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**Визуальные инструменты дискурса:
фотография, кинематограф, новые медиа**

СОВРЕМЕННЫЙ ДИСКУРС-АНАЛИЗ
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Josef SEDLÁK, Petra CEPKOVÁ

GLOBAL AGE OF MAN WITHIN THE CONTEXT OF PHOTOGRAPHY

The study is a reflection on photographic image within contemporary visuality and aesthetics of metamodernism, when, in the concepts of last decade, the human and the natural permeates each other in subjective interpretations of socially significant contents. The authors' objective is to search for complex contexts within the topic in question across various areas of social life with specification on the medium of photography and history of art, taking into account the inevitable changes in conventional ways of looking at the photographic image.

Keywords: *Anthropocene, global age, narrative, pandemic, photography, posthumanism, trauma, visual communication.*

Art is always about a subjective interpretation and communication of the socially significant content. However, it is also the methodology and inner structure of the medium of photography itself that is constantly re-formed by the contexts of the theory of photography, aesthetics of the periods of modernism, postmodernism, and metamodernism, as well as current trends of differentiation of languages used in author-conceived programs.

Discursive analysis within the research of visual communications can include many social science areas that are, to a certain extent, preconditioned and determined by the anthropological principle and approach to the world in itself; a world that we can interpret through the medium of photography. Within this context, more and more authors are currently addressing visual topography in various artistic genres. *“Photography provides a record of a concrete landscape of urban area and its poetic testimony from the aspect of the author – passer-by, who wanders the land, maps it, and records it. Historically, one of the first landscape photographers was Englishman Francis Bedford (1816 – 1894), who had been commissioned by Queen Victoria to travel the country and photograph territories under the Monarchy. Bedford also recorded landscape parts in a form of double compositions, which were probably made as outputs from a camera with twin lenses. Back then, these were known as stereographs, forming a 3D image effect for a viewer looking through special tools and devices. They were a sort of predecessors of current 3D photography and virtual reality. Similar composition approach of double compositions is also used by Slovak photographer*

Lukačovičová, when she photographs a certain place with a time delay and places together two photographs of a similar and yet slightly altered environment. Her photographs can also be perceived as visual diary entries, either formally recorded or modified by the author through a slight intervention in a form of land art and performance, demonstrating our cultural-social climate. In her photographs, she captures longer processes, but also a physical moment, here and now – for instance in a form of simple gesture of throwing stones into the water. Through some works, Lukačovičová also reflects on the state of our surroundings during the year of living with coronavirus ... they present records of new vegetation grown during “the lockdown” on a football field and at the edge of a city park, as well as situation/shot from area-wide testing taking place by the Salesian church in Trnávka, Bratislava. Michal Huba does not examine the defined country solely from its direct topicality and visibility point of view, but also through invisible contexts related to its historical, archaeological, genetical, geographical, biological, and mythological layers. However, he apprehends these layers through a metaphorical expression in photography, and he considers the depicted country also within the context of philosophy. For his artistic examination, which can even evoke principles of an archaeological or historical exploration, he deliberately chooses an area with certain characteristic features. For the country between Záhorie and Malé Karpaty, these are: borderland, roads and barriers, nomadism, woods, an intersection of mountains and lowlands, steppe, sand, wetlands, tectonics and fault lines, wind, and rocks. His cycle of photographs takes a form of a massive set that works with space-time characteristics of a place and its genius loci. Although a human being is not physically present here, he still is present, because he has left/imprinted a significant mark on the landscape. He has been forming the country since prehistoric times, leaving such footprints that are becoming more and more ambiguous” (Prechádzanie krajinou v Záhorskej galérii 2021: <https://kultura.pravda.sk/galeria/clanok/581314-prechadzanie-krajinou-v-zahorskej-galerii/>).

Without dreams, our world would be quite a grim place; and even more without visualizing our ideas in art. Time and space that belong to the sphere of the most secret imaginations and wishes are inherent to every living creature. What would it, then, be like to dream about a better world here and now, in the real life? The answer is hidden in the reflections on a desire that does not oppose Kant’s categorical imperative, but quite the opposite. If you asked yourself that definite question, what would you want your last dream

to be? Life of each of us, here and now, lasts (figuratively) only a few short moments. Every artist and every conscious being, as they grow older, contemplates the meaning of existence, its purpose, and, especially, its consequences. Our thoughts predetermine the impact of our actions on a society-wide level. Here and now, we have never been alone. Our every act or thought should be perceived as a dependant consequence of a well-known butterfly effect (an idea that goes back more than 40 years), when even a minimal initial change or our decision can cause a major change and variations in the development of the whole system. Can our ability to foresee lead to decisions that would be considerate of others?

These thoughts are inevitably followed by reflections on the era in which we live in and which we also are the creators of. At the end of the 20th century, this geochronological period has been named *Anthropocene* (from Greek., anthropos - human, kainos - new) and corresponds to a period characterized by intensive human activity and its influence on the present world, although, it is still disputed whether Anthropocene should replace the last phase of Holocene (Working Group on the 'Anthropocene' | Subcommittee on Quaternary Stratigraphy 2019: <http://quaternary.stratigraphy.org/working-groups/anthropocene/>). This informal term is ascribed to ecologist and botanist E. F. Stoermer, but it gained popularity thanks to Dutch atmospheric chemist P. J. Crutzen after 2000, when our age has been declared a global age of man (Crutzen 2002: 23, <https://www.nature.com/articles/415023a>). Its origins, sometimes also called the atomic age or the Great Acceleration (1950) (The Anthropocene | Great Acceleration 2015: <https://www.anthropocene.info/great-acceleration.php>) have been linked to the industrial revolution, new inventions powered by coal and oil, the emergence of first railways and cars, through which humans had been able to connect all parts of the world within a few years, and new discoveries in medicine that have saved a great number of people who would not have otherwise survived. And maybe it dates back to the cave paintings of our ancestors, and maybe it has all started with the first seed planted or with animal domestication, with rice growing or the tests in the atmosphere. This all has led to an increase of human standards of living and interconnection, as well as to the population growth and pollution. Modern history of humankind is writing its infamous story mainly due to the production of plastics that has grown from 1 million tonnes to 300 million tonnes per year (McNeill, Engelke 2014: <https://www.worldcat.org/title/great-acceleration-an-environmental-history-of-the-anthropocene-since-1945/oclc/926050454>) and there is a

constant growth of population, industrialization, urbanization, and globalization. For some it is a crisis and catastrophe, for others a new opportunity, on the one hand a space for scientific and technical hypotheses, on the other hand, a rich artistic topic. It is our reality, but also a socially, culturally, and politically determined construct. It is one of the biggest concepts of today that mostly requires a deeper thought. However, we can state with certainty that Anthropocene is a disturbing concept. In 2018, Canadian landscape photographer Edward Burtynsky published a book of photographs entitled *Anthropocene*, in which he captures a wide range of natural sceneries affected by human activity. In the same year, Burtynsky also participated on Canadian documentary film *Anthropocene: The Human Epoch*, which provocatively debates the topic of our unprecedented influence on our planet in a moment when we, the humans, are more powerful than natural forces or, at least, we often tell ourselves that (Burtynsky 2018: <https://www.worldcat.org/title/anthropocene/oclc/1050861419>). It can lead to extinction of our species and although many scientists had already warned us in past, it is still not too late. We are probably not going to witness it, but we can at least imagine what it could be like here. If only we could go back in time and be a little bit smarter. National Geographic in cooperation with screenwriter Ann Druyan and producer Seth MacFarlane has produced a monumental film documentary series entitled *Cosmos – Possible Worlds*, which is based on stunning and iconic ideas of American astronomer, astrophysicist, astrobiologist, and science popularizer Carl Sagan that have been scientifically, but also accessibly and humanly, narrated by contemporary significant astrophysicist Neil deGrasse Tyson. Thanks to their appeal for a better civilization, we can embark on a scientific journey of discovery of our feelings and coordinates in the space and time, so that we ultimately, in astonishment, get to understand the meaning of being but also how tiny we are; so that we could and had to ask ourselves a fundamental question – What will come after us and what kind of world will it be for our children? And whether, maybe, the maturing of Anthropocene could not also lead to our own maturing. We also see a significant parallel to this topic within the context of famous philosophical film opera *2001: A Space Odyssey* (1968) by Stanley Kubrick, screenplay of which was cowritten by Arthur C. Clarke. Here, the meaning of evolution and human existence is confronted with a sinister and silent symbol of alien life in a form of a black monolith. In this timeless story about a journey beyond the boundaries of space and time, contexts referring to Kazimir Malevich's suprematism are visually encoded.

Within the photographic concepts of the last decade, the human and the natural are intertwined. Many authors map and record a concrete landscape or urban area in combination with a poetic expression; they point out our social climate through invisible contexts related to the cultural, geographical, and biological layers, as well as to the time-space characteristics of a place and its *genius loci*. Within the contemporary “everchanging” and “unstable” visuality, photographic narratives turn more and more in the direction of the analysis of inner psychological feelings that consequently, to a certain extent, become generally valid, as, through them, the authors address a pursuit of thoughts from the past and suppression of reality when a being becomes just a fragmented body wishing to escape. Strong association and appropriation of this essential desire within staged photography can refer us, for example, to Frida Kahlo’s paintings and surrealism of dreams in the context of a body, and not only the female body. Artificial beings, depicted in contemporary art, acquire contexts of our fears of an intelligence form that could substitute or even completely replace human species in future. Science-fiction theme in art is also articulated in the background of subcultural fashion that often suggests new beings with robotic elements, or even replicants from the famous Ridley Scott movie *Blade Runner*. Suddenly, we have a feeling that future with the new beings is not that distant and a motive of digital data flow is within reach in the near future. Another trend worth mentioning is using fashion photography within the context of swap fashion, the philosophy of which is acquiring an increasing societal and recycling aspect that respects considerate and responsible behaviour of the population. An increasing visual accent is also placed on a depiction of the impact of anthropocentric aspect on urban environment within a possible coexistence of two realities that may or may not reflect in the objects made by our hands. Such ambivalence provides space for contemplation about a possible existence of the world without people, when the current pandemic has emptied the spaces which have become quiet still-lives in the landscape, withdrawn and inertially resisting the passage of time in silence. Authors often implement the tension from such kind of detachment (both physical and psychological) into their visual concepts also through a staged metaphor of partnership, starting a family or expectation of a child. Here, we can find a semantic parallel in a desire for material security, the current state of which, in its anti-aesthetics, rather refers to self-destruction that is so often a part the sphere of human relationships. For example, wall structures become unstable structures of our touches that we build our lives on; they are a synonym for spiritual,

psychological, and internal decay, which strongly resembles the inspiration with an aesthetics and work with a body in Francesca Woodman's artwork, when the fleeting nature of spaces is parallelly intertwined with both the physical and psychological vanishing. This inner and outer imprisonment by cold walls becomes a process of wandering through being, forgetting and remembering again. Deformation of reality and hybrid neologisms transform in art into convincing statements about the existence of possible worlds in almost manneristic compositions of post-industrial environment of urban nooks, decoding our footprints that constitute a key memento of the environmental situation and an imprint in time. Such still-lives of various graffiti scenes and object wall structures internalize a story about us; they are full of symbols and attributes defining the human species with its desires and extroverted attempts to rule the world. They are a sad and grave visual grotesque, our factual footprint, and a reflection in the mirror of these modern sites. Other times, authors use a form of a suggestive and metaphysical game referring to Magritte's surrealism to articulate elements of urban and peripheral housing estate parts which, despite their artificial attributes, carry a dreamy atmosphere. Such images are not only strict records of reality, but also vague formulas referring our reading to Rhotko's abstract paintings of colourful geometric surfaces or Mondrian's neoplasticism. Diverse associations to, e.g., film compositions of David Lynch or photographs of Leslie Krims in evidently postmodern satirical fictions full of black humour can be found in the works of artists who urgently comment on the superiority of humans over animals, and who often play with the meaning of individual attributes that are vital mainly for reading this type of image scenes, set in banal contexts of day-to-day lives and activities of human species. The most critical view can be seen in conceptual-documentary photographs that capture the remains of mass-consumption at, e.g., landfill sites, when these piles of trash become metaphorical, but mainly sad, portraits of us rather than just another landscape picture. It is similar in the landscape sceneries of constructions, industrial zones or impressions of water surfaces which are also, in other layers of their reading, references to the sphere of consumerism marking us as the main actors in polluting the planet. These minimalistic and discovered still-lives constitute a tiny, but explicit, accentuation of the recycling of our actions characterizing interventions of people and their desire to appropriate and subdue the world at all costs. The opposite of this, let's say, a more general genre interpretation of landscape is the subjective staged photography that is dominated by grim landscape sceneries so typical for, for example, Pavel Pecha from *The Slovak*

New Wave or Pasolini's controversial filmography. In the dramatic and dark lighting, we are able to decode topics of condemnation, pain, death and resurrection, where theatrical expressions from subconsciousness become a cathartic, but also bleak, journey between the earthly world and the absurd waiting for the next one. Provoking semiotics of the individual attributes takes a shape of a dreadful postapocalyptic country, as if coming straight from biblical revelations, while defining human species as an architect of all endings, but, at the same time, refers to temporality, to our helpless defiance and insignificance in the cycle of boundless time that always takes its toll.

We have been intrigued by a text entitled "Art in the Anthropocene" from a book *The Posthuman Glossary* published by Bloomsbury Publishing in 2018, the editors of the volume mapping the basic terms and theoretical contexts reflecting the current era of Anthropocene being Rosi Braidotti and Mária Hlavajová. The theory, based on the pillars of posthumanism and post-anthropocentrism, is even more urgent today – it does not belong just to the academic world, but can be more and more often encountered in the areas of art, culture, and media. Anthropocene has the power to remind us of our restricted and contingent time on this earth. In the text, Heather Davis and Etienne Turpin state that "*...so far as we are to accept the term Anthropocene and its mobilizing potential, it is an aesthetic event. I mean this in three ways. First, aesthetics can be understood from its etymological source in aesthesis, meaning sense perception. Taken in this light, the Anthropocene marks a period of defamiliarization and derangement of sense perception. This is primarily what is unfolding around us: the complete transformation of the sensations and qualities of the world. In other words, the world that we are born into is receding in front of our eyes, causing a rearrangement of the sensory apparatus of our organism. Climate change, under these terms, can be understood as a complete rearrangement of our sensory and perceptive experience of being in the world, where the threat itself becomes hard to identify based on the sensory limitations of our bodies. As Nicholas Mirzoeff (2014) argues, the problem with these changes is that they are often written into the canon in a way that signifies beauty. He uses the example of Claude Monet's Impression: Sun Rising (1873). This painting, one of the most circulated images in art history, marks not just a particular aesthetic shift associated with Impressionism, but portrays the intense smog produced by early industrialization. The fact that air pollution has been anaesthetized into a kind of beauty marks one of the central problems of the Anthropocene era. This fetishizing of environmental destruction which troublingly straddles*

the realms of beauty and awe can also be seen in the work of photographers such as Edward Burtynsky and Andreas Gursky ... Second, the Anthropocene has been framed through modes of the visual: data, visualization, satellite imagery, climate modelling and other legacies of the 'whole earth' ... Third, art is a polyarchic site of experimentation for living in a damaged world, offering a range of discursive, visual and sensual strategies that are not confined by the regimes of scientific objectivity, political moralism or psychological depression. Art can provide a space for dealing with the affective and emotional trauma of climate change, dams and environmental pollution as it can hold together contradictions. We need modes of expression for the collective loss we are suffering through and venues to express the emotional toll of living in a diminished world. This sense of multiplicity that is contained within art provides a way to sift through the numerous contradictions of our everyday lives, to deal with divergent and discontinuous scales of time, place and action. Art practice can also provide a space of propositions and future imaginaries ... As David Garneau says 'What art does do – and what is difficult to measure – is that it changes our individual and collective imaginaries by particles, and these new pictures of the world can influence our behaviour'. The arts are part of the emergence of the narratives about the ways, in which we live in the world, narratives that can be damaging or visionary, which can connect or dislocate us from the earth. The fact that so much of Anthropocene discourse has been taken up in the arts merits more attention" (Braidotti, Hlavajová ed. 2018: <https://34.sk/umenie-v-antropocene/>).

