journalists should «Learn! Women journalists should prove that they are not worse than men. And to be so, they have to learn team composition, to get ready for the interview, to study the rules of different kinds of sports. They have to give no quarter to men, to shoot better, to ask interesting questions. Then such a woman journalist will be remembered, she will be respected».

Also it is necessary to organize seminars, meetings, trainings for sports journalists to see different examples, to exchange experience and upgrade skills. Unfortunately, there is practically no such activity.

Thus, the most important is to love and be interested in what you are writing. It is necessary to write in such a way, that it will be close to every reader regardless gender identity.

**Conclusions.** Summing up, we should state that gender identity, political culture, female and male cooperation in forming democratic, civilized Ukrainian society are becoming indispensable features of nowadays. The reflection of these problems and perspectives of observing equality in all spheres are taking place in the information space.

The gender specifics influenced such sphere of human's activity as professional sports, where we can see the manifestation of female and male differences and also male dominance over females. The desire of females for competing with males in all kinds of sports aroused success, which is characterized as a special phenomenon, where practice leaves behind theory and public opinion is behind the reality.

Thus, we can state, firstly, the change of public opinion as to active female participation in different kinds of sports; secondly, the tendency as to popularization of female sports; thirdly, the available potential and competitiveness of females on world sports arena.

The gender transformations seriously influenced sports journalism. Though there is still a tendency that sports journalism is, nevertheless, a male profession, and executive positions are taken by men. As the poll showed, if you are a professional and you take your profession seriously, and then the attitude to you will be correspondent in most cases.

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УДК 007 : 070 : 81'23

### До питання про гендерні стереотипи в спортивній журналістиці

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*У статті розглянуто такі поняття, як гендер і гендерні стереотипи з погляду спортивної тематики в сучасних засобах масової інформації. Ґрунтовно досліджено гендерні стереотипи в спортивній діяльності. Проаналізовано проблеми рівноправності між чоловічими та жіночими видами спорту. Визначено особливості гендерних стереотипів у спортивній журналістиці. Показано зміну громадської думки щодо активної участі жінок у різних видах спорту; доведено наявний потенціал і конкурентоспроможність журналісток в спортивних медіа.*

**Ключові слова:** гендер, стереотип, гендерні стереотипи, суспільна роль, ЗМІ, спортивна журналістика.

### К вопросу о гендерных стереотипах в спортивной журналистике

**Волобуева Анастасия**

*В статье рассмотрены такие понятия, как гендер, стереотип, гендерные стереотипы с точки зрения спортивной тематики в современных средствах массовой информации. Основательно исследованы гендерные стереотипы в спортивной деятельности. Проанализированы проблемы равноправия между мужскими и женскими видами спорта. Определены особенности гендерных стереотипов в спортивной журналистике. Показано изменение общественного мнения относительно активного участия женщин в различных видах спорта; доказано имеющийся потенциал и конкурентоспособность журналисток в спортивных медиа.*

**Ключевые слова:** гендер, стереотип, гендерные стереотипы, общественная роль, СМИ, спортивная журналистика.

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UDC 007:304:070

## CONTENT EMPHASIS IN MODERN PARTY PRESS

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*Along with this traditional segment of political influence in recent years parties and non-governmental organizations in Ukraine have widely implemented multi-media into their communication arsenal, however printed media prevail being approved tools in putting forward party's ideas guidance and conducting party or inter-party discussions; nurturing political culture of its subscribers or random readers. The objective of the research paper is to inquire into the contextual accents of the contemporary party press in Ukraine, define the subject matter blocks of the publications in the leading printed media of this domain. The subject of the paper are the following newspapers Solidarnist, Svoboda, Udar, Nasha Ukraina, Natsia ta derzhava, Narodna and other. Thus, a significant part of the party periodicals operating on the constant basis in Ukraine does not constrict the content of their articles to the limit of the party leader's activity; the important topics include society and economic, informative and military, historical and patriotic, as well as cultural and educational headings.*

**Key words:** modern party press, political influence, subject matter blocks, content.

**I**ntroduction. Political parties functioning and activity are regulated by the Law of Ukraine «On political parties in Ukraine» which was ratified in 2001 and later amended. Of significant importance is Article 2 which defines the notion of a political party – that is «a legally registered voluntary association of citizens adhering national social development programme, aimed at assisting in the formation and expression of citizens' political will, participating in elections and other political events» [1]. Political parties have both guarantees (article 4) and restrictions on the formation and operation (article 5).

In Ukraine political parties have been guaranteed the freedom of opposition, including an opportunity to make public and defend the party stand with regard to state and public life; participate in the discussions of acts of the authorities, make public and motivate its criticism, using government-run and nongovernmental media in keeping with legally established procedures (article 12).

Thus, every political party can reveal in the press, on the radio or in the Internet publishers its national program of social progress, possible ways for national development, means for supporting women and the young associations, civil unions under the following the constitutional principles.

Pursuing the same aim (rather intensively during the elections period in Ukraine) of public disclosure political parties found mass media, in most cases printed media. Along with this traditional segment of political influence in recent years parties and non-governmental organizations in Ukraine have widely implemented multi-media into their communication arsenal, however printed media prevail being approved tools in putting forward party's ideas guidance and conducting party or inter-party discussions; nurturing political culture of its subscribers or random readers.

*The objective* of the research paper is to inquire into the contextual accents of the contemporary party press in Ukraine, define the subject matter blocks of the publications in the leading printed media of this domain.

*The subject* of the paper are the following newspapers *Solidarnist*, *Svoboda*, *Udar*, *Nasha Ukraina*, *Natsia ta derzhava*, *Narodna* and other.

It is worth mentioning that scientists do not frequently analyze contemporary party press, since the matters concerning Ukrainian political parties in the nineteenth – twentieth centuries and the last century have become more appealing to experts in history and social communications sciences (most notably in theory and journalism history V. Soldatenko, M. Romanuk, H. Rudiy, V. Holovchenko, V. Hutkovskiy, I. Krupskiy, O. Mukomela, A. Zhyvotko, I. Mykhailyn, S. Kost, N. Sydorenko, A. Volobuyeva and other who in their turn introduced facts from the party history to the scientific lexis).

Nowadays the party press is mostly mentioned in mass media critical reviews, political discussions and during elections monitoring. The most precise monitoring of the party media has been conducted, so to say «under great scrutiny» by two organizations – Academy of Ukrainian Press (AUP) and the Association «Common Space» [3; 4; 5]. Thus the subject-matter, structural, functional and readership analysis is necessary for party mass media activity in Ukraine.

Research methods. One of the fundamental research methods is – the official document analysis (the Act of Ukraine, national political party register, national printed media and information agencies as information activity entities registered respectively); survey for research sources (both paper and electronic press paper archives); comparative survey of columns and publications content in current mass media, analysis of the above mentioned newspapers as the segment of the current mass communication system in Ukraine.

**Results and discussion.** Electronic resource of the State register service of Ukraine provides open basic data on political parties concerning the name, foundation (register) date, address and its leader's name. The first party in the list – Political party «Ukrainian platform «Assembly» (5 November 1990), the last registered (3 February 2015) – Political party «United Ukraine» [2]. By the 1 July 2015 there have been 242 political parties (PP); in January – February 2015 seven unions of that kind have been registered: PP «People's Tribune», PP «Universal Party of Ukraine», PP «Party of Harmonious Development», PP «Dignity», PP «Next», PP «United Ukraine».

According to the political parties state register setting up quantity criteria, and following the dynamic process of parties molding is rather simple. On the whole one can see uniformity of the political parties programs, yet the matter concerning press varies. It is downright complicated to determine party press functioning on the regular basis (particularly regional), and to follow quantity criteria of the party bodies – printed mass media in recent years. One cannot rely on the fact that every editor's office and publishing house duly and timely send a compulsive copy to major Ukrainian libraries, yet it is regulated by the Act of Ukraine «On the compulsive document copy» (ratified 13 May 1999). This Act determines legal basis for the system of the compulsive document copy and regulates information relations on the completion the information fund of Ukraine. A compulsive document copy – a copy of various edition documents which is handed in legal entities by the manufacturer either free of charge or is charged according to the Act [6]. The Central Institute of Bibliography of Ukraine and national libraries are considered to be such legal entities. Thus the availability of certain periodicals in the National library of Ukraine named after V. Vernadskiy (NLUV) or National Parliament library of Ukraine is not guaranteed as well as the complete information on all editions registered or published in Ukraine.

For instance, newspaper fund department in NLUV has the best display of periodicals of so called «transitional period» of perestroika and glasnost in the late 80s and national spirituality revival and foundation of the independent Ukraine in the nineties of the last century.

Certain periodicals were published by People's Movement of Ukraine for reconstruction (PMU), Ukrainian Republican party (URP), Social-Democratic party, Ukrainian National party, Ukrainian Christian-Democratic party, Ukrainian Liberal-Democratic party (*Revival, Freedom, Voice of Revival, Kyiv time, For independence, East, Trident, Free land, Social-Democrat, Assembly, Rebirth, To credence and freedom, Liberal*, and other).

State and political redirection at the beginning of the ninetieth in the XX century, Soviet Union demise and establishment of independent states, so to say independent Ukrainian Republic promoted democracy in all spheres of public life, political parties divaricating, their role in elections and enthusiasm of political public vote.

In late 1990s Ukrainian political parties' pattern was varying. Their information and communication interaction with the readership and voters was more diverse, since the number of printed mass media increased (names, frequency, and circulation) and came into view before all types of elections. If we consider such periods in the history of our state as the countdown (for instance, elections to Verhovna Rada in 2012 and 2014), certain changes in political parties' activity can be observed.

Leaders of the party races during the elections to Verhovna Rada in 2012 were respectively: Party of Regions, All-Ukrainian Union «Fatherland», «UDAR» party, Communist party of Ukraine (CPU), All-Ukrainian Union «Freedom». Only CPU was one of the predecessors, so called «political players», who took the hold, yet they lost a part of their voters. After 2012 the number of political parties in Ukraine increased, on the other hand the number of the periodicals hasn't changed greatly, yet political communication is mostly conducted via mass media.

Therefore, during 2012 newspaper department catalogue NLUV recorded only 41 names of the party periodicals. Due to the list, communist press prevails (Kiev communist, Krivbass Communist, Vinnitsa pravda, Virnist, Pravda Communista, Pravda Pridnistrovia, Serp i Molot) – about 51%. There are also Party of Regions editions (Vestnic Regiona, Vinnitsa region, Dva berega, Polisskiy region, Pravda regiona, Puls regiona, Region-express) – about 22%.

The minor number of political press notice has been stated by Socialist party of Ukraine (Ogni Pridneprovia, Prospect Pravdy), People's Movement of Ukraine (Narodne Slovo). Obviously, the lack of compulsive newspaper copy representing some of the parties deprive us of setting full and overall view on party periodicals of the beginning of the XXI century, yet some political Internet sites provide the information on the wide spectrum of current printed mass media.

Off-year presidential and parliamentary elections in Ukraine were held 25 May and 26 October 2014. 29 political parties took part in the election races in multi-mandate constituency: Oleh Liashko Radical party, People's Front, All-Ukrainian union «Freedom», Opposition block CPU, Ukrainian party «Green planet», «Civil position» (Anatoliy Hrytsenko), Right sector and other. Six political parties got in Verhovna Rada: Petro Poroshenko Block, People's Front, Union «Self-aid», and Opposition Block, Oleh Liashko Radical party, All-Ukrainian union «Fatherland». It is worth mentioning that new political-state realities have put competitive pressure on (even forced out main political arena) previous leaders (Party of Regions, Communist party of Ukraine, «Our Ukraine»).

Ukrainian Press Academy (UPA) has monitored political news on the presidential elections eve (19-24 May 2014), focusing on the data stream (channels 1+1, Inter, STB, Noviy Channel, TBI, ICTV, Ukraine, UT-1, particularly their news programs – TSN (Television News Service), Podrobnosty, Factly, Reporter, Segodnia, Vikna, Pidsumky dnia, and other) and political events. The most numerously mentioned political parties were Party of Regions, CPU, Right sector, All-Ukrainian Union «Freedom», All-Ukrainian Union «Fatherland», «UDAR» [3]. The top rating of the politicians was held by O. Turchynov, A. Yatsenuk, J. Tymoshenko, P. Poroshenko, A. Avakov and other [3]. 26 October 2014 Parliamentary elections have been under scrupulous analysis conducted by regional mass media consortium and mass media laboratory «Association «Spilnyy Prostir». They have found out extra political emphasis and new political players [4].

It is important to emphasize the fact that UPA has estimated the presence of the political parties and straightforwardness of their political election campaign in media during war events in the East (September 2014), on the eve of the Parliamentary elections (project «Political publicity move «in camouflage»). Thus, the most outspoken election campaign was implemented by Oleh Liashko

Radical party, «Fatherland» (J. Tymoshenko), Petro Poroshenko Block (V. Klychko, O. Bohomolets, Yu. Lutsenko), People's Front (A. Yatsenuk, O. Turchynov), Party of Regions (O. Yefremov) [5]. Inter alia the most numerous presence of the political parties in media has been explained by the experts due to the «powerful media resource and funds»; «intensive media politics» (though sometimes «trivial»), «campaigning as the means of existence», «involvement of public figures – leaders of the country» etc. have also been stated.

On the whole thematic, content and structural characteristics of the party mass media in Ukraine have been obviously changing for the last two years. It can be explained not only by the community-economy conditions changes, mass protest actions and political instability, but by setting new social communication priorities. Internet-communication is playing a significant role owing to the availability, convenience, mobility, variety in receiving necessary information even concerning a political system, party program, definite news etc.

Most current political parties in Ukraine have their Internet sites, since they are interested in presenting their party concept, documents, events and facts. No printed papers have been found in e-archive of the Oleh Liashko Radical party and All-Ukrainian Union «Fatherland» (yet the library keeps some regional issues *Nasha Batkivschina* from Ternopil, Dnipropetrovsk or other Ukrainian cities where the information mostly covers J. Tymoshenko's political doings, major political slogans and statements, notorious cases, impressions, meetings and questioners).

Newspaper *Solidarnist* published by Petro Poroshenko Block as a general party body (there are some regional issues like *Solidarnist. Kyiv*, *Solidarnist. Sumy*, *Solidarnist. Poltavshchyna*, etc.) have constant sections-pages «Initiative», «Nation», «Dialogue», «Interview», «Society», «Reforms», «Solidarity», «Tribune» etc. which discuss a wide spectrum of social-political, economy, moral problems in the country. Here one can read articles about information wars, current situation in Donbas region, Ukrainian army arrangement, patriotic up-bringing etc. («Deception of the mass destruction» and «What weapons are necessary for Ukraine» by O. Paliy, «Information campaigns are one of the state priorities» by Parliament member I. Friz, «Historic origins of the empire pretensions» by V. Belinskiy, «Aid to the victims is one of our priorities»). «Legacy» is the key column where one can look through such publications as «The Ukrainians who have changed the civilization» by D. Hrun.

Central information server of «Our Ukraine» party provides the latest news versions and comments on national and party span the unique project «People's war 1917–1932» is introduced here, let alone «Our history», «Point of view», «Regional unit».

All-Ukrainian Union «Freedom» issues the eponymous newspaper, which is considered to be informational «window to the world to the Ukrainian heritage»; a reader can find a significant archive of this journal from № 53 2009 to the last issues of 2015. Chronology of the party life and party leaders have constantly been highlighted (for instance in sections «Certain deals», «Fight strategy», «Photo fact», «Figures and facts», «On party members' proposal»). On the constant terms there have been suggested headlines of historic and patriotic message «No future without past», «Treasures of the lost civilizations have returned to Ukraine», «Both past and contemporary», «The most essential problem of Ukraine is – lack of national values priorities», «Ukrainian language – to Ukrainian people», «Tête à tête with Ukrainians», «Famous Ukrainian women», etc.

Vitaliy Klychko party «UDAR» offers on its main page all-Ukrainian newspaper *UDAR* issued under the slogan «Believe in Ukraine and believe in yourself» and it is distributed (a printed version) free. Chief sections of the newspaper are: «On the crucial», «Must save», «Promised – carried out», «Justice!», «Move on», «Transport», «On the prices», «Our duty» etc., which prove the social straightforwardness of this periodical. There are from 4 to 7 photos of the city mayor and the party leader; his quotations on various matters are submitted in the section «Direct discourse».

Ukrainian Nationalist Congress issues its newspaper *Nation and the state* (present day circulation – 14 thousand copies) and also provides electronic version of the paper (archive since 2011). The journal is designed visually and verbally rather professionally, information of various sections is balanced, the content is not trivial. The editor cares about historic and patriotic publications (for instance in sections «Unfading memory», «Unforgettable», «Heroes never die», «Our glory will never die», «Historical chronicles», «Nation ascetics», «We have been guarding our freedom», «People' treasure»). Famous



Ukrainians have not been forgotten – so to say April 2015 issues highlighted the 125-anniversary of the UCIC President Kyrylo Osmak and 90-anniversary of the singer Dmytro Hnatuk. A book (sections «New editions», «Review», «On Kobzar readings», «For family reading») is highly respected. The readers are offered works by Ukrainian classical and contemporary literature authors, folk works. A wide range of the works is involved to discussing genres: from brief articles, reviews, interviews to analytical, journalistic and belles lettres works. It offers such deliberate publications as «State language policy in Ukraine of the last decade», «Ukrainian Patriotic Pysanka (Easter decorated egg)», «On our national-patriotic segment and its perspective», «Ways to unite Ukrainian energy system with the European one», a passage from B. Hrinchenko book «Cognition and senses of a living animal», ancient sagas etc.

The site of the people' party headed by V. Lytvyn offers its readers and those who share their political views articles in the social-political weekly newspaper *Narodna*, under the slogan «Influence the events». The newspaper has the following sections: «In Focus», «Political Bombardment», «Beyond the Politics», «Regional Section», «Social Medium», «Fata Morgana», «7 Days of Sport», «Power of the Money», «Ecology», «Letters to the Editor». The newspaper has both printed and scanned electronic versions. One can easily find a social-political newspaper «Comrade» published by the Socialist party of Ukraine in the Internet. Articles of various genres in sections «News», «Health Care», «Feedback», «Society», «Party Life», «Ukrainian Politics» etc. are published under the slogan «For the democratic socialism».

**Conclusions.** Thus, a significant part of the party periodicals operating on the constant basis in Ukraine does not constrict the content of their articles to the limit of the party leader's activity (sections «Party Life», «Regional Unions», «Particular Actions»). The important topics include society and economic (sections «Society», «Particular Actions», «Reforms», «Initiative», «Ecology»), informative and military («In Focus», «War», «Nation», «East», etc.), social («Health Care», «Letters to the Editor», «On the Front Burner», «On the Prices»), historical and patriotic, cultural and educational headings («Memory», «Unforgettable», «Heroes Never Die», «Historical Chronicles», «Legacy», «On the Language», «Treasures of the Nation»).

Some party periodicals share identical or similar sections (the most popular – «Community», «Society», «Nation», «On the Front Burner», «Interview / Actual Interview», «View», «Position», «Legacy») that makes it possible to print articles on various topics, without constricting the periodical to the role of the party advisor or manual.

Implementation of the information technologies, multimedia, approximation of the information and propaganda parties' activity to the readership needs and possibilities, in a certain way extends social and communicative horizons of the party influence. Yet not every party takes the chance to reveal its program and party position via mass media. It should be stressed that for the history a great many of newspapers appear to be unpopular with readers, unavailable, lost due to the fact that they do not reach the national libraries. That is why, today current party periodicals should be classified and analyzed as the part of the information space in Ukraine.

**Acknowledgements.** The author is grateful to S. Zagorulko for translating articles into English.

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УДК: 007 : 304 : 070

## **Змістові акценти сучасної партійної преси в Україні**

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*Політичні партії в Україні нині активно залучають до свого комунікаційного арсеналу мультимедійні засоби, але за кількістю назв переважають друковані ЗМІ як випробувані інструменти донесення програмних настанов, ведення внутрішньо- чи міжпартійної дискусії, виховання політичної культури своїх постійних передплатників чи спонтанних читачів. Мета цієї статті – з'ясувати змістові акценти сучасної партійної преси в Україні, визначити проблемно-тематичні блоки публікацій провідних друкованих видань цього сегменту. Об'єктом дослідження обрано такі газети, як: «Солідарність», «Свобода», «Удар», «Наша Україна», «Нація і держава», «Народна» та ін. З'ясовано, що значна частина партійної періодики, що постійно функціонує в Україні, не звужує зміст своїх публікацій лише до партійної діяльності та активності своїх лідерів; серед важливої тематики – суспільно-економічна, інформаційно-воєнна, соціальна, історико-патріотична та культурно-освітня.*

**Ключові слова:** сучасна партійна преса, політичний вплив, тематична рубрикація, зміст.

## **Содержательные акценты современной партийной прессы в Украине**

**Георгиевская Виктория**

*Политические партии в Украине сегодня активно используют в своем коммуникационном арсенале мультимедийные средства, но по количеству названий все же преимущество отдано печатным СМИ как испытанным инструментам донесения программных наставлений, ведения внутренних или межпартийных дискуссий, воспитания политической культуры своих постоянных подписчиков или спонтанных читателей. Цель этой статьи – выяснить содержательные акценты современной партийной прессы в Украине, определить проблемно-тематические блоки публикаций ведущих печатных изданий этого сегмента. Объектом исследования избрано газеты: «Солідарність», «Свобода», «Удар», «Наша Україна», «Нація і держава», «Народна» и другие. Установлено, что значительная часть партийной периодики, постоянно функционирующей в Украине, не суживает содержание своих публикаций исключительно к партийной деятельности и активности своих лидеров; среди значимой тематики – общественно-экономическая, информационно-военная, социальная, историко-патриотическая и культурно-просветительная.*

**Ключевые слова:** современная партийная преса, политическое влияние, тематическая рубрикация, содержание.

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UDC 007 : 304 : 070 (477) (09) : «XVIII/XX»

## FROM THE HISTORY OF CHILDREN'S PRESS IN THE WORLD

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*The article deals on the children's press as an important segment of the general information space, since it is intended for the category of readers who look for constant learning, education and entertainment. This type of periodical has been developing since the second half of the XVIII century first in Germany, in Russia, USA, Italy, Great Britain and other countries. The purpose of this article is to determine development patterns of the children's press in the world and identify the development options for periodicals today. The research was focused on mostly on-line materials related to the history of children's media all over the world, electronic depositories with scanned magazines and almanacs on the children's remit or description of such periodicals published in the United States, Italy, United Kingdom and other countries. Modern audience ratings of children's press have also been employed (2010–2015).*

**Key words:** children's press, target audience, history of world journalism.

**I**ntroduction. Children's press is an important segment of the general information space, since it is intended for the category of readers who look for constant learning, education and entertainment. This type of periodical has been developing since the second half of the XVIII century first in Germany and later in other countries with a growing need for magazines for 'heart and mind' of the younger generation. Such periodicals have been developing most intensively in XIX – XX centuries. Today, it is impossible to imagine media without a component for children.

