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Articles and Statements

UDC 1

Socratic Method as an Approach to Teaching

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Abstract

In this article we presented the theoretical view of Socrates' life and his method in teaching. After the biographical facts of Socrates and his life, we explained the method he used in teaching and the two main types of his method, Classic and Modern Socratic Method. Since the core of Socrates' approach is the dialogue as a form of teaching we explained how exactly the Socratic dialogue goes. Besides that, we presented two examples of dialogues that Socrates led, Meno and Gorgias. Socratic circle is also one of the aspects that we presented in this paper. It is the form of seminars that is crucial for group discussions of a given theme. At the end, some disadvantages of the Method are explained.

With this paper, the reader can get the conception of this approach of teaching and can use Socrates as an example of how successful teacher leads his students towards the goal.

Keywords: Socratic method, Dialogue, Seminar, Teaching, Life-long learning

1. Introduction

History provides us with many heroes after whom we can model our actions. According to the great Greek philosopher, Socrates, it is in us where all the answers to human questions inhabit. All the answers are easily achieved if we participate in disciplined and thoughtful dialogue, seeking to discover the ultimate truth (Knox, 1998). The Socratic method of questioning is named after the Greek philosopher Socrates (469 BC-399 BC) who lived in Athens during the Golden age of Greece (Knezic, et al, 2010). Socrates was well known in Athens due to his habit of engaging in philosophy conversations in public and at private gatherings. Very often, the subject of such gatherings was defining some basic concepts like justice, beauty, courage, temperance, virtue and friendship, all in the form of disciplined dialogues led by Socrates himself. These disciplined dialogues are the pedagogical approach to teaching that encourage participants to seek deeper understanding of questioned concepts. As the supporting technique, the teacher doesn't provide students with necessary information. Instead, by analyzing and exploring given text they look for information.

When appropriately applied and supported by other pedagogical techniques, teaching with the Socratic method can increase the quality of learning, the effectiveness of students' self-improvement, techniques of critical thinking, and providing active learning techniques.

Within this article we explained and provided the example of all the principles related to the Socratic method, that may be very useful and effective during the teaching process.

2. Discussion

Socratic method

The Socratic Method originates with Socrates, Athenian philosopher who lived around 470 B.C. Socrates was born the son of a sculptor and was trained as a sculptor himself. However, he realized that his true calling was actually the sculpting of young minds (Knezic, et al, 2010). In those who learned from him he inspired love, devotion and a sense of appreciation. Describing him, Xenophon, one of his students, wrote: "...Socrates made himself an example to those who associated with him as a man of honorable and excellent character" (Knezic, et al, 2010). Socrates reached the fame for engaging others in conversations whose goal was to define broad ideas such as virtue, beauty, justice, courage, and friendship by discussing their ambiguities and complexities. All this was featured in dialogues written later by his student Plato. Thus, Plato's *Dialogues* are the best source available for Socrates' method and philosophy (Knox, 1998). His position in those dialogues was that of a student, forcing his respondents to act in the role of teacher.

An interesting definition of the Socratic method gives Nicholas Schiller (Schiller, 2008), stating Copleston's *History of philosophy* in his paper. There the method is described as follows:

"...Accordingly he asked questions, letting the other man do most of the talking, but keeping the course of the conversation under his control, and so would expose the inadequacy of the proposed definition of courage. The other would fall back on a fresh or modified definition, and so the process would go on, with or without final success" (Schiller, 2008, p. 3).

„The guide on the side“ vs „The sage on the stage“

The elaboration of the Socratic Method is found in Chang, Lin, Chan's work (1998). In their work the authors explained that "there are several key points in the Socratic method when it is applied for learning. Firstly, its learning objective is "inquiry". Its purpose is not to completely oppose students' original arguments, but to partially modify their original arguments. Secondly, its method is a dialogue between student and teacher. The role of a teacher is to ask the questions and a students' role is to organize their past experiences and their knowledge in answering the questions. Thirdly, its method not only involves an interactive dialogue between teacher and students, it is also inductive. The teacher continuously leads the students to reason incorrectly then uses the counterexample to clarify the problem.

The main characteristic of the Socratic method is that it is not „teaching“ in the conventional sense of the word. Teacher is an observer, a helper, guide but not the purveyor of knowledge. Lectures with „undeniable“ facts and truths and rote memorization or, in other words, „guiding the students“ is replaced with shared dialogues between students and teachers where both are responsible for pushing the dialogue forward through questioning.

The Socratic method has five stages:

1. Wonder (posing questions such as: what is courage, what is virtue, etc.);
2. Hypothesis (an answer to the wonder, one gives his opinion or claim about the question which becomes a hypothesis of the dialogue);
3. Elenchus, refutation and cross-examination (the core of Socratic practice; the hypothesis is called into question and the counterexample is given to prove or disapprove the hypothesis);
4. Acceptance/rejection of the hypothesis (participants accept or reject the counterexample);
5. Action (acting on the findings of the inquiry) (Boghossian, 2012).

Socrates intended to create each person being a master of his own mind and being state. We can learn from him that only the knower and true understanding along with self-developed reasoning can survive the attacks of persuasion, eloquence and any other authority. This may influence the development of critical thinking as Socrates' students, through appropriate and repeated questioning, developed self-regulating knowledge and the ability to regulate their own

thoughts (Douglas, 2014). Using Socratic method in teaching, giving students questions and not answers, we simply force students' reasoning and the logical relationships of their existing knowledge and experience. Since the critical thinking skills cannot be directly taught, by the Socratic method it can be engaged and cultivated and students are fostered to improve this skill. (Lam, 2011)

Classic and Modern Socratic method

Classic Socratic method

The Socratic method can be divided into two main categories. Maxwell (2013) divides it into classic and modern version of the Method. In his paper *Introduction to Socratic method and its effect on critical thinking* he explains that the term classic refers to the early Socrates' dialogues and some other dialogues of Plato. „In these dialogues, Socrates claims to have no knowledge of even the most fundamental principles such as justice, holiness, friendship or virtue“ (Maxwell, 2013). Thus, the purpose of these dialogues is getting only short answers that address very specific points. The aim is to achieve an adequate understanding of basic principles instead of moving to more advanced and complicated topics.

Drawback of classic method is a failure to find a satisfactory answer to the question in a conversation. This style helps primarily in defining the terms and topics to be discussed. There is no sense in asking about the justice if one doesn't know what is the justice.

The purpose of the first style of the Socratic method is that prepares people to think and to improve themselves through increased understanding. This phase deconstructs people's previous understanding, leaves them being less sure of what they previously knew, or helps them be conscious of their ignorance of a certain topic at all, helping them know what they do not know.

Modern Socratic method

This kind of Socratic method is not named modern because it has been invented recently but because it is commonly used in modern times. It originates in Plato dialogues and is different from the classic Socratic method in that it leads a person step by step and knowledge is gained by more and more questions. If the classic style is just naming or identifying different topics, the Modern method is one that goes deeper, producing the specific knowledge of those topics. People are questioning their own ideas and thus developing their critical thinking.

The Modern Socratic method makes a situation in which the students are not ignorant and in which they know the answer. One of the benefits of the Socratic method is that it draws the student and the teacher into an intimacy which cannot be achieved by lecturing as they both become active participants in the teaching and learning process (Knox, 1998). The emphasis is on asking well-formed questions and continuing the investigation, not on finding absolute answers.

Socratic dialogue

The main feature through which Socrates teachings are conveyed to us are the dialogues conducted in the writings of his first students such as Plato. As mentioned above, Plato's *Dialogues* are the best source available for Socrates' method and philosophy. Socrates' main concept of leading the conversations and dialogues with ordinary people of Athens was, as he used to describe, doing a *midwifery* job. „Socrates claimed that just like his mother he was practicing midwifery. Only his mother helped pregnant women deliver babies, whereas he helped his followers deliver knowledge. He did so mostly by questioning: first driving his collocutors into self-contradiction (elenchus) and thus freeing them of their false preconceptions and then helping them deliver the true knowledge“ (Knezic, et.al. 2010).

So, the purpose of his questioning is to apply certain types of questions to a discussion. One of the ways is in the form of *elenchus*, a cross-examination in which questions are asked about beliefs in such a way as to reveal contradictions.

According to Knezic et al. (2010) the group in the dialogue may be consisted of six to twelve participants. The role of facilitator is not important in order to ensure the participants' deployment

of their own capacities and judgments. He/she may just keep the focus on the current question. It is important for him/her to assist participants to reach insights and to make sure important issues are dealt with. To keep the “togetherness” of the group is also extremely important.

Observing participants while in the dialogue is also worth being capable of. Some principles and techniques for this could be to raise different questions, to present counterexample when they make contradictions with their statements, to ask them to make predictions about the final goal, etc. (Chang et al. 1998.)

The critical task in the Socratic dialogue is „how to ask“. Questions should be more difficult, raising students' reasoning and evaluating their concepts (Chan et al. 1998).

With his dialogues Socrates made a transition to a human-centered education model from an authority-centered one and he made a strong emphasis on the importance of a huge learning capacity and creativity of humankind. Socrates himself did not write. His ideas are recorded by his contemporaries Plato, Xenophon and Aristophanes. Plato's Socratic dialogs are a body of literature that record a series of conversations between Socrates and people who professed to have knowledge on a certain subject (Schiller, 2008).