If we consider photographic image within the intentions of current visibility, we must accept the notion of a photographic image as a constantly changing flow of information, data, and stories, which are being transformed in time, space, and contexts of the era. It is a consequence of the volatility of the term "reality", when not only art but also our physical bodies and all our being transforms into a sphere of virtual possibilities. Aesthetics of metamodernism carries within itself neologisms in thinking, to which we must also adjust our perception of the established interpretations of photographic image. Hybridization in the era of post-humanity and in the contemporary visual photographic language does not only influence morphology, but it also increasingly affects the medium itself and its philosophy, not excluding transformations of the content, structure, i.e., those that address the contexts of body, portraiture, and even conceptual documentary. *"The message of Foucault's book "The Order of Things" subtitled "An Archaeology of the Human Sciences", was this. The main*

question of modern philosophy since the times of Kant is: I, i.e., my consciousness must be both an empirical object of representation and a transcendental originator of representations. How can it be possible? In Foucault's opinion, history has showed us that it cannot – and this impossibility means a collapse of modern episteme. He concluded the book by comparing the eventual end of man to erasing a face drawn in sand at a shore ... People acquainted with Kittler as a coldblooded theoretician, a hot typhoon that has washed away all the marks left by a familiar face at a shore and has melt it down into silicone chips, are often surprised by the poetic power of his texts. Make no mistake, for Foucault and Kittler it was not about an elimination of the humankind itself. They mostly addressed epistemological questions within the context of human sciences traditions which have, during the last two centuries, built and glorified the "oh, human"—human supremacy over the events and life on the planet and the whole universe; supremacy stemming from the privilege of being able to think (and speak). Human sciences and artists have only recently started to draw consequences from the withdrawal from anthropocentric positions and that is also the reason that ecological themes and Anthropocene are such resonating topics. And it seems that natural sciences are going to need us... Anthropocene has become one of the main narratives of our time quite fast” (Barok 2015: <https://monoskop.org/Talks/Antropoc%C3%A9n>).

Just as a river tide carries the silt of memories, our own memory and experiences, it also transforms ourselves. This interflow and constant changes in time can be implicitly found in contemporary photographic language in a form of an interflow of realities. Within the postmodern shift in the portrayal of self-portrait photography and its biographic features, it is mainly the fundamental author's identity, interpreted mostly through their relationships with their close ones, that is coming to the fore. Contemporary authors more and more often address the time-space reconstructions of real and key life events, while the narrative of the photographs is based on a thorough direction of individual characters, their facial expressions, gestures, and attributes, while simultaneously remaining in a position of fiction about possible reality that is taking place in the area of personal memory. Within the theory of photography, art, and philosophy, such disruption of time continuum by a parallel reality, which a spectator has no way to verify, raises many fundamental questions about the stability or uncertainty of the truthfulness of the medium of photography itself. The effort of photographic concepts of all genres and intermedia overlaps of the last decade could be defined as a need to find the human being in their

imperfect wholeness; finding one's place in the journey that secretly speaks of who we are, where we are heading, and who we are becoming; on a journey that frankly reveals socially sensitive topics and shows us that "look, this is us, people, nothing more and nothing less". In contemporary photography, genres such as landscape, still-life, portraiture, and body are becoming the bearers of social trauma, our emblem and imprint, so that we could learn to accept difference one small step after another. "*Darwin has defined the main, destined peculiarity of a human being: their saliency and oneness, thus, a certain loneliness in it ... Man has lost a sense of limits, boundaries, and order; has spilled themselves all around the planet as a biblical flood ... is unique both up and down ... has overflowed their banks and that inevitably leads to chaos in them that they cannot handle ... man is a God to man (Spinoza) ... is not a master in their own house, as Freud had pointed out ... a human being is unwillingly against themselves*" (Múnz 2020: 91-94). Therefore, if, within our reflections, we have such a preview before our eyes, there is a lingering key question - in what way, if at all, can art, in connection with the critical theory, give answers to the diverse challenges related to both the current and future ideological, political, and economic factors.

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PHOTOGRAPHY AS A MEDIUM AND TOOL FOR SOCIAL CHANGE

When American photographer Dorothea Lange took a photo of “Migrant Mother” during the Great Depression in the USA, she contributed to an immediate support for the affected farmers. The objective of the paper is to analyse social/sociological photography and appeal to changes in society that could be achieved, as well as to map similar initiatives around the world and in Slovakia.

Keywords: Bán, Dmitrijev, FSA, Koudelka, Lange, Riis, Salgado, social photography, sociological photography, Štreit.

Introduction

Through digitalization, photography has become an even more available medium than it was before, and, it is now an everyday part of our lives, whether through media or social networks inundated with aesthetic and perfect photographs. However, many of us still do not comprehend what photography is and has been capable of, the power this tool holds, as it is able to not only promote, sell, or capture pretty memories, but can also influence, transform the society and its development, hold up a mirror to it, be both its critic and proponent. Or, it can also be an efficient instrument of propaganda even today, as it is so simple to manipulate photography. It is very easy to capture and display nice moments of our lives, but it is important to remember those, who have not been as lucky as we are, and, therefore, photographs by humanist authors with social conscience can be that voice which draws attention to the disadvantaged or forgotten.

Briefly about the Origins of Social Photography

The second half of the 19th century was a very fruitful period, as regards the documentation of lower segments of society. In his artwork, Italian photographer C. Ponti captures Venice, its streets and lives of the lower classes, street peddlers and beggars (Hlaváč 1974: 14). In England, in his work *Street Life in London* from 1877, the author J. Thomson captures day-to-day life and work of people in the streets of London outskirts as a reportage. Country life in Northeast England and everything it comprises, from fishing to agriculture, is documented by F. M. Sutcliffe (Mrázková 1985: 56). So far, all of these are just documentary works, some with a character of reportage, by different authors from different countries, which were not deliberately aiming at social photography or portrayal of the topic of human work. At the end of the 19th century and at the turn of the centuries, which,

according to Hlaváč, is considered the realistic period of photography, authors such as P. A. Emerson start to emerge (Hlaváč 1974: 14). Emerson's photography philosophy differed from the others by its naturalism and, in his opinion, photography should faithfully reproduce what is seen by human eyes, without retouching, modifications or combination of photographs. He regards spontaneity, naturalness, and authenticity as the fundamental values of photography. He carries this philosophy over into his work and records the country and daily lives of people in Norfolk for the purpose of ethnological study which he publishes in the work "Life and Landscape on the Norfolk Broads" from 1886 (Mrázková 1985: 34). At the turn of the centuries, when the social differences in the two world powers – one capitalist, the other socialist, are increasing, social photography and its voice are also rising.

Danish photographer J. A. Riis is among the first photographers who have demonstrated how powerful the instrument of photography can be. He photographed East Side streets in New York with an aim to draw attention of the society to the inhumane conditions that immigrants live in. In his photographic work and articles, he demonstrated the poor living conditions, criminality, and diseases that affected this segment of New York society. Jacob Riis himself was one of the millions of immigrants who had moved to America at the turn of centuries in search of a better life but had ended at the edge of life instead. After seven years, he had found a permanent job as a journalist and focused his work on this part of society that he experienced himself and needed to raise awareness of. Riis was also a pioneer in photography using artificial light which he saw as an opportunity to dramatize the statement of his photography. In photographing night streets, he had assistants helping him with illumination by igniting magnesium powder. "*His photography became a conscience of the society. Its power does not lie only in the fact that it informs, it also brings evidence and impacts emotions*" (Mrázková 1985: 66-67). His photographic work, also noticed by the US president Theodore Roosevelt, brought a new face to the New York East Side area in the form of parks and housing for immigrants (Anonym 2021).

At the other side of the world, in Tzarist Russia, photographer Maxim P. Dmitrijev calls for help for the poor through his socially critical work (Mrázková 1985: 57). The 1890s in the Upper Volga Region around Nizhny Novgorod were affected by drought that caused poverty, hunger, and consequently, disease-afflicted people, who the tsarist government showed no interest in. Originally a portrait photographer, working in Novgorod

atelier, sets out to photograph this desolate land, starving people and cattle, and its shacks with an intention to appeal to society and to find help. Despite censorship, thanks to Russian intelligence, reporters, and writers, he is able to publish this authentic documentary anonymously in a magazine and a book under the title “The Barren Year 1891 – 1892 in the Nizhny Novgorod Region”, urging the society to put pressure on the government (Mrázková 1985: 60-61). Similarly to J. Riis, his activities were successful at drawing attention to the social problem, raising society’s awareness and its willingness to help. His work had, thus, led to an organization of material support for the region from the citizens, and later also from the tzarist government, which had ignored the problem at first (Hlaváč 1987: 162).

Another milestone of social photography is the photographic work of the American sociologist Lewis W. Hine, who had contributed to the transformation of child labour laws (Hlaváč 1974: 14). His first known photographs come from New York Harbor, where he photographs arriving ships full of immigrants searching for new life in a free country. It is here that Hine realizes how powerful photography is by being able to say a thousand words. However, from 1908, he focuses on a slightly different, not very popular topic of child labour. On five thousand photographs taken within thirteen years, he captures children and their work in factories, mines, mills, glass factories, plantations, and fields. “*Although regulations on child labour already existed at the time, they had not been respected, because children could be paid less than adults*” (Mrázková 1985: 68). Hine felt a need to document and publicly present this fact and that is why he started to work for National Child Labor Committee. But it was not easy, as he often had to carry out his photographic and sociologic activities in disguise, e.g., as an inspector or insurance salesman. His harsh or rough photographs, in which the working children often look straight into the lens, oftentimes said more and resonated in the society much stronger than any article written before. He composes the shots in a way that captures the environment in which the children work as truthfully as possible (Mrázková 1985: 69). After his work was published in progressive magazines, government was put under enormous public pressure to set minimum age requirements for working. Through his photography, Hine has, thus, contributed to the cessation of the use of child labour in America and the return of many children to schools (Halliday 2020).

At this time, photography gains momentum and popularity and becomes an increasingly used medium in press and a weapon in the fight against injustice. Thanks to the aforementioned authors, the world got to see

the power the photography has to influence the society and its development. Hidden potential of photography as a trustworthy medium had been found also by representatives of countries that saw an opportunity to use photography as an instrument of agitation and promotion of their political or ideological interests in the society (Mrázková 1985: 118). According to historians, the shortcomings of Tzarist empire, such as poor economic situation, casualties of war, poverty, and hunger, started to manifest themselves during the First World War. This led to the fall of the Tzarist government, the Great October Revolution, and the consequent civil war that the Bolsheviks suppressed successfully (Anonym 2017). During this time, usage of photography had taken on a new dimension. It was meant to inform, agitate, and teach the uneducated society in a comprehensible, persuasive, and authentic way. *“And thus, for the first time, photography in Soviet Russia becomes an instrument of a programmed, centrally controlled, and didactically focused propaganda and agitation”* (Hlaváč 1974: 14). However, there had been a lack of photographers at the time, as most had fled abroad or stopped photographing because of the changes in the system and entrepreneurship. Therefore, the Russian government decided to recruit new photographers from among common people, such as workers, peasants, or miners. Shortly after the October Revolution when Bolsheviks came to power, they established a cinema-photo department alongside the State Committee for People’s Education, and one year later also the Higher Institute of Photography, which were intended to train new cadres of working-class photographers, and it was also the first school in Europe to teach all genres of photography. In the 1920s, working people and construction of the country became the main topics of photography in the Soviet Union. In this period, social photography becomes socialist and acquires an educational-propagandistic character (Hlaváč 1974: 14). At first, in larger cities, thematic photographs had been hung as image newspapers into “agit displays”, shown at exhibitions of proletarian photography, and published as albums (Mrázková 1985: 118). Later, after the improvement in economic situation in the Union’s second decennium, magazines and weeklies such as *Ogoňok*, *Sovetskoje foto a fotograf* start to emerge, and an agency *Sojuz Foto* is established. According to Mrázková, in all of these, *“photography becomes an image language of magazines”* (Mrázková 1985: 119). In 1930, magazine *SSSR na strojke* (USSR in Construction) is established with an aim to inform Soviet people about the development of construction in the country according to the first five-year plan. The magazine also played its propagandistic role abroad, as it had been published

in different languages (Mrázková 1985: 119). *“From the beginning of the 1930s, Soviet authors had been bringing photographic stories about the construction in their homeland, about the transformation of Soviet worker’s life-style, and developing industrialization in the excellently edited magazine SSSR na sroike, founded by M. Gorky, or in youth illustrated magazine Ogoňok. Although painful, it was a birth of something new and hopeful, and a Soviet photographer reported about it with committed engagement”* (Hlaváč 1974: 9).

In Germany, a magazine with a topic of working-class photography entitled Arbeiter Illustrierte Zeitung (AIZ) was established as early as 1921. Magazine’s content consisted of reportages of working-class environment and political development in the country supplemented by authentic photographs. In 1926, under the AIZ, magazine Der Arbeiter-Fotograf (Worker-Photographer) started to be published and reached 7000 printed copies in 1929. The magazine also contributed to the development of the German Association of Worker-Photographers which had 1480 members at the time. In the 1930s, similar associations and left-wing movements also emerged in the nearby countries affected by the crisis. At the time, Hungarian worker-photographers published their works in magazine Munka. An association of worker-photographers, called Szociofotó, is also established by artist and poet Lajos Kassák (Mrázková 1985: 119). Left-wing photographic movement of the same name Sociofoto is established also in Slovakia as an alliance of communist propagandists led by Irena Blühová and Barbora Zsigmondiová and Friends of Nature association (Hlaváč 1989: 168). Majority of the associations, groups or unions of social and socialist photography remained active until 1938, when political situation changed mainly in Germany and Hitler came to power.

The Wall Street Crash from the 24th October 1929 constituted a catastrophe for the American society and economic crisis for the whole world. In 1932, there were as many as 15 million unemployed people in the United States. President Hoover was unable to improve the economic situation and, therefore, Roosevelt takes over the office in 1933 (Medved’ová 2017). President Roosevelt adopts measures to revive the economy known as the New Deal. This new system had also its opponents and, therefore, Roosevelt’s government establishes groups of photographers with an aim to document the hard living conditions on American farmers in order to gain support for his economic reforms. Later, in 1937, this project was renamed Farm Security Administration (FSA). The large number of authors involved in the project comprised prominent personalities such as Arthur Rothstein,

Walker Evans, Russell Lee, Marion Post Wolcott, Jack Delano, John Vachon, and Dorothea Lange. It was the portrait by Lange entitled “Migrant Mother” from 1936 that became the icon of the Great Depression in America. During this period, until the World War Two, the FSA team managed to create approximately two hundred and fifty thousand photographs, which shows the scale and magnificence of this sociological project that is considered the largest photo-documentary project thus far (Mrázková 1985: 57).

Contemporary World and Slovak Social Photography

Within the whole history, the period considered contemporary history is the period after the World War Two. During this post-war period, an agency Magnum Photos has been established as a consequence of the World War Two. The agency was founded in 1947 by photographers Robert Capa, David Seymour, Henri Cartier-Bresson, and George Rodger. Its objective was to associate socially committed photographers with humanist values from around the world, to provide them with freedom for their work, and, through its members’ work, to present visual testimonies of society’s problems to the world (Greenberg 2013).

The most famous Czech photographer of global significance from the Magnum Photos agency, who has dedicated his work to the criticism of society and its problems, is Josef Koudelka. He became renowned for his photographs from the protests against Warsaw Pact troops invasion of Prague in 1968, which had gone around the world media through Magnum Photos agency. They were signed by a pseudonym “P.P.”, Prague Photographer, because of fear of possible persecution. In 1968, due to the unfreedom and fear, Josef Koudelka emigrated and later obtained asylum in Great Britain, which allowed him to travel around Europe and continue his previous work (Anonym 2017). Before the occupation, he had focused his attention on photographing the Roma. In times when there is a growing number of expressions and crimes based on hatred of the Roma and Sinti community, Koudelka’s work provides an alternative to simplified, polarizing, and racially stereotypical media images of the Roma. In 1974, he became a member of Magnum Photos and, a year later, he published a book “Gypsies”, where he presented his emotional photographs from Roma settlements supplemented by factual texts by a social anthropologist (Bayryamali 2020). His last large contemporary photographic work (2008 – 2012) is a panoramic series from the Israeli-Palestinian border area, which has also been published as a book entitled “The Wall”. In the Holy Land, he photographed two nations divided by a barrier built by Israel on the west

bank of Jordan. In this barrier, Koudelka sees an absurdity and also an analogy to his own experience with life behind Iron Curtain in the CSSR (Smyth 2019).

Simon Norfolk, born in Nigeria, is also one of the renowned contemporary photographers. He aims his work at landscape photography in different war zones, such as Bosnia, Liberia, Afghanistan, and Iraq, where he documents destroyed cities and countries affected by fighting. Norfolk has created a collection of works showing ruins that were left in the wake of conflicts in these countries. Despite his aesthetic photographs, he is a critic of conflicts and captures ruins of buildings as metaphors for human foolishness and pride. He is well-known for his book on Afghanistan, published in 2002, in which he documented a devastated country strewn with remains of buildings (Anonym 2021).