But with the large popularity of the phenomenon of child press as such, not many sources on the topic can be found, including monographs and textbooks focused on the study of the history of children's periodicals. For example, the Russian textbook «History of World Journalism» [1, p. 124] published by the group of authors and «History of Foreign Journalism» by V. Trykov, only briefly mentions the fact of the children's edition of the «Childhood Reading for the Heart and Mind» (1785–789) being published. This appendix to the newspaper «Moskovskie Vedomosti» («Moscow News») under the editorship of N. Novikov is discussed in the textbook «History of Russian Journalism in XVIII – XX centuries» [3, p. 115–119]. Childhood and youth press is also mentioned by the Moscow professor R. Ovsepyan, analysing journalism in a democracy oriented society [5, p. 230–231].

Media industry researchers and analysts of media product market do not typically address the children's press, although they may consider this social segment in the structure of the self-presentation of youth in the media context. Thus, in the textbook «Media» along with sexuality, ethnicity, nationality, social class and gender, the authors devoted a section to the image of young people on the pages of the British media after the Second World War [4, p. 421–433]. Images of the adolescent conflict, the teenage revolution, culture and subculture of the new generation are analyzed in the context of new media production in the West.

Authors exploring the media landscape of Switzerland, when considering quantitative indicators of consumption of various media products in the country, pay attention to the young audience of 17–18 years old, calling this raising generation a «multi-media generation». The authors wrote «Young people take the electronic and print media for granted as a regular part of their everyday lives» [12, p. 79]. In 1995, books, comic books, video films, personal stereos, PCs, video games and mega-drives 'tend to be used on a weekly rather than a daily basis'. But for 20 years, influences and characteristics of media consumption of today's youth have changed: digital versions today are far more popular than printed media.

S. Petrova, a PhD student from Moscow State University, examines preferences in books and periodicals among children, who actively consume new media formats in modern Europe [7].

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E. Dementeva representing the same school, explores the history of children's media in Italy, their development and trends over the two centuries, highlighting the needs of audience from 0 to 14 years old [2]. It is worth to mention that the United Nations Convention on the Rights of the Child defines the child as a person under 18 years old. The document consists of 41 articles related to the following topics: rights for survival, development, protection and participation rights.

The purpose of this article is to determine development patterns of the children's press in the world and identify the development options for periodicals today. The research was focused on mostly on-line materials related to the history of children's media all over the world, electronic depositories with scanned magazines and almanacs on the children's remit or description of such periodicals published in the United States, Italy, United Kingdom and other countries. Modern audience ratings of children's press have also been employed (2010–2015).

Research methods. In the study, the following basic methods were applied: search and analysis of the history of origin and development of children's periodicals all over the world (in particular, in Germany, the United States, United Kingdom, Italy, Russia), selection method (for example, the author did not study the totality of all titles of periodicals for children but paid attention to the said periodicals in their infancy, i.e. in XVIII–XIX centuries), the analogy method (comparing presses for children in different countries in the same historical period when applying system of explanations from one object to others), generalization (deriving general conclusions). Sequence of use of these analytical tools allowed to establish general features of press for children around the world and demonstrate general and individual parameters of content (primarily, magazines for the target audience) of the mass media in historical and contemporary dimensions.

**Results and discussion.** Researchers believe that a German magazine «Leipzig weekly leaflet» was the first edition dedicated for the children's audience (1772–1774). Russian magazine *Children's Reading for Heart and Mind* («Детское чтение для сердца и раз ума», 1785–1789) was published not so long after its German analogue and suggested that «moral and exemplum plays», fables, riddles, stories to «enrich the mind», the stories about physics, natural history, geography, astronomy; all publications had to serve the general idea of spreading knowledge about science and educate feelings.

The early XIX century was marked with almanac *Children's Sundays Book* («Детская книжка для воскресных дней», 1835) edited by Prince V. Odoievskiy, *Library of Education* («Библиотека для воспитания», 1843–1846) initiated by historian and editor D. Valuiev and *New Library for Education* («Новая библиотека для воспитания», 1847–1849) by P. Redkin. In the Russian Empire in the first half of the XIX century, the following periodicals were issued: *New Children's Reading* («Новое детское чтение»), *Children's Library* («Детская библиотека»), *Children's Companion* («Детский собеседник»), *Little Star* («Звездочка»), *Rays* («Лучи»); the two latter ones were intended for young girls and older, so the main goal was to raise virtuous and hard-working housewives, obedient Christian women.

Such publications appeared for Ukrainian readers already in the second half of the XIX century: *Little Music World for Children* («Детский музыкальный мирок», Odesa, 1887–1888), *Chimes of Parochial School* («Колокольчик церковно-приходской школы», Kyiv, 1892), *The Bell* («Дзвінок», Lviv, 1893–1914), *Child* («Дитя», Kyiv, 1898–1904), etc.

The U.S. children's periodicals are quite extensive and diverse, including: *The Children's Magazine* (1789), *Children's Friend* (1826–1827), *Youth Gazette* (1827), *Youth companion* (1827–1929), *The Childs Magazine* (1827 – after 1848), *The Family Pioneer and Juvenile Key* (1830–1837), *The Rose Bud* (1832–1839), *The Child's Newspaper* (1834), and many others, published in New York, Boston, Philadelphia, Brunswick, Charleston, Lowell, etc. during the first half of the XIX century. These were mostly American educative editions that often used in their titles the words «friend», «companion», «youth cabinet», «lyceum», «youth museum», «school advocate», etc.

For example, the *The Rose Bud* magazine was intended for young ladies and was published by Mrs. Gilman, famous for her excellent writings, both in verse and prose. Although the critics on that time considered the periodical 'interesting and useful', they believed that the title was 'rather too sentimental'. Most readers and critics spoke favourably of managerial, editorial and literary skills of the publisher. In particular, it was emphasized that: «*The Rose Bud* has, since then, grown into the Rose – The Southern Rose – and it keeps the promise of its loveliness in youth. It is still edited by a lady, its

original projector, Mrs. Gilman – a fine writer herself, as well as a shrewd critic, and with an Ethereal-like perception of talent, however bashful and shrinking in others; she has, besides, an amiableness and an enthusiasm of disposition which stimulates her to tempt that talent forward, wherever discovered, and under the most inspiring advantages. Hence, though capable of supplying treasures of prose and poetry from her own pen, which would give grace and character to any work, she has invoked around her the delicate spirits of her sunny home, and they have «come when she did call for them», and made the bright region with their presence brighter...» [10].

American critic E. Weiss stressed that by the year 1850; the attention of children's literature «steered away from the importance of moralistic behavior in society and began to focus on the significance of «life as it is». The most influential literature for children appeared at this time in the form of a monthly periodical, which provided fantasy stories, verses, biographies, and illustrations only for children. The author wrote: «Periodicals focused the attention away from simple and dry plots and instead to extraordinary and sometimes complicated plots and adventures. Periodicals created before this time mainly concentrated on religion, but by the mid-century the content of these magazines completely chanced. Periodicals were usually distributed monthly to its readers, but many of these were issued for the Christmas season, in which they were bound and given to children as presents. The cost of magazines was relatively cheap because the distribution was intended for both poor and wealthy children alike» [18].

Between 1789 and 1873, over 370 periodicals for children were published in the United States. There are educational periodicals, literary magazines, and an abundance of religious media; most of them weren't profitable [10].

E. Dementeva gives such titles of periodicals (*giornalino* – special term for denotation of periodicals for children in Italy) as *L'Amico dei Franciulli* (The Friend of Children, 1812–1814), *Il Nipote di Sesto Caio Bacelli* (The Grandchild of Kajo Bachelli YI, 1832), *Giornale per Fanciulli* (Newspaper for Children), *Il Giovedì* (Thursday), *Letture per fanciulli* (Readings for Children), etc. in the first half of the XIX century [2].

A variety of magazines and annuals for children were published in Britain from the mid-XIX century; some of them were intended for boys or girls separately. This list of the early periodicals (proposed by English Wikipedia) mentions *The Children's Magazine* (1880, three books), *The Young Gentleman's and Young Ladies' Magazine* (1800), *Boy's Own Annual* (1879–1967), *Girl's Own Annual* (1880–1956), *The Magnet* (1908–1940), *Schoolgirl's Own Annual* (1921–1936), *British Girl's Annual* (1920s), *Hulton's Girl's Stories* (1920s), *Oxford Annual for Girls* (1927–1939), *The Dandy* (1937), *The Gem* (1907–1939), *Girl's Friend* (1899–1931), *Girl's Realm* (1890s–1914), *School Friend* (1919–1929), etc. For example, we can get images of all pages of *The Children's Magazine* that was released on a monthly basis and was designed to be collected in volumes, each containing six issues. This magazine included a great variety of material such as narratives; most of them were miniature moral tales, as well as plays, short lessons in natural history and geography, and short stories in French.

Most of children's periodicals of the time provided materials for educational and informative reading. Hence the popularity of such titles in various countries as «Reading for Children», «Library for ...», «Family reading», «school», «museum», etc. that contained stories, poems, tales, pamphlets, education and leisure materials for children. Among the types of the first examples of European children's periodicals there were informational leaflets, newspapers, magazines, almanacs and calendars.

Children's periodicals have been actively developed worldwide. It is determined by the different web-sites (specially by top 10 children's or kid magazines) in the United States, the United Kingdom, France, Germany, Italy and other countries suggesting the relevant information for target readers [6; 11; 13; 14; 15; 16; 17].

For instance, *Forbes* has published the list of *Top Children Magazines in 2012* covering it with the following explanation: «The best way for children to learn is by experience and ideally we would like our children to visit everywhere to learn fast. But this is not practical and the next best thing is to learn by reading and seeing. This is what makes magazines an ideal learning tool for children. Magazines are an excellent combination of knowledge and entertainment» [11]. Thus, *Appleseeds* and *J-14* are the best among kids magazines as they contain numerous exploration materials and adventure articles, attrac-

tive photos, interviews, fascinating stories, informative publications along with posters, real-life stories, TV, video and music news.

On the other hand, the prestige and influential newspaper *The Guardian* focused its attention on the top five magazines for children in Britain in 2014. This list is inner as previous: *Okido* (the arts and science magazine for kids), *Anorak* («fantastically quirky and entertaining magazine»), *The Phoenix Comic* (the weekly comic book), and *Storytime* («classic tales to read, love and share») and *Story Box*. Their content includes incredible stories, poems, activities, games, doodles, recipes, puzzles, as well as posters, charming illustrations, prizes for winners, etc. [14].

New information appeared this year. This introduction opens *Top 10 Kids Magazines 2015*: «Magazines are a wonderful way for children to expand on their reading skills and their imagination. The «best of the best» magazines include this year's top choices for kids of various ages and interests» [17]. The list is based on a popular demand, and also on the topics that have high general consumer ratings; children's periodicals for various ages are included. These are *National Geographic* (for kids), *American Girl*, *Ask, Muse*, two series of *Highlights* (for 2–6 and 6–12 year old kids), *Discovery Girls*, *Ladybug*, *Cricket*, *Babybug* (from 6 months to 2 years old). Priority is given to modern tales, kid-friendly stories, reader-submitted stories, puzzles, etc.

**Conclusions.** It should be emphasized that now *National Geographic* (for kids) is included into almost all top five or top ten ratings of children's magazines. This international brand has a long history (over 125 years), is issued in many countries with a circulation of 10 million copies, covers various products (books, documentaries and feature films, maps, popular website, 24-hour TV channel, video and DVD, digital photo library, clothing, gifts, travel programs and even creates its own holidays) [8, p. 163–172]. In Ukraine, the Ukrainian edition of this transnational periodical is released, but no children's analogues are published whatsoever (except for the Russian version of the scientific and educational magazine about nature and animals «GEOlionok» that can be considered somewhat similar).

Traditions of development of children's press in the world (Germany, USA, Italy, Britain, and Russia) show the superiority of cognitive and educational components in the structure of periodicals. But if the world media launched periodicals for boys and girls already back in the XIX century, in Russia and in Ukraine in particular, this trend developed only in the late XX century (in 1990s). Despite the availability in the Ukrainian market of several reputable international publishers (DeAgostini Publishing, Eglemoss Ukraine, Hachette Collection, etc.), popular children's brands are issued in our country in the form of Disney brands, some comic books and also, maybe, some short series.

In general, the history of children's media, its emergence patterns in different countries and transformation of form, structure, content and genre, visualization, etc. still call for further detailed study.

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УДК: 007 : 304 : 070 (477) (09): «XVIII/XX»

### Із історії дитячої преси у світі

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*У статті розглядається дитяча преса як важливий сегмент загального інформаційного простору, адже спрямована на ту категорію читачів, якій необхідне постійне пізнання, освіта, дозволя. Становлення цього виду періодики відбувалося, починаючи з другої половини XVIII століття, коли спочатку в Німеччині, а потім і в інших країнах (Росії, США, Італії, Великій Британії) з'явилася потреба видання часописів для «серця й розуму» підростаючого покоління. Мета цієї статті – визначити закономірності становлення дитячої преси у світі, визначити шляхи розвитку цієї періодики на сучасному етапі. Об'єктом дослідження стали здебільшого он-лайнні матеріали, пов'язані з історією дитячої преси у світі, електронні депозитарії зі сканованими журналами й альманахами дитячого спрямування або описи подібної періодики, що видавалась у США, Італії, Об'єднаного Королівства та інших країнах світу. Залучено також сучасні рейтинги популярності дитячої преси (2010–2015 рр.).*

**Ключові слова:** дитяча преса, цільова аудиторія, історія світової журналістики.

### Из истории детской прессы в мире

**Дубецкая Оксана**

*В статье исследуется детская пресса как важный сегмент общего информационного пространства, направленный на ту категорию читателей, которой необходимы постоянное познание, образование, досуг. Становление этого вида периодики происходило, начиная со второй половины XVIII столетия, когда сначала в Германии, а затем и в других странах (России, США, Италии, Великобритании) возникла потребность издания периодики для «сердца и ума» подрастающего поколения. Цель этой статьи – определить закономерности формирования детской прессы в мире, определить пути развития этой периодики на современном этапе. Объектом исследования стали преимущественно он-лайнные материалы, связанные с историей детской печати в мире, электронные депозитарии со сканированными журналами и альманахами детского направления или описи указанной периодики, изданной в США, Италии, Соединенном Королевстве и других стран. Использовано также современные рейтинги популярности детской прессы (2010–2015 гг.).*

**Ключевые слова:** детская пресса, целевая аудитория, история мировой журналистики.

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UDC 007 : 304 : 070 (477-191.2)

## SATIRIC DISCOURSE OF NADDNIPRIANSCHYNA OF EARLY XX CENTURY

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*The author examines the process of formation of satirical discourse of socio-political publications of Dnieper Ukraine as a special approach to the reflection of reality in the early twentieth century. It is proved that the publications became the place of formation and development of satirical genres of journalism through a number of reasons (periodicity, the increased space, efficiency, high level of authors' writing skills). It is established that at the beginning of the twentieth century social positions of the press in socio-cultural processes, its role in the organization of social communication as well as in the formation of information environment increased significantly together with expanding the range of satirical discourse.*

**Key words:** satirical discourse, satirical genre, satirical magazine.



**Introduction.** The concept of satirical, sometimes «comic» discourse, which is widely used in modern journalistic and publicist oriented surveys, accumulates the set of components of heterogeneous nature. The studies of such Ukrainian authors as V. Stadnyk, O. Pochapska, L. Snitsarchuk are devoted to the analysis of Ukrainian satirical media discourse. However, it should be noted that most of the scholars use the notion of satirical discourse without analyzing its definition. E. K. Hurova determines the satirical discourse as a special type of speech [3, p. 5–15]. There are several semantic dominants that are applied into the notion of discourse as a scientific term. One of the dominants, which is the main focus of the article, is based on the studies of French structuralists and post-structuralists such as M. Fuko, Zh. Derridy, Yu. Krysteva. It analyzes the discourse as a means of nomination for a specific way of speaking, provided with linguistic, stylistic and thematic features that determine the choice of certain figurative and expressive means [5]. Thus, under the satirical media discourse it is possible to understand the subject, the recipient, and the content of communication that are related to satire. Following other scholars, the notion of satirical discourse, similar to the political discourse [6, p. 105], includes the set of speech actions and genres that are typical to satirical communication.

The aim of the article is to outline the range of authors, genre constructs and appropriate means of satirical reflection of reality, to investigate the process of special approach formation to the reflection of reality that was cultivated by socio-political publications of Dnieper Ukraine, which in the early twentieth century became the place of formation and development of satirical genres of journalism.

The author of the article followed the chronological order of the materials presentation with essential characteristics and analysis of a broad socio-political context with elements of the periodization method. The chronological method contributed to the consideration of satirical genre phenomena in the logical time sequence that reflected the development of dynamics of satirical journalism.

**Results and discussions.** Generalization of Ukrainian journalistic practice and scientific papers related to the research problem provides enough reasons to confirm the activation of a journalistic process, its impact on the formation of national liberation movements, change of approaches to the reality reflection, search for new forms and ways to define new meanings and themes in Dnieper Ukraine at the beginning of the twentieth century. The important element of the journalistic discourse was the satirical works on the themes of Ukrainian life, which first appeared in Russian-language publications due to constant prohibitions of the Ukrainian language, books, newspapers. Functioning in the Ukrainian territory, the publications (for example, Chernihiv daily liberal-bourgeois newspaper «Desna» (later «Utrenniaia zaria»)) reflected not only social, but also national interests of Ukrainian people, defended the need for Ukrainian language school education, gave an overview of Ukrainian books and performances among others.

I. Mykhailyn emphasizes that Ukrainian journalism has emerged from the need to satisfy the «instinct layer of consciousness» that was possible only through emotional literal word [10, p. 684]. We want to clarify that it was also necessary to meet the information needs in other category of readers, the so-called «middle class readers,» who, in contrast to the intellectuals, did not have access to the information received from foreign resources. Thus, the potential readership gradually expanded, and information and journalistic discourse appeared within literary journalism. In the late nineteenth century there was a strong need of Ukrainian journalism that was capable of satisfying not only literary, but also scientific, informational, journalistic, and political needs of Ukrainian society.

Ukrainian satirical journalism emerged almost simultaneously with printed media, its important part that influenced the trends and characteristics of the press in general. Although this process was presented at the earliest stage of the Ukrainian press («Kharkovskiy Demokryt», 1816), we would significantly impoverished satirical journalism, if we relied only on satirical publications, without taking into account satirical and comic motifs and themes found inside the pages of general political publications. According to the observations, especially in the early stages, satirical journalism was not limited to specific types of publications, since it «appeared on the pages of general political, literary and other magazines, and newspapers» [1, p. 11]. In our opinion, such type of «activity» and openness determined the particular importance of satirical journalism in the history of the press. Special space was provided for publication of satirical materials, and the space that was devoted to satirical materials, became larger over time.

Despite the fact that satirical materials that concerned the important issues of Ukrainian society appeared on the pages of periodical publications of Western Ukraine, the periodicals of Dnieper Ukraine played an important role in the development of satirical journalism of Ukraine. Although the «Temporary Rules on Press» of November 24, 1905 removed the prohibition of Ukrainian press, it was very uncertain. Therefore, «editorial staff of almost every newspaper had high hopes for satirical journalism» [11].

The period of 1905–1907 was characterized by extensive socio-political repression of all nations of the Russian Empire, which was also intensified by national repression for the Ukrainians. The period was also marked by creation and activation of public organizations and political parties; transition of the nationally conscious Ukrainian intellectuals to practical actions. The Ukrainian journalism was faced with the challenge of forming the reader. It could be best done by newspapers, the purpose of which was to educate, to express regional interests, and to form public opinion [8, p. 6].