The purpose (of having a debate/argument) is not to "win" and to make others feel embarrassed. The way we see it, the purpose of having a debate/dialogue is to find out the truth, or at the very least, to broaden your mind. When done correctly by a great professor, the Socratic Method can actually produce a lively, engaging, and intellectual classroom atmosphere.

Socratic Seminars

Socratic Seminars (also known as a Socratic Circle) are exploratory intellectual conversations centered on a text and designed in such a way to resemble Socrates instruction-through-questioning method (Chorzempa and Lapidus, 2009). The activity is named Socratic for its embodiment of Socrates' belief in the power of asking questions, prize inquiry over information and discussion over debate. It is a pedagogical approach based on seeking to understand information in a text. Its systematic procedure is used to examine a text through questions and answers. The goal of a Socratic seminar is for students to help one another understand the ideas, issues, and values reflected in a specific text.

How it goes

The seminar typically involves the following components: a passage of text that students must read beforehand and two concentric circles of students: an outer circle and an inner circle. So, the planning for the activity is important. Teachers, supposing that students came prepared to the class, facilitate the process by first introducing the text to the students and then engaging them in their preparation for the Socratic seminar (Chorzempa and Lapidus, 2009). After they read through the text again (it can be more than once), they are asked to present their questions. The inner circle focuses on exploring and analyzing the text through the act of questioning and answering. During this phase, the outer circle remains silent. Students in the outer circle are much like scientific observers watching and listening to the conversation of the inner circle. When the text has been fully discussed and the inner circle is finished talking, the outer circle provides feedback on the dialogue that took place, only during consultation. This process alternates with the inner circle students going to the outer circle for the next meeting and vice versa.

The length of this process varies depending on the text used for the discussion. The teacher may decide to alternate groups within one meeting, or they may alternate at each separate meeting.

The most significant difference between this activity and most typical classroom activities involves the role of the teacher. In Socratic Circles the students lead the discussion and questioning. The teacher's role is to ensure the discussion advances regardless of the particular direction the discussion takes.

Socratic seminar often begins with the discussion leader, a student or the teacher, asking an open-ended question. A typical Socratic seminar opening prompt is: What do you think this text means? Students may take a few minutes to warm-up. Sometimes teachers organize a Socratic seminar like a fishbowl, (a technique that helps students practice being contributors and listeners

in a discussion), with some students participating in the discussion and the rest of the class having specific jobs as observers.

It is by this that the Circle offers an atmosphere of intellectual engagement, cooperation, and conversation where students learn the difference between dialogue and debate

A Socratic Circle is not a debate. The goal of this activity is to have participants work together to construct meaning and arrive at an answer, not for one student or one group to “win the argument”. The main goal, however, is the full participation of each student. If a student is not actively included into the discussion, he/she is busy with summarizing and taking notes of his partner’s ideas. Also, they need to come prepared for the lesson. Otherwise, the rest of a class will not be able to function.

We can conclude that the Socratic seminars make the balance between two traditional purposes of education: the cultivation of common values and the worth of free enquiry. Providing the process of active learning and cooperation, Socratic seminars also help build self-esteem and develop critical thinking. The benefit of it is that feelings of self-worth lead to feelings of competence—the ability to independently construct meaning and arrive to thoughtful ideas. When students make decisions, solve problems, give their own opinions they acquire the sense of significance.

One of the recent applications of the Socrates’ circle approach to a classroom environment was done at the University of Zenica by Alma Pirić. In her paper *Motivating students to participate in classroom discussion through the Socratic circle approach* she explained how the application of the approach affected and motivated students. She took it upon to try to motivate and include as many students as possible to be an active participant in the classroom discussion. According to her, students were very satisfied with the new method and were eager to continue participating actively in the lessons (Pirić, 2014).

Challenges

In this part we want to elaborate on a common disadvantage that can raise from the Socratic method misunderstandings. The concepts usually related to this are perplexity, humiliation and shame as a bad effects of the Socratic method user. Thus, Boghossian (2012) in his paper *Socratic Pedagogy: Perplexity, humiliation, shame and a broken egg* brings a list of authors that supported the claim already mentioned. Their claim is that shame and not logic are the usual tools or weapon of the method and that Socrates sought to cause the perplexity.

Those who are against the Socratic method claim that the teachers who use it wait students to make mistakes to criticize their imperfect answers, exposing them to public degradation, humiliation and ridicule. To disapprove these claims, it is important to simply state that the cause of humiliation, shame and all other negative feelings are not due to the Method but due to the lack of knowledge. The purpose of the Method is to teach, to make known anything that was unknown before and to reorganize and rebuild mistakenly incompletely learned facts and beliefs. The questions of the Socratic method can be provocative but it is not to cause the perplexity but to help people realize the deficiencies in their knowledge (Boghossian, 2012). The Method works best if the participants think about the counterexamples given by “provokers”.

The manners that teachers use are like “I don’t think it is true” or “Are you sure you are right” and those like “You just think you are so smart, don’t you”, which will then cause the negative feelings for sure.

The feelings of embarrassment and shame are the psychological factors brought to the discourse by the student. It is by this that he/she can feel stupid or perplexed because of the teacher who tried to correct their misconceptions.

Socrates showed that even a slave boy can be dealing with complex mathematical problems and that no man can be sure he is completely right in his claims unless he examines it with someone more experienced than he himself. Sometimes the incompetent doesn’t know he/she is incompetent (Schiller, 2008)

Socrates and life-long learning

Regarding the story of Socrates, if anything can be labeled as Socrates philosophy that should be, by no means, his force for the continuing learning and education. Socrates claimed that the human are the only imperfect beings in the universe and that they have a tendency as well as an ability to develop into perfection (Demirci, 2012). Lifelong learning helps humans to reach a level of completeness and self-fulfillment. In their paper *The Determinants of Lifelong Learning* (2016) Sinanovic and Becirovic, based on Delors' four pillars of education for the future, define lifelong learning as "learning that is flexible, diverse and available at different times and at different places". The definition completely fits in the Socratic method as it is; flexible learning situation, diverse students and topics, and at any place or time.

Explaining of the essence of Socrates' method, we already mentioned the core aims of learning and knowledge. The life-long learning, the pure knowledge seeking tends to achieve the truth, and the aim of all intellectual questioning is not just to win the opponent but to come to the truth. Than, after this aim, all other aims will be fulfilled. If we want to be a political expert and if we answer correctly to all those questions of what the virtue, justice and wise is, then we will win the opponent too. Spending his adult years at the street, debating and answering the life-basic questions such as „What is virtue “, Socrates made a pattern of a basic knowledge a person should have. Answering correctly to these questions, one will prepare him/herself for further life learning. Socrates answer to the question of what the virtue is was that the virtue is knowledge itself, that a person acts according to his knowledge. So, if he/she knows what is right and what is wrong, he/she will perform the right actions and be virtuous because nobody does wrong voluntarily, wrong actions come from the ignorance. When acquired appropriately, lifelong learning is not just beneficial for an individual but for institutions or a society. It is a way to reform and cohesion and it becomes a tool of necessity at this time of rapid changes in different skills and knowledge.

What we found more interesting here is that the life-long learning enables a person to be a master of his own life and to avoid any kind of subordination. In today's life, we are in the situation of unconsciously acquiring the phrases such as „yes boss“, „ok sir“, „ja scheff“, even though we have all possibilities for self-improvement and imposing our own rules (Tule, 2013). Thus, the principle „Know yourself“ is the core principle of Socrates' philosophy (Demirci, 2012).

Socrates' concern was a soul. For him education was not the teaching but the learning. He tried to persuade his audience that the learning is incomplete and that unexamined life is not worth living. Therefore, the process of human development goes on and on until death.

It is by this that some authors named Socrates „the prophet of life-long learning“. By his insisting on learning throughout the whole life and by helping in that process he deserves this label.

Practical implications of a Method for the present education

Never in the history of humanity has it been more important to raise whole generations of excellent thinkers than it is today. Even though it dates back to the ancient times the beauty of the Socratic method is that you can incorporate it into existing curriculum without necessarily taking any more class time. While in a need of a revised and improved educational methods and procedures we can benefit from the Socratic method in a way it cultivates higher order thinking skills and transforms the mental and learning habits of students. The benefit is also vivid from the learning orientation induced by the Method. For learners who are learning oriented, their chief concern is improving their ability (Lam, 2011). Therefore, they are more likely to engage in Socratic learning than performance oriented students who believe that individual ability determines success and they are concerned with how their performance will be judged.

The Method helps students to self-monitor and engage in metacognitive activities, to “step outside” of their ongoing thinking process from time to time and to see the progress from different perspectives. This gives students a better sense of where they are in the learning process.

3. Conclusion

The Socratic Method is an approach that can help encourage student learning effectively. Socrates trained his students to investigate and question logical principles and beliefs and to be critical thinkers. The Method is a pedagogy that uses guided questions, dialog, and refutation to help students critically reflect on their understanding of a particular issue. As students reflect, the

instructor's questions stimulate them to reject misconceptions and gain an understanding of what they know and also what they don't know.

The usage and the application of the Socratic Learning Method can improve students' curiosity and passion for learning. The Method can help students become independent learners who seek to examine their beliefs in the face of new information; the Method can be cultivated within the students as a vigorous intellectual habit that they will constantly apply throughout their lives.