Another one of the significant contemporary social-documentary photographers is Sebastiao Salgado. Salgado has focused his work on global issues, such as violence, hunger, migration, and inequality. He spent most of his photographic career in South America, Africa, and Central Europe, where he aimed his attention at people living in disadvantaged conditions or without home. In the 1970s, Salgado photographed a wide scale of topics including the famine in Niger and the civil war in Mozambique. He also became a member of prestigious agency Magnum Photos in 1979. He attempted to create larger social-documentary projects, the most significant being the series “Workers” and “Terra: Struggle of the Landless”. In these, he concentrated on impoverished workers at a gold mine in Brazil. Salgado’s work is driven by his empathy and compassion for the photographed social groups (Anonym 2021). In one of his last artworks entitled “Exodus”, he addresses a massive movement of refugees from around the world. This six-year project points out millions of people that have been forced to leave their homes because of poverty, war, and repressions (Anonym 2021).

Andrej Bán is a Slovak documentary photographer and reporter who constitutes an integral part of contemporary social photography. He is known for his long-term projects, in which he focuses on conflict zones in various parts of the world, especially in the Balkans. He has photographed in several crisis areas, such as war-afflicted Kosovo, Israel, Georgia, Afghanistan, Pakistan, Ukraine, Haiti after the earthquake in 2010, or refugee crisis in the Mediterranean. *“He is interested in an in-depth look at the causes of conflicts, as well as the difficult situation of the victims of wars or natural disasters over a longer period, while they are trying to return back to normal life”* (Anonym 2021). As a photographer with humanist

approach and social conscience, he participates in humanitarian aid and help for people he photographs, who have found themselves in a crisis situation. During the Kosovo War in 1999, with other journalists, he has cofounded an organization that helps local inhabitants affected by war named People in Need which he had also run for several years. He also addresses social problems in Slovakia, and, in recent years, has brought several reportages from Eastern Slovakia, in which he points out the faulty system of agricultural subsidies and its consequences for local farmers and the whole Slovak agriculture (Ryba 2020).

Another recent project worth mentioning is a project by two social photographers – Czech author Jindřich Štreit and Slovak author Peter Lančarič, who have documented families taking care of their relatives in vigil coma. Afterwards, they held a travelling exhibition in several Czech and Slovak cities under the name “Držme spolu” (Let’s Stick Together). The objective of the project was “*to demonstrate the deficiency of the social and healthcare system in Slovakia and to connect people in a very difficult life situation needing help with experts and politicians*” (TASR 2018). Besides pointing out the issue of patients with vigil coma diagnosis, it was also a charity event, and, therefore, artist Ašot Haas donated one of his artworks to an auction, the proceeds of which were used to support patients in vigil coma (Anonym 2021). Official opening of the charity vernissage took place at the Bratislava Castle and was attended by prominent personalities from the fields of medicine, science, art, and politics from Slovakia and abroad.

Instead of a Conclusion

We have learnt from history and theory that photography as a powerful tool of social criticism has accompanied every single period or event, from the times of its invention, through film until current digital age. Photography is an authentic reflection of its time, both its proponent and critic, and it is very important for each period of time to have its critic and for every disadvantaged or vulnerable social group to have a voice that draws attention to its problems. In the current world of internet and social media, photography as a medium is even more available to the masses and can spread even faster. Therefore, we can state that photography is now even more social than ever before and is a fast and efficient communication instrument not only for commercial purposes, but also for public

presentation of social issues.

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Ladislav HALAMA, Zora HUDÍKOVÁ

NIGHTFALL OF THE CINEMA

Three phenomena of current mainstream production: production of franchise films, production of remakes and tentpole movies are the current pillars of the profitability of global film production. Their preference significantly limits resources for independent, artistically ambitious film production. More original, less commercial or art films don't have a fair chance in the new cinematic marketplaces. Audience behavior is changing. The number of visitors who are willing to go to the theater and pay more money for a single ticket than for a one-month subscription to a streaming service is declining. The film viewer thus settles irresistibly in front of the home tv screens and the culture of the cinema disappears.

Keywords: Cinema, digital film, digital technologies, franchise movie, tentpole movie, remake, independent movie.

Introduction

Over the last three decades, digital technologies in cinema have made an intensive impact on all phases of film production. Their gradual development and improvement were initially aimed mainly at post-production editing of previously traditionally shot material (on celluloid). The change was completed with the development of digital recording in a quality comparable to that of a film image. In this way, the medium of film changed its material nature and filmmakers lost the 'tangible' result of their work. However, they have gained a wealth of CGI technology, and the possibilities of film distribution have expanded. And it is these new techniques that have been perfected in the last ten years or so that have begun to fundamentally change the behaviour of the film viewer. Digital movies have entered networked clouds, and audiences have moved from the armchairs in movie theaters to the couches in their living rooms. This 'displacement' has had a profound effect on the behaviour of producers, the selection and development of themes and, as a result, again on audience expectations. In less than three decades, the paradigm of film has completely changed. As recently as 2000, almost 100% of mainstream Hollywood films were shot on film stock. By 2015, that number had dropped to roughly 22% - the rest was already being shot digitally. Similarly, as recently as 2005, almost 100% of films were projected from film stock. Just eight years later, film exhibition already accounted for less than 3% of the market. (Dixon 2019: 30) The year 2013 marked the literal end of film - digital projection was almost exclusively used, with the exception of art cinemas, museums and research institutions. This period also saw the collapse of the (only recently

discovered) physical media market for home use. Sales of DVDs, which in 2005 accounted for almost 100% of the home video market, fell by more than 80% in 2018 (Dixon 2019: 30).

The aim of our study is to elucidate the processes in mainstream American production, which, with its worldwide distribution, has serious implications for the behaviour and expectations of audiences in all countries. The proliferation of distribution channels for American productions raises the question of what the future holds for independent, artistically quality productions. To develop our study, we will use the methods of logical and content analysis, induction, and deduction.

Signs and symptoms of decay

Parallel to the processes mentioned above, the digitalization of production has also begun to manifest itself very strongly in changes in the creative practices of the world's largest producers, the American Big Six companies that top the charts in terms of volume and profits in film production. This dominance also stems from their leading position in the introduction of digital production and has had a major impact on the development of world cinema. We will briefly mention three phenomena of contemporary American mainstream production that have an impact on global film culture. The first - but not the most important - is the continuing and growing trend of adaptation. Adaptation is defined as "adaptation to environmental conditions and composition rewritten into a new form." (URL: <https://www.merriam-webster.com/dictionary/adaptation>.) Adapting stories from one medium to another has been around since people started writing them down. Every storyteller alters his or her story, every story is slightly modified to suit the storyteller and the audience. Even when a story is written down or otherwise recorded, it has to deal with subtle adjustments, a variety of versions, and the medium of recording itself. In the contemporary film environment, however, we encounter not only adaptation, but also mutation and convergence of genres, without evolution. R. Stam even links this to a kind of new life for texts, saying: „*If mutation is the means by which the evolutionary process proceeds, then we can also see film adaptations as "mutations" that help the source novel "survive" them*“. So, in addition to adapting to changing environments and tastes, the new medium adapts the text through its distinctive industrial demands, commercial pressures, censorship taboos, and aesthetic norms (Stam 2005: 3).

The current form of adaptations is the production of so-called

franchise films. (Merriam-Webster. A media *franchise* URL: [http://dictionary.sensagent.com/Film %20franchise/en-en/](http://dictionary.sensagent.com/Film%20franchise/en-en/)) They are part of a never-ending stream of adaptations of stories from other fields and media. As G. Smith stated: “*One of the primary sources of aesthetic innovation is adaptation from other media. (...) When a medium borrows an effect from other existing media, the borrowing medium often evolves and gains expressivity*” (Smith 1999: 32-53). With the help of new CGI technologies, the producers have succeeded in bringing to life characters and stories inspired by the drawings of comic book authors in a perfectly believable animated form. The reuse of story material, characters and worlds in franchises is the result of convergence in the media industry. It's why there are so many expensive productions nowadays, with different variations of popular comic book material. H. Jenkins explains that, “*in recent decades, the entertainment industry has moved into the world and narrative logic of franchises and trans media. This is an economic necessity given the way Hollywood conglomerates operate, where the same companies own many different media platforms*” (Henry Jenkins Interviewed at the 5D conference. ‘5D Presents: The Amazing 5th Dimension!’ 12.11.2009. 28-09-2011. 00:02:53 – 00:03:12.).

The reasons for the success of franchises have been explored by many theorists and they include several: T. Elsaesser sees them in the cross-connection of narrative material with other media (Elsaesser 2000: 28). M. Piccard defines audience interest as the result of a desire for repeated experiences, a kind of appetite for the same thing (Piccard 2009: 298-299).

In the case of adaptations, when audiences are familiar with the quoted text and recognize the references in the film, it strengthens their relationship to both texts. Audiences can use their knowledge of the texts to distinguish themselves as individuals, as L. Hutcheon argues that “*the art of this pleasure (of adaptations) comes simply from repetition with variation, from the comfort of ritual coupled with the piquancy of surprise*” (Hutcheon 2006: 4). This strategy capitalizes on consumers' desire for stories they knew from childhood, that they liked, and therefore they logically and emotionally wanted to acquire more of the products that the franchise was currently offering them - both narratively and materially.

But what are the implications of this overproduction of comic book franchise films that occupy the majority of multiplexes? In addition to the portion of the audience that consumes this type of production, there is a large group of viewers whose feelings were aptly expressed by A. White in his article: “*How many more times can we tolerate digitally enhanced*

characters flying through the air with a spear or knife to destroy an adversary as Superheroes? How many super-dynamic shots of fantasy landscapes, 360-degree panoramas, and criminal and grotesque monsters entering our consciousness can we take before our heads spin and we realize that those millions of digital pixels no longer make sense?" (White, A. "Cinema Is About Humanity, Not Fireballs," *The New York Times* 13 June 2013 URL: <https://www.nytimes.com/roomfordebate/2013/03/07/are-digital-effects-cgi-ruining-the-movies/cinema-is-about-humanity-not-fireballs>).

Not everyone is thrilled with the digital grandeur of franchise films, which suffocates what A. Bazin and previous generations of theorists, critics, and filmmakers considered to be the essence of cinema: nature and the human face. It seems as if Hollywood's emphasis on digital effects is aimed at turning viewers into children rather than to aesthetically responsive spectators. Audiences are also becoming addicted to these films under the influence of the overwhelming marketing mediated by the internet and social media. Through spectacular visual effects experiences, they leave behind the reality that the film camera was able to convey. Audiences expecting more and more franchise films, more Star Wars, Guardians of the Galaxy, Avengers, Spider-Man and Superman, seem to be conveying a single message: entertain us, but don't ask us to think. Thus, the viewer experiences stereotypical story twists, ongoing superhero wars and victories, dramatic clichés and endings that only pave the way for more sequels. The film has stopped being thought-provoking, it wants us to turn off our minds and let ourselves be carried away by the "wow" aesthetic for a few hours. This is the 21st century mainstream cinema: images that don't really exist, serving stories that offer no help to our lives off-screen.

And the situation may be even worse: Superhero movies have grown to take themselves increasingly seriously, and studios are varying and canonizing ever more complex stories and subplots to suit them, in an effort to satisfy a voracious fan base for whom their stories are becoming mythology. The major players, Disney/Marvel Entertainment and Warner Bros.-DC Entertainment, have no reason to change their strategies. Marvel has grossed \$18.5 billion to date and Warner Bros'-DC Entertainment nearly \$5 billion (2019 figures), with more than 3/4 of revenue coming from distribution outside the US. (URL: <https://www.cnbc.com/2019/04/05/warner-bros-dc-films-are-no-longer-trying-to-be-marvel.html> Published 2019 04 05). That's why plans for superhero, tentpole movies, more sequels with new comic book heroes,

spinoffs and reboots are planned for the rest of the decade and even for the next one.

Another phenomenon that contributes to the schematization, insubstantiality and soullessness of the mainstream is the making and production of blockbusters - films whose budgets are extremely high, whose promotion consumes more resources than their actual making, and whose profits are supposed to make up for all the losses suffered by the producers. It is franchise films - and not only adaptations of comic book stories, but also James Bond stories - that fulfill the role of 'tentpole' films - Hollywood slang for films designed to attract audiences with stunning special effects and to 'cover' the producers' losses or accelerate their profits on a global scale. A very fresh example is the worldwide release of the latest Agent 007 film, '*No Time to Die*', which after its world premiere (September 30th, 2021) earned \$119 million in four days, with a current release in 54 countries (before the release in China) (Whitten, S.: '*No Time to Die*' scores \$119 million in international debut URL: <https://www.cnbc.com/2021/10/03/no-time-to-die-scores-119-million-in-international-debut.html>). For cinema owners, this will probably be a lifeline that will come in handy and probably save them from bankruptcy after the pandemic period. At least for now...

Success of such films has been partially attributed by filmmakers such as S. Spielberg and G. Lucas, who can be described as the main architects of the blockbuster phenomenon. Spielberg has said that the end of the superhero franchise is still not in sight, likening it to the western genre: "*We were there when the western died and there will come a time when the superhero movie will go the way of the western. (...) Right now, the superhero movie is alive and well. But the day will come when mythological stories will be replaced by some other genre that some young filmmaker is already thinking about and discovering for all of us*" (Coyle, Jake. "Full Movie Preview: Spielberg Plunges into the Cold War," *The Associated Press* 2 September 2015. URL: <https://www.yahoo.com/news/fallmovie-preview-spielberg-plunges-cold-war-131839190.html?ref=gs>). This reflection of Spielberg, however, seems to us rather too optimistic, because it is unlikely that in the current state of the commercial production boom, perhaps some creative force can change the direction of the whole industry.

The third phenomenon of the producer's one-sidedness aimed only at maximum profitability is the exploitation of already played themes. Here, however, it must be admitted that the motive that drives producers to remakes is not only declining sales. The revival of older, already played out themes that were once successful is usually motivated in different ways -

most often by casting currently popular actors or by transferring, updating the plot in new contemporary conditions. Even remakes have become a proven means of raising money. It must be said, however, that remakes are an innocent symptom of commercialization, so to speak, and among them can be found films that meet higher aesthetic and artistic criteria (*Little Woman*, 2019; *Silence*, 2016; *It*, 2017; *Cinderella*, 2015; *True Grit*, 2010; *Murder in the Orient Express*, 2017; *A Star Is Born*, 2018; etc.).

Where is it heading?

All three of these phenomena in contemporary pop cinema contribute to a trend that W.W. Wheeler has termed "synthetic cinema" and defines it as: film making motivated by profit alone, designed solely to make money, with no real art. In the early days of digital cinema, computer-generated effects already existed, but were used to some extent in fantasy, action and adventure films. But with the transition to digital cinema and the current scale of production of franchise (comic book) films, the temptation of limitless possibilities is irresistible to audiences (and producers) to the point where the film world is escaping from reality, taking the viewer out of reality - into the world of "synthetic cinematography" (Wheeler 2019: 16).

How do all these phenomena relate to the new distribution channels brought about by digital distribution? It is clear that all the big franchise, tentpole films are made with the main intention of presentation - screening on the big screen, in a cinema with perfect digital picture and sound. After all, it's the special effects budget, CGI imagery and multi-channel sound that most of the budget for these films is invested in. Although cinema attendance has been in long-term and worldwide decline, these most powerful calibers of producer's weapons are still profitable. Hence, we conclude that audiences are choosing to visit the cinema specifically in favour of blockbuster titles, and more artistically valuable films are losing audience interest. It is the declining number of these audiences that reduces absolute numbers, but this does not directly imply a reduction in the profitability of the big studio conglomerates. These losses are being replaced by the new distribution channels and markets that are opening up for them.

On the other side of this boom in franchises and transmedia convergence is the supply of independent filmmakers, a market that stands outside the mainstream and has always produced better quality, more or less profitable films. Independent producers have also been able to survive through independent cinema networks, DVD, Blu-ray, or VOD distribution. However, this distribution pillar has weakened a lot. Almost the entire space

has been filled by digital VOD distribution through streaming services. Of course, both DVD and CD are now obsolete formats. Physical media is being abandoned in favour of cloud streaming, again bringing the prospect of profit to studios and distributors. Once you've bought a DVD, you've owned it forever. Now, even if one 'buys' a film title digitally (VOD), it is stored in the cloud and is only accessible to them according to the agreement and terms set by the supplier, which may be subject to change. So where once the cinematic community supported each other, the ubiquity of the web has turned audiences into a legion of lonely moviegoers, each with their own laptop or mobile phone. This, figuratively speaking, closed the door to cinema and opened the way to the lonely consumerism of the mainstream. The current distribution system is clearly trending in favour of the most easily marketable and aesthetically trivial projects. The more thoughtful, artistic films are relegated to the depths of digital libraries, to the lists of "indie" films.