Following the signing of the proclamation, such newspapers as «Khliborob», «Ridnyi krai», and «Hromadska dumka» became the first editions that were published in Ukraine. The universal newspaper «Tavrychanyn» (Simferopol, 1905-1914), which was founded in September, became bilingual in December [12, p. 5]. On the average, in the period from 1905 to 1914 more than 30 newspaper editions were published in Dnieper Ukraine. If compared to other Eastern provinces of Ukraine, Kyiv had an advantage not only in the number of Ukrainian publications, but also in the level of development of national press, cultural and educational communities, democratic and progressive societies of Ukrainian intellectuals, and ideas on national liberation [2, p. 54]. However, the Ukrainian publications appeared in other cities and towns of Ukraine. Before the adoption of «Temporary Rules on Press», «Khliborob» was published in the city of Lubny on November 12, 1905. The test issue of the weekly newspaper «Ridnyi krai» in Poltava was published on December 24, 1905, and the Ukrainian-language daily newspaper «Hromadska dumka» was published on December, 31 in Kyiv. In fact, at the beginning of 1906, a lot of efforts were made for publishing the newspapers and magazines all over Ukraine. However, they were similar to the revolutionary proclamations in their content and structure. Therefore, any further publications of the mentioned newspapers stopped immediately due to their aggressive position.

The «Ridnyi krai» became the first Ukrainian magazine that was printed legally. Due to a well-prescribed system of the headings and sections, the edition was not limited only to Poltava events, but provided a full description of Ukrainian reality. One of the headings, that was called «Stories, Poems, Feuilletons», proved the fact that the whole publication demonstrated the general tendency to satirical reflection of reality, which presented great materials for critical ridiculing. Taken into account that direct criticism was impossible under the conditions of severe censorship, the authors referred to literary journalistic, basically satirical image of those things that required changes. A number of sharp satires, united by the title «Tereveni» were written by Olena Pchilka and signed under the pseudonym «Khtos» («Someone»). Well-written satire violated the sensitive issues of social and national-cultural life of Ukrainian people.

The special role of «Hromadska dumka» («Public Opinion») was determined by the fact that it was the first daily newspaper in Dnieper Ukraine. The edition managed to express the interests of great variety of readers and to address current socio-political issues among others. The publicity of the daily newspaper was characterized by polemics, acuity and criticism, which was not surprising due to the staff which was represented by 60-80 writers such as V. Vynnychenko, B. Hrinchenko, M. Hrushevskyi, V. Domanytskyi, D. Doroshenko, M. Zahirnia, P. Kapelhorodskyi, M. Kotsiubynskyi, V. Pisniachevskyi, V. Samiilenko and others. The level of the newspaper was determined by the writer's skills, experience of the authors who worked in different genres – from informational to literary journalism, including humorous and satirical genres. The edition was the basis for the formation of separate satirical genres and creation of satirical direction in Ukrainian journalism. In fact, satirical materials were published almost in every issue. They were mostly published under the headings «Little feuilleton» (rarely – «Feuilleton»), «Dribnychky», «Vsiachyna», the names of which were changed. However, the direction towards objective and clear description of the current problems remained unchanged. The satirical journalism of the daily newspaper received high praise from both its contemporaries and scholars due

to the formation of basic genre for Ukrainian press with powerful satirical potential and complicated satirical genre – feuilleton. Thus, the newspaper demonstrated (or provided? – thanks to great writers) its great influence on society, which contributed to the increase of the overall authority of the edition among people. The satirical elements were observed in other categories such as «Pictures from Life» that introduced the notes made by newspaper reporters.

A number of skilled newspaper satirists including such writers as S. Yefremov, M. Hekhter, O. Kandyba, H. Kovalenko, O. Kuzminskyi, M. Levytskyi, P. Mykhailovych (P. Haienko), S. Pryhara, V. Samiilenko, S. Cherkasenko and others demonstrated the vitality and timeliness of the feuilleton genre, its compliance with the time period, and, moreover, relevance of the genre on the newspaper pages. The genre of the feuilleton greatly contributed to the expansion of the audience, since it combined seriousness of the material, depth of the analysis with accessibility of the language form.

The image of the satirical part of the periodical was defined by V. Samiilenko, one of the leading members of the newspaper who printed his poems, humoresques, and satires as well as proofread the materials and performed other duties. He was mostly famous for his publications of feuilletons in the daily newspaper «Hromadska dumka» («Public Opinion»).

After the activity of the daily newspaper «Hromadska dumka» («Public Opinion») had been stopped, none of Ukrainian newspapers was published in Kyiv for a month. On September 15, 1906, the daily newspaper «Rada» began its publications with the same members. It had been publishing until July 1914 that was much longer than any other Ukrainian newspaper. The publications by S. Yefremov contributed to the general picture of journalistic satire. M. Levytskyi demonstrated all his skills in satirical writing. One of the devoted writers of the newspaper was P. Sabaldyr, the student of the Polytechnic Institute, who wrote feuilletons and short stories under the pseudonyms of Maiorskyi. Ye. Chykalenko mentioned that during that period «Maksym Hekhter, who worked as a clerk and writer, gradually developed his skills as a professional journalist. He was always punctual in work; his writing was difficult, the variety of topics was amazing. Despite the fact that sometimes Maksym was lack of emotions in his writings, he was a very valuable employee for the daily newspaper» [9, p. 163]. In fact, M. Hachter was not worse in writing feuilletons than his much more experienced colleagues.

In the year of 1907, Vasyl Domanytskyi introduced Spyrydon Cherkasenko as a new staff member of the newspaper «Hromadska dumka» («Public Opinion») together with P. Kapelhorodskyi, P. Opravkhata, and V. Pisniachevskyi. Spyrydon Cherkasenko gradually developed his talent for a satirical analyst, and published over 300 feuilletons and essays in the newspaper «Rada» under the pseudonym of «Provincial» during the period of 1910-1914. He reflected the socio-political trends and moods, argued with chauvinistic press, characterized the life of Kyiv and provincial towns, created colorful images of different representatives of society [7, p. 22].

Being of literary and scientific nature, the magazine «Nova Hromada» («New Community») responded directly to the national press trends, simply because it provided the talented authors (V. Samiilenko, P. Kapelhorodskyi, M. Cherniavskyi, S. Cherkasenko, S. Yefremov) with the opportunity to publish their satirical writings on the pages of the magazine.

The activity of provincial press bodies increased together with the activity of capital publications. Thus, such newspapers as «Narodna sprava», «Visti» (Odessa); «Dobra porada» and «Zaporizhzhie» (Katerynoslav); «Slobozhanshchyna» and «Porada» (Kharkiv) went down in history despite the critics from the pages of more progressive publications, including «Shershen» magazine.

The emergence of the first Ukrainian-language newspapers in the South was closely connected with the activity of Odessa-based «Prosvita» community organization. On February 5, 1906 the first issue of the Ukrainian newspaper «Visti» was published, the editor of which was L. Sheluhina, the wife of S. Sheluhin. The edition was the third attempt of the members of community organization to be heard, after close of «Narodne dilo», «Narodna sprava» that were published with similar programs.

The period of national and cultural development was also related to Kharkiv region, but local censorship prevented access to any type of information: out of five well-known Ukrainian-language publications that appeared during the first three years of the Revolution, none of them was published twice. M.I. Mikhnovsky initiated the publication of the Ukrainian language newspaper in Kharkiv, which was called «Slobozhanschina: Daily Political, Economic, Literary and Social Casopis». The only

issue was published on March 25, 1906, and it contained the local news, correspondence, pamphlets, reviews of art exhibitions, messages of news agencies, and bibliographic reviews among others.

The newspaper «Zaporizhzhya» sharply condemned the policy of the autocracy. Its program included the printing of editorials, chronicles of local and Russian national life, notes from other publications, correspondence, pamphlets, reference materials, advertisements [12, p. 17].

Satirical and journalistic elements were inevitably used by other printed editions. Further, these elements were used in the so-called period of reaction that started after the revolutionary rise.

«Slovo» («The Word») was the weekly newspaper published in Kyiv in the period of 1907-1909. It included the materials on social injustice, hunger, poverty, crop failures, and movement of strikers among the others. S. Cherkasenko actively cooperated with the newspaper, and V. Samoilenko published his works there. The satirical and critical publications did not have any signatures, but only pseudonyms. For example, the feuilleton-replica «Dovhoiazkyka Khveska» («Gossipy Khveska»), published under the pseudonym «Odeshies Boy», was aimed against V.O. Pisyachevskyi, one of the authors of «Rada»; the feuilletons such as «A Few Words to our «Democrats» represented the satirical press reviews. There were satirical anti-government materials published on the pages of «Slovo» («The Word») such as the pamphlet «Struve and the Company's Dreams and Reality» (1909. – № 9) by D. Dontsova. Further, well-known satire «Duma-tsatsa» (1907. – No. 22) by V. Syvenkyi (under the pseudonym of V. Samiilenko) ridiculed the passivity of the Third State Duma.

Such talented and renowned writers as O. Oles, M. Shapoval, V. Samiilenko, M. Hrushevskyi were among the authors of the Ukrainian illustrated weekly newspaper «Selo» («Village»). The humorous and satirical materials were presented by satirical and humorous poems, tales, humoresques, poetic satires, and anecdotes that were published under the heading «Smihovyna». The review of authors and materials revealed the predominance of mostly humorous materials that primarily described domestic situations, the village life in all its manifestations.

Humorous and satirical materials on village themes were also prevailed in the literary-public weekly newspaper «Mayak». A variety of genres including satirical note, humoresque, anecdote, feuilleton was represented in the publications of S. Cherkasenko, F. Sheludko, P. Zozulynets.

The magazine «Snip» was published for intellectuals in the period of 1912-1913 in Kharkiv. It presented the satirical materials under the heading «Feuilleton»; caustic satire could sometimes be also published under the heading «Tales and Stories from Unreal Life». V. Stadnyk analyzed feuilletons written by O. Slisarenko, feuilleton-stories by P. Opravkhata, Mykola Gedz (under the pseudonym of M. Mikhnovskyi), humoresques, humorous and satirical notes on general topics. According to the analysis of this edition, there were some other non-satirical materials such as poems, short stories, translations.

The scholars mentioned that the bodies of literary or half literary directions were the most meaningful and longstanding in the period of rapid development of socio-political press («Nova hromada», «Literaturno-Naukovyi Vistnyk» («Literary-Scientific Bulletin»), «Ridnyi kraj», «Ukrainska khata», «Svitlo», «Siaivo») due to several reasons: the persecution of political press; non-acceptance of clearly bourgeois bodies by the masses that had «moved»; the writers were engaged in the publication of periodicals since the journalists and media staff did not exist due to the absence of Ukrainian media [4, p. 191]. Moreover, it is necessary to point out that the mentioned publications not only performed an important informative function, but also had an important educational value, since they developed the aesthetic tastes of the Ukrainian reader.

**Conclusions.** The study revealed that the dominant place in the satirical discourse of Dnieper Ukraine during the mentioned period belongs to political satire that was represented in the relevant topics predetermined by revolutionary events. The features of satire in the publications include: social openness; political acuity; combination of social and political satire; adherence to specific events and facts of time reality; efficiency; brevity; growing number of analytical and research elements.

It is necessary to take into account the existence and increase of satirical journalistic trends.

Actually, satirical journalism was better represented in the newspapers. The study confirms that in the early twentieth century the newspaper contributed to the development of journalistic genres, since its authors were forced to be in the midst of all current problems and respond to them by timely

publications. Therefore, satirical genres increasingly filled the pages of newspapers. Genre and content characteristics of the publications did not depend directly on the typological nature of the printed edition, but were determined primarily by the problems of social political life, tastes and expectations of the audience.

Regional editions were mostly of informative character, although they contained materials of literary journalism nature, with clearly satirical publication among them. Based on the human needs to critically evaluate everything that happened around, they appeared in the first Ukrainian printed editions of Dnieper Ukraine and were represented by different genres and forms. Over the time there was a gradual evolution of satirical publications – both in terms of thematic focus (from mocking the negative traits of a person, creation of negative social types to political satire aimed at criticizing the state system), and the creation of substantial forms of genre features. Formation of the system of genres of journalism itself and satirical journalism in particular continued. The top genres such as feuilleton appeared and became the basis for more complex genres. Both the importance and variety of illustrations not only in the illustrated annexes, but also in the satirical publications and newspapers was increasing.

It is possible to talk about audience extension, since the proletariat was involved in the sphere of press in general and in satirical journalism in particular. Thus, the newspaper «Slovo», published in Kharkiv, focused mainly on the social layer of proletariat.

Thus, in the late 19th-early 20th century the position of social media in the socio-cultural processes was significantly strengthened by increasing its role in the organization of social communication and in shaping the information space, expanding the range of satirical discourse on the pages of general political press. The socio-political media became the basis for formation of satirical genres of journalism due to a number of factors: high level of authors' writing skills; the increased space compared to the space in the magazines that contributed to the development of different satirical genre forms; the periodicity that ensured quick respond to current social events and poignancy; the effect of expectations and development of the habits of systematic retrieval of information. All the achievements of the satirical genres were assigned by a satirical publication – thin satirical magazine that expanded the possibilities for using the figurative and satirical genres and small satirical genre forms.

The use of the same satirical genre forms both in newspaper and magazine editions was characterized by certain specific features that were influenced by regional conditions, which will be the subject of our further research.

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УДК 007 : 304 : 070 (477-191.2)

### Сатиричний дискурс Наддніпрянщини початку ХХ століття

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*Автором досліджується процес формування сатиричного дискурсу суспільно-політичних видань Наддніпрянщини як особливого підходу до відображення дійсності на початку ХХ ст. Доводиться, що саме вони через низку причин (періодичність, велика площа, оперативність, високий рівень майстерності авторів) стали місцем формування й розвитку сатиричних публіцистичних жанрів. Встановлено, що на початку ХХ ст. суспільні позиції преси в соціокультурних процесах, її роль в організації соціальних комунікацій, у формуванні інформаційного простору помітно посилюються, розширюється ареал сатиричного дискурсу.*

**Ключові слова:** сатиричний дискурс, сатиричний жанр, сатиричний журнал.

### Сатирический дискурс Надднепрянщины начала ХХ столетия

**Зыкун Наталия**

*Исследуется процесс формирования сатирического дискурса общественно-политических изданий Приднепровья как особого подхода к отражению действительности в начале ХХ в. Доказывается, что именно они по ряду причин (периодичность, большая площадь, оперативность, высокий уровень мастерства авторов) стали местом формирования и развития сатирических публицистических жанров. Установлено, что в начале ХХ в. общественные позиции прессы в социокультурных процессах, ее роль в организации социальных коммуникаций, в формировании информационного пространства заметно усиливаются, расширяется ареал сатирического дискурса.*

**Ключевые слова:** сатирический дискурс, сатирический жанр, сатирический журнал.

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UDK 007 : 654.9(438)(091)

## ADAM TOMANEK – LEGENDA POLSKIEGO RADIA

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*In the article is considered the life and career of famous Polish radio journalist, whose experience is more than 60 years. Analyzed its method of creation reports on radio and oral history series called «Witness History», which consists of 35 texts. In the article reviewed the radio program on the history of Radio Lublin, colleagues with whom Adam Tomanek worked for many decades, technical and moral progress of journalism. Of particular value are the texts devoted to his uncle Józef Łobodowski, who was a journalist, famous Polish writer and translator. This A. Tomanka personal memories of meetings with the writer, and bring family stories, and the story of his life in exile and the return of the ashes home. The article, in addition to publications in the press and radio archives Lublin also benefited the personal archive of the author, who had the opportunity to personally interact with the famous Polish journalist.*

**Key words:** radio «Lublin», master of mikroreporting, genre of oral histories, series «Witness of history».

**W**stęp. Niniejsze dziennikarstwo polskie znajduję się na wyższym poziomie rozwoju w porównaniu z dziennikarstwem ukraińskim dzięki większemu postępowi demokracji w polskim społeczeństwie. Dziennikarze polscy poznali doświadczenie walki z komunizmem, wyzwolenie od dyktatu cenzury i próbę wolności. Tą drogą przeszedł i Adam Tomanek – znany polski dziennikarz XX wieku, mistrz radia «Lublin». Dziś on ma 86 lat z których 60 poświęcił dziennikarstwu. Do tego momentu prowadzi rubrykę «Informacje Lubelskie» w gazecie «Monitor Wołyński» i uczęszcza do ulubionej redakcji radia «Lublin», żeby tworzyć nowe reportaże. Oprócz krótkich tekstów dziennikarskich w prasie ukraińskiej o mistrzu lubelskiego radia Adamie Tomanku naukowych rozpraw o jego twórczości w Ukrainie nie publikowano.

**Wyniki i dyskusja.** Adam Tomanek, urodzony w Lublinie w roku 1928, jest krewnym znanego polskiego pisarza lubelskiego Józefa Łobodowskiego, również dziennikarza radiowego. Nadzwyczaj ciekawy człowiek, otwarty na ludzi i świat, o którym jego polscy koledzy piszą: «Nestor lubelskiego i polskiego dziennikarstwa radiowego, nauczyciel wielu dziennikarzy Radia Lublin. Od początku pracy zawodowej związany jest z lubelską rozgłośnią. Do dziś wciąż pojawia się w radiu, aby przygotowywać materiały»[1]. Laureat Złotego Mikrofonu 1975 – najważniejszej nagrody dla dziennikarzy radiowych w Polsce.

Jego przygoda z radiem zaczęła się jeszcze w Szkole Hadlowej w Lublinie, gdzie uczył się 4 lata. Dyrektorem szkoły był Edward Janicki, wielki miłośnik różnych kółek ekonomistów, językoznawców, radia, prasy i in. Tam prowadził radio szkolne pod kierownictwem profesora polonisty Zygmunta Bownika i wtedy dowiedział się, że ma zdolności dobrego radiowca. Maturę zdał w Lublinie w maju 1949, i od razu wstąpił na wydział prawa UMCS. W okresie studiów uczestniczył w założeniu rozgłośni lubelskiej i zaczął pracę zawodową.

W końcu lat 40-ch został ogłoszony ogólnopolski konkurs w Warszawie na lektorów i spikerów radia. Uczestniczyło w tym konkursie 1500 osób. Adam Tomanek został zakwalifikowany na 15-tym miejscu, miał wtedy 21 lat. Później o tym egzaminie opowiadał: «Trzeba było znać dwa języki. «Jakie języki znasz?» – zapytali mnie. Odpowiedziałem, że niemiecki i francuski. Niemiecki znałem tak sobie, bo się uczyłem podczas okupacji niemieckiej; w domu mieszkali Niemcy, niemieckie dzieci bawili się z polskimi, to łyknąłem trochę tego języka. Język francuski natomiast znałem z prywatnych lekcji, podczas których pani nauczycielka nauczyła mnie ładnie czytać, z pięknym francuskim akcentem, ale o czym czytałem, nie miałem zielonego pojęcia. Podczas egzaminu przeczytałem najpierw niemiecki tekst, a potem powiedzieli go tłumaczyć – tłumaczyłem, francuskiego na szczęście nie kazali tłumaczyć, tylko powiedzieli, że mam ładny akcent. Tak zaliczyłem egzamin ze znajomości języków obcych» [2, s. 3].

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Adam Tomanek przeżył i zobaczył w ciągu swojego życia i pracy zawodowej kilka epok – II Rzeczpospolita, niemiecka okupacja, Polska Ludowa, współczesna Polska. To wielkie doświadczenie. Kształcił swój poziom dziennikarski najpierw pod wpływem redaktora naczelnego Radia «Lublin» Tadeusza Chabrosa, a później pod kierownictwem Borysa Mokryszewskiego. Zaczynał swoją pracę jako lektor radia, potem zaczął praktykować sprawozdania bezpośrednie, na żywo. Od redaktora Mokryszewskiego nauczył się robić mikroreportaże i teraz uważano go w Polsce za mistrza mikroreportażu radiowego.

Dziennikarz ma swoistą metodę robienia reportażu – na początku zawsze jest jakiś haczek, jakaś drobna ciekawostka, po której następuje główna informacja. Polscy dziennikarze nazywają między sobą takie reportaże «z efektem zapinanego guzika». Ponad to we współczesnej Polsce są popularne literackie reportaże, długie reportaże. W radiu «Lublin» Adam Tomanek w ciągu kilku dziesiątków lat zostaje jedynym mistrzem mikroreportażu. Na zapytanie kolegów, czy poszedłby do radia, gdyby zaczynał życie ponownie, on zawsze odpowiada: «Tak. Poszedłbym. To było powołanie. To był mój strzał życiowy w dziesiątkę» [2, s. 4].

Wspaniałe epizody z życia miasta Lublin, jego mieszkańców, a także epizody polskiej historii XX wieku przedstawione w cykle relacji mówionych dziennikarza pod tytułem «Świadek Historii». Trzydzieści pięć tekstów mówionej historii, nagranej z relacji świadków lub uczestników wydarzeń historycznych [3]. Ten gatunek dziennikarski można zdefiniować jako rozmowę ze świadkiem historii. Autor nie skupia się na doniosłych wydarzeniach i znanych ludziach. W centrum jego rozmów znajduje się zwykły człowiek i jego punkt widzenia.

Na przykład, kilka swoich tekstów mówionej historii poświęcił kolegom – dziennikarzom radia Lublin. O Januszu Wieroniczaku opowiadał w relacji «Był bardzo tolerancyjny dla załogi» (21.08.2008). Komiczną przygodę z życia radiowego, która zdarzyła się z fotoreporterem radia Lublin Janem Trembeckim, przypominał w relacji «Jan Trembecki wyjął z kieszeni nóż» (21.08.2008).

O słynnych «danielakówkach» wspomina w relacji, poświęconej dziennikarzowi redakcji literackiej radia Lublin Januszowi Danelakowi.