With this paper we explained the approach to teaching of the Socratic Method and we showed how the application of this method goes in the classroom. The Method can be new approach for the organization of different classroom activities, promoting critical thinking skills and students' self-improvements.

As we saw from the elaboration on the possible disadvantages of the Method, it is extremely important for teachers who will use the Method to know its principles, the application instruments and techniques in order to avoid causing mentioned disadvantages. It is important to bear in mind that, even though the students are free to be teachers and counselors in the classroom, the real teacher is still the experienced one and it is he who will prevent all misinterpretations and misconceptions with the Method usage.

Today's teachers need to change their perspective of teaching, to move from „ivory towers“, and to endeavor to put their knowledge and expertise to the society. In a search for the effective approach that will help students learn more effectively and productively we think this method will be sufficient for teachers who want their students to learn in this manner.

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Quality Management of Services

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Abstract

It is shown that services take the leading place in modern, post-industrial society. The world economy has passed the period of deindustrialization and became service economy. Fundamentals of service economy are not physical goods, but service. The special nature of service and its property demands the mechanism of management, other than physical goods. Ensuring necessary quality of the provided service is one of the main problems, which is put before the organization by peculiar properties of service. Therefore, quality management of service is the most important branch of management of the modern organization.

Keywords: service, consumer, production of service, service consumption, service, quality of service.

1. Introduction

The 21st century is a century of management, quality and ecology. Quality will be among the most important problems of a century, and cures of this problem should be looked for in modern management.

Growth of the world competition forces producers of goods and services to look for ways of improvement of their activities. After Japan, both the western, and developing Asian management adapted the concept of general quality management. This concept is recognized to the major component of corporate success now. And the concept extends not only to production of manufactured and production goods, but also to other spheres, first of all, on becoming the most important in life of the modern person, the sphere of service and services.

There is a number of unresolved problems in a quality management process of service of services. The most important of them - discrepancy between high-quality parameters of the provided services, which are rendered by the entities of an IT of the organization of service trade, and characteristics of demand. Characteristics of demand constantly change under the influence of some economic tendencies. It is possible to carry to them:

- enhancement of the labor market,
- emergence of the new developed market spheres on which intensive business processes are observed,
- aspiration of society to stabilization,
- the accruing globalization.

These and other similar tendencies stimulate development new and enhancements of the available methods of the analysis and quality management in system of marketing and service of services.

2. Materials and methods

It was used materials published in the works of modern Russian and foreign research scientists in the management of coastal regions. Information was collected in scientific publications, as well as in open Internet resources. Analyzed reporting metrics provided in the published literature.

This article was used scientific methods, such as the principle of comparison, analysis and synthesis of the results. The article is also based on the principles of objectivity and systematic. This article was used scientific methods, such as the principle of comparison, analysis and synthesis of the results. The article is also based on the principles of objectivity and systematic.

3. Discussion

Difference of services from goods and as it affects quality management in service organization

Services take the leading place in modern post-industrial society. The world economy passed the period of deindustrialization and became service economy. Fundamentals of service economy are not physical goods, but service. Today, in developed countries of service constitute бoльшую part of GDP and a share of services in GDP grows from year to year. So, today in the USA nearly 80 % of GDP make services, and in Russia – no more than 55%. At the same time 60% of the population of the USA work in service trade.

The modern companies live during an era of the service competition. Now it is simple to offer services or physical goods, there is already not enough to succeed in competitive struggle. The changing world of modern business forces the companies to look for new sources of competitive advantages and to apply new technologies of their forming. The main source of strategic competitive advantages is quality (Parasu-raman, A., Zeithaml, V., & Berry, L.L., 1988, 1990).

Services in the nature are other than physical goods. Therefore, quality management in services requires the, special approach.

Let's consider the main differences of services and physical goods.

It is known that any product of work made for sale is goods. Any services re-present separate and diverse group of goods. K. Gryonroos (Gronroos K., 2000) gives the following definition of service: «The service is the process consisting of a chain of more or less tangible actions which usually, but not always, are made during interaction between the consumer and service personnel and/or physical resources, products or systems of the producer of service which is provided as problem resolutions of the consumer».

It is possible to select the following three main characteristics of service from this determination:

- the service is process which consists of interactions;
- the service, at least, somewhat, is made and consumed at the same time;
- the consumer participates in a service production process.

Specifics of service consist that the consumer to some extent is present at a production process and service deliveries. However, the most important, the consumer participates in this process and perceives functioning of process in process of its development.

The service is process. A production process and consumption of service are inseparable. It is hard to control quality of the provided service. The production process of service has a visible and invisible part. A visible part is a part which directly sees and in which the client is directly involved. An invisible part – this that part of production of service in which the client isn't involved directly. Often the client doesn't know what occurs at the time of service provision. It is necessary to understand that only a visible part of production of service is significant for the client. Visible part is perceived and estimated by the client. In most cases, the consumer of service judges service quality not only by the received result. He estimates also interaction process. Proceeding from the aforesaid it should be noted that service quality is provided only when there is a constant control of

quality in a production process and service consumption (Parasuraman, A., Zeithaml, V., & Berry, L.L., 1988, 1990).

The third characteristic of service specifies that, the consumer of service is not simply the receiver of service, but with a certain activity rate, and the participant of process of its production.

Service quality is a set of characteristics of service, which give it a capability to satisfy the caused or estimated requirements of the consumer.

Summing up all aforesaid, it is possible to select the following five main characteristics of service:

Intangibility of service is its main feature, the service – is action or experience.

This property of service creates the following problems for the company of the producer:

- Service quality problem. First, it is heavy to register exact specifications of production of service. Unlike physical goods, also the pre-sale test of quality is impossible. Moreover, the consumer estimates quality of the provided service during its provision.

- The service can't be shown, so its acquisition is connected with risk for the client. The producer of service shall fill service with as much as possible tangible elements, for decrease in feeling of uncertainty at the client. It is also necessary to consider that for most of client's feedbacks of other clients are a source of information on service quality.

It is necessary for overcoming the above-stated problems of the company:

- to establish constant control of service quality in the course of its production and provision,
- to stimulate positive reviews and recommendations of clients to use company services,
- to fill offers with tangible components which would be specified the high level of service and quality of the provided services.

Heterogeneity of service. Heterogeneity means high degree of variability of service quality and its content. This property of service puts the following problems before service company:

- impossibility to standardize quality of interaction between service personnel of the company and the consumer, for providing a single, standard production process of service. It is also impossible to standardize and service as its many parameters are determined by the client in a service course of production;

- quality control problem. Participants of a production process of service, namely a service personnel and the client, cause quality of the provided service. Installations and behavior of people differ in high degree of unpredictability and inconsistency therefore also service quality is changeable.

It is necessary for overcoming the problems connected with heterogeneity of service:

- to invest in selection and personnel training;
- to give to personnel authority to cope with unpredictable requests of clients;
- to create an organization culture which indivisible element will be a high standard of customer service;
- as much as possible to automate service provision process. To create the effective systems supporting process of customer interaction;
- to individualize customer service.

Inseparability of a production process and consumption of service. The service is made and consumed in the course of interaction of provider of service and the consumer. Therefore, the factor determining satisfaction of the client is their interaction. In a production process and service consumption the service personnel also is service. Further, in the course of service provision, also other clients participate. Their behavior can affect the perceived service quality and satisfaction of the consumer of service. The property of service described above, and also its intangibility, put the following problems before provider of service:

- the problem of control of the production process of service and quality of the provided service is caused by participation of consumers and other clients of the company in service provision process,

- the service personnel of the company represents service and perception of service by the client for the client, in many respects depends on the client's attitude towards the staff of the company.

For reduction of negative effects of inseparability of a production process of service from process of its consumption of service company follows:

- to pay special attention to selection process and personnel training. To constantly improve skills of personnel. It is important to remember that the highest importance is purchased by effective communications with the client and empathy. Therefore, special attention should be paid to so-called “soft skills”, such as customer focus, ability to listen, resistance to stress, etc.;

- to prevent situations when presence of other clients leads to decrease in satisfaction of consumers of service;

- to increase efficiency of servicing: as much as possible to automate servicing process, to create effective systems of support, to exclude minor transactions from service provision process.

Service Not keeping. As it was stated above, the service can't be kept, and it leads to the following problems:

- considering “the fluktatsionny” nature of service, it's not keeping creates the problems connected with loading of capacities, especially in the period of peak demand;

- a problem of compatibility of high performance and high-quality servicing, especially in the period of peak demand.

It is necessary to take the following measures for overcoming problems:

- to apply the differentiated pricing. To establish higher price in the period of peak demand;

- to provide comfortable conditions of expectation for the client;

- to use systems of preorders;

- to stimulate accomplishment of a part of functions by clients.

It is necessary for reduction of the negative effects caused by fluctuation nature of service during a recession period of demand:

- to increase demand, to attract new clients;

- to redistribute works or to pass to part-time.

Lack of the property right to services. The client doesn't acquire the property rights to service unlike a physical product. The client pays for the right of temporary use something or access to something. This property of service complicates decision-making process about service purchase.