Technological change is only half of the discourse on distribution. Much more serious - and not much talked about - is that distribution form has become a driving force in determining what is produced. The most important factor in the making of a film today is whether the studios can sell it. In the last ten to fifteen years, the marketing and distribution departments of the studios have had a decisive voice in deciding what is produced, how many films are made, and how much is spent on a particular production. Marketing in all its forms has dominated the decision-making processes in film distribution and has a decisive influence on the kinds of films that the viewer will see. People vote with their wallets - they can buy a film online, watch it on TV or pay for a streaming service - and they don't have to go to the cinema at all. This has a huge impact on the creative professions, too. You can find a lot of commentary on this from creative professionals. S. Frank, a successful screenwriter and director, in his book *Distribution Revolution*, articulated a number of implications that have changed the situation among creative professionals: *“Proficient, experienced writers and directors don't have many options - their opportunities have diminished. There are many filmmakers who, despite their artistic ambitions, have accepted to work on a sequel or spinoff of a big-budget film. Screenwriters get the job of rewriting and adapting franchises rather than the opportunity to develop their own film. Instead of developing our own scripts, we rewrite foreign, old ideas that are guaranteed to be realized by a major studio. Writers shy away from films that have little hope of financing - even if they are talented and proven filmmakers”* (Curtin, Holt,

Sanson 2014: 168) Film studios don't want to take the risks of innovative films, and independent producers can't. The search is always for the same - a profitable film, no one is looking for artistic value. "Prequel" or "reinvention" have become watchwords. That's how the latest Spider-Man, Batman, Transformers movies were made. And major studios are engaging renowned directors to adapt even board games (R. Scott - Monopoly) or theme park stories for them.

The overall trend is that the worthier, imaginative and artistic films are nowadays not being made for cinema - but, surprisingly, for television. Good dramatic stories are now being made as TV series in the new production parameters of so-called high quality television. The kinds of dramas that the viewer is willing to respect, almost all take place on TV screens. Film production for cinemas has fallen into the grip of huge, spectacular 3D films that lack a compelling story and believable emotion. These are now offered by TV movies, which reach the viewer via streaming services, albeit in the form of series and their sequels. As these companies (Netflix, HBO, Amazon, Hulu and dozens of others) accumulate huge financial resources through regular subscriptions, they are able to deliver not only cinematic quality but also authorial quality.

Conclusion

Although in this paper we have discussed American mainstream production and the consequences of digital distribution, the result of these processes is similar in the US as in Slovakia. The proof is summarized in a short Facebook status by Slovak film publicist P. Konečný: *“Currently, worthy films are experiencing a total crisis of attendance in Slovak cinemas. A lot of young people don't plan to go to the cinemas to see art-house cinema at all anymore, and the middle and older generation has settled down to Netflix and soon to HBO Max, which is coming to Europe. (...) High-quality Slovak and foreign films often have an attendance of 200-500 spectators in cinemas outside festivals, and in our cinemas they struggle with the disinterest of the middle, but mainly the emerging generation. (...) I fear that the scissors of interest and taste are opening wide. We currently have the opportunity to see festival titles in club distribution, but it's quite possible that with zero audience interest, there will be fewer and fewer of them”* (URL: <https://www.facebook.com/konecnypeter/posts/10223297493456831>)

Our study reflects on the underlying factors influencing contemporary American mainstream production as it has evolved in the wake of digital

transformation. We argue that it is digital production and distribution that has contributed most to the changes in creative practices, changing themes, and dramaturgy that have dominated mainstream production. We believe that it is the improved production practices, the use of CGI technology, and especially the intense pressure on producers to maximize profits that have led American mainstream production to a significant thematic decline. The factors we have named in the study are actual concomitants of the transformation of the film medium today: the absolute dominance of commercial, franchise production has resulted in a narrowing of the space for more artistically valuable productions in cinema distribution. This has resulted in a gradual change in the audience's tastes, evaluation criteria and habits, especially among young audiences. A new segment - so-called HQ television (premium television) with production quality comparable to that of film, designed for new distribution channels, especially streaming services, provides an alternative space for creative professionals and the production of more valuable film productions. Paradoxically, this gives space to higher quality film productions on TV screens, which multiplies the outflow of viewers from cinemas. It is questionable whether and how these trends, also under the influence of other factors (global pandemic), will develop in the upcoming years.

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АУДИАЛЬНАЯ АРХИТЕКТУРА КИНОТРЕЙЛЕРОВ: МУЛЬТИМОДАЛЬНЫЙ ПОДХОД

В статье предпринята попытка описания аудиальной составляющей кинотрейлеров сквозь призму мультимодального подхода. Мультимодальный подход к изучению коммуникации предполагает изучение различных модусов, т.е. определенных «режимов», которые действуют в «ансамбле» и упорядочивают, обуславливают протекание коммуникации в рамках конкретного дискурса (или дискурсов). Аудиальная архитектура трейлера выстраивается в рамках двух типов дискурса – кинодискурса и рекламного дискурса. Они накладывают свой отпечаток на структуру и содержание аудиальной стороны организации кинотрейлеров.

Ключевые слова: невербальная семиотика, мультимодальность, мультимодальный анализ, аудиальная архитектура, кино, трейлер

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AUDIAL ARCHITECTURE OF FILM TRAILERS: MULTIMODAL APPROACH

The article attempts to describe the audio component of movie trailers through the prism of a multimodal approach. A multimodal approach to the study of communication involves the study of various modes, i.e. certain «modes» that operate in the «ensemble» and order, condition the flow of communication within the framework of a particular discourse (or discourses). The auditory architecture of the trailer is built within the framework of two types of discourse - film discourse and advertising discourse. They leave their mark on the structure and content of the auditory side of the movie trailer organization.

Keywords: non-verbal semiotics, multimodality, multimodal analysis, auditory architecture, cinema, trailer.

Создание и восприятие трейлеров представляет собой сложную комбинацию структурно-семиотических составляющих – это и набор образов, картинок, персонажей, и вербальный компонент, проговариваемый или включенный в визуальную часть в виде титров/субтитров, и, конечно же, аудиальный компонент, в который входит музыка (чаще всего

саундтрек картины), различные звуки (взрывы, визг тормозов, тиканье часов, шаги, шум воды и мн. др.) и даже тишина (например, как часть создания эффекта испуга в трейлерах к фильмам ужаса). Невербализированная сторона организации трейлера наиболее слабо изучена сегодня, возможно, в виду сложности выделения компонентов анализа, подбора наиболее продуктивного метода, а также в связи с тем, что сама процедура описания создания аудиального компонента представляет собой сложную задачу. Таким образом, актуальным направлением исследований является изучение не только структуры организации аудиального компонента трейлера, но и поиск продуктивной методологии для этих целей.

На наш взгляд, такую сложную исследовательскую задачу можно решить с помощью мультимодального анализа (Bateman, Wildfeuer, Niipala 2017). Данный метод позволяет изучить различные коммуникативные ситуации (в данной работе – процессы построения и восприятия трейлеров) в аспекте сочетания различных форм и каналов – сменяющие друг друга кадры, аудиальное их сопровождение (музыка, звуки, шумы, тишина), вербальный компонент (титры, озвученные или выведенные на экран), жанр трейлера, страна производства и др. Все эти средства образуют различные ансамбли, которые в совокупности порождают новые смыслы и эмоции зрителя, выполняя, в том числе, промоционную функцию. Мультимодальный подход, включающий в себя структурно-семиотический анализ и контент-анализ в данном исследовании, позволяет выявить и описать аудиальную архитектуру кинотрейлеров.

Музыка – это форма семиотического выражения, основанная на времени. Начиная от основных свойств звуковых волн, временной продолжительности, ритмов и последовательностей выбранных звуков, текстур и тембров, до более крупных временных паттернов и повторений мотивов, тем и движений. Музыка привязана ко времени таким образом, что не всегда возникает необходимость визуального сопровождения.

Музыка, интегрированная в киноленту, рассматривается более непосредственно, поскольку там ассоциации основаны на параллельном воспроизведении музыкальных мотивов и изображения на экране. Еще одно измерение мультимодальности, возникающее не только в фильмах, но и во всех возможных случаях использования звука, связано с физическими свойствами среды. Звуки могут оказывать сильное влияние на эмоции, настроение и чувства. Это

используется в области звукового дизайна, который влияет на своеобразное состояние аффекта, сопровождая другие выразительные ресурсы звуками, специально разработанными для усиления желаемой реакции.

В киноиндустрии существуют целые компании создателей музыкального сопровождения фильмов, которые работают с различными видами музыки, выполняющей собственные функции (Хурумова 2021: 155):

1. Внутрикадровая музыка – это та музыка, которая исполняется непосредственно в кадре, например, в кадре выступают герои фильма на сцене, включённая запись на ноутбуке и др. Для удобства и во избежание излишних посторонних шумов, такое музыкальное сопровождение импортируют в аудиодорожку фильма, искусственно внедряют в сюжет.

2. Закадровая музыка – это музыка, которая является фоновой, тот самый саундтрек, она служит оформлением фильму для передачи атмосферы и лейтмотива фильма. Так как музыка сама по себе уже представляет некую многосоставную партитуру, вступать в контрапункт с внутрикадровой музыкой музыка закадровая не может, поэтому в звуковой партитуре телеэкрана присутствует только одна музыкальная линия.

3. Конкретная музыка – это стиль, в основе которого лежит не мелодическая мысль, а совокупность природных шумов и звуков, записанных заранее, и в ряде случаев, подвергнутых различным преобразованиям.

В кинематографе музыкальная концепция стала не отлагаемым элементом. Симбиоз всех видов музыкального сопровождения образует влиятельный альянс на подсознание и восприятие зрителя. Наряду с широким применением приёма прямого параллелизма, когда киномузыка усиливает ту или иную эмоцию, настроение, выраженные экраном, всё большую роль начинает играть «контрапунктическое» использование киномузыки, построенное часто на контрастном сопоставлении музыки и изображения, «контрапунктический» приём усиливает драматизм показываемых событий. Значительную эволюцию претерпел музыкальный лейтмотив, раскрывающий часто общую идею фильма.

Таким образом, повторяющиеся представления о ритме, материальных звуковых качествах (и их эмоциональных последствиях), узнаваемых последовательностях и явлениях

временной синхронизации имеют последствия мультимодального характера, выходящие далеко за рамки описания звуковых форм выражения, рассматриваемых более узко. В современном мире аудиальная архитектура строится на мультимодальности. Для аудитории важно расширить количество каналов воздействия и увеличить влияние на подсознание, чтобы подтолкнуть к тем или иным действиям, удовлетворить цели, заданные киноиндустрией и сферой рекламы.

Изучение кино, трейлеров и промороликов представляет собой самостоятельную область, которая в значительной степени затрагивается в работе многих, занимающихся мультимодальными исследованиями. Структура кинотрейлера чрезвычайно сложна, если смотреть с точки зрения мультимодальности. Носители, с которыми работает киноиндустрия, являются одними из самых семиотически сложных в настоящее время. Они предоставляют широкие изобразительные возможности для сочетания любой визуальной и звуковой информации, а также тесной синхронизации и интеграции различных модусов. Если вдобавок учесть, что все, что видно и слышно на экране, могло быть спланировано и спроектировано, мы можем представить, насколько сложным получается готовый продукт в виде кинотрейлера.

Всё – от моргания до того, как кто-то идет по сцене на заднем плане, до щебетания птицы за кадром – могло быть спроектировано в фильме именно тогда, когда его видели или слышали. Именно это свойство побудило некоторых теоретиков кино и визуального искусства в прошлом предположить, что медиум фильма на самом деле является «самой реальностью», т.е. реальный мир взят и оформлен так, чтобы выступать в качестве обрабатываемого материала среды.

Такая характеристика одновременно и слишком широка, и слишком узка. Широка в том смысле, что существуют аспекты нашего взаимодействия с реальностью, которые нельзя уловить и которыми нельзя манипулировать, хотя вся история технологического развития кино была одной из попыток преодолеть эту границу, исследуя иммерсионную виртуальную реальность как потенциальную среду для кино. Но она также слишком узка в том смысле, что фильм структурирован и организован как коммуникативный артефакт, чего мы не находим в реальности, и именно эти аспекты, в первую очередь, способствуют силе кино как коммуникативному средству. Например, в действительности мы не делаем внезапный прыжок к очень крупному

плану чьего-либо лица, чтобы получить явно эмоциональные сигналы, в то время как оглушительная оркестровая музыка ещё больше увеличивает интенсивность момента. Мы также не наблюдаем, что наше восприятие явно движется по параллельным или даже альтернативным направлениям, поскольку перед нами разыгрываются конкурирующие или противоположные события. Все эти и многие другие возможности являются «обычным делом» в том, что касается кино. Таким образом, «холст» фильма имеет некоторые специфические особенности, которые воспринимаются только в целостной композиции.

Именно тот факт, что фильм имеет в арсенале не только богатое разнообразие визуальных сигналов (естественные образы, анимацию, письменный язык и др.), но также почти такое же богатое разнообразие звуковых сигналов, охватывающих звук, музыку и разговорный язык, что делает его таким мощным и многогранным мультимодальным образованием. Полученный аудиовизуальный артефакт может также служить широкому кругу целей, от относительно простых повествований голливудского блокбастера до критических документальных фильмов, нацеленных на изменение поведения и отношения зрителей, и экспериментальных художественных фильмов, бросающих вызов восприятию и представлениям о сущности. Таким образом, фильм – это гораздо больше, чем «художественный фильм».

Ещё один важнейший аспект, который необходимо осветить в рамках данного мультимодального анализа, – это смысловая наполненность тех или иных звуков. Их можно разделить на две группы: 1) денотативные значения – фактические значения звуков; 2) коннотативные значения – эмоции, которые вызывают сочетания звуков. Первые – сопровождают основное повествование, в трейлерах выполняют роль краткого пересказа сюжета и освещения стилистики определённого жанра, именно благодаря денотативным значениям зритель может распознать жанр того или иного трейлера. Коннотативные значения – это те самые вышеописанные приёмы, своеобразные триггеры для создания определённой эмоции в подсознании аудитории. Именно на этом этапе восприятия потенциальный зритель понимает, достойна ли данная картина внимания, либо это очередной проходной фильм.

Обобщая вышесказанное, можно утверждать, что аудиальная архитектура сложноорганизованная система, в которой все мультимодальные составляющие тесно связаны между собой. Стоит

отметить, что трейлеры фильмов, выдержанных в определённых жанрах, придерживаются практически шаблонную посекундную структуру. Также, огромное значение для кассовых сборов и положительных отзывов как критиков, так и зрителей, выполняет смысловая «наполненность» трейлера.

Жанр комедии. Данный жанр относится к классическому жанровому делению в кинематографе. Основной целью кинокомедии является рассмешить, вызвать шквал позитивных эмоций. Зрители выбирают этот жанр, например, чтобы легко и непринужденно провести вечер, отвлечься от проблем.

Аудиальная архитектура трейлеров комедий выстроена таким способом, чтобы при помощи грамотно подобранного саундтрека пробудить в сознании аудитории позитивные ассоциации. Изобилие искромётных шуток, которые, скорее всего, являются самыми смешными за хронометраж всей ленты, не оставят потенциальную и целевую аудиторию равнодушными. Грамотная маркетинговая кампания вкупе с правильно построенным трейлером привлекут зрителей в кинотеатры, тем самым, возрастут кассовые сборы.

Существуют отдельные виды жанра комедии, которые различаются подходами к мультимодальности, воздействуют на разнообразные оттенки позитивных эмоций:

1) *Комедийный фильм ужасов* – это комедия, изобилующая «чёрным» юмором. Подвидами являются как фильмы, в которых оригинальный сюжет скримера разбавляется юмористическими эпизодами, так и фильмы-пародии на фильмы ужасов, которые стали каноничными. Перед трейлермейкерами становится следующая задача – со стороны денотативных значений показать комедийную сторону картины, другими словами – после первого просмотра трейлера зритель отчётливо понимает, что перед ним комедия. Конотативные же смыслы привносят элементы фильма ужасов.

Наглядным примером стал трейлер к фильму «Дичь» (Freaky, 2020 г.). Первые 20 секунд хронометража – типичная комедия с лёгким саундтреком. Неспешное повествование главной героини о завязке истории не подразумевает даже намёков на данный подвид. После склейки музыка сменяется на более динамичную, даже после факпа рассказ героини продолжает быть размеренным, однако, титры, слоганы в которых шрифт выглядит «написанным кровью» и увеличение частотности криков и звука бензопилы – привносят толику скримера.