Także opowiada o publicystycznych reportażach Kazimierza Dymła («Kazimierz Dymel» 21.08.2008), o recenzjach z teatru i sztuk kierowniczkich redakcji młodzieżowej Krystyny Kotowicz («Krystyna Kotowicz» 21.08.2008), o świetnym spikerze i lektorze radia Lublin Tadeuszu Chabrosu («Nie mieliśmy żadnych przenośnych magnetofonów» 21.08.2008), o operatorze telewizyjnym Marekowi Tarce i współpracy z telewizją warszawską («Współpraca z Telewizją» 21.08.2008), o młodym literacie Zbigniewie Stepmu i o jego pasji – alpinizmie («Zajmij się literaturą») [3].

Część zbiorów cyklu «Świadek historii» są poświęcone ciekawym wydarzeniom z życia lubelskiego radia. W relacjach «To już były nieźle warunki», «Takie dziwolągi wychodziły», «Siedziba rozgłośni» i innych autor opowiada o początku działalności lubelskiej i rozwoju radia, w szczególności o przeniesieniu lubelskiej «Pszczółki» z malutkiego pomieszczenia przy ulicy Szopena do większej siedziby przy ulicy Narutowicza, o pomieszczeniu radia w piwnicy na Krakowskim Przedmieściu, o drutowej radiofonizacji kraju i jej politycznym uzasadnieniu. Techniczne warunki na początku swojej pracy radiowej A. Tomanek opisuje tak : «Nadajniki to były różne, najpierw nie było żadnego nadajnika tylko były druty i radiowęzeł, potem w październiku 1956 roku po tej takiej małej rewolucji, kiedy zostały zlikwidowane małe zagłuszacze, te takie bączki, które zagłuszały program z za granicy po polsku, to dostaliśmy jednokilowatówkę, która umieszczona została na dachu Szkół Budownictwa w Alejach Racławickich. No i taka była słyszalność, że można było odbierać dobrze na Krakowskim Przedmieściu, a tam na dole, na ulicy Lubartowskiej nie było tego słychać. A znowu odbiło gdzieś tam tę falę – to była fala chyba krótka – i powiedzmy można nas było słuchać w Rzeszowie. Takie dziwolągi wychodziły...» [4].

Metoda nagrania historii mówionej zbliżona w swej formie do wywiadu. W relacjach A. Tomanka ma miejsce nie tylko komunikacja, ale również dynamiczna interakcja między dziennikarzem a rozmówcą. Autor skupia się na faktach przekazywanych przez rozmówcę i kreuje swoisty sposób przekazania tych informacji. Jego relacje historii mówionej są niepowtarzalnymi zdarzeniami przeszłości osobistej i społecznej.

Metodologia historii mówionej zawarta jest przede wszystkim w sposobie prowadzenia rozmowy. Powstaje ona w formie komunikatu złożonego z naprzemiennie występujących pytań i replik, to znaczy



dialogu, który może przekształcić się w monolog rozmówcy. Współcześni dziennikarze ograniczają swoją ingerencję w dialog do minimum. Istotna jest tu rola społeczna uczestnika rozmowy, a także umiejętność dziennikarza ograniczać oficjalność rozmowy i stwarzać otwartą atmosferę, łagodną sytuację komunikacyjną. Wtedy istotna jest nie tylko rejestracja dźwięku, lecz także mimiki i gestów mówiącego jako środków komunikacji niewerbalnej, służących uzupełnieniem opowieści.

W metodologii prowadzenia wywiadu wypracowano metodę wywiadu swobodnego oraz narracyjnego, którą stosowano w socjologii i innych naukach. Dziennikarze byli prekursorami tej metody, bo relacje mówione są publikowane na łamach prasy, stają się częścią audycji radiowych oraz telewizyjnych. Jednocześnie narracja historii mówionej ma wpływ na kształt nadawania informacji, przede wszystkim ma wpływ stosowanie źródeł ustnych na gatunek dziennikarski, możliwości edycji gotowego materiału.

Ważne są także kwestie etyczne związane z zastosowaniem tego typu wypowiedzi. Wykorzystanie przez dziennikarzy nowoczesnych środków przekazu pozwala udostępniać informacje szerszej grupie odbiorców, głównie za pośrednictwem internetu.

Historia mówiona odgrywa także ważną rolę **edukacyjną w społeczeństwie**. Bezpośrednia relacja świadka historii ma większy wpływ na odbiorcę niż narracja książkowa. W 2006 roku w Lublinie pod patronatem Stowarzyszenia Historii Mówionej i Zakładu Historii Najnowszej UMCS odbywał się konkurs „Moja rodzina” na zakrętach historii, w którym aktywnie uczestniczyła młodzież. Na tle nowych ustnych wypowiedzi mówionej historii, które powstały w ramach konkursu, relacje radiowe A. Tomanika cyklu «Świadek Historii» tworzą swoistą tradycję, zasadę tego gatunku dziennikarskiego.

Praca dziennikarza w radiu Lublin – to cała historia tego radio w jednej drodze życiowej. Adam Tomanek rozpoczął prace jako spiker-biuralista w radiowęzle przy ulicy Narutowicza w roku 1949, od razu po skończeniu matury. Jednocześnie był studentem Wydziału Prawa na Uniwersytecie Marii Curie-Skłodowskiej. Pracował po kilka godzin codziennie, załatwiał biurowe sprawy, redagował i czytał audycje.

Wtedy audycjami byli wycinki z gazet (tylko z gazet), naklejane, redagowane i cenzurowane, a później czytane jako dziennik. Oprócz tego pracował jako korespondent sportowy, dawał korespondencje pisane i przeglądy sportowe z województwa lubelskiego do Warszawy, prowadził audycje muzyczne. W programie A. Tomanika, który trwał godzinę, było sporo muzyki, nagrywanej z płyt. Ten program był chętnie słuchany nie tylko w Lublinie, ale w całym województwie przez zainstalowane głośniki, tak zwane radiotoczki. O tym pierwszym swoim doświadczeniu w radiu opowiadał dziennikarz w relacji «Początek pracy w rozgłośni» [5].

W okresie Polski Ludowej radio było ważnym środkiem propagandy komunistycznej, dlatego redakcje radiowe były dobrze zorganizowane i finansowane. W redakcji radia Lublin w roku 1964 funkcjonował dział publicystyki, informacyjny, kulturalny, a także «interwencja» – program o sprawach ludzkich. O tym okresie pracy dziennikarskiej w radiu Lublin wspominał A. Tomanek w relacjach «Nowych działów to tam nie było», «Niech żyje! Niech żyje! Niech żyje!», «Nie, bo wiem, że nie wolno», «Nie nada, nie nada» i in. [3].

Swoistą metodą wciągania słuchacza radiowego w nie bardzo ciekawy temat posługiwał się Adam Tomanek. Taką technikę i talent reportera przedstawia w relacji «Zaczęły się wykopki i jest eksport» [3].

W roku 1975 dziennikarz dostał najwyższą nagrodę polskiego radia – Złoty Mikrofon. «Dostałem [ją] w 1975, przede wszystkim za minireportaże. Bo ja uważałem, że możemy rozmawiać na dany temat pół godziny, możemy rozmawiać dwie i trzy minuty też, ale możemy ten temat poruszyć w formie atrakcyjnej radiowej, w dwie minuty w reportażyku mini», – opowiadał o tym w relacji «Najważniejsza nagroda» [6].

W relacji «Wybuch stanu wojennego» autor opisuje ciężkie warunki pracy radiowców w okresie lat 1981 – 1982, kiedy w Polsce był stan wojenny, surowa cenzura, słuchanie rozmów telefonicznych, odłączenie telefonów redakcyjnych, internowanie pracowników i inne okrutne zjawiska. Porównując przeszłość i dzisiejsze warunki pracy dziennikarzy w radiu Lublin, Adam Tomanek ocenia ich bardzo krytycznie: «Po pierwsze za tak zwanej komuny byli asygnowane pieniądze na radio. Pracowało się na akord. Jeżeli ja zrobiłem dobre reportaże, to potrafiłem zarobić wielokrotnie więcej niż naczelny redaktor. Za wstawkę dostawało się 50, 40 złotych. I była motywacja. Było 20 osób w redakcji. Dzisiaj jest 120

osób, bo naprzyjmowali nie wiadomo po co i na co, teraz zjechali na 80, bo zaczęli zwalniać. Bo niema pieniędzy. Żadnej konkurencji nie ma. Aby zbyć, aby zrobić dużo. Robią gały, mikroreportaże nadał robię sam. Ale jest grono pań, które wyspecjalizowały się w dużych reportażach, zasłynęły w radiofonii polskiej, zbierają nagrody ogólnopolskie, a nawet międzynarodowe...» [7].

Część relacji z cyklu «Świadek Historii» Adam Tomanek poświęcił swojemu krewnemu, znanemu polskiemu pisarzowi XX wieku i radiodziennikarzowi Józefu Łobodowskiemu.

Pierwsze swoje wspomnienia o Łobodowskim z wieku 5 – 7 lat (30-te lata XX wieku) odzwierciedlił w audycjach «Pokrewieństwo», «Często mi jakieś łakocie kupował», «Dostał reprimendę od matki». Tak mówił o nim: «Bardzo grzeczny był, bardzo przyjemny, hojny – często mi jakieś łakocie kupował, jakieś w miarę możliwości prezenciki dawał – nie pamiętam, jakieś zabawki pewnie – także ja w pamięci zachowuję go bardzo pozytywnie i wysoko cenię» [8].

Józef Łobodowski jest dumą rodziny A. Tomanka. Tam zawsze o nim mówili z zachwyceniem i wielką miłością. W okresie lat 30-ch XX wieku często bywał w Lublinie, w domu swojej siostry, matki dziennikarza. O tym okresie dziennikarz wspominał: «W mojej pamięci Łobodowski był taki porywczy, ciekawy literat w pełnym tego słowa znaczeniu, z polotem. On miał bujny charakter, był żywiołowy. Pamiętam, jak założył się z kolegami (o tym już opowiadał dla książki Ludmiły Siryk [9]), że o północy pójdzie na cmentarz w Lublinie przy ulicy Lipowej. No kto w nocy pójdzie na cmentarz? Ludzie się na ogół bali duchów. A on się założył, że przejdzie przez pół cmentarza na Lipowej i na dowód, że tam był, przyniesie zostawiony tam przez kolegów jakiś przedmiot. I słowa dotrzymał. Oni sami chyba chcieli pouciekać spod bramy cmentarza, a Łobodowski przeszedł i nie bał się» [7].

Był w życiu pisarza lat trzydziestych inny ekstrawagancki epizod, kiedy Łobodowski walczył z bokserem zawodowym w lubelskim kinie. A. Tomanek opowiadał o tym niezwykłym wydarzeniu w jednym ze swoich wywiadów [2, 4].

Rodzinne historię, związane z dziadkiem (ojcem Łobodowskiego) oficerem carskiej armii, z okresem życia na Kubani, wydarzeniami I wojny światowej i przejazdem do Lublina, z pierwszą miłością Józefa Łobodowskiego wyświetlił w relacjach «Ewakuowano wojskowych do Moskwy», «Zataił te ataki», «Żeby do rodziny weszła Żydówka?», «Dostał reprimendę od matki», «Kopano doły, wrzucano nieboszczyków» i in.

Dziennikarz jest kontynuatorem Łobodowskiego w zawodzie dziennikarza. O pierwszych latach pracy pisarza w prasie lubelskiej, okresie wołyńskim i początkach pracy J. Łobodowskiego w warszawskim radiu A. Tomanek opowiada w takich relacjach cyklu «Świadek Historii», jak «Łobodowski i radio», «Polacy dyskryminują Ukraińców», «Szkoda że nie dożył» i in. W tych relacjach odzwierciedla J. Łobodowskiego jako pracownitego i ciekawego dziennikarza, utalentowanego pisarza.

A. Tomanek jest przekonany, że warunki życiowe Łobodowskiego, społeczno-polityczne sytuacje XX wieku, konieczność emigracji przeszkodziły prawidłowej ocenie jego twórczości w Polsce. Podтверdza tę tezę fakt, że w latach 30-ch on dostał ogólnopolską nagrodę młodych. To była prestiżowa nagroda, «polski Nobel» młodych. Do finału konkursu doszli młody wtedy literat z Wilna Czesław Miłosz, a z Lublina Józef Łobodowski. I nagrodę dostał Józef Łobodowski, wygrał konkurs u późniejszego polskiego Noblisty.

W okresie Polski Ludowej mówić w polskim radiu o swoim krewnym Józefie Łobodowskim Adam Tomanek nie miał żadnej możliwości. Pisarz był skreślony. Antykomunista, który mówi w Madrycie przeciwko Związkowi Radzieckiemu, przeciwko Polsce. W muzeum Czechowicza w Lublinie był zlikwidowany nawet kącik Łobodowskiego z rozkazu Służby Bezpieczeństwa. Dlatego młode pokolenie wtedy w ogóle nie знаło o Łobodowskim. W tym okresie Adam Tomanek zrobił ankietę uliczną «Czy państwo słyszeli o Józefie Łobodowskim?» Z dziesięciu zapytanych jeden powiedział, że to był poeta lubelski.

Józef Łobodowski – nie tylko znany w Europie i utalentowany poeta, dziennikarz. On był również dobrym tłumaczem poezji, wspaniale znał 11 języków. O tej zalecie swego krewnego A. Tomanek opowiadał : «Najbardziej ulubiony język poza polskim, rodzimym, był ukraiński. A potem, gdy był na zachodzie – hiszpański. On się uczył języka w ciągu jednego roku. Był poliglotą urodzonym. Nie zapomnę, jak przed wojną moja matka, Łobodowski i ja, wtrójkę poszliśmy na kursy języka esperanto. Bo była mowa, że język można opanować w ciągu trzech miesięcy, a esperanto opanuje kiedyś cały

świat. Po trzech miesiącach ja czytałem ładnie, matka nie czytała ani rozumiała, a Łobodowski zabrał się do tłumaczenia literatury polskiej na esperanto. Taka różnica!» [7].

Po II wojnie światowej pisarz mieszkał i pisał w Hiszpanii, w Madrycie, pracował jako dziennikarz w radiu Madryt. W kawiarni Polaka było jego stałe miejsce pracy. Ani A. Tomanku, ani komuś innemu z rodziny nie udało się spotkać wujka przed jego śmiercią. Kiedy krewni mogli pojechać na zachód, to Łobodowskiego już nie było. Umarł pisarz w 1988 roku mając 79 lat podczas odczytu o Słowackim w Madrycie. Urnę z proszkiem Łobodowskiego polscy pisarze przewieźli do Londynu, a stąd Andrzej Paciorkowski, dyrektor Biblioteki KULu, przywiózł do Lublina.

Podczas inauguracji nowego roku akademickiego (1988) w KULu został organizowany uroczysty pogrzeb Łobodowskiego na cmentarzu przy ulicy Lipowej i składanie urny do grobu jego matki Stefanii. «I tu jest następny paradoks, – wspomina Adam Tomanek o tym wydarzeniu. – Łobodowski za politykę antyklerykalną, bo on swego czasu był pod dużym wpływem komunistów, w młodych latach był studentem KULu i za swoje poglądy antyklerykalne komunistyczne, a także antyżydowskie został wylogowany z uczelni wyższej, z KULu. I ten sam KUL, który kiedyś wyrzucił Łobodowskiego, uroczysto zorganizował mu potem pogrzeb» [7].

**Wnioski.** Adam Tomanek więcej niż 60 lat swego życia poświęcił lubelskiemu radiu. Zaczął swoją pracę zawodową jeszcze w końcu lat 40-ch XX wieku. Wśród kolegów uważany za mistrza mikroreportażu i Nestora polskiego dziennikarstwa radiowego. W roku 1975 został Laureatem Złotego Mikrofonu – najważniejszego wyróżnienia dla dziennikarzy radiowych w Polsce. Kilka epok przeżył i odzwierciedlił w relacjach audialnych – II Rzeczpospolita, II wojna światowa, okres Polski Ludowej i Polski wolnej. Oddźwięki tych epok niepowtarzalnie przedstawił w trzydziestu pięciu relacjach mówionej historii pod tytułem «Świadek Historii». Teksty mówionej historii nagrane przez A. Tomanka z relacji świadków (często wspomnień z przeszłości) lub uczestników wydarzeń historycznych. W taki sposób opisuje życie miasta Lublin, wspomina rodzinną historię, rozwój lubelskiego radia, opowiada o kolegach dziennikarzach. Te głosy z przeszłości podają wydarzenia historii z punktu widzenia zwykłego człowieka, odkrywając nieznane aspekty znanych faktów.

1. *Redaktor Adam Tomanek skończył 85 lat* // <http://moje.radio.lublin.pl/> Aktualizacja: 2013-12-10
2. *Strzał w dziesiątkę. Rozmawiali Switłana Krawczenko i Walenty Wakoluk* // *Monitor Wołyński*. – 2015. – 23 lipca. – S. 3–5.
3. *Tomanek Adam* (1928). *Świadek Historii. Fragmenty relacji mówionych* // <http://teatrnn.pl/historiamowiona>.
4. *Tomanek Adam*. *Takie dziwolągi wychodziły. Fragmenty relacji mówionych* // <http://teatrnn.pl/historiamowiona/swiadek>
5. *Tomanek Adam*. *Początek pracy w rozgłośni. Fragmenty relacji mówionych* // <http://teatrnn.pl/historiamowiona/swiadek>.
6. *Tomanek Adam*. *Najważniejsza nagroda. Fragmenty relacji mówionych* // <http://teatrnn.pl/historiamowiona/swiadek>
7. *Rozmowa z Adamem Tomankiem* // *Osobisty archiwum autorki*, lipiec 2015.
8. *Często mi jakieś łakocie kupował. Fragmenty relacji mówionych* // <http://teatrnn.pl/historiamowiona/swiadek>.
9. *Siryk L.* *Naznaczony Ukrainą. O twórczości Józefa Łobodowskiego*. – Lublin : Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, 2002. – 278 s.

УДК 007 : 654.9(438)(091)

**Адам Томанек – легенда польського радіо**

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*У статті розглядається життєвий та творчий шлях знаного польського радіожурналіста, досвід роботи якого складає більше 60 років. Проаналізована його методика творення радійних мікрорепортажів, а також цикл усних історій під назвою «Свідок історії», який складається із 35 текстів. У статті розглянуто радіо-програми, присвячені історії люблінського радіо, колегам, з якими Адам Тomanек працював упродовж багатьох десятиліть, технічному та моральному поступу радіожурналістики. Особливу цінність складають тексти, присвячені рідному дядькові журналіста, відомому польському письменникові, журналістові і перекладачеві Юзе-*

фу Лободовському. Це й особисті спогади А.Томанека про зустрічі з письменником, і перекази родинних історій, і розповідь про його життя на еміграції та повернення праху на батьківщину. У статті, крім публікацій у пресі та архіву люблінського радіо, також використані матеріали особистого архіву авторки, якій випала нагода особисто спілкуватися із відомим польським журналістом.

**Ключові слова:** радіо «Люблін», майстер мікрорепортажу, жанр усних історій, цикл «Свідок історії».

## Адам Томанек – легенда польського радіо

### Кравченко Светлана

В статье рассматривается жизненный и творческий путь известного польского радиожурналиста, опыт работы которого составляет больше 60 лет. Проанализирована его методика создания микрорепортажей на радио, а также цикл устных историй под названием «Свидетель истории», состоящий из 35 текстов. В статье рассмотрены радиопрограммы, посвященные истории люблинского радио, коллегам по журналистике, с которыми Адам Томанек работал на протяжении многих десятилетий, техническому и моральному усовершенствованию радиожурналистики. Особенную ценность составляют тексты, посвященные родному дяде журналиста, известному польскому писателю, журналисту и переводчику Юзефу Лободовскому. Это и личные воспоминания А.Томанека о встречах с писателем, и пересказывание семейных историй, и рассказ о его жизни на эмиграции и возвращении праха на родину. В статье, кроме публикаций в прессе и архива люблинского радио, также использованы материалы личного архива автора, которой выпала возможность лично пообщаться с известным польским журналистом.

**Ключевые слова:** радио «Люблин», мастер микрорепортажа, жанр устных историй, цикл «Свидетель истории».

1. *Editor Adam Tomanek finished 85 years* // <http://moje.radio.lublin.pl>. – Aktualizacja: 2013-12-10.
2. *Well-aimed fire off. Conversation of Svitlana Kravchenko and Valenty Vakoluk* // *Monitor Wolynski*. – 2015. – July 23. – S. 3–5.
3. *Adam Tomanek (1928) Witness of history, Fragments relationships spoken* // <http://teatrnn.pl/historiamowiona>.
4. *Tomanek Adam, Such freaks came out, Fragments relationships spoken* // <http://teatrnn.pl/historiamowiona/swiadek>
5. *Tomanek Adam, Started in radio, Fragments relationships spoken* // <http://teatrnn.pl/historiamowiona/swiadek>.
6. *Tomanek Adam, Najważniejsza nagroda, Fragments relationships spoken* // <http://teatrnn.pl/historiamowiona/swiadek>
7. *Interview with Adam Tomankiem* // The personal archive of the author, lipiec 2015
8. *Often she bought me some candy. Fragments relationships spoken* // <http://teatrnn.pl/historiamowiona/swiadek>.
9. *Siryk L. Insidious Ukraine. The works of Joseph Łobodowski*. – Lublin : Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, 2002. – 278 s.