For overcoming the problems connected with this property of service, the company shall:

- to emphasize benefits, the property rights to services connected with absence. For example, to provide more advantageous financial conditions;

- to organize associations, forums of clients. It will allow creating visibility of ownership of services;

- to encourage regular customers, to stimulate service use.

Service of services

Service is a rendering service to the client. Service, which satisfies the requirement realized by the client (Belostotskaya A.A., Kruglov A.V., 2009).

According to this determination service of service is determined as activities (rendering service). However, any customer interaction can't be called service, the concept «service» includes only rendering service.

But the speech can go only about that service which satisfies the requirement realized by the client. It means that rendering services to the client, which he doesn't expect, or attempt, to satisfy those needs of the client which he doesn't realize at present, isn't service.

High-quality service is faultless service activities. It can be presented in the form of the scheme (Fig. 1) (Shokhov A., 2011, 2016).

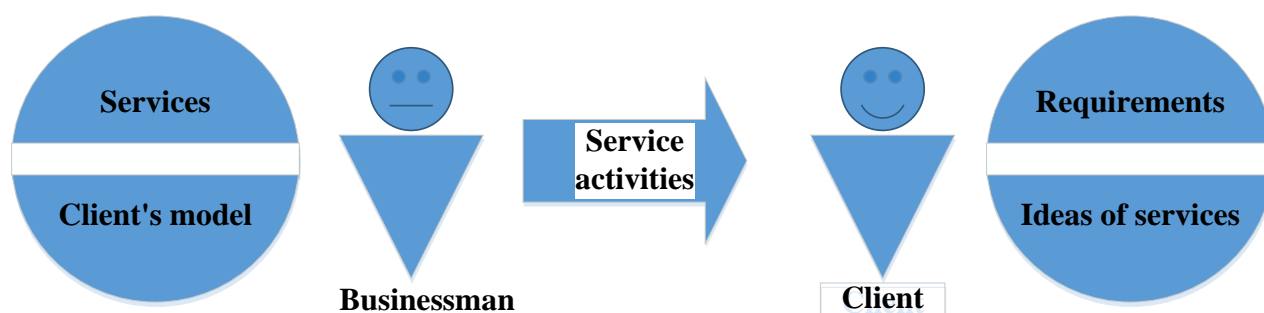


Fig. 1. Scheme of service activity

Service activities can be faultless, only when the service organization (business-man) has well worked model of the client and the thought-over range of services.

The client has needs for services, and there are ideas of those services which he expects to receive.

Service activities can be inefficient when (Belostotskaya A.A., Kruglov A.V., 2009):

1. Services don't satisfy need of the client.
2. The model of the client doesn't include need of the client.
3. The services offered the client are worse, than the ideas of services, which are available for the client.

4. The model of the client doesn't include idea of the client of services.

High-quality service of services is a service activity in which there are no listed mismatches.

To construct high-quality service, it is necessary:

1. To create a corporate culture.
2. To disaggregate the client's model.
3. To provide the maximum flexibility and adaptability service activities to a requirements satisfaction of clients (Belostotskaya A.A., Kruglov A.V., 2009).

Process of interaction of the consumer and producer of service is a basis for creation of consumer value and provision of high-quality service. Thus, the moments of contact of the buyer and service organization called by «moments of truth» determine an output product, its quality, satisfaction of the consumer and his further relations with the organization. «Moment of truth» represents an opportunity to show to the buyer service quality of the organization, but at the same time, and threat that the consumer will remain dissatisfied service quality.

Certainly, the production process and service provisions doesn't consist of one moment. As a rule, the consumer of service interacts with service organization in a production process and rendering service, and this interaction consists of a series of service contacts of representatives of service organization and the consumer of services.

Owing to intangibility of service, service contacts are the main source to information for the consumer on service quality. For service improvement of quality, it is necessary to control and increase quality of service contact. The service contact not necessarily requires presence of the person, but the person is the most «unmanageable» resource of service organization.

Considering everything told above, it should be noted that «moments of truth» are the central elements of management of service quality. Quality management of service requires knowledge and understanding of a production process and provision of specific service, careful planning of all production process and provision of service, and also the specific moments of truth.

4. Conclusion

Studying of modern concepts and quality management methods of products and services remains urgent for modern economy and, perhaps, will be even more urgent for economy of the near future.

The special nature of service and its property requires management, other than physical goods. One of the main problems, which is put before the organization by peculiar properties of service – ensuring necessary quality of the provided service therefore quality management of service, is the most important industry of management of the modern organization.

Service quality is created in the course of interactive marketing, and the main task of interactive marketing is a creation and maintenance of high-quality standards of field service.

Speaking about a quality problem, it should be noted that behind this concept there is always a consumer. He chooses the most preferable properties of products and service.

Quality assurance of service of services is one of the major tasks in the conditions of modern economy.

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Управление качеством услуг

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Аннотация. Показано, что в современном, постиндустриальном обществе, услуги занимают ведущее место. Мировая экономика прошла период деиндустриализации и стала сервисной экономикой. Основой сервисной экономики является не физический товар, а услуга. Особая природа услуги и ее свойства требует отличного от физического товара механизма управления. Обеспечение необходимого качества предоставляемой услуги – это одна из главных проблем, которую ставят перед организацией своеобразные свойства услуги. Поэтому управление качеством услуги является важнейшей отраслью управления современной организацией.

Ключевые слова: услуга, потребитель, производство услуги, потребление услуги, сервис, качество услуги.

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Movies: the Audience Favorites

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Abstract

Modern screen art over its success to the use of folklore, myth, synthesis of the natural and supernatural, and a consistent orientation toward the most popular plot schemes. Their metaphorical appeal is not to the rational but to the emotional, through identification with the magic power of heroes and standardization of ideas, situations, characters and so on in compensation for dreams not realized in life, there are illusions – happy endings. In movies, TV shows, and music videos' rhythmic organization, viewers' feelings are influenced as much by the order of changing shots as by the content of productions.

On the basis of the foregoing, it can be concluded that the media texts of popular culture obliged to a variety of factors for its success. These include: reliance on folklore and mythological sources, constancy metaphors, focus on consistent implementation of the most persistent plot schemes, the synthesis of the natural and the supernatural, the appeal not to rational and emotional, through the identification of (imaginary transformation in of active characters merge with the atmosphere, the aura of works), “magic power” of heroes, standardization (replication, unification, adaptation) ideas, situations, characters, etc., mosaic, seriality, the compensation (of the cherished illusion, but not come true desires), the happy ending, the use of such rhythmic organization movies, TV shows, clips, where the feeling of the audience with the content of the frame affects the order of their shift; intuitive guessing subconscious audience interests, etc.

Keywords: hermeneutical analysis, Soviet, USSR, Russia, screen, audience, film, film studies.

1. Introduction

Russian cinema today is, like Russia itself chaotic, unpredictable and full of contrasts. No one can tell if the country will become an equal among equals on the world's professional stages by the beginning of the 21st century, casting off its poor role as a supplicant to Western artistic leaders.

Anyone who knows even a little history is aware that Russia was virtually outside European civilization for 75 years of XX century. The Communist regime firmly controlled all spheres of life for a sixth of the planet's citizens. In spite of totalitarian pressure, however, Russian culture managed to survive. The best books of Mikhail Bulgakov and Anna Ahmatova, the symphonies of Dmitry Shostakovich and Alexander Prokofiev, the films of Andrei Tarkovsky and Vassily Shukshin were created in the years of the most rigid censorship.

Despite bans, prisons and gulags, the artists leaned to speak to their readers and spectators in

some sort of *language of initiates*. Music, without clearly defined plot, made it much easier to do this. Writers, directors and actors were forced to talk about many things in hints and symbols, taking advantage of legends, fairy tales and parables.

Russian authorities of the 1960s through the 1980s officially supported the publication and distribution of classical literature – the works of Lev Tolstoy, Alexander Pushkin, Nikolai Gogol, Ivan Turgenev, Anton Chekhov, etc. The best film directors knew this, and were aware of weakened censorial control applied, at times, to screen adaptations. Consequently, the period saw *The Nest of Noble Family* (1968) based on Turgenev novel and *Uncle Vanya* (1971) based on Chekhov's play, directed by Andrei Konchalovsky.

There were also *Station's Employee* (1972, using Pushkin's prose) directed by Sergey Soloviev, *Dead Souls* (1984, from the Gogol novel) directed by Mikhail Schweitzer, and others. Nikita Mikhalkov, making films based on Chekhov (*Unfinished Piece for Mechanical Piano*, 1976) and Ivan Goncharov (*Several Days in the Life of Oblomov*, 1980), succeeded in telling more about the situation in Russia – and the national character – than the majority of his colleagues whose pictures dealt with the country's modern life. Oblomov embodies the paradoxes of mysterious Russian soul: intelligence, talent and an innate sense of beauty go poignantly hand in hand with passivity, laziness, sleepy inaction and abstract dreaming...