2) *Комедия ситуаций* – это кинокомедия, которая имеет основную линию сюжета и ответвления в сторону различных ситуаций, в которые попадают герои: будь то эпизоды, происходящие непосредственно в процессе хода сюжета, скетчи, либо флешбеки. Здесь у трейлеров следующая задача – структурно вычленив отдельные кадры из линии повествования, не нарушая логику и выдерживая определённый контраст.

В качестве примера можно привести ностальгическую российскую комедию положений «Батя» (2020 г.). Основной идеей становится собственные взаимоотношения с семьёй главного героя и сравнение отношений с отцом в его детстве. Трейлер выдержан в стилистике road-movie, где основные действия поездки и диалогов происходят на фоне саундтрека в исполнении Валерия Леонтьева, что становится как отсылкой к идее картины, так и триггером для ностальгии зрителей. Те самые флешбеки героя с его отцом не сопровождаются музыкой и сторонними звуками, что создаёт впечатление «реальности» происходящего и, в свою очередь, чётко разделяет границы в эпизодах.

3) *Криминальная комедия* – это подвид комедии, главные герои которой связаны с криминальным миром. Довольно популярная разновидность комедий, в которых высмеиваются фейлы из жизни воров, гангстеров и полицейских. Трейлермейкеры заимствуют инструментарий у детективов и триллеров: типичная музыка, структура склеек диалогов и форма повествования с избытком эпизодов с шутками.

Для примера рассмотрим трейлер фильма «Аферистка» (I Care a Lot, 2020 г.). На протяжении всего трейлера героиня рассказывает о своих махинациях с вымоганием денег у пожилых людей, со вставками на диалоги, продвигающие пересказ. Фоновая мелодия выдержана в стиле классических «Одиннадцати друзей Оушена» (Ocean's Eleven, 2001 г.), что сразу намекает на криминальность истории. За фактическую комедийную часть отвечают вставленные шутки в диалогах, конотативные знаки подогревают юмористические эмоции: звон во время улыбки и характерный комедийный звук «перелистывания кадров».

4) *Музыкальная комедия* – описание данного вида кинокомедии содержится в самом названии, фильм со множественными музыкальными композициями как исполняющимися самими героями непосредственно в кадре, так и сторонними звёздами. Также в эту

категорию попадают фильмы про танцоров. Трейлеры призваны отразить тот факт, что происходящее напрямую связано с музыкой, соответственно – настроение в этих трейлерах создается не столько диалогами, сколько сопровождающими треками. Именно музыкальная составляющая является рассказчиком в такого вида трейлерах.

В трейлере к фильму «Шаг за шагом» (Work It, 2020 г.) в первой части трейлера звучит мелодия без слов и на первый план выдвинуты диалоги героев, далее, в песне начинаются слова, перевод которых своеобразно продолжает пересказ. Шутки в привычном понимании в трейлере отсутствуют, но осознание того, что это трейлер к комедийному фильму создает лёгкость и танцевальная динамичность мелодии.

5) *Романтическая комедия* – комедия, в которой основной сюжетной линией является любовная. Существуют несколько вариантов сюжета в данной тематике: первая любовь двух подростков; история об одиночках, которые нашли друг друга; семья с кризисом среднего возраста; любовный треугольник. Однако, саундтреки к романтическим комедиям с любым из вышеупомянутых сюжетов легко узнать из массы других. Это обязательно попсовые песни про любовь.

Трейлер фильма «Пара на праздники» (Holidate, 2020 г.) условно можно разделить на три части: завязка, в сопровождении ритмичной мелодии без слов; кульминация – весёлая, более инструментальная мелодия; представление проблемы – тот самый «попсовый» саундтрек.

6) *Трагикомедия* – комедии, в которых драматическая история представлена с позитивной стороны. Типичным примером является история неизлечимо больных людей, которые в связи с поставленным диагнозом живут на полную катушку. Трейлеры таких фильмов часто не говорят о возможном трагичном окончании истории, однако, сопутствующее звуковое сопровождение напоминает, что перед зрителем совсем не обычная комедия.

Например, в трейлере фильма «Больное сердце» (Dil Bechara, 2020 г.) каждые 20 секунд происходит смена настроения истории. Те эпизоды, в которых представлены позитивные стороны изобилуют шутками, весёлой музыкой, противоположные кадры транслируются параллельно с лирической мелодией, что заставляет зрителя сопереживать герою.

Жанр драмы. Основным двигателем сюжета является решение конфликтных ситуаций и психологических проблем, возникающих у героев. Основным отличием драмы от трагедии является

необязательность у первого несчастливого конца, вполне возможно, что всё закончится хэппи-эндом.

Сам жанр драмы построен на побуждении таких эмоций как: сочувствие, сострадание, переживание. Чаще всего драмы отличаются камерностью, что трейлермейкеры пытаются подчеркнуть музыкальными композициями и лаконичным видеорядом. Жанр драмы объединяет в себе отдельные виды, которые, свою очередь, имеют ряд специфичных признаков:

1) *Мелодрама* – основным подтекстом данного вида драмы всегда является любовь, вне зависимости от того, счастливая или нет. Это как раз тот вид драмы со счастливым концом, о чём было сказано выше. Основной фокус сюжета направлен на эмоциональность и чувственность, что, в свою очередь, размывает все тонкости характера героев и они выглядят достаточно стереотипными. В самом названии заключена ещё одна особенность мелодрамы – музыкальное сопровождение героев.

Например, в трейлере «Сумасшедшая любовь» (Words on Bathroom Walls, 2020 г.) перед трейлермейкерами возникла задача показать лайт-версию шизофрении главного героя для того, чтобы не превратить камерную мелодраму в жестокий триллер. Они выполнили эту задачу с помощью звуковых эффектов, которые помогают погрузиться в проблему и ощутить её в первом лице. Во время эпизодов с проявлениями психического расстройства, на закадровую музыку наложен эффект «бочки», плюсом вставлены звуки потустороннего мира и разнообразные множественные голоса. Отражение реального мира и происходящих в нём событий сопровождается нейтральным поп-саундтреком.

2) *Триллер* – основной задачей данного поджанра является – вызвать напряжение у зрителя и удерживать данное эмоциональное состояние как можно дольше. Для триллера характерны длинные экспозиции, нагнетающие кадры и шумовые эффекты. Однако, в отличие от фильма ужасов, триллер не призван пугать, скорее, он призван «щекотать нервы» и доводить напряжение до предела.

Типичным примером становится трейлер «Побега из Претории» (Escape from Pretoria, 2020 г.) – звуковая дорожка влияет исключительно на подсознательное восприятие. Как таковой саундтрек отсутствует, есть лишь нагнетающий звук, который воздействует на нервную систему человека, от чего он испытывает страх буквально на протяжении всего хронометража. Лишь на последних 20-ти секундах

включается мелодия в исполнении церковного хора, что только усиливает спазматическое волнение.

3) *Детектив* – главной чертой жанра становится описание пути от преступления к наказанию. Главными героями становятся люди, которые так или иначе становятся непосредственными участниками, свидетелями, следователями или третьими лицами. В современном кинематографе не принято сопровождать детективные историями типичными саундтреками в стиле Шерлока Холмса, поэтому звуковая наполненность зависит от эпохи и места, в которых разворачивается действие.

Например, в трейлере «Убийства по открыткам» (The Postcard Killings, 2020 г.) события разворачиваются в настоящем, повествование достаточно мрачное, поэтому в трейлере звук практически идентичен особенностям звука в триллерах. Отличительной чертой данного трейлера является фоновый звук часового механизма, который ускоряется наравне с раскрытием подробностей сюжета, что вызывает не только интерес зрителей к сюжету, но и некоторое волнение по ходу нарастания ментального напряжения в течение трейлера.

Жанр ужасы. основополагающим фактором при создании хорроров становится страх у аудитории, который реализуется с помощью широкого инструментария: от пугающих образов до резких неожиданных звуков. Действие чаще всего придерживается такого вида формулы как «жертва – палач», в котором не всегда добро одерживает верх. В качестве «палача» могут выступать как потусторонние силы, так и стихийные бедствия, разрушающие всё на своём пути, а также люди с девиантными отклонениями – маньяки, убийцы, психопаты и т.д. Однако, с течением времени, человеческое сознание выработало своеобразную защиту, с помощью которой классические в своём понимании «ужасы» уже не могут с такой же силой впечатлить аудиторию.

Основным аспектом, на который делается упор при создании трейлеров к фильмам ужасов, является психологическое воздействие. Аудитория привыкла к разнообразным образам чудовищ, и именно поэтому трейлермейкеры точно воздействуют на подсознание и чувство ужаса, а не на зрительную память. Этим объясняется отсутствие какой-либо мелодии в трейлерах. Основной упор направлен на посторонние шумы, чтобы сместить внимание аудитории, тем самым, «удар» происходит в тот момент, когда напряжение накалено до предела.

В кинематографе принято вычленять множество видов фильмов-хорроров, рассмотрим самые распространённые из них:

1) *Слэшер* – поджанр фильма ужасов, для которого характерна узнаваемая схема развития сюжета – группа подростков отправляются за город либо ввязываются в некую игру, после чего маньяк-убийца (в подавляющем большинстве случаев, скрывающийся под маской) поочерёдно убивает героев. Такой вид хоррора ещё называют «счётчик мёртвых тел». Создатели фильма часто используют клиповый монтаж и обилие естественных криков.

Наглядным примером стал трейлер «Ферма страха» (Fear PHarm, 2020 г.), длиной хронометража в 1:49. Первая минута описывает беззаботную жизнь четырёх друзей-подростков в достаточно солнечный день, нейтральная музыка не имеет никаких подтекстов и намёков. Далее происходит характерная «помеха» в кадре, напоминающая застрявшую плёнку, после склейки действие переносится на пару часов вперёд в тёмное время суток, вместе с этим, фоновая музыка становится более напряжённой, возникают образы убийц и реплики героев переходят на крик. Данный жанр со временем стал носить скорее развлекательный характер, исходя из этого, трейлер даже не пытается искусственно влиять на рецепторы страха.

2) *Сплэттер* – отличительная черта подвида – намеренное графическое изображение мучительных пыток жертв, сцен жестокости и обилие бутафорской крови и внутренностей. Именно этот жанр наиболее обширно использует разного рода звуковые эффекты для решения таких задач: реалистичное описание жестоких сцен (крики, звук рвущейся кожи и т.д.) и дополнительное воздействие на восприятие зрителей посредством неожиданно возникающих образов и резкими звуками.

Например, трейлер «Пила: Спираль» (Spiral: From The Book of Saw, 2021 г.) не спешит показывать кровавые сцены. Данный ролик воздействует на эмоции посредством специфически выстроенной звуковой дорожки: все диалоги и реплики задвинуты на второй план, на голосовую часть сверху наложен невротический звук, в следствие чего голоса слышатся как второстепенные. Также, присутствуют многочисленные резкие элементы, что уже после первых 27 секунд хронометража, зритель находится в панике.

3) *Эшн-хоррор* – такой вид фильмов можно описать как «боевик с элементами ужаса». Как известно, боевик – это масштабное действие с перестрелками, взрывами и зрелищностью. Однако, по

канонам жанра хоррора, действие задвигает саспенс на второстепенный план. Тем самым, на выходе получается приключенческий фильм, лишь отдалённо напоминающий фильм ужасов.

Например, трейлер фильма «Хищные воды: Западня» (Black Water: Abyss, 2020 г.) состоит исключительно из динамичных сцен, с характерными сюжету всплесками воды, при этом акценты на всплесках настолько явные, что музыкальная тема плохо различима, заявленный жанр не полностью раскрывается, что вызывает у зрителя смешанные эмоции.

4) *Готика* – действие сюжета такого рода кинокартин разворачивается примерно в XII-XVI вв. Фильмы изобилуют атрибутикой тех времён, характерными костюмерными решениями, для передачи духа и атмосферы того времени. Повествование в таких фильмах неспешное, пугающее своей тягучестью. Звуковые решения обращаются в сторону органной или флейтовой музыки и хорового исполнения. Готические хорроры нечасто выпускаются кинокомпаниями, по причине повышенного бюджета.

Например, трейлер фильма «Заповедь зла» (The Curse of Audrey Earnshaw, 2020 г.) начинается со спокойной мелодии, что задаёт неспешный темп повествованию. Далее, по мере нарастания напряжения в транслируемых сценах звук флейты стихает и в ход вступает ускоряющийся звук бубна, в сопровождении криков. Несмотря на звуковое крещендо, действие обрисовывается детально, по частям, вызывая острый интерес к развязке у аудитории.

Жанр боевика. Один из самых распространённых жанров в кинематографе. Главным аспектом боевиков являются драки, перестрелки, взрывы, террористические акты и т.д. Каждый из этих элементов создаётся при помощи большого количества операторов, каскадёров и спецэффектов.

Жанр боевика говорит сам за себя, однако, как было сказано выше, кинематографу свойственно смешение жанров. Таким образом, даже такое мероприятие, как боевик, становится более степенным и эпохальность сцен уже не такая актуальная характеристика данных кинолент. Таковую тенденцию подхватили и создатели трейлеров, что отражается на структуре роликов. Основной упор всё ещё направлен на визуальную часть, однако основной конфликт не раскрывается досконально. Причиной тому – незамысловатый сюжет, и именно этот недочёт пытается скрыть трейлер.

Жанр не отличается разнообразием видов, однако условно фильмы боевики можно разделить на две группы:

1) *Блокбастер* – кинематографисты относят к этому виду высокобюджетные фильмы для массового зрителя. Этот вид боевиков можно назвать одним из самых кассовых и коммерческих, среди остальных кинокартин. Характерная эпохальность и мощный запоминающийся саундтрек – основные характеристики блокбастеров.

Один из примеров – трейлер супергеройского боевика «Лига справедливости Зака Снайдера» (Zack Snyder's Justice League, 2021 г.). Структура трейлера выстроена последовательно и линейно, звуковое сопровождение практически не содержит явных звуковых приёмов, саундтрек оркестровый, в духе привычных фильмов про супергероев. Трейлермейкеры не пытаются убедить зрителя дополнительными аудиодорожками, т.к. кассовость (главная задача трейлеров) будет высокая из-за узнаваемости героев.

2) *Body-movie* – данному жанру характерно присутствие двух и более протагонистов и на первый план выводится не зрелищность, а проблема, волнующая героев. Часто, главные роли – это представители правопорядка. Узнаваемый саундтрек – ещё одна особенность трейлеров такого рода кино.

Например, трейлер «Никто» (Nobody, 2021 г.) начинается с кадров, пересказывающих завязку сюжета, в сопровождении мелодии, свойственной триллерам. Затем, после выключения, начинаются динамичные сцены драк, что примечательно – саундтрек подобран так, что ритм параллелен звукам борьбы, что усиливает впечатление от просмотра в разы.

Жанр мультфильма. Анимационный фильм, выполненный посредством мультипликации. Может создаваться как с помощью графики в объемном и 2D форматах, так и с помощью покадрового запечатления реальных фигур, созданных художниками. Звуковые дорожки мультфильма отличаются громкостью, гротеском и обилием музыкальных композиций. Как принято, анимационный фильм ориентирован на детскую аудиторию, что является основанием для трейлермейкером создать трейлер как можно более ярким и простым, чтобы привлечь внимание специфическую аудиторию, при этом не забывая о взрослых, которые обязательно придут в кинотеатры с детьми. Красочная пестрящая буффонада соблюдает баланс, не нагромождая трейлер излишними песнями.

Так как видовые различия в мультипликации основываются на

способах изображения, рассмотрим самый нетипичный пример:

1) *Комбинированная анимация* – картина, снятая как привычный фильм, однако с такой оговоркой как покадровая врисовка анимированных персонажей. Более ранние картины XX в. были ориентированы на взрослую аудиторию, например, «Кто подставил кролика Роджера» (Who Framed Roger Rabbit, мультфильм, 1988 г.), в свою очередь, современный кинематограф создаёт такие мультфильмы для детской целевой аудитории, что придаёт картине красочность и присутствие широкого списка саундтреков.

Так, трейлер «Том и Джерри» (Tom and Jerry, 2021 г.) с первых секунд погружает зрителя в мир, наполненный рисованными в 2D плоскости героями и музыкальными композициями. В данном ролике все звуки, издаваемые от действий этих героев, гиперболизированы, с целью акцентировать внимание на их «мультишности». Простая структура трейлера с одной композицией не нагружает сознание аудитории, что, соответственно, выполняет функцию привлечения внимания детей.

Итак, звуковая сторона трейлеров – это широчайшее мультимедийное пространство, которое используется для реализации маркетингового плана. Мультимодальность делает из простого видеоролика сложную систему с определённым набором звуковых эффектов, которые выполняют функцию воздействия на аудиторию, производят нужное впечатление и вызывают необходимые эмоции для привлечения зрителей. Принцип мультимодальности заключается в том, что каждое из звуковых решений несёт в себе определённый набор символов и знаков, которые, в свою очередь, можно разделить на денотативные (прямые, фактические знаки, которые продвигают повествование в трейлере вперёд) и коннотативные (скрытые значения, которые не только помогают раскрыть особенности того или иного жанра, но и вызвать набор определённых эмоций у зрителя).