UDC 007 : 070

## LITTERAIRES-ARTISTIQUES PUBLICATIONS COMME INTERPRETES DES PROCESSUS CULTURELS ET SOCIAUX DANS L'ESPACE DE L'INFORMATION

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*L'article examine la communication interculturelle comme un moyen de tenir compte des normes culturelles et nationales de l'activité humaine sur l'exemple de revues littéraires-artistiques «Lire», «Univers», «Littérature étrangère» «Mots sans frontières». Il est démontré que l'édition se rencontrent propice étudié les besoins culturels de la société et de servir l'une des composantes du processus socio-culturel mondial. Il a été constaté que le matériel présenté dans des revues littéraires, montrer la diversité des cultures des différentes nations du monde et leur impact sur la vie sociale. Communication interculturelle dans les éditions est une sorte de modèle de société et de la formation mentale à plusieurs niveaux, ce qui reflète les normes culturelles et nationales de l'activité humaine.*

**Ключові слова:** communication interculturelle, publications littéraires-artistiques, les caractéristiques culturelles et nationales de l'activité humaine

**E**ntrez. À la fin du XIX – début XX siècles, l'étude des processus interculturels ont commencé à utiliser les réalisations de la sphère de l'anthropologie, l'ethnologie, la sémiotique et la théorie de l'information. Conformément à cette culture est considérée comme un aspect important de la société de l'information, information socialement importante, qui régule l'activité, le comportement, les normes et les principes des individus.

Dans la littérature américaine dans le domaine des sciences de la communication, il assertion que la culture – est l'éducation, composé des entités objectives humaines (armes, objets) ainsi que les entités subjectives (idéologie de droite), qui dans le passé a augmenté et justifiée assimilés – pour satisfaire les intérêts des différentes catégories personnes à temps et l'espace [1; 2].

Selon le chercheur ukrainien Aksenov, déterminisme économique dans l'étude de la mondialisation pousse dans l'arrière-plan la question de la transformation sociale et culturelle du monde moderne, le renforcement des processus de commercialisation de la culture conduit à la propagation de l'information adaptée et largement orientée idéologiquement. Donc crucial est que la communication interculturelle sert le mécanisme qui permet des activités conjointes afin d'établir des valeurs communes, des connaissances et un nouvel espace culturel unifié conjointe, qui peut se développer et interagir de différentes cultures [3].

Chercheur Thompson note que différents médias peuvent avoir une interaction sociale et de l'échange symbolique dans la distance. Il note que «plus les gens peuvent obtenir de l'information et le contenu symbolique à travers les formes indirectes de l'interaction» [4, p. 27–49; 5, 6].

Selon la notion de Bakhtine d'un «dialogue des cultures» – est de comprendre, qui est, l'unité, la similitude, l'identité des participants à ce processus, le maintien de leurs propres opinions, leur propre à un autre (fusionner avec) et la distance (sa place) [7]. Ainsi, les cultures de dialogue est possible que sur la base de la compréhension, mais dans le même temps – sur la base de chaque culture. Dialogue et l'interaction des différentes cultures – est l'idée principale de la communication interculturelle. Grâce à la compréhension et la sensibilisation de l'unicité de leur culture peuvent comprendre les spécificités des autres cultures. Une place importante dans la réalité sociale, à savoir, la communication interculturelle, donnée au médiateur de cultures, le médiateur, l'homme-média (émetteur, interprète, traducteur).

Ceci est une personne ayant connaissance des normes linguistiques et les compétences de communication, la capacité de parvenir à un consensus, une attitude positive envers les autres cultures du

monde, avoir une attitude multiculturelles, dont le but est la préservation de leur culture et de l'enrichir par la reconnaissance et l'acceptation des autres cultures et la capacité de développement progressif des autres cultures [8].

Dialogue entre les cultures permet aux représentants des différentes cultures pour exprimer l'état émotionnel intérieur, de définir leur statut social et le rôle qu'ils jouent dans rapport à l'autre, ce qui confirme aussi leur «culture». Après tout, le statut social et le rôle social de l'organisme de réglementation du comportement social sont déterminantes certains droits et devoirs envers la société, et à son tour, les autres membres de l'action communicative [9].

L'étude de la communication interculturelle consacrée aux œuvres d'éminents chercheurs britanniques et allemands dans le domaine des études culturelles, anthropologie, littérature, linguistique et didactique E. Hall, H. Bauzinhara, J. Bolten, D. Vundreliha, D. Cruz et autres. Avis d'articles scientifiques sur la recherche ont conduit à la définition du champ de problème, dont l'objectif est d'examiner la communication interculturelle comme un moyen de tenir compte des normes culturelles et nationales de l'activité humaine dans des revues littéraires-artistiques «Lire», «Univers», «Littérature étrangère», «Mots sans frontières».

Ceci a résolu les tâches suivantes: analyser articles scientifiques consacrés à l'étude de la communication interculturelle; clarifier le rôle de la communication interculturelle dans la société moderne; trace comme indiqué multidimensionnalité des cultures des différents peuples en matière de publications littéraires-artistiques.

Journaux de test de la littérature étrangère en traduction: français «Lire», ukrainienne «Univers», le russe «Littérature étrangère» et l'américain «Mots sans frontières», qui publient des originaux et des traductions de poèmes et de la prose travaux par des écrivains du monde entier mènent littéraire et artistique publications – interprètes de processus culturels et sociaux qui ont lieu dans différentes parties de notre planète.

Communication interculturelle dans les publications destinées à la coopération sociale, politique, économique et culturelle de nombreux pays, et assure un échange culturel et l'accès au patrimoine littéraire de l'écrivain, contribue au dialogue interculturel. Publications littéraires et artistiques constituent une base pour la formation de diverses entités culturelles que les continentaux, nationaux, régionaux, sociaux, démographiques, et ainsi de suite. Ces publications ont été un des facteurs qui créent un modèle moderne de la communication interculturelle. Par conséquent, dans le contexte de la culture mondiale, il est important d'être capable de bien représenter non seulement leur culture, mais aussi d'autres, enrichissant ainsi les valeurs culturelles des différents peuples, et de trouver la compréhension mutuelle dans le processus de la communication interculturelle.

Les scientifiques américains K. Kluckhohn et F. Strodbek croient que les différentes cultures ensemble de concepts tels que l'évaluation de la nature humaine, la relation de l'homme à la nature, à une autre personne pour les frontières temporaires, et ainsi de suite. D. [10].

Par exemple, dans la revue «Lire» (2012. –№ 408) a publié un article par le sociologue allemand de la culture de masse, écrivain et publiciste Siegfried Krakauer «classe sociale mutant», qui se réfère à une étude menée par un journaliste en 1929, la réalité sociologique des travailleurs allemands à Berlin. Il décrit les deux types de travailleurs: ceux qui traitent avec l'État et la classe bourgeoise. L'auteur appelle la dernière nouvelle «classe moyenne», qui comprend les secrétaires des grandes entreprises, les employés de banque, compagnies d'assurance et ainsi de suite. N. Il montre comment ces deux classes interagissent les uns avec les autres, certains traits communs et distinctifs inhérents à eux. Autrement dit, l'auteur de l'article est guidée par des concepts, ce qui montre l'évaluation de la nature humaine et la relation d'une personne à l'autre.

Un fait important est que chaque écrivain traduit publications littéraires est, en plus de sa propre culture, et même leur propre sous-culture individuelle. Chaque individu a son propre système culturel constitué conformément à son environnement politique et géographique, des traditions familiales héréditaires, les habitudes, les normes et les règles de conduite, la terminologie professionnelle dérivé du cercle le plus proche des interlocuteurs, et ainsi de suite. D. Cela montre que la création de traductions matériaux, l'homme lui-même il est déjà porteur d'une culture particulière ou effectue une «institution sociale de la culture» [11].

Les chercheurs L. Samovar, Krylov, G. d'Andrade, M. McLaren ont tendance à croire que la culture, ainsi que d'une société différente des autres sociétés de leurs frontières nationales de l'État ou certaines lignes ethniques [12]. Elle effectue la variable de processus, dépend de l'individu, le lieu et le temps. Chaque groupe de personnes, ou des gens de créer leur propre mode de vie avec ses valeurs, des normes de comportement qui peuvent être modifiés en fonction du lieu de la présence humaine dans un pays particulier, qui à l'avenir pourrait avoir un impact sur l'identité culturelle de l'individu. Cela est particulièrement évident dans les médias d'impression de l'orientation littéraire et artistique, où chaque édition un pays en particulier en utilisant les matériaux à eux, montrent le caractère multidimensionnel de différentes cultures et l'intégration de la culture dans la vie sociale. Ainsi, dans le magazine «Univers» dans l'article «Sous le ciel de la Corée du Sud» (2011. – № 9–10), l'auteur donne des caractéristiques de l'un des représentants du plus haut niveau de régions de technologie du monde – Corée du Sud, parler de l'histoire de la ville et de son état actuel. Dans le magazine «Lire» (2012. – № 409) article de Tristan Savin «Au coeur de l'Afrique» sur les particularités du continent noir, où l'auteur décrit la vie des indigènes, les conditions climatiques du continent, sa nature, et ainsi de suite. Le matériel imprimé dans la publication «littérature étrangère» consacrée à l'artiste bien connu dans l'histoire de l'américain Andrew Wyeth (2013 – № 8). Il peint à la détrempe et aquarelle portraits de tragiques maisons, des routes, des objets, des saisons, des ruisseaux et des personnes. Son travail est affecté à la catégorie des critiques d'art réalistes, provoquer des débats sans fin sur la nature du modernisme.

Les histoires collectées sur les pages de la revue «Mots sans frontières», racontant les phénomènes réels et les processus qui se produisent dans la société à travers des éléments surréalistes et fantastiques. Par exemple, un roman dans des histoires parle «Chronos» Taras Antypovych sur la vie après 2040, quand il a été inventé hronomat – dispositif qui peut aspirer du temps avec les organismes biologiques et le retourner à n'importe quel corps. Le livre a un travers Antypovych héros. Chaque histoire se prolonge au-delà du monde créé, et l'écrivain montre un impact catastrophique sur la vie de l'invention de personnes (enlèvement criminel d'un autre temps, détournement de fonds publics et des fonctionnaires d'engraissement Chrono-médicaments, le déclin de l'église, etc.). Et peu importe combien rebondissements émises fantastique, presque tous d'entre eux ont un lien direct avec les réalités ukrainiennes modernes.

Parce que les éléments de lecteur de fiction réinterprète la vie quotidienne, qui est criblée de contradictions et de contradictions, ce qui contribue examen nettement plus large dans le contexte des problèmes posés par d'autres cultures ou civilisations.

Il est intéressant de noter que dans les informations monde moderne grâce à la technologie informatique au-delà de l'espace culturel sont devenus beaucoup plus large. En conséquence, le World Wide Web a ouvert de nouvelles opportunités pour la communication interculturelle. Il retrace l'émergence de bibliothèques virtuelles, les bibliothèques de disques, etc., de sorte que des chefs-d'œuvre littéraires du monde accessibles pour beaucoup de gens dans différentes parties du monde. journaux de test de la littérature étrangère en traduction: français «Lire», ukrainienne «Univers», le russe «Littérature étrangère», l'américain «Mots sans frontières» soumis en format électronique et le mode en ligne, permettant facile à surmonter les barrières spatiales et temporelles. Cette accessibilité et d'ouverture pour aider les gens de différentes cultures ethniques et nationales pour voir le «nouveau regard» sur les avantages et les inconvénients des modèles culturels existants de la vie qui sont considérées comme les plus représentatives dans le monde. Étant donné une large mesure, la disponibilité des médias pour les personnes parmi les savants sont d'avis que la communication interculturelle semble fonctionner, à évoluer avec eux. Cela affecte directement les aspects de valeur des médias, de muter rapidement en raison de l'impact de divers facteurs socio-culturels. La communication interculturelle est une sorte de modèle de société, l'éducation mentale multi-niveau, qui reflète les normes culturelles et nationales des activités humaines et des actes de système auto-organisé avec un ensemble spécifique de codes qui sont étrangères à d'autres cultures.

Le dialogue interculturel contribue à l'interaction de différentes cultures, de répondre aux besoins culturels, les contacts interculturels, développer l'intégration culturelle et le contexte socio-psychologique. Une façon de répondre aux besoins culturels sont des publications littéraires, l'achat par la capacité de l'Internet pour atteindre un public plus large dans un certain nombre de médias de masse classique existant.

**Conclusions.** Il est démontré que les magazines étrangers étudiés traduits littérature: français «Lire», ukrainienne «Univers», le russe «Littérature étrangère» et l'américain «Mots sans frontières» acte de l'une des composantes du processus socio-culturel qui permet la formation des relations sociales, favorise l'accumulation d'une certaine expérience sociale il étend la valeur de la vie humaine et forme culture de l'information dans la société. Ils étaient l'un des outils de la formation d'une société de l'information multi-culturel harmonieux, contribuant à la formation de nouveaux principes d'interaction du dialogue civilisationnel global de cultures.

Outil de communication interculturelle effectue un spécifique, qui affecte la culture, en contact les uns avec les autres dans l'information du monde d'aujourd'hui. Chaque individu peut être trouvé dans d'autres cultures et ce qui sépare les gens de cultures différentes les unes des autres, et en même temps, ce qui les unit. Lecteurs-communicants peuvent interpréter ce qu'ils lisent, de relier les stéréotypes existants avec des expériences personnelles, d'analyser et d'interpréter la réalité d'autres personnes en révisant leurs points de vue et leurs idées sur une culture différente. Ce à son tour contribue à l'adaptation des différentes cultures à l'autre et assurer la reproduction, la préservation et le développement de la culture de chaque nation dans l'esprit de certains de ses représentants et de l'espace du monde socio-culturel dans son ensemble.

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УДК 007 : 070

### **Літературно-художні видання як інтерпретатори культурних та суспільних процесів в інформаційному просторі**

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*У статті розглянуто міжкультурну комунікацію як один із способів відображення культурно-національних еталонів людської діяльності на прикладі літературно-художніх журналів «Lire», «Вселенная», «Иностранная литература», «Words Without Borders». Показано, що досліджувані видання сприяють задоволенню культурних потреб суспільства і виступають однією із складових глобального соціокультурного процесу. З'ясовано, що матеріали, представлені у літературно-художніх виданнях, показують багатогранність культур різних народів світу та їх вплив на соціальне життя. Міжкультурна комунікація у виданнях є своєрідною моделлю суспільства і багаторівневим ментальним утворенням, яке відображає культурно-національні еталони людської діяльності.*



Аналіз наукових праць дослідників міжкультурної комунікації дозволив з'ясувати, що в умовах інформатизації суспільства вона сприяє налагодженню міжнародних контактів, подоланню мовного бар'єра, формуванню готовності до міжнародного діалогу та визнанню культурної самобутності людей різних національностей.

Досліджувані журнали представлені в електронному форматі і режимі on-line, що дозволяє безперешкодно долати просторові та часові бар'єри та допомагає представникам різних етнічних і національних культур подивитися «новим поглядом» на переваги та недоліки існуючих культурних моделей життя, які вважаються найбільш представницькими у світі.

**Ключові слова:** міжкультурна комунікація, літературно-художні видання, культурно-національні особливості людської діяльності

## Literary-artistic publications as interpreters of cultural and social processes in the information space

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*The article examines intercultural communication as a way to reflect cultural and national standards of human activity on the example of literary-artistic magazines «Lire», «Universe», «Foreign Literature», «Words Without Borders». It is shown that the investigated publications promote satisfaction of the cultural needs of the society and serve one of the components of the global socio-cultural process. It was found that the material presented in literary-artistic publications show the diversity of cultures of different nations of the world and their influence on social life. Intercultural Communication in the media is a kind of model of society and multilevel mental formation, which reflects the cultural and national standards of human activity.*

*Analysis of scientific papers of intercultural communication researchers allowed find out that in terms of informatization society it promotes to adjustment of international contacts, overcoming the language barrier, formation of readiness for international dialogue and recognition of the cultural identity of people of different nationalities.*

*Investigated magazines submitted in electronic format and regime on-line, allowing unhindered overcome spatial and temporal barriers and helping members of different ethnic and national cultures look «new view» at the advantages and disadvantages of existing cultural models of life which considered the most representative in the world.*

**Key words:** intercultural communication, literary-artistic publications, cultural and national characteristics of human activity.

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UDC: 007 : 304 : 070

## THEORETICAL AND ACADEMIC SUBJECT OF MEDICAL PRESS OF NADDNIPRYANSKA UKRAINE IN MIDDLE XIX-TH – EARLY XX-TH CENTURIES

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*Based on the analysis of publications of specialized medical serials and periodicals which were printed in 9 provinces of Naddnipryanska Ukraine in middle XIX-th – early XX-th centuries, the theoretic-academic subject within the problem and content orientation of this press is under studying. The object of the investigation is the system of specialized medical periodicals and serials. The subject of the research is the problem and thematic peculiarities of the above mentioned published material.*

*We consider that the material containing the results of theoretical or clinical researches, which can be used as the source for further investigations, belongs to the scientific type of the problem and thematic content. The main areas of theoretical and academic content included: insufficiently studied and new diseases for that time; original methods of treating them; theoretical and practical researches done by practicing physicians, privat-docents, professors and enabled them to follow the development of national and international medical and biological science. The texts were divided into review, methodological, empiric and factual, theoretical, explanatory, supplementary and mixed types.*

**Key words:** content, theme, theoretical and academic, medicine, science, communication.

**I**ntroduction. The extension of the national information space of middle XIX-th – beginning XX-th centuries was due to its satiety of scientific information, facts and knowledge which set or solved medical and biological theoretical problems.

We consider that the scientific type of problem and thematic content is comprised of the materials containing the results of theoretical and clinical researches which can be used as the source for further investigations. The main types of theoretical and academic publications are scientific articles with the results of experiments, reports, reprints from other, especially foreign editions etc.

According to the authorship, these articles can be individual or collective. Such content was produced mainly by the theoreticians who studied various processes and experiments, clinical researchers, who summarized practical experience, and practicing physicians who observed certain regularity during their practice or met either rare cases or cases which had not been described yet in the specialized literature.

Task description. The aim of our investigation is to analyze publications of specialized medical press as a source of studying the theoretical and academic subject within the problem and thematic orientation of these publications.

The object of the investigation is the system of specialized medical periodicals and serials. The subject of the investigation is the problem and thematic peculiarities of the published material. The chronological terms of the research extend from 1861 (the date of the first edition) to 1920.

The basis of the article is comprised of the texts of medical newspapers and journals. Taking into account the fact that the text is «a communicative and psychological phenomenon» which exists in time and space beyond a person and «as the product of speech and the subject of perception appears in the communicative environment as diverse graphic and language system and structure» [6, p. 13], the theoretical bases of the research are the methods and approaches of such sciences as literary studies, journalism, linguistics, psychology, sociology and philosophy. The methodological bases are the researches of A. Bessarab [1], O. Boguslavskyy [2], I. Mykhaylyn [3], M. Nedopytansky [5], V. Sadivnychyy [7],

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L. Snitsarchuk [8], P. Fayard [10] and others who studied thematic problems in press and works of certain authors from the view point of journalistic science and social communications.

The source basis includes periodicals and serials in all spheres of medicine which were published in 9 provinces of Naddnipryanska Ukraine from middle XIX-th – early XX-th centuries. According to our calculations more than 180 editions mostly of journal type were published.

**Results and discussions.** Having its own subject and thematic niche, the basis of information content of specialized medical periodicals and serials was of theoretical-academic content. It included the articles of scientific and popular scientific themes. The analyzed press was based on professional themes of practical and medical orientation which in the first place were revealed in the materials of different medicine fields. After the content analysis, we consider that the most influential field of the theoretical and academic content were the published articles and reports revealing the facts and conclusions which later on were recognized as scientific inventions.

According to the further importance and recognition in science, the delivering of findings within experimental investigations of organism curative powers and phagocytic defense mechanisms done by Ilya Mechnikov (1845–1916) deserves our special attention. The findings were delivered at the VII Natural Scientific Congress in Odessa (1883). The speech text «On the Curative Powers of the Organism» was published in «Protokoly zasedaniya Sedmogo syezda russkikh yestestvoispytateley i vrachei v Odesse» (1884. – № 1. – P. 206–215).

I. Mechnikov stressed that for a long time there had not been paid any attention to the Hippocrates precept on the curative powers of nature. The situation had changed in the period when «the study of bacteria appeared and created the medicine era being familiar to every physician».

I. Mechnikov dwells on an issue, as an outstanding event in botany, later on in medicine, that «the diseases of potato, cereal and other cultivated plants were caused by the fungus <...> After this study was set in the science of plants and insects, it moved into the sphere of modern medicine. The former findings of fungiform organisms in affected organs were explained from the new point of view, and after a number of the most difficult and splendid researches, it was finally proven that many human diseases were caused by the tiniest fungi, namely bacteria or sciophytes» (p. 209).

Scientific novelty of I. Mechnikov's research concluded in the following statement: «a person and generally a great many of multicellular animals have not only the alimentary canal, but the whole organ system of curative digestion. The aptitude of some cells for intracellular digestion plays the key role in this system» (p. 215).

The author emphasizes that the organism itself with the various powers and means defines the origin, development and the course of an infectious disease, as well as its end. It is so called phagocytic activity, the cellular immune theory by Ilya Mechnikov. He dedicated his further years to the study of the delivered findings. The scientist introduced the notion «cellular immunity» and created the first scientifically proven immune theory. He was awarded the 1908 Nobel Prize in Physiology and Medicine.

«Protokoly zasedaniya Sedmogo syezda russkikh yestestvoispytateley i vrachei v Odesse» included the research work by Mykoly Vvedenskoho (1852–1922) «Telephonic Investigations on Electrical Phenomena in Muscle and Nervous Apparatus» (1884. – № 1. – P. 15–37) which certified invented by him method of telephonic monitoring of action current.