The Russian cinematic fairy tale also has old traditions, founded by Alexander Row (*The Frosty Fire, Water and Cooper Trumpets, Morozko*, etc.) and Alexander Ptushko (*The Stone Flower, Sadko*). Until recently, however, fantasy films had to submit to two unwritten rules: all except a few were made for a children's audience, and the action had to take place in ancient times, in a faraway kingdom. The first rule dictated an understandable style for the fairy tale, with vivid, clear pictures and vocabulary, and villains looking not very fearful but on the contrary, usually, funny and harmless. The second rule was very seldom infringed, because magicians, witches, demons and other fairy characters – according to “highly placed” thought – could be perceived as an embodiment of the authors' mysticism intruding on a modern background. In these cases, when magic and witchery were admitted into our days (as in *The Snowy Fairy Tale* by E. Shengelaya and A. Saharov), unintended associations and parallels appeared.

In the word, the production of films similar to *The Omen* by Richard Donner and *The Shining* by Stanley Kubrick for the Russian screen couldn't be even imagined until 1980-s. Now the situation has turned 180 degrees. Russian screen are full of foreign and indigenous horror films and fearsome tales that chill the blood. Vampires, demons, witches and others evil spirits have become frequent guests on video and cinema circuits from Moscow to the very frontiers...

Remarkable Russian actors – Oleg Dal (1941-1981), Vladimir Vissotsky (1938-1980), Anatoly Solonitsin (1934-1982), Vladislav Dvorzecki (1937-1978), Nikolai Grinko (1920-1989), Alexander Kaidanovsky (1946-1995) – very often played heroes who stood beyond the usual circle of life on the screen of the 1960-s and 1970-s. The Fairy Ivans, fools and intelligent outsiders of Oleg Dal. The hot-tempered, contentious, furious romantics of Vissotsky. The inspired, always doubtful or cynical, devastated heroes of Solonitsin (Andrei Tarkovsky's favorite actor)... These were in opposition to the artificial characters distilled in the retort of Socialist Realism.

Censorship was ruthless to the filmmakers. Important scenes, phrases and frames were cut out of many movies. Yet Tarkovsky's *Andrei Rublev* (1966), despite all the alterations, extolled Russian culture and closely connected with the Orthodox faith, while Elem Klimov's *The Parting* (1981) remained an angry accusation of the political system of the time, aspiring to destroy this same culture and religion.

After the widespread destruction of temples and churches in the 1920-s and 1930-s, Russian culture became a peculiar national religion; as the only source of spirituality, it allowed people who could not stand slavery to maintain a dream of Beauty during the hardest years.

Indisputably, politics had a highly negative influence on the development of Russian culture and education, but the classical legacy of art helped people to survive. Every new truthful book or film of the masters was perceived throughout the country as a desirable breath of cool wind. I remember how the books of Alexander Solzhenitsyn were handed around, how the films of Marlen Hutsiev or Gregory Chuhrai, in the 1960s, were discussed till voices became hoarse. And what events for Russian viewers in the 1970s were screenings of masterpieces by Federico Fellini (*Amarcord, Orchestra Rehearsal*)!

Another paradox of Russian life is that all people hoped for and aspired to the “light future”,

yet their ranks included dissenters who were Slavophiles, craving a return to the Russia of 1913, and dissenters of Western orientation who wanted a rapprochement with America, while the majority of the so-called “common people” faithfully waited for a near-Socialist paradise of well-being and, in the name of this, were ready to tolerate “temporary” hardships. Today a lot of Russian politicians try to find some “middle way” between capitalism and socialism where, to trust the premises of fashionable leaders, harmony will reign. In the political, economical currents some Russian filmmakers thoroughly lost their bearings, becoming victims of the whirlpools, submerged stones and shallows. Having got rid of censorship and having been given *carte blanche* in freedom of thought, they began to throw onto the screen what they apparently believed were commercial and brave statements, but which in fact were monotonous, non-competitive films. The freedom didn't evoke the expected abundance of masterpieces, because bitter truth alone isn't enough for the creation of a work of art. Talent is also needed, and it is everywhere in deficit.

Some Russian cineastes, finding it harder and harder to work in the Motherland in a condition of permanent economic crisis, are gathering under Western's roofs. It is rather logical: Russian filmmakers hope that West will become a gate to the world screen for them; at home indigenous movies are being forced out by American production everywhere. Only the most entertaining Russian films manage to survive the competition in such conditions, but they, as usual, copy U.S. pictures and don't hold any special interest as art. Undoubtedly, such work in the West requires a certain attention to the producers' wishes and an orientation toward middle-of-the-road European and American viewer's tastes. Well, don't judge and you will not be judged...

The words of Russian great writer Gogol about the *Bird-troika* – Russia – therefore turned out to be really prophetic: “Russia, where are you rushing to? Give the answer. No answer”.

2. Material and methods

The main materials for this article was the area: the books, articles and films. The methods of theoretical research: classification, comparison, analogy, induction and deduction, abstraction and concretization, theoretical analysis and synthesis; and methods of empirical research: collecting information related to the research subjects. Effectiveness of such methods has been proven as the Western (R. Taylor, D. Youngblood, A. Lawton et al.), And Russian (N. Zorkaya, E. Ivanyan, A. Kolesnikova, M. Turovskaya) researchers. I used also the method of hermeneutic analysis of the cultural context of media texts (Eco, 1976; Potter, Thai, 2016; Silverblatt, 2001, 2016). This method connected with the key concepts of media literacy education (media agencies, media categories, media language, media technologies, media representations, media audiences etc.)

3. Discussion

Modern screen art over its success to the use of folklore, myth, synthesis of the natural and supernatural, and a consistent orientation toward the most popular plot schemes. Their metaphorical appeal is not to the rational but to the emotional, through identification with the magic power of heroes and standardization of ideas, situations, characters and so on in compensation for dreams not realized in life, there are illusions – happy endings. In movies, TV shows, and music videos' rhythmic organization, viewers' feelings are influenced as much by the order of changing shots as by the content of productions.

American critic Richard Corliss noted that for the creators of many Hollywood movies plot is a thing of past, and these movies are more thrilling than satisfying. Their main impact on most of the youthful public lies in the expect special effects making spectators gasp in surprise or freeze with fright. This *dynamic cinema*, according to Corliss, put higher demands on viewers, because we have to follow every frame of a shot waiting for the trick (Corliss, 1990). These features of mass culture reveal themselves in some favorite movies of the Russian audience. They are clear embodiments of the above-mentioned *phenomenon of mass success* tendencies.

The action in these films moves from one short episode to another (in order not to be boring to viewers) with sensational informativeness: event take place at various exotic locations in a cruel world of pirate's drug dealers, Mafia men, racketeers and prostitutes. Psychological pressure is active – throughout the stories the idea that sly enemies (inner and external) are scheming is repeated over and over. Now something mean is planned, now somebody is robbed; now positive heroes are attacked...

The main hero of these movies is an almost magical, fairy-tale character. Cute, strong and

smart, he comes out of all supernatural situations safe and sound (an excellent motif for identification and compensation). Many episodes' touch human instincts and emotions (such as fear). There's even continuity, as each story supposes an endless number of sequels. In spite of an absence of technical shine and the presence of numerous mistakes of taste or sense, the common components of these motives are rather professionally presented: fights, chases, shootings, pretty women, alarming music, strong feelings, a minimum of dialogue, a maximum of movement, and other attributes of action films. Other favorites of Russian public are made with similar attitudes and qualities...

Much more firmly than in cinema, these features of mass culture show themselves on Russian TV. Ideally, television should be various, unobtrusive, rich in visual information, and pluralistic without dull teaching and officiousness. Only lately has Russian TV started developing aesthetics for its entertainment packages, rejecting the different demands of the public. There are some intellectual and game shows – even some mass-culture programming – made on professional level. But the border between artistic and inartistic is often erased in a tendency toward documentary, one-day value, “open” formats that reproduce something in its process of becoming an event. This peculiarity of mass communication is an obstacle in determining the aesthetic distance. For examples, platitudinous music videos are shown all the time on Russian TV; if a viewer didn't have taste preferences; this could penetrate deep enough into his mind to unconsciously determine them...

The authors of some research accused popular culture creators that they have used improper methods of psychological pressure (constant repetition of the facts, regardless of the truth), distortion of facts and trends, selection of the negative features in the image of political opponents, “sticking labels”, “rouge guidance”, “playing folksy”, a reference to the authorities in order to justify a lie, etc. But mass media text creators always been as 1) honest professionals who build their own stories based on humanistic values, 2) persons who prone to political conformism, and 3) momentary conjuncture artisans.

In fact, media texts relating to the mass (popular) culture, have success is not due to the fact that they supposedly targeted only at people with low aesthetic taste, subject to psychological pressure, easy to believing the lie, etc, but because their authors are responsible for real, worthy of respect and study the needs of the audience, including – information, compensatory, hedonistic, recreational, moral, etc.

The emergence of the “industrial society with absolute inevitability leads to the formation of a special type of culture – the culture of commercial, mass, ... satisfying on the basis of modern technologies a fundamental human need for harmonization of the psychic life of the people” (Razlogov, 1991, p.10). At the same time, mass culture, inconceivable without the media, it is a natural component of modern culture as a whole, to which belongs the majority of all works of art created in the world. It can be considered as an effective way of involving the masses of viewers, listeners and readers in a variety of cultural processes as a phenomenon born of the latest technology (first of all – communication), the global integration and globalization (the destruction of local communities, and the erosion of regional and national borders, and so on).