Каждый из жанров и поджанров имеет свой инструментарий для передачи разного рода значений, например, с помощью грамотно выстроенной аудиальной структуры, зритель сможет определить не только эмоциональную наполненность фильма, но и сам переживёт те переживания и эмоции, которые хотели передать создатели картины.

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Алла Михайловна ШЕСТЕРИНА

ОСОБЕННОСТИ И ПРОБЛЕМЫ ПОПУЛЯРИЗАЦИИ НАУЧНОГО ЗНАНИЯ В СИСТЕМЕ ВИДЕОБЛОГИНГА

Видеоблогинг прошел несколько стадий развития и на сегодняшнем этапе его существования это явление реализует все функции, свойственные медиасфере. В том числе и научно-просветительскую. В статье исследуется вопрос о потенциале и проблемах популяризации научного знания в системе видеоблогинга как на содержательном, так и на формальном уровне.

Ключевые слова: видеоблогинг, видеоблог, блогер, новейшие медиа, научно-популярное видео

Alla M. SHESTERINA

FEATURES AND PROBLEMS OF POPULARIZATION OF SCIENTIFIC KNOWLEDGE IN THE VIDEOBLOGGING SYSTEM

Videoblogging has gone through several stages of development and at the present stage of its existence, this phenomenon implements all the functions inherent in the media sphere. Including scientific and educational. The article examines the issue of the potential and problems of popularizing scientific knowledge in the videoblogging system, both at the substantive and formal levels.

Keywords: videoblogging, videoblog, blogger, latest media, popular science video

Введение

Видеоблогинг стал заметным явлением в медийном и, шире, социокультурном пространстве. Сегодня он развивается на различных сетевых платформах и в различных форматах. По данным ВЦИОМ на 6 июля 2021 года видеохостинг YouTube по популярности в России занимает устойчивое третье место (34% россиян обращаются к платформе), уступая лишь ВКонтакте (48%) и Instagram (39%), которые также позволяют публиковать видеоконтент как в ленте новостей, так и в формате историй (ВЦИОМ, 2021). Причины активного развития видеоблогинга связаны как с технико-технологическим прорывом, предложившим аудитории возможность стать публикаторами своего видеоконтента, так и с социокультурными предпосылками, спровоцировавшими смену архетипа пользователя на архетип творца. Так, по упоминаемости платформ в социальных сетях в русскоязычном секторе Интернета YouTube значительно опережает

своих конкурентов (Социальные сети в соцсетях, 2019). Этот аспект можно интерпретировать как влияние платформы относительно других социальных медиа. Взаимодействие этих факторов обеспечивает очевидный научно-просветительский потенциал видеоблогинга. Его можно противопоставить бессмысленному контенту, который активно распространяется в сетевой среде и подвергается резкой критике думающей аудиторией. Наряду с этим отмечается рост интереса аудитории к образовательному и, в соприкосновении с ним, научно-популярному контенту. Эта тенденция особенно ощутима в молодежной среде. Так, 93% миллениалов сегодня смотрит образовательное видео (Андерсон, 2017). Количество просмотров видео по иностранным языкам выросло за 2020 год на 500% (Тренд, 2020). Безусловно, образовательный и научно-популярный сегмент совпадают не полностью, однако о росте интереса аудитории к серьезному контенту можно говорить как о своего рода тренде, который имеет значительный потенциал.

Вместе с тем, научно-популярный сектор видеоблогинга сталкивается со многими проблемами, которые до сих пор не получили достаточного осмысления. В целом, вопрос популяризации науки в новейших медиа уже поднимался исследователями. Так, И.А. Текутьева, О.В. Пинчук, анализируя жанры видеоблогов, выделяют в них группы жанров, направленных на трансляцию профессиональных (в том числе и научных) знаний в конкретной сфере (Пинчук, 2018; Текутьева, 2016). О популяризации науки в сетевой среде пишут авторы сборника «Научно-популярная журналистика: опыт системного анализа» (Автарева, 2018; Бейненсон, Гридчина, 2018; 2018, Калмыкова, 2018; Павлова, 2018). Однако исследователи не конкретизируют те комплексные сложности, с которыми сталкиваются видеоблогеры русскоязычного сектора медиа в процессе распространения научно-популярного видеоконтента. Сегодня, когда 2021 год объявлен в нашей стране годом науки и технологий, особенно важно рассмотреть и систематизировать эти проблемы, а также предложить пути их решения.

Методология

В нашем исследовании мы остановились на видеоблогах, размещаемых на платформе YouTube. Проект SciTopus составил список из более чем 370 наиболее востребованных научно-популярных и образовательных каналов (SciTopus, 2020). Материалом нашего

исследования стали десять наиболее заметных научно-популярных каналов русскоязычного сектора видеохостинга: «Научпок» (2.4 млн. подписчиков), «Arzamas» (1.35 млн.), «ПостНаука» (978 тыс.), «LOONY» (571 тыс.), «Redcom» (549 тыс.), «Alpha Centauri» (478 тыс.), «Все как у зверей» (362 тыс.), «АНТРОПОГЕНЕЗ РУ» (355 тыс.), «Курилка Гутенберга» (122 тыс.), «СИТАР» (119 тыс.). На каждом из обозначенных аккаунтов мы ретроспективно, с опорой на метод анализа контента рассмотрели все выпуски и более подробно, привлекая текстологический, сравнительно-типологический и историко-функциональный методы изучили 10 выпусков, которые были опубликованы последними до 1 августа 2021 года. В целом было проанализировано 100 выпусков. Целью нашего исследования стало выявление проблем развития анализируемого сектора видеоблогинга.

Достижение этой цели потребовало решения следующих задач:

1. Определить тематические предпочтения видеоблогеров в сфере популяризации науки;
2. Конкретизировать жанры и форматы научно-популярного видеоблогинга;
3. Уточнить средства активизации внимания и формирования интереса аудитории, выбираемые блогерами в научно-популярном секторе;
4. Выявить ключевые проблемы видеоблогинга в сфере популяризации науки.

Результаты

Прежде всего, важно отметить, что в ходе анализа материала исследования и, ретроспективно, более широкого сектора видеоблогов мы пришли к выводу о том, что его научно-популярный потенциал связан с особенностями самого видеоблогинга и в том или ином объеме представлен во многих видеоблогах, не являющихся в прямом смысле слова просветительскими. Он обусловлен целым рядом причин:

1. Стремлением блогера удивить, рассказать аудитории о необычных фактах реальности, привлечь ее внимание к оригинальным событиям и сюжетам, поделиться знаниями, которые кажутся ему уникальными, приводит к включению просветительского компонента в структуру едва ли не любого видеоблога. Так, жанр лайфстайл, традиционно считающийся повествованием о жизни от первого лица и не имеющий целью просвещение, фрагментарно предлагает научно-

популярный контент в контексте рассказа о чьем-либо образе жизни («Sasha Spilberg», выпуск «Один день работаю IT-инженером»);

2. Фокусировкой блогеров на самых актуальных и современных знаниях в различных тематических секторах. Поэтому, например, блогеры-интервьюеры в диалоге со своими гостями нередко стремятся подчеркнуть их экспертность и направить разговор в сферу популяризации науки («Еще не Познер», выпуск с Татьяной Черниговской);

3. Тенденцией к активному взаимодействию с аудиторией, которая запрашивает различного рода информацию. Так, блогеры нередко осуществляют информационный поиск по запросу аудитории. Тематически такая информация, как правило, связана с направленностью блога. («Wylsacom», рубрика «AliExpress головного мозга»; «Alpha Centauri», плейлисты «Ответы на вопросы»).

Однако если трактовать популяризацию науки как деятельность, направленную на распространение в массах точных знаний в той или иной сфере, число таких блогов заметно сокращается. Все их условно можно разделить на три типа:

1. Монотематические – направленные на популяризацию какой-либо одной отрасли научных знаний («АНТРОПОГЕНЕЗ РУ»);

2. Политематические – включающие плейлисты по двум и более отраслям знаний («Arzamas»);

3. Универсальные – рассказывающие о неограниченном круге знаний из самых разных научных сфер («Научпок»).

Также мы установили, что тематически можно выделить несколько ниш, направленных на просвещение аудитории в научной сфере:

- достижения науки (в разных ее отраслях) («ПостНаука»);

- экстраполяция достижений науки на сферу образования («Arzamas»);

- прикладной (и даже бытовой) потенциал достижений науки («LOONY»).

В сопоставлении с англоязычным сектором YouTube, мы практически не обнаружили в русскоязычном сегменте ресурсов, направленных на борьбу с лженаукой и распространением неточных, недостоверных знаний.

В числе наиболее востребованных тематических сфер можно обозначить историю, физику, математику, астрономию, антропологию, психологию, медицину, географию, литературу, музыку,

изобразительное искусство и технологии. Важно отметить, что универсальные каналы достаточно оперативно реагируют на тематические запросы аудитории. Так, с развитием ситуации, связанной с пандемией, медицинская тематика начинает рассматриваться блогерами более активно (например, плейлист «Вирусы и иммунитет» на канале «ПостНаука», плейлист «Болезни, изменившие мир» на канале «LOONY», видео «Эволюция вирусов и экология эпидемий» на канале «Все как у зверей»).

Можно говорить и о жанровых предпочтениях видеоблогеров в сфере научного просвещения. Это, прежде всего, записи видеолекций, комментарии, а также разноформатное видео в жанре роор (например, на канале «Научпок»). Особняком стоят персонифицированные жанры. Преимущественно – интервью с деятелями науки («Вирусы – Страх и Трепет» на канале «ПостНаука», «Тимонова – Маршенкуловой» на канале «Всё как у зверей»).

В целях привлечения внимания к произведению блогерами чаще всего используются:

1. Средства эмоционального воздействия. Это, прежде всего, принцип экзотики, авторитет науки и искусства, специфический подбор героев, ускоренный темпоритм. Так, все эти средства мы встречаем на канале «АНТРОПОГЕНЕЗ РУ» в плейлистах «Ученые против мифов», «Постскрипtum: ученые против мифов»;

2. Визуальные субмодальности (ассоциированный-дисассоциированный, плоский-объемный, цветной-монохромный, изменение расстояния до объекта и его местоположения, в рамке-без границ). Эти субмодальности присутствуют в любом видео указанной направленности за исключением тех видеофайлов, которые представляют собой аудиозапись лекции или выступления, сопровождаемую статичной картинкой;

3. Аудиальные субмодальности (громкий-тихий, отчетливый-неотчетливый, шум-речь-музыка).

Особенностью использования всех этих средств становится их частотность. Блогеры в целом часто обращаются к приему компрессии. Однако иногда мы наблюдаем и противоположный прием. Так, осознавая, что научно-популярный контент аудитория нередко слушает, а не смотрит, блогеры могут игнорировать видеоряд. В таком случае статичная заставка «висит» перед нами на протяжении всего видеопроизведения, и мы слышим только голос лектора (например, «Почему «Улисс» великий роман» на канале «Arzamas»).

Формированию интереса способствует апелляция к наиболее активным у аудитории метапрограммам восприятия: ценности (как материальные, так и духовные), процесс, достижение, прошлое, человек. Как правило, в блогосфере наблюдается сочетание нескольких метапрограмм в одном произведении, что позволяет блогерам захватить большее количество целевых аудиторных групп. Так, в цикле «Научная станция в Египте» (канал «АНТРОПОГЕНЕЗ РУ») мы видим апелляцию к прошлому страны, процесс съемок видео, его персонификацию, рассказ о материальных и духовных ценностях настоящего и прошлого, а также сложность обретения точных знаний. Таким образом, автор задействует все основные метапрограммы.

Реализуя научно-просветительскую функцию, блогеры нередко опираются на приемы геймификации и сторителлинга. К примеру, канал «Научпок» активно экспериментирует с графикой, а на канале «Arzamas» некоторые плейлисты используют приемы мультипликации («Короткие мультфильмы о букве, слове и языке»).

Выводы

Все вышесказанное позволяет говорить о том, что научно-популярный сектор видеоблогинга активно развивается и предлагает аудитории широкий выбор форм репрезентации научного знания. Однако в ходе анализа русскоязычных каналов нам удалось выявить ряд проблем, с которыми сталкиваются видеоблогеры.

Одна из ключевых проблем не является собственно сетевой и сопряжена с необходимостью выработать баланс между сложным и доступным. Так, еще Всеволод Мейерхольд говорил о том, что массовое зрелище нельзя усложнить (Мейерхольд 2001). В случае видеоблогинга эта мысль подтверждается с особенной силой, поскольку видеоблогер имеет установку на массовизацию, на увеличение числа подписчиков, лайков, комментариев. Именно этой потребностью можно объяснить отмеченную нами активизацию средств привлечения внимания в блогосфере. Всё – от использования принципа экзотики до элементов геймификации, – в видеоблогинге направлено на решение этой проблемы. В результате мы сталкиваемся с процессом примитивизации сложных явлений (например, упрощенный, схематизированный рассказ о сложных психических процессах в выпуске «Почему БИПОЛЯРКА – это сложно, но не весело» на канале «Научпок»). С этим же можно связать и вариатизацию жанров: постоянный поиск новых форм донесения научной информации

заставляет блогеров варьировать форматы.

Еще одной проблемой становится вызов самой информационной среды и сопряженных с этим особенностей информационного поведения аудитории. Такие качества аудитории, как отклонение менторства, обесценивание, отсутствие авторитетов, гиперэмоциональность, низкая критичность восприятия снижают эффективность некогда работавших средств убеждения. Кроме того, установка на интерактивность, гипертекстуальность, мультиэкранность заставляют включать в видеопроизведения научно-популярной направленности не свойственные им ранее элементы (например, постоянная игра с котом в кадре в выпуске «У кошки девять жизней» на канале «Все как у животных»).

Не менее важной является проблема появления лженаучного видео, когда гипотезы преподносятся как доказанные факты. Обилие такого видео можно объяснить стремлением блогера эпатировать публику. В результате мы получаем фейковую новость (например, видео о наличии общесловянского языка, где информацию рассказывает молодая девушка, которая даже в силу своего возраста не может быть экспертом в области лингвистики).

И, наконец, едва ли не самой серьезной проблемой становится незначительное число качественных верифицированных видеопроизведений научно-популярной направленности в потоке лженаучной и просто ненаучной информации. Несмотря на то, что ряд исследователей выделяют эти блоги в отдельную типологическую группу (Пичугина 2018, Бейненсон 2018), в русскоязычном видеосегменте они представлены крайне слабо и чаще всего не входят в топ-10 научно-просветительских видеоблогов.

Преодоление этих барьеров нам видится в возвращении науке того статуса, который когда-то у нее был, в формировании престижности обращения к точному научному знанию. И здесь видеоблогинг может сделать многое. Известно, что сегодня большую роль в формировании трендов играют макроинфлюенсеры – публикаторы, имеющие большое число подписчиков. В случае, если они будут демонстрировать постоянный, активный интерес к точному научному знанию, проблемы развития этого сектора медиа отчасти могут быть решены. Важно подключение к процессу и крупных ученых, являющихся уже известными медийными личностями. Видеоблогинг – высокоперсонифицированная среда, а потому именно через личность повествователя или ведущего канала можно реализовать задачу

распространения точного научного знания.

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PODCAST STRATEGY IN PUBLIC MEDIA

The study focuses on the analysis of the use of a new communication channel - podcast - in the public media environment. Specifically, it compares the concept of podcasting in public media in Slovakia (Radio and Television of Slovakia) and public media in the Czech Republic (Czech Television and Czech Radio). In addition, the study analyzes the podcasting strategy of the mentioned media for the future, as well as the perception and perspective of podcasts as such in the coming years. The collection of the necessary data was obtained in the form of semi-structured interviews, in its processing were used mainly methods such as analytical comparison, generalization, induction, and deduction.