Due to the telephonic investigations, Mykola Vvedenskyi discovered that tissues of neuromuscular apparatus reflected the irritation rhythm with different flexibility. «Vvedensky's telephone» allowed exploring the functional regularity of neuromuscular apparatus.

The following material of theoretical-academic content was published by the «Dnevnik Desyatogo syezda Russkikh yestestvoispytateley i vrachei v Kieve» (1898): «Immunity and Negative Chemotherapy» by B. Veryg, «On the Structure of Elastic Tissue» by M. Gardener, «On the Problem of Hemoglobin Constituents» by D. Lavriv, «Hygiene and Trade-Industrial Systems» by S. Zhytkov etc.

Serhii Navashyn (1857–1930), morphologist and systematist, Doctor of Biological Sciences, academician, professor at Kyiv University of Saint Vladimir, reported three times at the meeting of biological department. «The Ovule Development and the Pollen Tube Path of the Green Alder (*Alnus viridis* D. C.)» was his first report, and then he touched upon the theme «On the Connection between Different Ways of Angiosperms Fertilization» which became a sensation for that time, since he discovered

double fertilization of angiosperms. This discovery was of global importance as it cleared up yet inexplicable fertilization details of most cultivated plants and became the main distinctive feature between gymnosperms and angiosperms.

The Second Congress of National Psychiatrists was held in Kyiv, from 4–11 September, 1905. The coordinators began to publish «Dnevnik Vtorogo syezda otechestvennykh psikhiatrov v Kieve» (1905. – № 1, August 1-st – № 3, September 8-th) a month before the forum. It contained information necessary to hold the congress, namely the «Excerpt from the Statute of Kyiv Psychiatry Association»; «Members of Congress Selection Committee»; «On Program Themes» as well as report abstracts and speech texts.

In «Dnevnik Vtorogo syezda otechestvennykh psikhiatrov v Kieve» (1905. – № 2. – Sept. 4-th – P. 28–52) the scientific work by world-famous Volodymyr Bakhterev (1857–1927) «Personality and Conditions of Its Development and Health» was published for the first time. Afterwards the research paper became one of the most crucial works of the scientist. The author considers that the notion of personality equally with inner union and coordination contains active attitude to the environment based on the individual processing of external influences – «a personality is the foundation of modern social life». The author emphasizes: «Civil and political liberties of a personality is the keystone and at the same time the main condition of modern state viability. The main condition of the nation's cultural life is its intellectual, economic and political liberty; only under these conditions a nation would develop its power and its national genius».

The journals «Arkhiv psikhii, neurologii i sudebnoi psikhopatologii» (1883–1895), «Voprosy nervno-psikhicheskoi medicyny» (1896–1905), and «Trudy Kievskogo psikhiatricheskogo obshchestva» (1898–1900) were aimed at publishing professional articles of theoretical-academic content on psychiatry and neuropathology, psychology, neuropsychological hygiene and medical examination, comparative anatomy and embryology of nervous system.

Studying the problems of publications concepts and typology, the modern scientist O. Tertychnyy states that «the reflection aspect in the mass media of this or that topic and subject ... is chosen first of all under the influence of two main reasons: 1) desire to serve a certain audience or to influence it; 2) availability of a certain subject and thematic niche at the information market» [9, p. 11]. Such an approach was used by the founder of the «Arkhiv...», P. Kovalevsky.

The essential part of every issue was the section *Popular Science Publications on Psychiatry, Neurology and Psychopathology*. Taking into account the themes, the articles were mostly for academic audience.

One of the best works «Hypnotism and Suggestion» (1888. – vol. XI, № 2. – P. 1–33; – № 3. – P. 1–40) belongs to the intern of Moscow Clinic of Psychiatry Ardaliona Tokarskoho (1859–1901). It was one of the first studies of hypnosis in Russian Empire. In the scientific community this article is considered to be «classic» [4, p. 43]. Summarizing, A. Tokarsky states an opinion which is topical for the present social conditions: «Hypersensitivity of sense organs and psychical activity which may be observed in certain cases should not be considered as those which depend only on hypnotic state. Such cases deserve an individual study. The examples of mental suggestion and remote drug action, if once proven, should belong to the same category» (1888. – vol. XI, № 2. – P. 33).

He considered hypnosis to be a kind of physiological sleep and explained distorted perception as «association distortion», choosing associanism as the concept which was the most reliably and directly correlated with sensualism. According to his definitions, hypnotic sleep was nothing more than sedative and strengthening nervous system much more than the ordinary sleep.

The following researches were notable for their theoretical nature: «Historical Outline about the Soul» by O. Freze, «On Progressive Palsy Lucid Intervals in Lunatics» by Ye. Adruzky, «Epileptic Insanity» by Ya. Botkin, «On the Brain Influence on Heat and Fever» by D-r Gerard, «Impact of Relatives Inter-marriage on Dementia Development» by D-r Schuttlewortt, «On Automatic Condition in Drunkards» by D-r Grothers, «A Case of Acute Ascending Cerebral Paralysis» by A. Platonov, «A Crime under the Influence of Dipsomania (Outline in Forensic Psychiatry)» by L. Ionin, «Electrotherapy» by Prof. Remak, «Paranoia and Stupor» by Ya. Davidov, «Material for Pathologic Anatomy of Mental Disorders» by V. Sokolov etc.

In his «Historical Outline about the Soul» (1883. – vol. I, № 1. – P. 1–18) Oleksandr Freze (1826–1884) defined mental disorder as the brain disease emphasizing that «there is a number of brain diseases which are not recognized as mental disorders ... To define a certain brain disease as a mental disorder, to distinguish it from all other diseases of the organism a subordinate or additional definition is necessary ... A mental disorder is an evasion of the law of interdependency ... a mental disorder is the very diseased condition of the brain which in the sphere of mental activity is accompanied by the distortion of a person's logical attitude to the world ... A mental disorder is not the reflection of any mental ability, but it represents more or less evident peculiar changes of conscious life of a person».

I. Sikorsky founded the professional popular science journal «Voprosy nervno-psikhicheskoi meditsiny» in January, 1905, and published it up to December, 1905, on his own account. The program provided for the publication of professional articles on the problems of psychiatry and new pathology, anatomy and physiology, nervous system hygiene and medical examination, borderline states of a human and physiological psychology. The journal published a number of correlated research works: «Anatomic and Other Grounds of Brain Association Centers Study» by V. Larionov; «On Tremor in Nervous and Mental Diseases» by V. Rudnev; «A Rare Form of Hypertension of Higher Senses» by A. Khovrin; «Psychiatrist's Thoughts Concerning N. V. Gogol's "Diary of a Madman"» by A. Volodymyrsky; «On Suicide in the Caucasus» by E. Erikson; «Suicide in Kyiv» by M. Obolonsky etc.

According to the article «Abnormal and Morbid Characters» by I. Sikorsky, communication and interpersonal relationship first of all in the family are of high importance for the rehabilitation of mentally ill people: «The most fruitful attempts of improving patients' will are carefully chosen conversations which support friendship and communication... Family life is one of the best forms of human association which facilitates these people mental self-preservation» (1899. – vol. 4. – P. 171).

From the beginning of issuing the journal «Vestnik oftalmologii» one of the leading subjects was glaucoma which at that time was an insufficiently studied group of eye diseases caused by increased intraocular pressure. This problem was analyzed in the researches of scientific and academic content by E. Adamyuk in «Two Cases of Glaucoma in Aphakic Eyes with Some Data on Its Etiology»; by L. Bellyarminov in «A Case of Pigmented Retinitis Complicated by Glaucoma», and in «Improved Apparatus for Graphic Investigation of Intraocular Pressure and Pupil Movements»; by S. Golovin in «On Changes of Intraocular Pressure when Pressing Carotid Artery»; by A. Kryukov in «Notes on Glaucoma Based on Statistics of 1430 Cases»; by O. Maklakov in «Report on Corneoscleral Iridectomy in Glaucoma»; by D. Natanson in «On Glaucoma in Aphakic Eyes»; by A. Khodin in «The New Tonometer», etc.

A significant scientific achievement is O. Maslennikov's discovery of intraocular pressure measurement to diagnose glaucoma. This phenomenon was described for the first time in the «Vestnik oftalmologii» – «On Daytime Fluctuations of Intraocular Pressure in Glaucoma» (1904. – № 5. – P. 745–746) and «On Daily Fluctuations of Intraocular Pressure in Glaucoma» (1905. – vol. 22. – № 3. – P. 212–237). The author states that the examination of daily evening and morning fluctuations of intraocular pressure is important for early diagnosis. Scientifically he states three significant factors that: 1) intraocular pressure both of healthy people and of patients with glaucoma changes during the day; 2) the pressure in the morning is higher than in the evening; 3) the daily fluctuation range of intraocular pressure of patients with glaucoma is higher than of healthy people.

The most famous author on problems of glaucoma is considered to be professor S. Lozhechkin (1838–1911) who during 1888–1894 prepared materials almost for every volume of «Vestnik oftalmologii», bringing up the problem of rare glaucoma peculiarities, changes of ophthalmic nerve, new treatment ways, etc.

Scientific sections and items existed in most of professional medical periodicals and serials of Naddniprovska Ukraine in middle XIX-th – early XX-th centuries. This content constituent played a sufficient role in the periodicals such as: «Zbirnyk medychnoi sektsii ukrainskogo naukovogo tovarystva v Kyevi» (1910–1922), «Ukrainski medychni visti» (1918), «Vestnik magnetizma» (1914), «Vestnik medicyny» (1896–1897), «Veterenarny vestnik» (1882–1895), «Zhizn farmacevta» (1909–1911), «Zhurnal meditsyny i gigieny» (1894), «Kievsky vrachebny vestnik» (1917), «Terapevticheskoe obozrenie» (1908–1915), «Yuzhno-russkaya meditsinskaya gazeta» (1892–1897), etc., as well as

in «Dnevnikah...», «Zapiskah...», «Protokolah...», «Sbornikah...», «Trudah...» of scientific forums, societies, medical faculties, clinics.

One of the founders of vascular surgery Yevhen Cherniakhivskyi (1873–1938) published his paper called «Does duodenal diabetes exist?» (1910. – Book 1. – P. 48–59) in «Zbirnyk medychnoi sektsii ukrainskogo naukovogo tovarystva v Kyevi» (1910–1922). Performing surgery investigations on 12 dogs, the scientist disproved the notion of so-called «duodenal diabetes» which was introduced into scientific use by the German scientist E. Pluger. The main conclusion of the performed operations was that diabetes did not demand duodenum to be removed.

Scientific aspect prevailing in «Protocoly zasedaniy Kharkovskogo meditsynskogo obshchestva» was formed by original articles of theoretic-academic character from all spheres of medicine; new methods of diagnosis and treatment; problems of vaccination and methods of infection disease control; investigations of experimental physiology, pathology and epizootiology; laboratory researches; practical examples, etc.

Original articles of scientific and practical content determined the program of «Kharkovsky meditsynsky zhurnal». Vasyl Danylevsky's (1852–1939) article «Experimental Materials of Microcephaly Study» (1906. – № 5. – P. 357–383) was one of those which determined scientific investigations for the next years.

During 1897–1906 the scientist worked on the influence of a skull upon the brain development. He mostly worked over experiments on «artificial microcephaly», a disease which results in decrease of brain mass and naturally decrease of skull size, head circumference. He ran the experiments on puppies. First of all he removed parts of calvaria which resulted in puppies having complicated epileptic attacks. In further experiments he put a metal helmet onto a young skull. In such a way he created artificial conditions which prevented normal growth. The investigations enabled V. Danylevsky to prove his statements about the leading role of supreme divisions of central nervous system in all vital functions of eutherians.

A substantial part of the materials which determined the scientific type of problem and thematic content of the specialized medical periodicals and serials were the problems of veterinarian medicine.

One of the most competent was the journal of scientific and practical veterinary medicine «Veterinarny vestnik» (1882–1895).

The problems which were focused on in the first section concerned the diseases of animals' blood, skin, vessels, digestive organs disorder, microbes development in animals' organism. The journal printed the articles which reported on heart functioning, muscles, brain activity, heredity, animals' nervous centers, different experiments on animals, age or sex determination, etc.

Thematic analysis of the second section afforded grounds for us to say that a significant medical and biological, industrial and economic problem of that time was animals' anthrax. That is why one issue of «Veterinarny vestnik» contained up to ten articles on anthrax: animals vaccination, contamination, disease prevention, etc. No less widely-spread problem was the problem of animals' glanders, pneumonia, plague, erysipelas, tuberculosis, inflammation of lungs and other organs.

Anthrax was one of the leading subjects in «Sbornik trudov Kharkovskogo Veterinarnogo instituta» (1887–1919). The collected papers included articles by veterinarian doctors, scientists, professors and students of the scientific and educational institution. One issue could publish from three to twenty scientific articles.

It is necessary to note that in 1890-s anthrax vaccine was under development in Russian Empire. One of the groups investigating this problem was led by professor Ivan Lange and functioned at Kazan Veterinary Institute. Another group included employees of bacteriological station at Kharkov Veterinary Institute (KhVI) which were led by professor Lev Tsenkovsky. Since 1893 Lange vaccine and Tsenkovsky vaccine had been used. But in 1896 veterinarian committee of Ministry of Internal Affairs found it reasonable to use only Tsenkovsky vaccine. After L. Tsenkovsky, the laboratory was led by professor Arkadiy Rayevsky, the Head of KhVI at those times.

Afterwards the laboratory was changed into Kharkov Bacteriological Institute and its employees published a lot of special papers in «Sbornik...».

When analyzing «Sbornik...», we have found out that the following subjects were widely developed: glanders, a contagious zoonotic infectious disease which affects mostly horses, mules and don-

keys; infectious diseases; bacteriology in dairy husbandry, physiological properties of nervous system, innervation and heart anomaly, etc. Publications concerning animals' cancer had appeared.

**Conclusions.** We consider that the significant field of theoretical and academic content includes printed articles and reports publishing the facts and conclusions which later on were recognized as scientific inventions.

The publications stood out for the high scientific level which was proved by important conclusions and formulated scientific approach. According to functionality, the texts divided into reviews, methodological, empiric and factual, theoretical, explanatory, supplementary and mixed types.

The form of representation depended on the author. Every paper included author's opinion and a certain analysis of the performed work. The prevailing way of information representation is the esoteric one, according to which ideas, theories, conclusions, etc. were meant for well-informed people, i.e. understandable only for specialists.

The main areas of theoretical and academic content included: insufficiently studied and new diseases for that time; original methods of treating them; theoretical and practical researches which concerned practicing physicians, privat-docents, professors and enabled them to follow the development of national and international medical and biological science. A separate place was given to abstracts of mostly practical and theoretical content from foreign periodicals, books, serials.

The publications under our studying and describing, which were revolutionary in medicine, known in the society for a long time, became the heritage of communication, and influenced both the development of this field and population in general. However they are famous in science mostly due to certain books and publications in collected papers of this or that author. In our research we have shown the primary source of these publications, namely specialized medical periodicals and serials. This is a conclusive evidence of the role of printed articles in newspapers and journals for science development.

In most publications there were no inventions which were revolutionary for medical and biological science. However the described investigation results increased the growing of professional and scientific level of medical stuff.

Therefore we note the diversity and uniqueness of special medical information of theoretical and academic content.

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УДК: 007 : 304 : 070

## **Теоретично-академічна тематика медичної преси Наддніпрянської України середини XIX – початку XX ст.**

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*На підставі аналізу публікацій спеціалізованих медичних продовжуваних і періодичних видань, що виходили друком у 9 губерніях Наддніпрянської України в середині XIX – на початку XX ст., вивчається теоретично-академічна тематика в контексті проблемно-тематичної спрямованості цієї преси. Об'єкт дослідження – система спеціалізованих медичних періодичних і продовжуваних видань. Предмет – проблемно-тематичні особливості опублікованих матеріалів.*

*До наукового типу проблемно-тематичного наповнення ми відносимо матеріали, що містять результати теоретичних або клінічних розробок, які можуть виступати джерелами для подальших досліджень. До основних напрямів аналізованого змісту належали: маловивчені на той час хвороби та нові, оригінальні методи боротьби з ними; теоретичні та практичні розробки, що безпосередньо стосувалися діяльності лікарів-практиків, приват-доцентів, професорів, давали їм можливість стежити за розвитком вітчизняної та закордонної медико-біологічної науки. Тексти поділися на оглядові, методологічні, емпірико-фактологічні, теоретичні, пояснювальні, додаткові й мішаного типу.*

**Ключові слова:** зміст, тема, теоретично-академічний, медицина, наука, комунікація.

## **Теоретически-академическая тематика медицинской прессы Надднепрнянской Украины середины XIX – начала XX ст.**

**Садивничий Владимир, Сушкова Елена, Чуйко Елена**

*На основании анализа публикаций специализированных медицинских продолжающихся и периодических изданий, издававшихся в 9 губерниях Надднепрнянской Украине в середине XIX – начале XX в., изучается теоретически-академическая тематика в контексте проблемно-тематической направленности этой прессы. Объект исследования – система специализированных медицинских периодических и продолжающихся изданий. Предмет – проблемно-тематические особенности опубликованных материалов.*

*К научному типу проблемно-тематического наполнения мы относим материалы, содержащие результаты теоретических или клинических разработок, которые могут выступать источниками для дальнейших исследований. К основным направлениям этого содержания относились: малоизученные в то время болезни и новые, оригинальные методы борьбы с ними; теоретические и практические разработки, непосредственно касающиеся деятельности врачей, приват-доцентов, профессоров, давали им возможность следить за развитием отечественной и зарубежной медико-биологической науки. Тексты делись на обзорные, методологические, эмпирико-фактологические, теоретические, объяснительные, дополнительные и смешанного типа.*

**Ключевые слова:** содержание, тема, теоретико-академический, медицина, наука, коммуникация.

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UDC 007 : 304 : 070 : 347.788.6

## PORTRAIT ESSAYS BY YURII KOSACH ABOUT NOBEL PRIZE IN LITERATURE WINNERS IN THE UKRAINIAN EMIGRE PUBLICATIONS

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*The purpose of this article is to highlight journalistic skill of Yu. Kosach in the genre of portrait essay represented on the pages of national emigration periodicals. The scientific study focuses on the specific attributes of portraying Nobel Prize writers. The author of the article argues that masterful combination of literary and journalistic discourse in the portrait essays is inherent in individual style of Kosach the publicist.*

*Particular attention of the researcher is focused around the constitutive issues of the analyzed thematic segment of Yu. Kosach's journalism, such as: role of an artist in establishing global and national values; singling out of national literary genius among several generations of writers.*

*The publication emphasizes that the journalist's essays is not only a model of highly professional analysis of worldview problems of world literature, but also a call to Ukrainian artists for raising the level of Ukrainian literature up to the world cultural standards.*

**Key words:** portrait essay, Nobel Prize, literary comment.

**Introduction.** The noted Ukrainian writer Yurii Kosach consistently continuing the tradition of his glorious Drahomanov-Kosach kin in journalism published a series of portrait essays devoted to the Nobel Prize winners: E. Hemingway, W. Faulkner, J. O'Neill, J. Steinbeck on the pages of emigration periodicals. The portrait essays by Yuri Kosach are interesting in terms of skillful combination of nature of a literary-critical article and journalistic essay itself.

However, this genre themed segment of his journalism has not yet been the subject of scientific analysis, so *relevance* of the proposed exploration is conditioned by need to fill this gap in journalistic map of Ukraine.

Today, the journalistic heritage of the press activist in exile is in a state of active scientific elaboration, including some facets of Yu. Kosach's journalistic activities, which were investigated by V. Ageyeva, S. Kravchenko, S. Pavlychko, R. Radyshevsky, S. Romanov, N. Sydorenko, Yu. Sherekh.

*The goal of the research* is to analyze the portrait essays by Yurii Kosach about iconic figures of the world literature that were represented on the pages of some émigré publications («Ukrainska Trybuna» (Ukrainian Tribune), «Obrii» (Horizons), «Za Synim Okeanom» (Beyond the Blue Ocean). The purpose of the article leads to solving a number of these *problems*: to clarify a leading conceptual orienta-

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tion of portrait essays by Yu. Kosach; outline the features of Yu. Kosach's journalistic style in the genre of portrait essay.

**Research methods.** For implementation of all of the tasks, the author of the article used the following *methods*: problem-thematic, genre-stylistic, and analytical to contribute to clarifying specific features of the journalist's individual style.

**Results and discussion.** According to the tradition of Dragomanov-Kosach journalistic dynasty, Yu. Kosach touched the important theoretical and worldview problems of spiritual culture in his portrait essays, smoothly combining roomy scientific analysis and journalistic fervor in the publications. Taking into account the nature of the genre of portrait essays and being guided by significance of literary activity of leading representatives of the world literature, the author skillfully selects and counterbalances biographical facts and examples from the original heritage of the writers. As a modern scholar remarks: «The artistic taste mainly serves Yu. Kosach, he knows how to counterbalance the excess pathos with notes of irony or skepticism» [1, p. 24].

Kosach's portrait essay «Hemingway and conscience of modernity» identified by him as «artistic silhouette» is flake. The publishing was caused by the fact the American writer had been awarded the Nobel Prize, which, according to Kosach, the author has long deserved. The publicist delivers his vision of the artistic world of the American writer: «Hemingway's world is even more a night and twilight world, that of doubtful beings, of suspicious social situation, of absurdity and hesitation, without a guiding iron will of so called strong personalities and almost – a crime» [3, p. 6].