This definition of mass (popular) culture, in my view, logically fits into the context of the functioning of the media – the systematic dissemination of information (via the media, print, television, radio, film, sound / video, Internet) among the numerically large, dispersed audiences for approval spiritual values and providing ideological, economic or organizational impact on the estimates, opinions and behavior of the people.

V. Propp (Propp, 1976), N. Zorkaya (Zorkaya, 1981), M. Turovskaya (Turovskaya, 1979), O. Nechay (Nechay, 1993) and M. Yampolsky (Yampolsky, 1987) have shown convincingly that the total successful works of mass culture requires the calculation of their creators in the folk style of aesthetic perception, and “archetypes of fairy tales and legends, and their associated archetypes of folk perceptions, meeting, give the effect of the integral mass success favorites” (Zorkaya, 1981, p.116).

Indeed, the success of the audience is very closely linked with the mythological layer of the product. “Strong” genres” – thriller, science fiction, western – always based on the “strong” myths” (Yampolsky, 1987, p. 41). Unusual relationship, but the “real” events – one of the fundamental archetypes (based on underlying psychological structures that affect the conscious and subconscious) fairy tales, legends, – is very important for many popular media texts. O. Nechay, in

my opinion, very correctly noted the important feature of mass (popular) culture – the adaptation of the forms of folklore in society. That is, if the author's text ideal emerges through reality (in the center of the plot – the hero-personality), socio-critical text gives a character taken from the life around (common man), the mass culture are ideal norms in the real environment (Nechay, 1993, pp. 11-13).

However, the biggest influence on the audience has a TV mass culture, focused on the creation of large multi-month (or even perennial!) series of programs and serials. There are “systemically important properties of serial: 1) the duration of the narrative, 2) intermittent him, 3) special story organizations often-series requires a specific identity of their structure and replication of individual blocks, 4) availability through characters, regular characters (or groups of such heroes)” (Zorkaya, 1981, p.59). Plus, these specific properties of TV-show organization as frequency, headings, software, dosing, translational (providing increased sociability).

In addition, the creators of media texts of popular culture take into account emotional tone of perception. The monotony plot situations often lead the audience to the suspension from contact with the media text. That's why professionals arise change episodes, causing shock and soothing reaction, but certainly a happy ending, giving a positive detente. In other words, we can divide of many popular media texts – easily and painlessly – into blocks (often interchangeable). And these blocks were linked clearly thought-out mechanism “emotional extremes” – the alternation of positive and negative emotions caused by the public.

It is worth noting that in many cases, the creators of the mass media texts consciously simplify, trivialize their life untouched by the material, apparently hoping to bring that part of the youth audience, which is now enthusiastically develops computer games, built on those or other actions of the virtual violence. And this, no doubt, has its own logic, because even N. Berdyaev quite rightly wrote that “the masses not attached to the goods and cultural values, and culture is difficult for mass audience in the noble sense of the word, but the technique a relatively easy for them” (Berdyaev, 1990, p. 229).

At the same time, relying on folklore, entertainment, seriality and professionalism of the authors is not sufficient for the success of a large-scale media text of mass culture, as well as the popularity depends on the hypnotic, sensual impact. Instead of primitive devices to the tastes of the masses, professionals guessed “secret subconscious interest in crowd” at the level of “irrational heroism and intuitive illumination” (Bogomolov, 1989, p. 11).

The same subjects, getting to the ordinary artisan or, for example, to S. Spielberg, transforming, collect a variety of audiences on the scale. Masters of popular media culture perfectly use the effect of “layer cake”: the creation of the works for multi-level perceptions, calculated on the perception of people of various age, intelligence and taste. There are a kind of semi-stylization, semi-parody interspersed with semi-really with countless allusions to the classic films of past years, direct quotations, with references to folklore and mythology, etc.

For example, for some viewers the text of Spielberg's *Indiana Jones* will be tantamount to the vision of the classic *The Thief of Bagdad*. And for the others, more sophisticated in the media culture – fascinating and ironic journey into the realm of folklore and fairy-tale archetypes, cinematic associations, unobtrusive parody. The film *Frantic* might well be perceived as an ordinary thriller about the disappearance of the wife of an American scientist, who came to the Paris medical conference, but can be perceived as a kind of rethinking and mischievously stylized heritage rich tradition of the detective genre, *noire* thrillers and gangster sagas – from A. Hitchcock to the present day, and even – as a veiled autobiography, directed by Roman Polanski ...

Thus, one of the distinctive features of the present socio-cultural situation in (addition to the standardization and harmonization) is the adaptation of a popular media culture specific *art house* language. Video clips are the good example for perception characteristic of mass audience. It would seem that there was a paradoxical situation: music video very often used the opening of the avant-garde media – whimsical, kaleidoscopic, ragged assembly, complex associative, solarization, the transformation of volumes, shapes, colors and light, flashbacks, rapids, and others special effects. But the audience for them (as opposed to an audience of elite masterpieces and the avant-garde) is very big, mass.

In my opinion, this is not controversial. For example, the youth audience can perceive of post-modern standards, allusions and associations just in a short duration of the clip, because a quick change of plans installation, resilient, dynamic audiovisual rhythm is acceptable even for the

most inexperienced in the language of the media person. And this is also effect of pluralistic popular media culture, designed to meet the differentiated audience requests.

The therapeutic effect, the phenomenon of compensation is also important for the success of mass media texts. Of course, personality often wants to get away the emotion from the film, which he/she did not have enough in life. And it is absolutely natural. And Sigmund Freud wrote that “culture must mobilize all its forces to put a limit aggressive primary urges to humans and slow down their displays by creating the necessary psychological reactions” (Freud, 1990, p. 29).

However, some researchers doubt this compensatory function of mass culture. For example, American scientists studied the effects of the behavior of young viewers, depending on the availability of movies viewed in violent episodes, the levels of aggressiveness were measured for 7 days, the analysis of which led researchers to the conclusion that the negative impact of these tapes (Parke, et al. 1977, pp. 148-153).

But, in my view, another sociological concept looks more convincing: there is no direct cause-and-effect relationship between movies and crime, although we can see a great impact in terms of stimulating aggressive tendencies faced by people with unstable or mental disorders, with a weak intelligence.

4. Results

It is interesting to see how audience preferences changing with respect to one of the most common media texts – films. Remember how those or other works of different levels and genres estimated ten, twenty, thirty years ago, some of them became the favorites of the public. I take the long-term results of the survey of the popular cinema magazine *Soviet Screen*. I will compare the most active audience preferences (readers of *Soviet Screen*) with the average public tastes (box-office).

At the same time, of course, I must bear in mind the conditional nature of these figures. Unfortunately, the Russian society in the 1950s -1980s did not open: distortions were characterized not only reports on the crops of grain and cotton, but also sociological studies, and sociology of science itself was in the grip of strong ideological dogmatism. It often happened that the tickets sold, for example, on the French criminal parody *Fantomas* took place in official documents under the guise of income from Soviet cinema... But, of course, the excellent box-office of Russian comedy *Brilliant Hand* (1969) and action *Pirates of the Twentieth Century* (1980) it is impossible to question.

The differences between viewers opinions' profiles of different decades are substantial. In the late fifties and sixties, the Soviet audience chooses (in the *Soviet Screen's* survey) the best films of the year is mainly notable works of art (*The Fate of Man* (1959) by S. Bondarchuk, *Serioja* (1960) by G. Daneliya & I. Talankin, *Clean Sky* (1961) By G. Chuhray, *Nine Days in One Year* (1962) by M. Romm, *Hamlet* (1964) by G. Kozintsev, *We'll Live till Monday* (1968) by S. Rostotsky).

I am convinced that such a choice audience besides the artistic quality of the films, not least due to the time uplifting, arose in the era of the “thaw” mass faith young audiences in a final and irrevocable overcoming past “errors” and “mistakes” in the progressive construction of a “bright the future”. Although this historical and cultural period was contradictory and inconsistent, film critics of those years basically gave viewers loyal artistic landmarks, maintaining significant works of art that in some way reflected in the audience likes and dislikes.

“Thaw” seemed to disclose the true talent of limitless possibilities. Very expanded film production: 102 films in 1958 instead of 10-12 in the early 1950's. Mikhail Kalatozov (1903-1973), Sergey Urusevsky (1908-1974), Mikhail Romm (1901-1971) found its second wind in their cinematic careers. Bright, impressive director debuts of Gregory Chuhray (1921-2001), Marlen Hutsiev, Georgy Danelia: movies of these debutants received prizes at festivals, the audience and the press were discussed about. In the early 1960s confidently declared themselves Andrei Tarkovsky (1932-1986), Vasily Shukshin (1929-1974), Sergei Parajanov (1924-1990), Elem Klimov (1933-2003), Larisa Shepitko (1938-1979), Andrei Konchalovsky, Mikhail Kalik and Mikhail Bogin...

But at the same time, the film of Marlen Hutsiev *I Am Twenty* was banned for several years. The young characters of this film honestly tried, but naive and romantic, to understand the history, the present and themselves... The ambiguity of those years there has been, perhaps, all those who he wrote of “the era of Khrushchev”.

Instead, the idea predominated loyalty to the leader began to cultivate the idea of collectivity as in "lower", and the "higher" spheres of life. Joyous scenes of factory and amicable collective teams, school classes, families strong, conquerors of virgin lands, workers of district committees and regional committees flooded the "average" movies late 1950s – early 1960s. Instead, almost completely extinct historical-biographical genre, like mushrooms after rain multiplied lyrical comedy, detective, drama and melodrama, thoroughly revived forgotten by the time.