Keywords: *podcast, public media, television, broadcast, strategy, service on demand*

Introduction

Advancing digitization, increasing Internet coverage, change in the habits of listeners or viewers to consume media content, the coming new generation that receives media content in a completely different way than standard channels - all of the mentioned above force traditional media to innovate and think about new distribution channels. It is no exception that in the traditional media new unions or sections are emerging, of the so-called "New media", which analyze the current situation and come up with new strategies on how to reach viewers, listeners, or how to attract a new target group with their programs. New media sections include communication through websites and social networks in their strategies, they even sometimes create complex online platforms. The new media also includes strategies for deploying podcasts and distributing them through special online channels created specifically for them. The ever-increasing popularity of podcast platforms forces the media to consider how best and most effectively to support this new communication phenomenon and use it to their advantage - whether in terms of expanding the reach of various, especially young target groups, or as a tool for self-communication or even marketing strategy. Media of all types are responding to the coming boom of podcasting – printed media within their online platforms, as well as radio, television, and online portals. The rise of podcasts affects the media regardless of their owner. Podcasts appear in both commercial and public media. Public service media are very

often perceived as representing a more traditional, perhaps more conservative, style of broadcasting. That is why several questions arise in connection with public media and podcasting. When and how did these media react to the coming wave of podcasts? Why did they decide to produce podcasts? Do they produce podcasts of already broadcasted media or do they create their own podcasts that are not primarily intended for broadcast? What is their current podcast deployment strategy and what are they preparing for the future? How do they estimate the development or expansion of podcasts in the coming years? All of these questions are addressed by the authors of this study. Their goal was to map the current situation, as well as the vision of the development of podcast production in public media in Slovakia, specifically in RTVS (Radio and Television of Slovakia). Their ambition was also to compare the situation in the public media in Slovakia with the current situation in the podcast production of public media (Czech Television, Czech Radio) in the neighboring Czech Republic. They chose these two countries for comparison because the Slovak Republic and the Czech Republic are still very close, united by a common history and long-term operation as one country. They are also still linguistically close. It is common for Slovak citizens to listen, also via the Internet, to Czech programs, and vice versa. In addition, with the division of Czechoslovakia into two separate countries, it may have seemed that our starting positions were approximately the same, and thus that we would make the same progress in the field of media. But is it so? Based on these shared contexts, a comparison of both cultures or environments can bring interesting findings. In the presented study, the authors use semi-structured interviews to obtain study material and methods: analysis, synthesis, comparison, and generalization to process theoretical knowledge and empirical findings.

1 Theoretical background

The term *public* (...) refers primarily to the organizational and legal form of the institution. In particular, as an adjective, it represents the essence of the transformation of the former state radio and television in the new socio-political conditions after November 1989. The content of public service broadcasting is better expressed by the English term "public service" (public service or service for the public). Public service broadcasting is thus a non-state, state-independent broadcasting, oriented to the needs and interests of the public, which is responsible both to the institutional structures of civil society and to individual viewers and listeners. (Sečík 2008: 21-22) So if we

are talking about public media, we are talking about their organizational and legal form, the opposite of which is private law, respectively, a private company. In the environment of the Slovak Republic, the private media are the organizational and legal counterpart of public service media. (Sámelová 2020: 41)

An analysis of the meaning and attributes of the term public service has shown that most analyzes contain three basic attributes:

- public utility - a service provided to the public usually by the state (eg post office, road construction, railway operation), their basic feature is their universal availability and quality standard,

- broadcasting in the service of the public sphere - in this case, public space is understood as a space where members of the public become citizens who decide collectively on matters of common interest; public service media should provide them with access to information and knowledge that will enable an individual to participate in public life,

- broadcasting in the service (in the interest) of listeners and viewers - is based on the assumption that terms audience and meaning are the same (auditorium), while the audience is considered to be a summary of individual consumers of media content. In this sense, broadcasting is no longer understood as satisfying collective needs, but as covering individual interests (Šmíd 2004: 64).

The first mentions of the issue of public law in terms of its content and functioning appear in Slovakia in 1991 in connection with the creation of Act no. 254/1991 Coll. about Slovak Television, which also introduced the term public institution into the legal system of the Slovak Republic (SR). It was to highlight its exceptional position in the process of newly emerging organizations and institutions. At the same time, it was to represent the political will to transform state television into an independent medium that would meet the needs and interests of the public (Botík, Jánošová, Jenča 2012: 13). Also in 1991, the SNR adopted Act no. 255/1991 Coll., On the basis of which Slovak Radio was established as a public radio institution for Slovakia (Act of the Slovak National Council on Slovak Radio 255/1991, <https://www.slov-lex.sk/pravne-predpisy/SK/ZZ/1991/255/19910701.html>). The merger of Slovak Television and Slovak Radio took place on January 1, 2011, as of this date they operate as one institution - RTVS - Radio and Television of Slovakia (RTVS). This legislative change is regulated by the Act of 2010 on Radio and Television of Slovakia. It defines RTVS as a public, national, independent, informational, cultural and educational institution that provides a service to

the public in the field of radio broadcasting and television broadcasting. The RTVS program service consists of: news, journalistic, documentary, dramatic, musical, sports, entertainment, educational programs, programs for children and youth, other programs (RTVS website, Mission of the program service, <https://www.rtv.s.org/o-rtvs/poslanie-programovej-sluzby-rtvs>).

In 1991, after the adoption of the federal law, which divided the competence of the Czech and Slovak federations, the Czech and Slovak Republics in the media field, the Czech legislators decided to proceed differently from the Slovak ones in establishing radio and television broadcasters. According to the founding laws, Czech Radio and Czech Television are "providers of public service" who are not responsible for the obligations of the state, just as the state is not responsible for the obligations of these providers. The law does not even refer to them as "national", "public" or "public" broadcasters, it focuses exclusively on the provision of public service and its precise specification. Even other media legislation of the Czech Republic (ČR) does not give Czech Radio and Czech Television any organizational-institutional attribute related to their public status; it refers to them as "broadcasters- broadcasting by law". Despite the points mentioned, we still consider and refer to both public Czech broadcasters as providers of public service, because their program mission corresponds to the public service. (Sámelová 2020: 44-45) Therefore, Czech Television, similarly to Slovak Television (RTVS) in the Slovak Republic, provides a service to the public throughout the Czech Republic by creating and distributing television programs, or other multimedia content and additional services to fulfill democratic, social and cultural needs of society and the need to preserve media pluralism (Czech Television website, Czech Television Statute, https://img.ceskatelevize.cz/boss/image/contents/statut-ct/pdf/statut-ct.pdf?verze=2020-01-06.1&_ga=2.15359478.1199533626.1633029257-561087460.1633029256). In terms of its status, Czech Radio is also a national cultural institution of special importance, which provides a public service by creating and distributing radio programs, or other multimedia content and additional services throughout the Czech Republic and abroad, both analogously and digitally (Czech Radio website, Czech Radio Statute, <https://rada.rozhlas.cz/statut-ceskeho-rozhlasu-7722273>).

Since its formation, public service media in both the Slovak Republic and the Czech Republic have undergone their development. An essential part of their progress is constant innovation and reactions to upcoming trends,

including new media, new formats as well as podcasts.

2 Podcasting in a public service broadcasting environment

Public radio and television broadcasting in Slovakia has been operating under the corporation RTVS (Slovak Radio and Television) since 2011 when RTVS was established by merging Slovak Television and Slovak Radio. We describe the current state of podcasting in RTVS based on an interview with Dušan Jančovič, who is the director of the New Media Section. It covers radio and television as a whole and its section is responsible for all websites, mobile applications, social networks, and podcasts. We also relied on the analysis of information on websites, platforms, as well as analysis of individual podcasts. In 2013, RTVS announced the establishment of the "New Media" department as a separate part of the Marketing and Communication section. The main task of the "New Media" department is the creation of RTVS websites, applications, and specifications of the vision, form, and direction of digital online content. The new media coordinate the processing of audio archives, TV archives, and the implementation of live broadcasts (RTVS also redesigned the corporate website, websites are already being addressed by the new media section, <https://medialne.trend.sk/televizia/rtps-redizajnoval-aj-korporatnu-stranku-weby-riesi-sekcia-novych-medii>). The head of the "New Media" section is the already mentioned Dušan Jančovič, according to which the section began to develop fully only after the arrival of Jaroslav Rezník to the position of General Director of RTVS in 2017 (Interview, Dušan Jančovič, 8.9.2021). It currently covers the points mentioned above for radio and television as a whole and its content is mainly focused on the development and update of RTVS websites, the development of mobile applications, the management of social networks, and podcasts.

Although the first podcasts in Slovak Radio (RTVS Slovak Radio Program Services Section) were already ... a turning point for RTVS didn't come until 2019. In the first half of the year, RTVS focused on its first strategy for deploying podcasts in terms of content, technology, and personnel, and in the second half began publishing podcasts on distribution platforms. *"We've found out that people's interest in new technologies and podcasts is increasing. RTVS has a lot of quality content that people can't always reach. Many listeners register only Radio Slovakia, while Slovak Radio has 11 program services. That is why we wanted to make our content available in the form of podcasts to everyone who likes to use new technologies,"* says Dušan Jančovič (Interview, Dušan, Jančovič, 8.9. 2021). The shows that had

the most listeners in the web archive began to be processed into a podcast form. Specifically, the shows Saturday Dialogues (political discussion session), Night Pyramid (evening session, moderator's interview with an interesting guest), First Hand (noon session, discussion mostly by politicians, analysts on current topics), Morning on FM (guest program, sections, competitions, music), On the way FM (show about travel, adventure, and exotics), Pena dní FM (Foam of daysFM) (talk show about ordinary but also unusual things with an interesting guest), all shows within Radio Slovakia International – one podcast was processed from each language variation. Today, RTVS offers 54 podcasts in categories of news and journalism, sports, leisure, health, entertainment, art and culture, history, travel, economics, business. *“We are constantly expanding the offer of podcasts, there is someone every week, whether the author or the moderator of the show, who would like to put their program into the form of a podcast. We need to guide and regulate them because not everything is suitable as a podcast. We always have to think about our target audience and what it's supposed to bring. There are thousands of shows on the podcast market today, if we want to be interesting, we have to be brought something different, we need to bring new or interesting topics”* (Interview, Dušan, Jančovič, 8.9. 2021) All podcasts are specially processed, music is edited, introductory and closing sounds are added, then the podcasts are distributed to channels, in the case of radio podcasts there are four in particular - Google Podcasts, Spotify, Apple podcasts and Deezer. In terms of personnel, this is ensured by a smaller production team of four people.

RTVS wants to continue producing podcasts as part of its radio production. They do not rule out the possibility of creating podcasts that would be primarily produced for podcast applications. The vision is to start such production in 2022. In the first stage, their priority was the web and mobile applications. They want to launch a mobile application in a short time. They plan to create a large online platform that would allow people to download podcasts directly. According to Dušan Jančovič, a comprehensive and complex strategy of deploying or producing podcasts in RTVS is still being worked on. *“It is a platform that is important to us and we definitely want to focus on it in the future when there will be human and especially financial capacity, it will not be possible without it”* (Interview, Dušan, Jančovič, 8.9. 2021).

2.1 Podcasts on Czech Radio

Czech public radio, unlike public radio in Slovakia, operates separately from Czech Television. As an independent institution, it has a rich history of

audio production in the online environment. It started in 1998 when Czech Radio offered the first internet broadcast. It was followed by the first steps in the production and publishing of audio content on demand. In 2004, it became a pioneer in the on-demand audio offer, a promoter of podcasts and during the podcast boom, in 2019, it began to support listening and podcasting in the Czech Republic as well as cultivate the Czech podcast environment. Today, Czech Radio produces more than 420 podcasts, on a daily, weekly, monthly, or serial basis. It is the largest producer of podcasts in the Czech Republic. With its podcasts, it addresses various target groups aged between 18 to 80. They produce various podcast genres – from news, journalistic formats, through documentaries, entertainment, talk shows, literary-dramatic or educational formats. Iva Jonášová is responsible for the development and strategy of podcasts on Czech Radio. She started implementing the podcast strategy in 2018 as the editor-in-chief of Radio Wave, which is a Czech Radio station intended primarily for young listeners. After three years of experience, Czech Radio created the section of Digital Audio Content Development, which is responsible for the dissemination of digital content strategy and podcasts on all Czech Radio stations.

Czech Radio started podcasts much earlier than during the podcast boom in the Czech Republic in 2017. This can be considered a visionary act by Czech Radio. *“It was already in 2004, when the so-called “Radio na želanie (Radio on demand)”, at Czech Radio 6, was created. This was the first time on the Czech Internet that listeners could create their own playlist of shows, so they could only listen to those programs that interested them. In the same year, the “iRadio” application was added, offering online broadcasts of individual stations. Later, “eRadio” and “Radio na želanie (Radio on demand)” were merged into one, on the Czech Radio web service. In 2005, Czech Radio also began offering audio content through the iTunes podcast application (later Apple Podcasts)”* (Interview, Iva Jonášová, 15.9.2021) Since 2017, internal discussions on the definition of podcasts and podcast strategy have started on Czech Radio. In the same year, the first podcast series of Czech Radio “Zhasni (Turn off the lights)”, produced by Radio Wave, began broadcasting. Subsequently, a lot of time was spent distributing shows to podcast channels, after iTunes (2005) it was Google Podcasts (2018) and Spotify (2019). Previously, the content of podcasts was published only on the websites of Czech Radio. *“Another important milestone was December 2019, when we launched the audio portal mujRozhlas.cz and its application offering the largest audio selection in the Czech Republic. On the occasion of the launch of mujRozhlas, several new*

on-demand formats were published. It was also around this time when an internal podcast group was formed, which dealt with podcast topics, search for creators, and the development of new podcast formats” (Interview, Iva Jonášová, 15.9.2021) In 2019, Czech Radio launched the first regular news podcast Vinohradská 12, which was not originally formatted for broadcast, but only for an on-demand environment. It is currently broadcasted on Czech Radio Plus and has become the most-streamed podcast on Czech Radio. Subsequently, podcasts of various genres and formats were added. *“In 2019, we started publishing various podcast series on Radio Wave, which were not primarily created for broadcasting, but on-demand listening. We mostly placed them in the broadcast as short promotional demonstrations, in 5 to 7 minutes’ format, based on which we refer people to listening on demand”* (Interview, Iva Jonášová, 15.9.2021) Among the formats that were primarily created for demand consumption, Czech Radio includes 12 radio detective games Stopár (Hitchhiker), which Czech Radio publishes on the web and in the My Radio application, that are based on interactivity. The first feature podcast series of Radio Wave Skúšková (Examination) is intended for a young audience, it deals with relationships, studies, and work at school. Another series Unrest is the first podcast series in the genre of horror and psychothriller. The Digital Writer podcast is thematically dedicated to artificial intelligence. Specifically, these are short stories that were not written by writers but were created through artificial intelligence. Another very popular podcast is the series Sádlo (Fat), which is about women struggling with being overweight and the acceptance of their own bodies. The series is complemented by interviews with therapists, psychologists, and other experts. Iva Jonášová emphasizes: *“We also started to address a younger target group; teenagers aged 12 to 15. It is a group that is beginning to receive media information, which is why the educational podcast series called Filter talks about how the media works, what the headlines look like, what are fake news and how to verify the information. We invited one of the prominent Czech YouTubers Lukefry to collaborate, which contributes to the format being entertaining and easy to accept for children”* (Interview, Iva Jonášová, 15.9.2021). Podcasts are produced mainly by the Production department and at individual stations that benefit, for on-demand content, from linear broadcasts, or they are created by teams from off-station podcast series. The digital audio content development department is mainly dedicated to supporting all stations, methodologies, and digital thinking (Think Digital) of playwrights, authors, brand managers, and other people who work with content in the online environment to create

the best competitive content possible. *“Distribution, analytics, and trends in the on-demand consumption of digital formats are handled by a large department of new media, which, among other things, creates an environment supporting podcasts availability. Specifically, they take care of the My Radio application, radio websites, or their distribution to podcast platforms”* (Interview, Iva Jonášová, 15.9.2021).

At present, Czech Radio does not plan to significantly expand the production of podcasts. Some podcasts will naturally disappear, others will arise. In March of this year, Czech Radio reached a record number of on-demand launches per month - more than 4.7 million unique audio launches. That is why they consider the digital environment to be extremely promising. While the linear, i.e. classic, radio market is stable, we perceive the digital environment as ever-growing. Here we still see a space for reaching new listeners. We want to be constantly innovative, technologically advanced so that we can address new audiences and respond to changes in the consumption of existing audiences. That is why we prepared the final version of the digital audio content strategy during April-May this year.