Kosach as a critic, analyzing artistic character types of E. Hemingway's works, states that the heroes gallery by the writer is an interesting symbiosis diverse for social, moral psychological factors: bullfighters, guerrillas, smugglers, fishermen, butterfly women, boxers, murderers, deserters, drunkards – «the very most diverse ragtag and bobtail of the present day, along with strangely restless, no way outstanding people from so called decent circle, people obsessed with big and small passions, skills and vices». While noting that specific features of the artist's creative manner are a style «untidiness» and ostensible indifferent attitude of the observer, the author of the essay states that such identity and originality was «to like for two «gone» generations, particularly European ones», albeit the properly American literary circles did not recognize any artistic value of Hemingway's creative works. Yu. Kosach focuses on what European society between the two wars, and especially after the Second World War, pronounced the American author, the spokesman of the epoch. Also the publicist is pleased with the fact that Hemingway took a bold civic stance, did not temporize, «was always strikingly candid», «...» ingratiated himself with nobody of the high and mighties «...» never was like all his contemporaries» [3, p. 7], which was clearly evident in his writings, where, instead of battle scenes and flagellating of the policy of militarism, he created artistic stories about a fate of a common man involved in the maelstrom of war from force of historical circumstances.

Kosach, analyzing thematic horizons of the artist in detail, concludes: «It seems, among Nobel Prize laureates there was still no author with so unexpectedly straightforward and bizarre artistic career. There was still an author with so ticklish, almost obscene topics, so seemingly simple and common plots, depicting figures though dramatic, but apparently so often met... And most of all, an author with so simple morality or, to be more correct, such absence of all morality» [3, p. 8].

Yu. Kosach weaves a Ukrainian trait into an outline of the essay by comparing the work of the Nobel laureate to Ukrainian artists' heritage.

For example, while making a parallel comparison between works by V. Vynnychenko and those by E. Hemingway in terms of showing moral and ethical issues, Kosach prefers the American writer, believing that «honesty with himself» theme put forward in the works of the Ukrainian writer is «prittle prattle» compared to morality of Hemingway's characters. The literary critic emphasizes: «The morals of E. Hemingway's characters is their biological strength and that's all, at first glance. That's why he addressed to the world clearly brightened marginal situations of human existence – to the world of people faithful to their biology. Not a veiled deceit but a true man could be found only between the bullfighters, fishermen, guerrillas, etc» [3, p. 9].

Yurii Kosach also addresses the following complex worldview issue in the essay: separation of a national literary genius among several generations of writers: «... literature of every nation has basically

only one writer. It appears like a shower from the blue, while being the result of an act of the soil after all; it illuminates the soul of the nation once and for all, and all that was before them and will be after them – it's just different and developed versions of their theme. And it's quite in vain to think of that someone could ever comprehend their terse style, their absolute loyalty to condemnation» [3, p. 10].

The author of the publication argues that a literary genius to be a kind of national messiah, a spokesman for the People's aspirations, he believes that every world literature has such an artist, who is a kind of literary myth: Spain – Cervantes, Poland – Juliusz Słowacki, England – Shakespeare, France – Moliere, America – Twain, Ukraine – only Shevchenko. Yu. Kosach without stopping readers' attention at the figure of the Ukrainian poet, who was one of the national myths of Ukraine for him, vividly proclaims that Shevchenko «in general, together with his «Shtschodennyk» («Diary») and novels and dramas, together with his worldview, is the Ukraine's word that «was in the beginning»... And everything that comes after it in the same line that ties us with the world literature process will merely be assimilation, or humble succession at best» [3, p. 10].

Yurii Kosach claims that Ernest Hemingway who considered himself a follower of Mark Twain worthily continues his traditions, making their own art of innovations, performing the mission of the singer of «unattractive time of revolutions and miseries of relativism» in his epoch. At the end of art silhouette, the publicist notes the artist's far-sightedness, who described a «naked» truth of life in his writings, appealing to humankind to overcome the «desert of the soul», which is worse than physical death.

In 1962, Yu. Kosach published a portrait sketch dedicated to John Steinbeck as the new Nobel laureate in the «Za Synim Okeanom» magazine. Architectonics of this publication is rather typical for this sort of Yurii Kosach's jubilee portrait journalism: the beginning is widespread journalistic-literary personal characteristics of the essay character, which sets the tone, then there are short biographical facts that are naturally intertwined with lapidary analysis of his main creative achievements.

Condemning the unjust attacks of some good American critics concerning of John Steinbeck's creative legacy, Yu. Kosach still agrees with them that the artist after the novel «The Grapes of Wrath» (1939) did not create any more work, «equal by concept and artistic power and social sound», as all of his next creative attempts are decline of creative energy. According to observations of the portrait essay author, popularity of writer who has a huge audience of fans is due to his humanity, ability to accurately reproduce feelings of «an ordinary American», attempt to artistically reflect the most pressing problems not only the US community but also the world one, as evidenced by the millions of books translated in all languages.

Change of ideological emphasis in the writer's prose, departure from the relevant social issues is accounted by Yu. Kosach for change of thematic focus of all the American literature that is in «captivity of unprincipled amorphousness, anti-realistic standoffishness» [4, p. 24]. J. Steinbeck has, in his view, been exposed to contemporary All-American literary trend of «ongoing spiritual transformations», taking a neutral position of the observer. Steinbeck's new literary role is not acceptable for Kosach, the former, in opinion of the latter, is «creatively tamed and constrained with convenances of the society that he decided to «make peace» with, losing «all his dynamism of the innovator writer» [4, p. 25].

Giving brief chronology of John Steinbeck's life and work, Kosach stresses a feeling of love of the great American writer for his small homeland – California that has become the place where events happen of almost all his works. Likewise, the heroes of his works – Californians, different in origin, social status, nature and destiny, depicted by J. Steinbeck rather accurately and easily, without excessive pathos and hyperbole, as Yu. Kosach observes. The talented essayist also notes such a dominant feature of individual style of the writer's prose as lyricism: «John Steinbeck is primarily a poet. Alongside with epic, devoid of any rhetoric, records from existence of solid and ordinary people, he causes prospect, colors, lumps and hues with not comparable lyricism» [4, p. 26].

While describing the work of the American writer Kosach acts as adept of his own concept of the true literature delivered by him in the time of MUR (Mystetskyi ukrainskyi rukh / The Artistic *Ukrainian* Movement) because he most likes the writer's individual style attributes such as humanistic keynote, refined aestheticism and a keen sense of social conflict: «Steinbeck passionately loves people with their power and weaknesses. It continuously monitors their lives, along with its quirks, tricks and paradoxes. He is ready to forgive the people, even though they sometimes act silly, under pressure from animal

instincts... Steinbeck eyes the whole human comedy, tolerantly, humorously, even with sympathy and, above all, with skepticism of a scientist. He rejects his position of ideologue for that of artist» [4, p. 27]. Yurii Kosach concludes: the works by the artist are spiritual achievements of not only the modern American literature, but also the world one.

The «Obrii» magazine in July to August 1951 published a portrait sketch by Yu. Kosach about the American writer Eugene O'Neill, which acquainted the readers with difficult life story of the artist, his thorny path to the expanses of American literature. The publicist states that E. O'Neill, through hard self-education, diligent study in theater technique at Harvard University, became a prominent American playwright in a short time, whose plays have stage and success and are praised by professionals, as evidenced by a number of prestigious awards, among which there is the most honorable, Nobel Prize, awarded to him in 1936. The publicist also draws attention to the diversity of thematic horizons of the dramatic works by the American artist, while making special emphasis on the theme of the plays that were familiar to American audiences owing to prospective performances on stage. In his American colleague's works, Kosach as a playwright is impressed by the ethical tension, tragedy, melodramatic intrigue close to the Ukrainian mentality. In an effort to do his best for the same artistically valuable reform pieces to also appear in the national literature, publicist draws Ukrainian artists' attention to those American playwright's individual style features that brought him international recognition, such as: bold themes, expressive social keynote of the play conflicts, focus on «the deepest areas of the human soul», use of technique of «emphasizing multiple split of one character through 1) rise of voice – «inner monologue», 2) through a mask and 3) taking of two actors in one role» [5, p. 75]. As you can see, the publicist's relentless pursuit to raise the level of Ukrainian literature to the world's cultural standards, striving to overcome the stereotype of mental inferiority of the national literature on the world literary horizons comes even in the portrait sketches about the foreign cultural figures.

In the «Za Synim Okeanom» magazine in 1962, Yu. Kosach publishes an interesting exploration «William Faulkner and others' prospects», that he continues one of the main themes of his journalism and literary criticism in – highlighting artist's role in the life of the nation and world literature. Speaking of Faulkner's creative legacy, writer argues that the large part of it is not just a cleverly written works, but masterpieces «lasting values» that include «The Sound and the Fury», «Sanctuary», «Absalom, Absalom!», «Light in August», «Sartoris».

Works of the artist, according to Kosach, were associated with modernity, deeply social; being multiplied by the writer's talent it produced a new cultural formation, made Faulkner an ideologue and spokesman of the nation. By turning to the difficult conceptual issues such as: projection of the work ideas on the present day, recognition of the writer's greatness, the publicist stresses that resolving these complicated worldview problems depends largely on spirit and specific of the time when he writes his novels.

Kosach tries to incorporate Faulkner's works into the American literature mainstream, seeking the common between his works and the legacy of the classics of American literature: Poe, M. Twain, E. Hemingway. According to the observations of the essay author, unlike these writers, Faulkner «encamped with his art» in America but «not in Madrid hotels and not in tents near Kilimanjaro» proving «his fanatical attachment to American traditions» [2, p. 20]. Creative quest for Faulkner's ideal, according to Kosach, is both spiritually close to the search for microcosm of Gogol, with whom he has a lot of adjacent worldview stands.

Creating a macrocosm of the American South in his novels, Faulkner doesn't idealize, as the publicist stresses, his characters, showing all the society evils unvarnished – «demonstration of manifold abnormalities». Singling out such characterological traits of the writer's work ideological load such as: depicting absurdity of human existence, philosophical pessimism, tragedy in describing the characters, Kosach manifests that the works by Faulkner outgrew limits of regionalism because of being well-made, becoming on par with the works of such sound by Reymont and Dostoyevsky.

Analyzing the current development condition of American epic tradition, Yu. Kosach shows that US writers' prosaic legacy from the 1940 to 1950s is a kind of literary stereotype, was being created by inertia of the prose from 1920 to 1930s. So, amid feeble picking of the contemporary writers in the abstract naturalism, compliance with standards of academic routine style, Faulkner's works «appears to

be gigantic», while most of the contemporary writers remain wingless and unable.

**Conclusions.** Thus, the publicistic practice of Yurii Kosach in portrait essays is a testimony to his skillfulness as a journalist, who can accumulate an artistic principle, literary criticism and thorough analysis of urgent problems of the contemporary Ukrainians' life in one genre.

**Acknowledgements.** The author expresses gratitude to Professor Natalia Sydorenko, well-known journalism scholar, for providing methodological advice and the opportunity to work with the collection of emigration periodicals gathered by her own.

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УДК 007 : 304 : 070 : 347.788.6

### **Портретні нариси Юрія Косача про письменників-лауреатів Нобелівської премії на сторінках українських еміграційних видань**

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*Метою пропонованої статті є висвітлення публіцистичної майстерності Юрія Косача у жанрі портретного нарису, репрезентованого на сторінках національної еміграційної періодики. У науковій студії акцентується увага на специфічних атрибутах портретистики письменників лауреатів Нобелівської премії. Автором статті стверджується, що для індивідуального стилю Косача-публіциста притаманне майстерне поєднання у портретних нарисах літературознавчого й публіцистичного дискурсів. Особлива увага дослідника сконцентрована довкола таких конститутивних проблем аналізованого тематичного сегменту публіцистики Ю. Косача, як-то: роль митця в утвердженні загальносвітових і національних цінностей; виокремлення національного літературного генія з-поміж кількох генерацій літераторів.*

*У публікації наголошується, що портретні нариси журналіста є не тільки зразком високопрофесійного аналізу світоглядних проблем світового письменства, а й закликом до українських митців піднести рівень української літератури до світових культурних стандартів.*

**Ключові слова:** портретний нарис, Нобелівська премія, літературознавчий коментар.

### **Портретные очерки Юрия Косача о писателях лауреатах Нобелевской премии на страницах украинских эмиграционных изданий**

**Семенко Светлана**

*Целью представленной статьи есть освещение публицистического мастерства Юрия Косача в жанре портретного очерка, репрезентированного на страницах национальной эмиграционной периодики. В научной студии акцентируется внимание на специфических атрибутах портретистики писателей лауреатов Нобелевской премии. Автором статьи утверждается, что для индивидуального стиля Косача-публициста характерно мастерское соединение в портретных очерках литературоведческого и публицистического дискурса. Особенное внимание исследователя сконцентрировано вокруг таких конститутивных проблем анализированного тематического сегмента публицистики Ю. Косача, как-то: роль художника слова в утверждении общемировых и национальных ценностей; выделении национального литературного гения среди нескольких генераций литераторов.*

*В публикации акцентируется, что портретные очерки журналиста есть не только образцом высокопрофессионального анализа мировоззренческих проблем мировой литературы, а и призывом к украинским мастерам слова поднести уровень украинской литературы к мировым культурным стандартам.*

**Ключевые слова:** портретный очерк, Нобелевская премия, литературоведческий комментарий.

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UDC 007 : 070

## PROJECTION OF THE UKRAINIAN PRESS OF THE EARLY TWENTIETH CENTURY (periodicals and language in Ukraine)

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*The article discusses the problems that became publicized in the Ukrainian press of the early twentieth century and then were repeated in the media of independent Ukraine of the late XX – early XXI century. The lack of spiritual unity and historical relationship in the political and cultural spheres, unexplored lessons of the past and ignored traditions of upholding national priorities (particularly in the field of social communications) didn't remove from the agenda the issue of our destiny: how to raise a Ukrainian citizen.*

**Key words:** traditions, Ukrainian periodicals, national priorities.

**I**ntroduction. Eternal historiosophical questions «Who are we? What are we? What do we need?» that were written on the pages of the Ukrainian periodicals in the early XXth century, were also repeatedly replicated in mass media of independent Ukraine at the turn of the XX– XXI centuries in interpretation of «Whose parents are we the children of? Whom are we chained by?». Awakening of the Ukrainian nation, the need for freedom of native language in the Russian Empire (there was no single Ukrainian-language periodical in Eastern Ukraine till November 1905) and achievement of constitutional rights, – all led to the establishment of 45 newspapers and magazines in 1905–1914 with an increase in at least three times in 1917.

Permanent opinion of the Ukrainian press and the nation's elite of that time (there were many editors, publishers and publicists among statesmen of national liberation struggle period: Mykhailo Hrushevsky, Volodymyr Vynnychenko, Mykyta Shapoval, Symon Petliura, Mykola Mikhnovsky, Serhij Yefremov, Mykola Vorony and many others) – defending national truth, «emancipation of Ukrainians», expressive individuality, unity of Ukraine (Ivan Franko: «... We must learn to hear ourselves as Ukrainians», Mykhailo Hrushevsky: «Ukrainians must become a nation»).

Lack of spiritual unity and historical affinity in the spiritual and cultural spheres, «cursed» language issue, double standards in the area of information policy (quantitative media indicators did not have qualitative results of the Ukrainian mass media) did not remove the question from the agenda of the past hundred years: how to become a Ukrainian? Which Ukraine we wish to live in?

Research methods. Monitoring, analysis and comparisons are the basic methods of this research. They allow to estimate different conditions of the national Ukrainian press functioning in Ukraine from the distance of over 100 years.

**Results and discussion.** If we look back in time to trace the events of the so-called «national coloring» that happened a hundred years ago, it appears to be consonant with the present problems of Ukraine: the lack of freedom of speech, the dominance of alien media, lack of national confidence and self-esteem.

In the early twentieth century, together with branching Ukrainian periodicals in the West and – finally! – in the East of Ukraine (*Literaturno-naukovyj vistnyk / Literary and Scientific Journal, Chliborob / Farmer, Ridnyj Kraj / The Native land, Hromad'sra dumka / Public Opinion, Rada / Advise, Nova Hromada / New Community, Dniprovi Chvyli / Dnipro Waves, Svitlo / Light, Moloda Ukraina / Young Ukraine, etc.*) the following slogans were proclaimed: «Independent Ukraine!» (M. Mikhnovsky), fostering the Ukrainian nation (Ivan Franko and Mychajlo Hrushevsky), «Expansion of national consciousness by means of the press» (Yevhen Chykalenko).

These issues were honestly and thoroughly examined by Hrushevsky in the articles «The National Question and Autonomy», «Unity or Disintegration?», «Our Requirements», «Flurried Anthill», «On Language», «The Power is in Union». His ideas were picked up by a younger generation of publicists and politicians who carefully considered the national phenomenon and comprehended the uniqueness of national character, the psychology of mental and emotional development of Ukrainian people, the prospects for its future fate.

Practical instruction by publisher and philanthropist Yevhen Chykalenko wasn't clear to everyone («Love Ukraine not only to the depth of the heart, but also to the depth of your pocket»). Investing in the development of national periodicals and books (Olena Pchilka, Volodymyr Leontovych, Vasyl Symyrenko, Leonid Zhebuniov, Mykola Mikhnovskyy, Lev Jurkiewicz were assistants at the national publishing field), the conscious Ukrainian community hoped to teach readers native language, help to see through the eyes of true patriots, be able to unite the nation, who then will discover and grow its state roots.

Problems of building a future state in the new-born press in 1905–1914 still appear to be vague (sometimes politically explosive or declarative), but clearly demonstrate the path to independence and self-determination. They are – without exaggeration – preaching from the pages of the press and public figures, publishers and journalists, scientists and writers, teachers and students who will later create an independent Ukrainian state, in the decisive moment in 1917–1919.

The fate of the Ukrainian press and its creators was severe. Ukrainian intellectuals, as experience shows, have gone the path of «unheard prophets», «adherents» doomed to «heroic loneliness and suffering of Moses». Overcoming all the circles of exile and internal rebellion, walls and obstacles of the government and imperial tyranny, creative forces of the nation revived and the awareness of the national duty was gradually matured.

Many leaders of the Ukrainian press during the twentieth century (as well as the previous nineteenth century) were workers who lifted a heavy burden of cultural, intellectual and national consciousness and education, and climbed almost impregnable peaks of the national idea.

It was inevitable convergence path and development for the Ukrainian press that sowed their grain in all worlds. It was exhausting and creative challenge for those leaders who deliberately embarked on not trodden trails of Ukrainian press. It was once and forever the set fate of our national elite that was standing up for the right to exist and often sought opportunities for nation's growth through the press and building its own national space and establishing relations with the civilized world nations.

Let us examine more closely modern social, cultural, religious and media problems that didn't find a decent democratic solution in independent Ukraine and somehow acquired distorted and paradoxical dimensions. In general, the world of the media in Ukraine is in determining economic independence (probably – dependence), moral and ethical responsibility (or irresponsibility), freedom of thought (or the myth of pluralism), language (legally weak status of Ukrainian as the sole state), patriotism (pseudo patriotism supported by powerful manifestations of «One Motherland», «common cradle» of Russian) ... on the banks of the dotted problems the concepts in the mass media are left undetected. These are important for the development of the state such as the human dignity of a Ukrainian national self-awareness as a core internal spiritual and cultural setting, as a «second skin» of the person.

The information about the owners of some media and media holdings in Ukraine (business and political structures, monopolistic segment of the national information space) still remains classified; there are no mechanisms to account their efficiency; many mass medias are politically engaged (the majority of the media are projects of political influence, and not always of the national and state tolerance). The circulation of printed periodicals remains false at times (primarily, it is a mechanism of additional income from advertising). Only business publications are profitable according to experts of «Telekritika» magazine, but that doesn't mean that the number of printed periodicals in Ukraine is reduced. According to the subscription catalogue of the Ukrainian State Enterprise of Posts «Ukrposhta» (USEP «Ukrposhta»), there were presented 1680 magazines, 1230 newspapers and 60 electronic periodicals in 2014[5]. In the terms of the beginning of 2015 there are about 2400 periodicals, both magazines and newspapers in Ukraine that is less for 8,3 % in comparison with the above mentioned previous period [4].

There were more than 31,000 print media registered in Ukraine during more than 20 years of independence. In some years (2007, 2009) the Ministry of Justice stated: every day 5 new periodicals were registered. If the population of Ukraine is about 45.5 million, this means that the concentration of periodicals in the country is about 1 magazine for every 1.5 thousand people of all ages, including children. This is a good indicator which reveals that we have the demand for printed media and the press is not threatened by extinction, at least in the near future.

But these high quantitative indicators are not only abstract (say, from 31,000 registered, there is actually little more than three thousands of them are functioning in Ukraine now, and that is the tenth part), but a rather poor quality.

For example, among the glossy women's magazines in Ukraine there is none in Ukrainian language. There are only two published in Ukrainian among influential informational and analytical monthlies and weeklies (*Ukrains'kyj tyzhden' / Ukrainian Week, Kraina / Country*). The number of newspapers and magazines published in two languages increased in recent years (Russian language began to emerge in 2010–2011). Finally, the Law of Ukraine «On Printed Mass Media (Press) in Ukraine» in 1992 (with later amends) keeps unchanged the wording of Article 4, and that is: «Print media in Ukraine is issued in the official language, and other languages». Thus, the official language here has no priorities. Russian is «other language» in 98 % cases. Circulations of Russian-language editions predominate over Ukrainian in several times.