Thrown from the rostrum of the slogan "Our children will live under communism!" implicitly or directly defined the ideological orientation of many films. Of course, the authors of these pictures trying to avoid the extremes of the previous years – the apparent distortion of facts, outright lies, etc. But still in the course of "sticking labels", "guidance rouge", and "vulgar games"...

One of the ideas dominated considerable number of films that time was intended to assure the audience that in order to "catch up and overtake" remains only one last effort, the existing minor flaws can be corrected as soon as possible "healthy team." Cinema conveyor 1960s (especially their first half), followed by its predecessor the 1930's and 1940's was infused with propaganda exalted ideals of universal enthusiasm, determined struggle, cheerful and quick to overcome any difficulties and obstacles. The enemy, however, was different: instead of "enemies of the people", pests and spyware sixties film heroes fought mainly from the harsh environment, easily removable disadvantages in everyday life. It was not easy to imagine the entertainment picture, devoid of this ideological "stuffing"...

As in previous decades, to mass culture in the late 1950's - early 1960's was characterized by political confrontation, clearly noticeable even in such seemingly exotic picture as *Amphibian Man* (1962), the authors of which, along with the spectacular underwater camera did not forget about the criticism of the "cruel laws of bourgeois society."

With the advent of Leonid Brezhnev began a gradual pullback to the "thaw" position. A solid "shelf" of banned talented films (*Electricity Homeland* by L. Shepitko, *Angel* by A. Smirnov, *The Commissioner* by A. Askoldov, *Andrei Rublev* by A. Tarkovsky, *Assya's Happiness* by A. Konchalovsky) formed by the end of the 1960's. Kremlin campaign of "pacification" of the Czechoslovak democracy (1968-1969) followed by a tightening of censorship and a new blow to the "unreliable" intellectuals. Such famous filmmakers as H. Gabay, M. Kalik, M. Bogin emigrated from Russia... Perhaps, 1968 year became a kind abroad, leaving behind the hope for reform, set back in fear of the "Prague Spring". This was the beginning of a powerful offensive of the conservative forces in all directions.

In fact, a film needed a society that is slowly but surely went on extensive way to the socio-political and cultural crisis? Cinema of problems of "moral anxiety"? Cinema, satirically presents abominations life? Enough joking... Of course, Soviet cinema of 1970s needed a very different model of "manual", obedient superiors movie, ready for all the most reckless call "from above" obsequious to take the salute. Cinematograph of 1970s, how it was understood by the then leaders, desperately needed the film coming out of the servile principle of "What would you like?"

By that time, promise on building by 1980 the material and technical base of communism were recognized voluntarist. Stopped in mind an explicit "limes" exaggerated slogans calling in a few years to overtake America in all major economic indicators. Prospects were pushed into the indefinite future. By the end of the 1970s it came down to the "winged" thesis everywhere are reminded that the economy of "mature socialism" must be economical...

But it would be wrong to say that Soviet popular culture of 1970d - first half of the 1980s entirely consisted of conformist films. A. Tarkovsky, V. Abdrashitov, E. Klimov and some others try to say their independent words in cinema art.

But as in previous years, Soviet mass culture flourishes in a historic theme. Total ideological trend towards straightening sharp corners, transforming the story into an endless series of victories, used well-proven in the past reception "figure of silence" (or, in other words, "selection", the selection of only winning a propaganda term trends). At that time, there were so-called "closed zone", which was not accepted even mention. For example, many real historical figures are automatically excluded from the film-plots. A similar fate was with problems associated with mass repression during collectivization, 1930s-1940s, etc. The attempt to understand the story without retouching, openly and honestly (*Test on the Road* by A. German, *The Commissioner* by A. Askoldov) met while in the dense bureaucratic-reinsurance bayonets.

In a strong documentary *Star of Vavilov* (1985) by S. Dyachenko A. Borsyuk the first time in

Russian cinema lifted the veil of silence surrounding the vicious activities of Academician Lysenko and his supporters dearly cost the country's agriculture. Alas, all the previous years, the movie carefully avoiding the subject, producing iridescent films on how the personal initiative of energetic young business man executives breaks down any barriers (*A man in his place*, 1973; *With joy and courage*, 1974).

The curious metamorphosis there have been on the Russian screen and in the interpretation of the theme of Stalinism. The anti-stalinist film by Gregory Chuhraja *Clean Sky* (1961) won the main prize of the Moscow Film Festival and earned success with the audience, but... in 1970s has been securely hidden on the shelf - away from cinemas and television screens. Since the mid of 1960s any mention of the bloody crimes of Stalinism practically disappeared in the Soviet cinema. The image of Stalin from film to film became more and more impressive and solidity, which eventually led to *Victory* (1985) by E. Matveev and *Battle for Moscow* (1985) by Y. Ozerov.

Almost until Gorbachev's perestroika some film directors seeking to reflect the story without gloss front, objectively and truthfully, it was necessary to build many of their works on line hints and allegories, and even in parabola form. A classic example of the historical and political overtones – the wonderful film *My Friend Ivan Lapshin* (1981) by A. German, which tells the dramatic time of 1930s.

But the most bitter truth, as we know, is much more expensive than a sweet lie. Trouble Russian historical cinema previous decades was that instead of talking about what had happened, he was all the time trying to dream on what could happen in an ideal circumstances, issuing these dogmatic fantasy for reality.

So, although the ordinary mass culture film implies (and usually does) rather significant box office success, it does not pretend to be mandatory laurels rolling leader. Moreover, I will take the liberty to say that there is even a non-cash mass culture - an inevitable consequence of the desperate lack of professionalism and creative authors of insolvency.

At first glance, there is a clear contradiction here: how is it - mass culture and without a mass audience? But in practice, everything is easier: opus, originally conceived as a mass culture, actually turns helplessly as dull and boring, that suffers a financial collapse. In the West, this also occurs quite often...

Of course, it would have been very naive view of the relationship "media - audience" in a unilateral way: the audience tried to view of Andrei Tarkovsky and Alexei German, but Ministry of Cinematography gave the way for popular culture only. For example, the concentration of the audience senses to love experiences had a kind of therapeutic sense, allowed to transfer to the authorities that permitted the channel all the negative emotions that have accumulated in real life (especially the female half of the audience).

But do they themselves did not have the audience craving for this kind of vivid, emotional spectacle?

The fact of the matter is that we need sometimes for strong emotional shocks - whether on a detective or love story. However, it is believed that the mass success of the messages and the success of true preferences - things sometimes different. Millions can read, listen to some media text, but the positive appreciation of these media text is another thing. Or, on the contrary, the opinion of a specialized readers may not be the benchmark for the overall situation, since not all people read newspapers and have such a steady commitment to culture, to fill out forms and send them to the editor.

This is partly true. For example, the film chronicles the lead in the questionnaire does not mean the same championship in the Russian box office, where the first place firmly hold the film entertainment plan. And it is natural, because the profile of the best films of the year meet, as a rule, the most active viewers.

However, the total rental statistics confirm the randomness of readers ratings of *Soviet Screen*. Almost all (with few exceptions) the leaders of the Russian screen of 1960s - 1980s in some manner entered the top twenty according to the survey of the magazine. Thus, the *Pirates of the Twentieth Century* (1980) by B. Durov, become a truly champion (86.7 million spectators for the first year), took to the eleventh place in a magazine profile. Melodrama *Moscow Does Not Believe in Tears* (1980) by V. Menshov, which has sold over 84 million tickets, - in the first place. Comedy of L. Gaidai *Prisoner of the Caucasus* (1967) and *The Diamond Hand* (1969), collected on 76 million fans turned out in the seventh and eighth places. A dozen leaders were operetta

Wedding in Malinovka (1967) by A. Tutyshkin (74 million viewers and eighth place in the magazine's readers), *Crew* (1979) by A. Mitty (71 million) and *Shield and Sword* (1968) of V. Basov (68 million), got the second place in a poll of readers. The same can be said about the *Headless Horseman* (1976) by V. Vaynshtok (68 million viewers), *The Dawns Here Are Quiet* (1972) by S. Rostotsky and *Amphibian Man* (1962) by V. Chebotarev and G. Kazanski (65 million viewers).

In general, the results of the total rental entertaining movies since the late 1960s, more and more often become leaders. And in all these years, the most popular genres has always been comedy *Gentlemen of Fortune* (1972) by A. Sery (65 millions), *Ivan Vasilyevich Changes Occupation* (1973) (60 millions) by L. Gaidai, *Afonya* (1975) by G. Daneliya (62 millions), *Office romance* (1976) by E. Ryazanov (60 millions); adventure, detectives, *Crown of the Russian Empire* (1974) by E. Keosayan, *Tavern on Pyatnitskaya* (1976) by A. Faintzimmer (54 millions), *Petrovka 38* (1980) by V. Grigorev (53 millions). *Ten Little Indians* (1988) by S. Govoruhin (33 millinons); melodrama *Stepmom* (1973) by O. Bondarev (59 millions), *Queen of the Gypsies* (1976) by E. Lotjanu (64 millinons), *Guys* (1982) by I. Babich (38 millions), etc.