3 Podcasting in a public television environment

Compared to podcasts on RTVS radio, the television component of RTVS (STV Program Services Section) is less prosperous. According to Dušan Jančovič, head of the New Media section, podcast production on television is rather marginal. "There is relatively little podcast content on television. We had to choose from our entire portfolio of sessions. There cannot be music or video previews, once you have a lot of them, the podcast listener can get lost. So it's mostly discussion sessions. This was the main thing we had to take into account and, based on that, determine which sessions will be interesting, even from the auditory online processing point of view." (Interview, Dusan Jančovič, 8.9.2021) The first session, which was transformed into a podcast form, was a discussion Dinner with Havran (moderator Michal Havran invites experts and guests from various fields to talk about social phenomena and current events in Slovakia). *“Our shows often do not have a very high audience, because they address more serious topics, as well as various specifics or problems that may not affect everyone. As a public television, we also have to provide such shows. Therefore, we wanted to offer their content through another platform in order to reach more people”* (Interview, Dusan Jančovič, September 8, 2021) As part of the television broadcast, RTVS currently offers three more programs in podcast form. VaT - Science and Technology (a magazine about

science and technology with moderator Gregor Mareš), About sport (sports discussion on current topics with interesting guests). And the last show that was added as a podcast is "Silná zostava (A strong grouping)", where the female cast talks about weak points in society on a weekly basis, as well as about topics that are often considered taboo). *"We are currently preparing another podcast that should go out. However, it is not yet in the final stage, so I would not specify it further"* (Interview, Dusan Jančovič, 8.9.2021).

The same applies to the strategy of further distribution of podcasts created by RTVS television formats as to RTVS radio broadcasting. According to Dušan Jančovič, it will be about priorities. And these currently include the web and the upcoming RTVS mobile applications.

3.1 Podcasts on Czech Television

Czech Television is considered to be an "old" medium, although viewership data do not confirm such statement, says Denisa Kollárová, Marketing Director of Czech Television. That is why it is a great topic for Czech Television to constantly look for innovations, to be the engine of innovative projects. *"The trend of consuming content produced by TV houses requires a change in the perception of content distribution, and this change may be the new media platforms,"* says Denisa Kollárová, who spent four years before taking up the position of Marketing Director at Czech Television, working for the new media department. (Interview, Denisa Kollárová, 1.9.2021) At present, in addition to creating media strategies, brand support, and viewership of individual formats, her team also covers experimentation with new ways of how to reach younger target groups. *"As part of marketing, we have created a special unit called non-linear self-promotion and innovation. This team is basically looking for new ways to get closer to younger target groups, mainly the 15-18 age group, and then the 20-25 age group. This team came up with the idea that we should start to systematically focus on podcasts, not only in distribution but also in marketing. The team currently consists of 6 internal and 7 external collaborators"* (Interview, Denisa Kollárová, 1.9.2021).

Podcast production was started by Czech Television 4 years ago, it created shows regarding news and sports. *"I would divide the use of the online environment into two areas. The first is an area that aims to increase the reach of the public service by transferring television formats that have the potential to do so, i.e are based mainly on interviews or information, to podcasts. The second area, which we have been working on intensively for 2 years, is podcasts, which have a different purpose than distributing*

content intended for broadcast. We currently have 3 or 4 of these podcasts and we are experimenting with them” (Interview, Denisa Kollárová, 1.9.2021) Czech Television currently offers podcasts that are taken from their broadcast. The sports editorial team is currently experimenting with broadcast commentary on football, this show also functions as a specific football podcast. For podcasts that were not primarily intended for broadcast, they experimented with a new travel podcast created for the Wandering Camera show. Authentic podcasts are also created within the ČT art website, where the authors process parts of programs into podcasts that did not fit into the television broadcast. *“Another novelty is the Kavka podcast, which is a purely marketing tool that serves to acquaint the viewer and the listener with what Czech Television does. At the same time, it is a space for communication on topics that we have nowhere else to place, such as: what is the role of public service media or what does it mean that Czech Television is a co-producer of Czech films”* (Interview, Denisa Kollárová, 1.9.2021) Czech Television started to distribute podcast “Kavky” earlier this year on a regular 14-day basis.

Denisa Kollárová also sees podcasts as an important marketing tool. As the audio and podcast market grows, so do the opportunities to easily listen to this type of content. At the same time, the popularity of podcasts is growing, especially among the city's population, but also among the population that comes to the city for work. Through podcasts, it is possible to establish further relationships with the target group, which does not have time to watch broadcasts in linear times. It is therefore a response to a change in lifestyle and the advancing digitization of society. In addition, she also emphasizes the economic benefits of podcasting. When they create content that is part of regular contact with the target group, they reformat this podcast during the campaign phase and use it differently. This way, they can tactically use this tool, during campaigns, several times (Interview, Denisa Kollárová, 1.9.2021).

Czech Television is currently undergoing a major transformation in the area of digital strategy. Part of the discussion is also to what extent it is necessary to concentrate on an audio form of television production. Denisa Kollárová says *“I believe that the incremental benefits of the audio market can be something that will help finance the still complex financing of public media. There is certainly an opportunity, as we currently publish books, to work with the audiobook format in the future. But it will mainly be a question of priorities. Personally, I will stand by the importance of working with audio content even more strategically”* (Interview, Denisa Kollárová,

1.9. 2021).

4 Conclusion

If we were to evaluate the situation in connection to podcast production in the Slovak Republic and the Czech Republic very simply and in one word, it could be said that it is different. This difference is visible at a first glance simply by looking at the number of podcasts produced. RTVS - Radio currently produces 54 podcasts on a daily, weekly, monthly basis, Czech Radio is one of the largest producers of podcasts in the Czech Republic with more than 420 on a daily, weekly, monthly or occasional basis. RTVS - Television offers viewers 4 podcasts transformed from its programs, Czech Television offers more than 13 podcasts, of which taken from the broadcast are 10, own podcasts are 3. The difference stems from two basic factors: market size and the start of podcast production. Although the Czech Republic has a double market of listeners or viewers, the numbers of podcast production are well above the 2:1 ratio. All public institutions began to focus on podcasts more systematically during their boom, i.e in the period from 2017 to 2019. Czech Radio experimented the most, launching some programs based on the podcast philosophy as early as 2004. However, there is a more significant difference between the two countries and that is in the strategy. While RTVS approaches this topic more or less intuitively and openly admits that so far, the further development of podcasts is a matter of priorities, the Czech side perceives the situation differently. The deployment of podcasts, their use, as well as reflections on their perspective in the coming years is perceived more systematically. It continuously works on the preparation of strategies and is better equipped in terms of staff, specialized teams that deal with the topic of audio production, and its support on a daily basis.

In our opinion, there are several reasons for this condition. However, two of them are probably more significant. The first is the starting position of the Czech and Slovak public service media. Here we offer an explanation based on our individual experience, as we have worked directly in the public media of the Slovak Republic for many years. However, we do not dare to say that our evaluation is absolute. After the division of the Czech-Slovak Federal Republic, it was assumed that the starting position of both countries was the same. However, Czech Television and Czech Radio were built for many years as the main media of the common state. They were well funded and staffed. Within the federation, Slovak media institutions were only a supplement to federal broadcasting and were built practically only as regional institutions. In this context, the formats of the sessions, which were produced in both, now separate countries, also looked different. So, the starting position after

the separation was much worse for Slovak Television, and despite the 30 years, this difference is difficult to catch up on, partly due to being undersized financially. The second reason is the already mentioned financial side. Public institutions in Slovakia and the Czech Republic have the same obligation as a broadcaster in the public service. The broadcasting part is the same in both countries to the extent of 24/7, but the financial coverage for the operation of individual institutions is significantly different, the Slovak institution is still financially undervalued. This is also reflected in the technological and personnel under dimensioning of the said section.

A very interesting aspect of our research was how the respondents perceived the perspective of podcasts as a specific auditory format and how they consider their use, not only to address viewers or listeners but also to use this new channel for marketing purposes. They evaluate the perspective of their development positively, albeit realistically. Dušan Jančovič from RTVS states: *“I think about whether podcasts just” hit “the generation of people who are not raised on social networks, or it is a trend - as people age, grow up, they also focus more on podcasts. In any case, I think that podcasts will definitely not be lost, there are still many years and space for them to develop and bring new things”* (Interview, Dusan Jančovič, 8.9.2021). On the other hand, Iva Jonášová from Czech Radio admits that the podcast market may fill up over time. *“We may have to deal not always being in a permanent podcast boom. Therefore, we monitor and try to predict the behavior and habits of listeners and respond accordingly. In any case, as Czech Radio, we will produce quality audio content for various target groups in various genres and we will look for ways to distribute it to listeners, whether in linear broadcasts or as on-demand”* (Interview, Iva Jonášová, 15.9.2021).

Denisa Kollárová from Czech Television considers herself to be a great podcast enthusiast. *“I think that the podcast as a form of communication has finally reaped the harvest after years of gaining a foothold in the market. It may have taken a little longer, but people finally understand the options podcast brings. I anticipate that the market will somehow consolidate in the future, as podcasts are produced by anyone today. But this inconspicuous and relatively inexpensive format can be a great help, and therefore I assume its further development, at least in the next 5 to 10 years”* (Interview, Denisa Kollárová, 1.9.2021).

This is the right place to raise the question of how and whether the media will be able to make full use of the new communication format and its potential. This study also provides some interesting inspirations. Podcast

media production can appeal to a new target group, as well as a group of young people who already watch traditional media significantly less. A quality podcast can be an excellent educational tool, e.g. how it is used by Czech Radio in the case of educating young people on the topic of media education. But a podcast can also be used to promote a brand and content of a medium as well as serve as a marketing tool, as used by Czech television, for example. Therefore, we believe that the development and retention of podcasts in the media market will also depend on the degree of creativity and real use of podcasts by the media for purposes that contribute to the development and advancement of their own media.

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ОСОБЕННОСТИ МУЛЬТИМОДАЛЬНОГО ПОДХОДА К АНАЛИЗУ ПОЛИКОДОВЫХ ТЕКСТОВ

Поликодовость текстов – неотъемлемая часть становления и развития человеческой коммуникации. Её качественное изучение позволяет глубже познать процесс общения, кодирования и декодирования информации, а мультимодальный подход усиливает этот процесс.

Ключевые слова: поликодовость, поликодовые тексты, мультимодальность, мультимодальный подход, коммуникация

Valeria I. SUSHKOVA

FEATURES OF THE MULTIMODAL APPROACH TO THE ANALYSIS OF POLYCODE TEXTS

The polycode nature of texts is an integral part of the formation and development of human communication. Its qualitative study allows us to learn more about the process of communication, encoding and decoding of information, and the multimodal approach enhances this process.

Keywords: *polycode, polycode texts, multimodality, multimodal approach, communication*

Коммуникация сегодня – сложный и многогранный процесс, который претерпел большую трансформацию за всю историю человечества. И главной его характеристикой сегодня будет являться поликодовость. А.Г. Сонин утверждает, что такие тексты «построены на соединении в едином графическом пространстве семиотически гетерогенных составляющих – вербального текста в устной или письменной форме, изображения, а также знаком иной природы» (Сонин 2005: 117). Т.В. Нестерова говорит о поликодовом тексте, как о том, в котором сообщение закодировано семиотически разнородными средствами – вербальными (языковые единицы разных уровней, тексты) и невербальными компонентами (мимика, жесты, рисунки, фотографии, схемы, эмблемы и т.д.), объединение которых представляет собой определённую структуру, характеризующуюся проявлением взаимосвязи этих составляющих как в содержательном, так и в формальном аспектах (Нестерова 2019: 213).

Поликодовые тексты, в силу своей природы, не могут

рассматриваться однобоко (только с анализом одной сторон / одного источника коммуникации). Если же они рассматриваются именно так, значит, интерпретация коммуникации будет неполной и, что более вероятно, неверной. Поэтому в современном мире используется именно мультимодальный подход и анализ.

Прежде, чем использовать мультимодальный подход, нужно изучить контекст коммуникативной ситуации (Дегтева 2019: <http://>). Для этого предлагается задать 4 базовых вопроса:

1. От кого исходит информация?
2. Кто является реципиентом?
3. При каких обстоятельствах передается информация (какое коммуникативное полотно используют акторы)?
4. Какова длительность коммуникации.

Этот «преданализ» позволит выбрать наилучшие способы и инструменты уже непосредственно самого анализа и даст более полную картину. Также эти вопросы значительно облегчат проведение мультимодального анализа.

Основоположники мультимодальности как науки Т. ван Ливен и Г. Кресс в своих работах также рассуждали на тему мультимодального подхода в коммуникации. Они предложили несколько закономерностей в репрезентации и интерпретации отношений в контексте изображения (Цит. по Детинко 2017: 113). Первое, что нужно сделать, это задать вопрос «Как изображенные люди соотносятся с тем, кто смотрит на изображение?». Здесь авторы говорят о трёх измерениях:

- Социальная дистанция между изображенными и наблюдателем.
- Социальные отношения между изображенными и наблюдателями.
- Социальное взаимодействие между изображенными и наблюдателем.

Далее необходимо задать вопрос «Как изображены люди?». И уже затем, благодаря полученным данным, проводится сам анализ.

Примечательно, что, несмотря на то, что исследователи описывали этот процесс применительно именно к изображению, подобный мультимодальный подход можно использовать при анализе любого поликодового текста.

Эти же исследователи говорили о модусах, которые являются основополагающими элементами мультимодального подхода.

Функциональные возможности таких модусов существенно различаются (Петрова 2008: <http://>). Их набор, вариативности, комбинации и акценты очень сильно влияют на протекание и, самое главное, исход коммуникации. Поэтому очень важно при анализе поликодовых текстов уделять внимание каждому используемому модусу и его роли в общей картине. Не стоит забывать, что рассматривание каждого модуса по отдельности – ошибка. К примеру, возьмём язык жестов, мимики. Если человек просто сидит/идёт и переводит взгляд с места на место – это обычное поведение скучающего человека (или же он что-то ищет). Если происходит межличностная коммуникация и при ответах на вопросы человек совершает те же действия, можно сделать вывод, что он нервничает. Поэтому важно рассматривать все модусы в совокупности и придавать значение лишь конечному результату анализа поликодового текста.

Говоря о мультимодальном подходе, нельзя не упомянуть о гипермодальности. Джей Лемке определял данный феномен как не просто комбинацию текста, картинки и звука, а комплекс имплицитных (скрытых) и эксплицитных (явных) взаимосвязей между ними (Lemke 2002: 305). На наш взгляд, это один из важнейших факторов в мультимодальном анализе, ведь именно правильно раскрытая и понятая взаимосвязь этих аспектов поможет понять сущность, цель и итог коммуникации, а также нацеленность созданного поликодового текста.

Развивая эту мысль, не стоит забывать о имплицатурах в поликодовых текстах (когда человек зашифровывает скрытый смысл) (Нестерова 2019: 213). Например, адресант с помощью какого-либо поликодового текста транслирует свои побуждения и ждёт от адресата ответную реакцию. Такая коммуникация часто проявляется в интернет общении, но и в межличностном диалоге/полилоге она имеет место быть. Это является один из важнейших факторов, который важно учитывать при мультимодальном подходе.

Одним из таких поликодовых текстов являются трейлеры – «видеоролики, состоящие из наиболее зрелищных кадров кинофильма, смонтированные в единую композицию, используемую для его продвижения» (Глазова 2017: <http://>).

Стоит отметить, что вся визуальная часть не будет эффективной без должного музыкального сопровождения. Именно здесь трейлер начинает раскрывать как поликодовый текст, который задействует несколько каналов для влияния на аудиторию. Поэтому создатели

фильмов всегда тщательно подходят к подбору композиторов для саундтреков. В трейлерах в моменты нагнетания и усиления эмоционального фона звуковое сопровождение также усиливается и заставляет зрителя переживать больше. В трейлерах к фильмам ужасов пугающая тишина, а затем резкий музыкальный взрыв – это то, что нужно целевой аудитории, любящей подобные фильмы. Качественное воздействие на аудиальный канал – половина успеха трейлера.

Продолжая развивать поликодовость, создатели, помимо визуальной и аудиальной составляющей, добавляют текст в разных форматах: титры, диалоги, монологи, закадровый голос и т.д. Аудитория, как известно, более лояльна к таким видам текстов и лучше воспринимает заложенный авторами смысл. Более того, совокупность всех этих составляющих вызывает чувство эстетического наслаждения, что заставляет зрителей не только посмотреть трейлер единожды, но и поделиться им со знакомыми и самостоятельно пересмотреть его (может и не раз).

Трейлеры можно назвать одними из самых ярких представителей поликодовых текстов, где задействуются все каналы коммуникации. И именно их совокупность (а не каждый канал по отдельности) оказывает положительный для создателей эффект на аудиторию.

Сегодня, в век высоких технологий, появляются новые способы мультимодального подхода: специально разработанный мультимодальный дискурс-анализ, системно-функциональные модели, созданные с помощью Adobe Premier 6.0, изучение контента видеохостинга YouTube и т.д. (Омельяненко 2018: <http://>). Мы уверены, что дальше таких способов и форматов будет только больше. Но даже сейчас некоторые авторы считают, что мультимодального подхода недостаточно (Кибрик 2010: 136), так как широта понимания поликодовых текстов невероятно большая. А значит, необходимо будет находить новые подходы в изучении поликодовости уже в ближайшем будущем.

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