Since 2012 the increase in production of books and pamphlets in Russian language increased by 75 %. Total circulation of newspapers and magazines published in Russian is about 32 million (in other words – 0.7 editions for every person of any age, i.e. almost 1.5 edition for 2 people). Prospects of disappointing trends for Ukraine were announced by the head the Russian presidential administration Sergiy Naryshkin, speaking in Kyiv at the XIII World Congress of Russian Press (2011). According to UNIAN, the Russian official emphasized the following facts: Ukraine in the CIS (The Commonwealth of Independent States) is one of the leaders in publishing media and books in Russian, so Russian language will play a major role in the development of humanitarian ties. It is not coincidental that the Party of Regions suggested the parliamentary that year to proclaim June 6th the Day of Russian language [6].

There is a paradox: the amount of the registered printed and electronic mass media increases in Ukraine, and the amount of subscribers diminishes. The increase of tariffs of «Ukrposhta» in 2014 resulted in reduction of subscriptions. From official data of «Ukrposhta», in 2013 it was 1,10 copy of the printed periodicals per one family, in 2014 – 1,03; per citizen, accordingly, 0,37 and 0,34 [7].

By the way, if we look at the circulation of printed periodicals for children's audience in Ukraine, the largest circulation are the so-called international brands that are registered not only in Ukraine, but in Russia and are distributed in Belarus and Kazakhstan (for example, *Marvel, Gormiti, Huntik, Era's Ladies, Animals and Farms, Pistols, Cars*, etc.); and that is 500 000 copies! Purely Ukrainian informative and entertaining children's magazines are *Angelyatko (Angel), Angelyatkova nauka (Angel's Learning), Kulia (Balloon), Parostok (Sprout), series of Piznayko, Mamyne sonetchko (Mommy's Sun), Yablun'ka (Apple Tree)* and some others that have a distribution of 3 to 15 000 copies monthly. Some of them are on the brink of survival, switching to electronic forms.

In a crisis situation which was occurred in Ukraine, beginning from 2014 (revolutionary disturbances, annexation of Ukrainian territories, instability of economy, activity of terrorist groups and military operations on the east of the state, recognition of the weakness of informative policy and informative safety), the redistribution of part of media business took place, some magazines from a paper moved to the stably on-line mode, yet part of the press abandoned media market. It seems logical to decrease the potential of Russian-language and especially Russian informative products in Ukraine. If some shops give notes such as «Product of the Russian Federation» («Product of Russia», «Produced in Russia»), this did not influence the media industry.

For example, on the web-site of the State enterprise of periodicals distribution «Presa» it is possible to find quantitative indexes: as marked already, there are 2400 Ukrainian periodicals for subscription and over 7 thousand titles of the newspapers and magazines of Bulgaria, Great Britain, Spain, Italy, Poland, Germany, Russia and other countries are offered.



The correlation of the «own» and «abroad» media product can be traced on the example of mass media for children and young people. Such periodicals are offered for the above mentioned audience: one magazine from Britain (*Bliss & Junior*), one from Latvia (*Umnitsa* in Russian), America (*Young Reader*), France (*Phosphore*); two periodicals – Kazakhstan (*Aygolek, Druzhnye rebyata*), Germany (*Baby & Junior, Das Spielzeug*), Poland (*Dziewczynina, Magazyn of lotniczy-skrzydlaty Polska*); 4 from Moldova (*aMIC, Alunel, Noi, Trop si tropa*).

«Russian indexes» here are completely different! 163 periodicals (such as *GeoLenok, Girl, Oops!, A pochemu?, Abrakadabriki, Eskiz, Yunyy naturalist, Yalkyn*) can be chosen by the Ukrainian subscribers in the segment of children's and youth audience [2]. Strange coincidences happen among the titles: in fact, among the periodicals of Russian Federation (meaning, produced in Russia) there are magazines with the titles, identical to the Ukrainian (*Poznayko, V gostyah u kazky, Merry lessons*, and others).

The Ukrainian list of children's media is considerably longer; it includes approximately 253 positions. But it is sufficient to take into account some reiterations, for instance, some magazines can be subscribed separately (*Vodohraj / Waterfall* and *Vodohrajchyk / Little Waterfall, Kolosok / Ear* and *Kolosochok / Little Ear, Mamyne sonechko / Mother's Sun* for different ages; *Kuzya + V hostyah u kazky / In guests of fairy-tales* and others like that), or as a complete set (*Vodohraj + Vodohrajchyk; Kuzya + V hostyah u kazky; Kuzya + Skanvordenok*, etc.). Secondly, a part of children's periodicals appear in two languages (both Ukrainian and Russian), but different indexes are used for subscription, thus two positions are included in the list of newspapers and magazines (for instance, *Shyshkin lis / Shishkin les, V hostyah u kazky / V gostyah u skazki, Piznayko / Poznayko, Ukhmalyuk / Ukhmalysh, Umiyka / Umeyka, Domovychok / Domovenok*, and others). Some magazines have the English version also (*Poznajko, Kuzia*, etc.).

Illogical combinations and inclusions are also traced in the list of «Presa» enterprise. For example, such editions are offered to children's and youth audience as public and educational magazine *Chernobyl'skiy zvon / Bells of Chornobyl'* (Dnipropetrovsk, Russian language), *Simeyna gazeta TB / Family Newspaper of TV* (mostly TV list of programs), literary and publicist magazine *Dnipro*, mystical astrologic magazines *Zateryanye miry / Lost worlds* and *Planeta X / Planet X* (space, horoscopes, healers). Sometimes inappropriate combinations are given in complete sets: children's *Zabava / Fun + Posivnyj calendar / Sowing calendar, Vse pro buhgalterskyj oblik / All about accounting + Piznayko*, etc. [3].

Thus, if to mention the above listed facts, then among the Ukrainian children and youth (in actual fact, over 90 from the considered list are not youth, but children's media for an age category from 0 to 18) periodicals, not as many names will appear not than those offered in Russian Federation.

The only advantage of the Ukrainian magazines is a price. If an average children's magazine in Ukraine costs 15 hrn per month (per year – 180 hrn), then the cost of magazines in Russia is approximately 8–10 hrn higher (per year – on 96–120 hrn). The cost of subscription of children's monthly magazine «Fun lessons» (Russian Federation) comes to 75,20 hrn per month (if it is not an error!).

The subscription of foreign European editions seems to be inaccessible to an average Ukrainian reader. Yet, the cost of the French magazine *Phosphore* makes 4914 hrn per year, and German edition of *Baby & Junior* (10 issues per year) is 8904 per year [5].

It should be emphasized that those are quantitative indexes. Content accents are more important today, foremost patriotic: the ability of publishers and editors of the children's and youth press to give such texts and pictures, to care of interactive communication that would temper the Ukrainian child, teach to love the earth, history, culture, respect parents and great-grandfathers.

Among existing magazines there are not so much cognitive-patriotic, full of content of Ukrainian attitude («Periwinkle», «Winged», «Bluebell», «Crane», series – «Little Angel», «Mother's sun» and some other).

Spiritual values, patriotic issues and literature of a high quality begin to fade from many children's newspapers and magazines (and children's audience is the future of our country, which have to progressively realize their Ukrainian character, to identify themselves with Ukraine). Its place is taken by Mickey Mouse, Winnie the Pooh, adorable Princesses (it's in the best case), and in the worst – aliens Luntiky, Masha and Bears, Monster High, «heroes of darkness», urban horror stories and a variety of contemporary subcultures. Therefore the economic expansion (especially Russian) in media of Ukraine remains significant.

**Conclusions.** Expressiveness of some bitter facts from the field of contemporary functioning of mass media in Ukraine allows carrying out historical parallels. Academician Ivan Dzyuba in his book «Injection of darkness» not coincidentally recurs to the spiritual context of hundred years ago, from reactionaries in the early twentieth century to Ukrainophobes at the beginning of the XXI century. The scientist proves that «Ukraine-killing tactics» was formed in Russian Empire a long time ago. Kyiv censor Sergiy Schoholyev contributed as well and in 1912 gave clear recommendations for effective implementation of Russification to overcome any manifestation of the «South Russian separatism», meaning Ukrainian struggle for independence. His main rules are: focus on Russian schooling, wean the younger generation from the native language, not to allow preachers and national press to the Ukrainian nation [1]. These are the foundations that are «genially» introduced today by government officials and bureaucrats in Ukraine. Unfortunately, the bitter lessons of the past do not work... There is still hope from «outside possible» for a wise government, nationally conscious businesses, patriotic politicians.

Thus, we can speak with emotions or facts. Emotions are history, it is transparent and sensitive. Present is involved in facts that comprehensively will be realized in the future. How will appear current issues in a hundred years, in XXII century: Ukraine, language, culture and identity? It's time to discuss these objectively.

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УДК: 007 : 070

### **Проекції української преси початку ХХ століття (періодика та мова видань в Україні)**

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*У статті розглядаються проблеми, що здобули поширення в українській пресі початку ХХ століття, а згодом повторились у мас-медіа незалежної України кінця ХХ – початку ХХІ ст. Відсутність духовної єдності та історичної спорідненості в духовно-культурній сфері, «невивчені» уроки минулого й проігноровані традиції відстоювання національних пріоритетів (зокрема у сфері соціальних комунікацій) не зняли з порядку денного питання столітньої історії: як виховати українського громадянина.*

**Ключові слова:** традиції, українська преса, національні пріоритети.

### **Проекции украинской прессы начала ХХ столетия (периодика и язык изданий в Украине)**

**Сидоренко Наталия**

*В статье рассматриваются проблемы, которые приобрели огласку в украинской прессе начала ХХ ст. и впоследствии повторились в масс-медиа независимой Украины конца ХХ – начала ХХІ ст. Отсутствие духовного единства и исторического родства в духовно-культурной сфере, «невывученные» уроки прошлого и проигнорированные традиции отстаивания национальных пріоритетов (в частности в сфере социальных коммуникаций) не сняли с повестки вопроса столетней истории: как воспитать украинского гражданина.*

**Ключевые слова:** традиции, украинская преса, национальные пріоритеты.

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## COVERAGE PROBLEMS OF CHILDREN WITH SPECIAL NEEDS BY SOCIAL ADVERTISING

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*The article deals with the problem of formation of public opinion about children with disabilities in social advertising. A major problem that raises social advertising, is the adaptation of people with disabilities in society. The research proves that Ukrainian social advertising provides examples of messages, creating and perpetuating stereotypes of children with special needs, while the foreign market of social advertising follows a different policy.*

**Key words:** children with special needs, children's image, formation of public opinion. social advertising.

**I**ntroduction. Images of children are very often used in modern advertising to raise emotional impact and attract audience's attention to the advertising message and increase its credibility. For children and teen-agers advertising in particular is a socially significant part of informational space that essentially influences their psychological development and behavior, that is why ethical demands to social advertising employing images of children should be very high [3].

The theorists who study psychology of advertising claim that the image of a child always draws attention of recipients being a powerful irritant of their psyche. In advertising the image of a child is one of the most popular messages. Besides smiles and joy images of kids arouse the feeling of compassion. This technique is especially frequently used in social advertising. A child's image in social advertising evokes greater involvement than any other [4].

Social advertising is of much value for society and for each member of it only when perceived consciously and deliberately. Otherwise it becomes socially dangerous, it can adversely affect the human mind and behavior in society [1].

Among the problems raised by social advertising adaptation of people with disabilities in society and formation of public opinion regarding them takes a special place. And within that perspective images of children are not only effective and commonly used, but also fully justified. We suggest considering significant examples of social advertising applying to problems of children with special needs.

The social advertisement «Let's Unite for Children of Ukraine» highlights the problems of children with special needs. At the beginning of the video, a close-up shows a sad boy aged 10-12, then the camera pulls away and we see a wheelchair he sits in. The character turns and we can see that wheelchair is opposite a sports ground where the boy's peers play football. The child carefully watches the players. The color-scheme of the social advertisement is dull and gray (houses, sky, trees, road, and clothes). Next there emerges a man drawn in color (in the run of the advertisement it changes its color for the whole range of the rainbow: red, orange, yellow, green, blue, purple, pink) symbolizing in this way the child's soul. It separates from the boy's body and runs to the children, starts playing with them, neatly kicks the ball and scores the first goal. A colorfully drawn soccer goal appears on the screen. All children are happy, they jump and the colored man jumps higher than others. The social advertisement is accompanied by off-screen narration: «More than half a million children in our country need special attention. What is common and ordinary for us is an unattainable dream for them. Your indifference is their despair, your help it is their salvation. Let's help our children together. For the sake of the good, for the future».

**Results and discussions.** Social advertising directly reflects the problems of children, it is clear that they (children with disabilities) become characters which in this case are absolutely reasonable. Advertising partially touches upon recreation of children with special needs among peers. However, the commercial does not emphasize any problems of education, development or children's socialization, but reports statistics for this stratum of population.

The social advertisement under analysis urges not to remain indifferent to the problem, but it does not suggest any options to solve it (in the advertisement it is emphasized that a child with disabilities cannot fully participate in play with other children, and can only dream about it). The advertisement focuses on the contraposition of healthy and sick children reinforcing emotionality of the reel (the ability to walk, run, play that is to do things children commonly do, and on the contrary, a wheelchair-bound boy). Children in advertising always cause certain emotions, and children with health problems increase emotional impact.

According to a survey, the commercial arouses ambiguous feelings in recipients – from compassion to irritation. The advertisement draws a line between «normal» children and children with special needs, although it was possible to show that they do not differ internally and can easily play together. In the ads colors are emphasized, the drawn man is represented with all colors of the rainbow. By definition of K. Korolev, the rainbow symbolizes a bridge between heaven and earth, combines top and bottom, natural and supernatural, sacred and secular. The rainbow is often associated with the news of future wealth or with finding a treasure (it is where the rainbow touches the ground) [2]. So, we can say that the colorful man depicted in the social advertisement is the bridge that unites healthy children and children with special needs.

The social advertisement «Inclusion: School for Everyone» can be opposed to the previous video. Children with special needs are not separated here, but on the contrary are depicted surrounded by other children. At the beginning of commercial, we can see a classroom where children listen to the teacher, a girl writes on the board sitting, next all children communicate together at a break. These frames are accompanied by the following comment: «Each of us perceives the world by in our own way. We get knowledge and learn how to live. We have friends and want to be together, to get similar attention and believe in ourselves». The next frame shows the girl pulling out of the desk in a wheelchair (up to this moment the wheelchair has not been shown), she goes down outside using a special ramp, talks and takes pictures with other girls in the yard. The reel ends with featuring children hugging the girl in the wheelchair and waving their hands. During these frames the text is pronounced: «School of the Future is a school without stress. Relationships with adults are an understanding and help. Children should learn together».

This social advertisement emphasizes that children with special needs and other children are not different. Provided appropriate conditions are created, mixed education will not burden anyone, but rather unite. At the beginning of the video the wheelchair was not to be seen. It showed an ordinary classroom and ordinary school children without restrictions and difficulties communicating with each other, and it was not clear which of them was a girl with special needs. Children are portrayed cheerful, friendly and inquisitive. The social advertisement focuses on the fact that children better adapt in society when they study together and experience environment. The video claims that there is no need to segregate children into certain groups, to create a barrier between them because in the future it will be hard to adjust to life in society both for children with special needs and for other children.

The social advertisement by the Vinnitsa non-profit organization «Harmony» «Look at me, not at my wheelchair» also addresses the problems of children with special needs. It starts with a video image of a busy street. Among this turmoil an empty wheelchair is rolling, passers by walk by and look at the wheelchair. Next appears a boy playing a ball, he raises his head, smiles and throws the ball toward the wheelchair, and we see that it is a boy sitting in a wheelchair. The video ends with frames of a boy in a wheelchair, holding a ball, and at the side of it there is a phrase written in white: «Look at me,» and below there are smaller red letters: «But not at my wheelchair».

This social video is not accompanied by narration, the recipient understands the whole advertising content through the slogan. The advertisement is intended to show the society attitude to children with special needs, notably that first of all people pay attention to the problem (wheelchair – physical disabilities) staying unaware of the most important issue children themselves, their emotions, aspirations, dreams. For most people these children are inferior, they single them out as a separate category of people and treat them either with indifference or with pity, and hardly anyone looks upon them first of all as ordinary normal children. A notable feature of this social advertisement is that the boy (and not the cart) was noticed by another boy (assumably his peer).

Only the boy could see not a disabled person but teenager just like he is while, adults were just passing by and saw a wheelchair.

As an example of social advertising somehow opposite to Ukrainian samples, we will consider foreign advertisements on similar topics. To celebrate the 61st anniversary of their state, the Indian film companies “Mudra Group” and “BIG Cinema” released a video «Patriotism does not need hype» with a record of the national anthem performed by pupils of a boarding school for children with hearing defects. The advertisement shows how children of different age perform the anthem in front of the school in sign language to the appropriate tune. Pupils are portrayed happy and joyful. The reel is shot in black and white colors. This is a good example of social advertising which combines propaganda of patriotism and tolerance towards people with disabilities. In this social video children are portrayed not as ones arousing pity, but rather as children arousing a warm smile, pride and respect.

The Russian social advertisement «Violin» is dedicated to education of adolescents with disabilities. The main slogan of the social message is «Education of disabled people is a way to independent life». Throughout the advertisement we see a teenage girl who plays the violin. We can assume that she has physical disabilities such as vision problems because of her sunglasses, and totally blind usually wear sunglasses to protect their eyes. The advertisement starts with off-screen narration: «Each child is talented in his own way», the girl is shown playing the violin on stage. Next we see that a string of musical instrument breaks, and the girl puts the violin down on the floor. This part of advertisement is based on contrast. If frames at the beginning of the video have bright colors and are accompanied by a rhythmic melody of the violin, the critical part is gray and accompanied by loud bass sounds. Advertisers use this move to attract the viewer’s attention and focus on the problems that may be an obstacle to successful development of children. In the following part of the advertisement we see a woman who approaches the girl and gives her another violin, and then the young musician continues her performance and successfully finishes it. These frames are followed by text: «This in our power to help a talent reveal itself».

The social advertisement «Violin» emphasizes the fact that every child has abilities and talent. The task of adults (teachers, parents and older people) is to help a child to find his/her way and favorite occupation. It does not matter whether the child has certain disabilities because everyone needs support in their undertaking. A characteristic feature of this advertisement is that it focuses on the girl not as a child with special needs, but as an ordinary teenager who is trying to succeed. Advertisers did not aim at causing feelings of pity and compassion, but called for understanding and moral and psychological support of children with special needs.

Conclusions. Analyzing social advertising, we can make a conclusion that most domestic advertisers create typified videos that form and perpetuate in society stereotypes about children with special needs. These advertisements contain a concept that such children need affection and compassion on the part of society, that they are a separate and special segment of the population. Actualizing the issue, social advertising does not actually suggest ways to solve it, sometimes confirming harmful stereotypes in society. A somewhat different view is shared by foreign advertisers, creating examples of social advertising messages that have no place for frustration and negativity, but rather emphasize unity and strength of children who have certain problems. Children in these commercials are independent, productive members of society who do not need pity, but like all other children expect support and understanding. There is no doubt that in any country we can witness examples of low-quality or tactless advertisement, but currently the foreign social advertising market is much more developed than its counterpart in Ukraine. Thus domestic advertising approaches and models of social advertising require further study and revision.

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УДК 007 : 304 : 659.3 : 659

## Висвітлення проблеми дітей з особливими потребами в соціальній рекламі

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*Стаття присвячена проблемі формування суспільної думки щодо дітей з особливими потребами в соціальній рекламі. Однією з головних проблем, що піднімає соціальна реклама, є адаптація осіб з особливими потребами в соціумі. У результаті дослідження було виявлено, що українська соціальна реклама створює зразки повідомлень, формуючи і закріплюючи стереотипи щодо дітей з особливими потребами, децю іншої думки дотримується зарубіжний ринок в сфері соціальної реклами.*

**Ключові слова:** дитячий образ, діти з особливими потребами, соціальна реклама, формування суспільної думки.

## Освещение проблемы детей с особыми потребностями в социальной рекламе

**Теодорская Людмила**

*Статья посвящена проблеме формирования общественного мнения в отношении детей с особыми потребностями в социальной рекламе. Одной из главных проблем, которую поднимает социальная реклама, является адаптация лиц с особыми потребностями в социуме. В результате исследования было выявлено, что украинская социальная реклама создает образцы сообщений, формируя и закрепляя стереотипы в отношении детей с особыми потребностями, несколько иного мнения придерживается зарубежный рынок в сфере социальной рекламы.*

**Ключевые слова:** детский образ, дети с особыми потребностями, социальная реклама, формирование общественного мнения.

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Scientific edition

**O B R A Z**  
Scientific Journal

Issue 2 (17) ' 2015

The issue was composed by:

Proof-reader: *Bondarenko Julia*

Responsible for the issue: *Sadivnychyy Volodymyr*

Electronic resource of the issue:

<http://www.irbis-nbuv.gov.ua> (Scientific periodicals of Ukraine)

<http://obraz.sumdu.edu.ua> (WEB-site of the journal)

Singed to be published: 20.10.2015

Format 70x108/16. Font: SchoolBook. Accounting publishing sheets of paper 12.5.  
Conventionally printed sheets of paper 12.8. Risograph print. Circulation 300 copies.

Print preparation was made in the educational scientificcenter  
«Systems and means of social communications»  
at the department of Philology and Journalism of Sumy State University.

**Adress of the editorial office:**

40007, Sumy, 2, Rymsky-Korsakov St.  
Department of Philology and Journalism, Room 1107,  
phone: +38-0542-68-78-50, e-mail: obraz@sumdu.edu.ua

Publisher and editor:

Sumy State University

40007, Sumy, 2, Rymsky-Korsakov St.

Certificate of registration of the subject of publishing in  
the State register № 3062 from 17.12.2007.