As a result, it can be concluded that the Soviet Screen's viewers-readers' preferences sufficiently representative reflect the tastes of the general audience. And in terms of genre, "cash" and "personal" leaders are very similar: since the late 1960's to 1980's the comedy, action adventure and melodrama dominated regardless of the change of years.

However, there are significant differences. Among the box-office favorites the films of high artistic level were very rare, but we can see a lot of original works of art in the list of the prize-winners of Soviet Screen.

Here is interesting evolution of personal preferences of the public. In the 1960's in the top ten of Soviet Screen includes such outstanding works as *Welcome, or No unauthorized entry is prohibited* (1964) by E. Klimov, *The Road* (1954) by F. Fellini and *Ashes and Diamonds* (1957) by A. Wajda...

Since the beginning of the 1970 tastes of the audience, of course, began to change in a different way - in the first place in Soviet Screen's film winners are increasingly mediocre artistically tape (*Stepmother*, *Young wife*, *Guys* and others.). Serious cinema (*The Beginning* by G. Panfilov, *The Red Tent* by M. Kalatozov, *Monologue* by I. Auerbach, *Red Kalina* by V. Shukshin, *Romeo and Juliet* by F. Dzeffirelli, *They Shoot Horses, Don't They?* by S. Pollack) takes the lead much less.

My twenty years of experience in Youth film club and a special course on media culture in several universities, suggests that, at least since the mid 1970s, the preferences of young viewers were just close to leaders of *Soviet Screen*: *Irony of Destiny* (1976), *Office Romance* (1978), *Railway Station for Two* (1983), *A Cruel Romance* (1984) by E. Ryazanov, *Young Wife* (1979) by L. Menaker, *Moscow Does not believe in tears* (1980) by V. Menshov, *You cannot dream...* (1981) By I. Frez...

By the way, the success of movie of I. Frez is explained by the fact that for decades the Russian films on the so-called youth theme almost always had considerable success with audiences, but with them, and there were all sorts of metamorphoses. Alas, in some pictures about young people (*Minors*, *This is What We Do Not Pass*, *Found Guilty*, *My Anfisa* and others) did not even attempt to approach the analytic drama of M. Osepyan *Three Days of Victor Chernyshev* (1968).

The second half of the 1980's - early 1990's drastically changed the theme of the youth cinema. If the well-known film by J. Raizman *And if this is love?* (1962) affirmed the right of students to friendship and love, not overshadowed by petty-bourgeois gossip, then in the late 1970's - early 1980's this right was already the undisputed (*At the end of the world*, *Draw*, *School Waltz*, *You cannot dream...*). It was about the diversity, the complexity of thought and feeling young, their contradictory relationship with each other, to adults, to the first independent steps, victories and defeats. And finally, the "perestroika" and *Little Vera* (1988) by V. Pichul became the first sign in a series of subsequent films defending the right to freedom of young sexual relations.

But, as they say, not a single sex: in a shot in the second half of the 1980 *Outsiders* by S. Bodrov openly spoke of society's fault for crippled lives of young characters, you feel useless freeloaders. Faced with spiritual callousness and bureaucratic world of adults, children from the provincial amateur ensemble willy-nilly trying to adapt to the world, and paid him the same indifference...

Breaking the barriers of censorship provoked a stormy tide exposing and convictions of films

on youth theme, Russian cinema has tried to catch up. The story of those years (*Arsonists*, *Accident - daughter of cop*, etc.) were transferred from the latrine in the cooler, from dilapidated barn – in the darkness of the cellar. Violence, drug addiction... Scene motives of the famous *Stuffed* (1983) by R. Bykov also been put on stream and perfected, as they say, "one hundred percent". School-exposing the subject enlarged picture *Blackmailer*, *Temptation*, *Publish*, *Dolly*, etc.

The appearance of this kind of new conjuncture in the films about youth, in my opinion, was quite natural: the filmmakers who have received long-awaited opportunity to speak openly about their everyday concerns, hastened to shout, throw on the screen all that bothered them for years. Alas, in most cases it was a superficial journalism, made up of collections of similar scenes, moving from one film to another, which negates the critical pathos declared straightforward ideas.

As a result, in the mid 1990s came the inevitable tide of youth film wave.

About two dozen "youth" films annually came out on Russian screens in 1989-1991. And in 1992 - even thirty. But since 1993 a gradual decline occurred.

Among these films met sometimes worthy of the work of talented artists (*Dyuba-dyuba* by A. Hwan, *Love* by V. Todorovski, *Nastya* and *Heads and Tails* by G. Danelia), but overall, I think, found the desire to reorient youth topic in the direction of pure entertainment, you know, unfortunately, not at the level of Robert Zemeckis (*Back to the future*), or Claude Pinoteau (*Boom*), and in the spirit of kitsch.

When the Russian political and economic system of the 1970s - 1980s tried to mask the numerous cancers demagogic talk and promises, it caused a massive rejection, especially among young people. The mood of frustration, passive, often not fully aware of the silent protest of young looking output. And found his passion in the "no" rock music, entertainment films, immerse the viewer in a fabulous and fascinating world with active, purposeful, suffering and finds happiness heroes...

If on the screen and appear problematic movies, they often found themselves in a situation "least favored" as in the box office. As a result, the following happened: the critic has lost the confidence of the reading Film viewers. And, choosing between dull, ponderous "custom-made" films and entertainment, even a low level, the audience inevitably inclined to the latter.

What movies have received the lowest scores of spectators? In the 1970s worst were called films, in fact, very weak (*Last Days of Pompeii* (1973), *Hello. River* (1979)). Boring and bad work is not saved by the rolling and the questionnaire the failure of even a spectacular and entertaining genre...

From 1980 to 1985 Soviet Screen did not dare to publish a "black list" of audience dislikes. This break, in my opinion, is not accidental. At the turn of the 1970s - 1980s most sharply delineated cinema crisis and the rental system. During the seven seals were data on circulation patterns and their assigned categories of quality, extremely sparingly published sensations...

Then in the top ten of the magazine editorialized profiles settled tape-burning, more than superficially reflect the real political and historical events (*Event of 36-80 Square*, *Victory*, etc.).

And if each new series about the adventures of the beautiful *Angelique* gathered about forty million viewers, it became a real box-office champion "soap" Mexican melodrama *Yesenia* (1971), attended by about a hundred million viewers for the first year of the demonstration. She is ahead of even such acclaimed champions as *Pirates of the Twentieth Century* and *Disco Dancer*.

Of course, typical of popular culture phenomenon of compensation - a natural result of the viewer's contact with art make up the missing human feelings and emotions. This popular movie differentiated and is designed for people with different tastes. Sometimes the impact of the next blockbuster based on the professionalism of the director, the actors, the operator, composer, artist, able to create a bright, attractive shape sight. Or so, at first glance, paradoxical option: the film is bad and has been forgotten, and the music is so good to him that continues to be performed and the public likes.

However, the general trend of viewing thrust to mass culture, no doubt, and remained at the turn of the twenty-first century. Just out of cinema audience moved to the home screen.

5. Conclusion

So, on the basis of the foregoing, it can be concluded that the media texts of popular culture obliged to a variety of factors for its success. These include: reliance on folklore and mythological sources, constancy metaphors, focus on consistent implementation of the most persistent plot

schemes, the synthesis of the natural and the supernatural, the appeal not to rational and emotional, through the identification of (imaginary transformation in of active characters merge with the atmosphere, the aura of works), “magic power” of heroes, standardization (replication, unification, adaptation) ideas, situations, characters, etc., mosaic, seriality, the compensation (of the cherished illusion, but not come true desires), the happy ending, the use of such rhythmic organization movies, TV shows, clips, where the feeling of the audience with the content of the frame affects the order of their shift; intuitive guessing subconscious audience interests, etc.

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УДК 37

Кинематограф: фавориты аудитории

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Аннотация. Современное искусство экрана над своим успехом обязано использованию фольклора, мифологии, синтезу естественного и сверхъестественного и последовательной ориентации на наиболее популярные сюжетные схемы, обращением не только к рациональному, но и к эмоциональному (в том числе – посредством идентификации с волшебной силой героев), стандартизации идей, ситуаций, характеров и т.д.; а в качестве компенсации не реализованных в жизни желаний, возможно, иллюзорный,

но счастливый конец. В фильмах, телевизионных шоу и музыкальных видео ритмическая организация зрительских чувств находится под влиянием быстрой смены событий. На основании вышеизложенного, можно сделать вывод, что медиатекстам массовой культуры свойственны разнообразные факторы успеха. К ним относятся: зависимость от фольклора и мифологических источников, постоянство метафор, наиболее устойчивых сюжетных схем, синтез естественного и сверхъестественного, призыв, скорее, не к рациональному, а к эмоциональному, через идентификацию, магическую силу героев, стандартизацию (тиражирование, унификацию, адаптацию) идей, ситуаций, персонажей и т.д., мозаику, серийность, компенсацию, счастливый конец; использование такой ритмической организации фильмов, телевизионных шоу, клипы, где на чувства аудитории влияет порядок смены кадров; интуитивное угадывание подсознательных интересов аудитории и т.д.

Ключевые слова: исследование, герменевтический анализ, советские, СССР, России, экран, зрители, фильм, аудитория.