

THEORETICAL AND PRACTICAL ASPECTS OF MASS COMMUNICATIONS

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The stereotypical perception of the profession of journalist: the cinematic aspect

Нечаєва Н. В., Перальта Є. А. Стереотипне сприйняття професії журналіста: кінематографічний аспект. Стаття присвячена проблемі специфічності впливу масової культури на формування ставлення до професії в аудиторії. Зокрема, здійснено спробу розглянути шляхи стереотипізації професії журналіста в сучасному американському кінематографі, з'ясувати типові стереотипні образи медійника (позитивні й негативні) та можливі наслідки художньої рефлексії щодо уявлень про професію, культивовані масовою культурою.

Ключові слова: кінематограф, журналіст, стереотип.

Нечаева Н. В., Перальта Е. А. Стереотипное восприятие профессии журналиста: кинематографический аспект. Статья посвящена проблеме специфичности влияния массовой культуры на формирование отношения аудитории к профессии. В том числе сделана попытка рассмотреть пути стереотипизации профессии журналиста в современном американском кинематографе, выявить типичные стереотипные образы медийника (позитивные и негативные) и возможные последствия художественной рефлексии относительно представлений о профессии, культивированные массовой культурой.

Ключевые слова: кинематограф, журналист, стереотип.

Nechaieva N., Peralta Ye. The stereotypical perception of the profession of journalist: the cinematic aspect. The article is devoted to peculiarities of mass culture view on the formation of the attitude to the profession in the audience. In particular, an attempt was made to consider ways of stereotyping of the profession of journalism in contemporary American cinema, to find out the typical stereotypical images of media workers (positive and negative) and possible implications of artistic reflection on the idea of a profession, cultivated by mass culture.

Keywords: filmmaking, journalist, stereotype.

Journalism is one of the most popular professions among the youth of Ukraine. The website zno.ua shows that journalism re-enters the top 10 professions that graduates of schools dream when choosing a higher educational institution. A particularly attractive profession became in the post-Maidan period. Newspapers, television, Internet, and cinema shape the image of media workers as freedom fighters for the truth and corrupt hacks. The question remains, how viable are public perceptions of the profession. The relevance of our work lies in the insufficient study of the problem of the influence of information environment on the stereotypes of the audience about the subject on the example of the image of a journalist.

The purpose of our article is to clarify the role of the mass media influence on the formation of the stereotypical image of a journalist on the

example of the contemporary foreign cinema.

The subject of our study – peculiar ways of the stereotyping of the image of the journalist in the film in the aspect of the formation of the perception of the profession.

The object – the American films «about the journalists».

Under the stereotype we understand «a picture in the head» (according to W. Lippmann), determined by our emotional perceptions about groups of people, their psychological characteristics and personal traits (according to D. Matsumoto). Now there are few studies on the mechanisms involved in mass communication in the process of generating the image of the journalist as fair or stereotypical [1; 3; 5; 6]. The Ukrainian study of this topic is a try by L. Korneva to explore the reflection of stereotypes about journalists using anecdote, identifying the key

components stereotypical image of a media worker.

Aiming to investigate the features of formation of the stereotypical perception of a journalist in the mass consciousness, we start from the idea of the artificiality of the image media workers, its dependence on extraneous factors. Both L. Korneva and L. Khavkina note considerable external influence on the reception of the image of a journalist: «stereotyping of journalists are basically international in nature, and stand outside of time» [1:90]; «influence on the shaping of public opinion regarding journalistic profession have both stereotypical and individual images of journalists in mass and elite culture (this is fiction, film and TV production, jokes and parodies, and the like)» [4]. Thus confirmed the opinion of a film critic N. Ovchinnikova, «experts in the field of journalism can be identified and listed more than a dozen actual journalistic phenomena. But only those that show a mass audience the film will draw a common portrait of journalism in the minds of the audience» [3].

We chose movies mostly from mass cinema, the plot of which built on the artistic interpretation of real stories about real events and journalists. The images of journalists in films are main generalizations, combine a number of supposedly inherent characteristics, so it is important to understand that these images are difficult to find in its pure form.

For example, quite often, the film exploits the image of a journalist-professional, in certain situations, even a hero, a fighter for justice. The journalist is portrayed in these films as extremely positive, with the emphasis on the importance of this profession and the importance of the role of the journalist as a social mediator. For example, in the film «Spotlight», that in 2016 won the Oscar for best film, professional reporters of the Boston Globe's journalistic investigations department expose the truth about the facts of pedophilia among priests of the Roman Catholic Church in the USA. The same dedicated to their profession and civic duty depicted the hero of the film «The Rum diary» Paul Kemp, Adam Carlson from the movie «Everybody loves whales», the legendary Adrian Cronauer from the iconic «Good morning, Vietnam!» and Henry Heket from a less well-known film «Newspaper». In addition, the film gradually eliminates gender aspect of heroicness by creating a series of female images of the brave reporters: Veronica Guerin in «Hunting for Veronica» and Bitsey Bloom from «The Life of David Gale».

In contrast to the heroic in the cinema was created the image of a journalist -ambitious, callous, unscrupulous, sneaky and sometimes even immoral. Such as the main character of the film «Shattered Glass»: the plot is built on the scandal, the fact of convicting of fraud. Stephen Glass often manipulated the facts, inventing something that never happened, inserted in the article false quotes and, at times, entirely invented those stories that gave a genuine, though he was deprived of the opportunity to work in the profession.

Other examples of stereotyping of «bad» journalists are the media people-climbers, at the same time again no matter whether they are men or women. Such we believe to be Phil Connors from «Groundhog Day», the secondary characters in the film «Paparazzi»; Miranda Priestly from «The Devil wears Prada», Alicia Clark from the already mentioned movie «The Newspaper» and Lenny Kerrigan in «Life or something like it»: each of the characters is depicted as a pattern of the violation of ethical and personal norms of professional interaction. Such images help to give the audience the image of a journalist as a negative person, who puts his\her own ambitions over professional duty without thinking.

Genderly marked stereotype of a journalist as a not too smart, but sweet dreamer is formed through the films about the fashion industry. This is Rebecca Bloomwood from the movie confessions of a «Shopaholic»: she can not solve her own financial problems, but gives advices with economic life in a large magazine, which maintains her own column. Irresponsibility is becoming a central feature of the created image, which affects not only personal but also professional life of Rebecca, so in the view of the audience decreases the value of journalism in general and the impression of the profession as one of low intelligence. Also indicative of «glossy» is the image of Andrea Sachs from the «Devil wears Prada». Despite the realistic portrayal of the nature of work of journalists from the fashion, the film shows palpable irony regarding thousands of girls who dream of becoming editors of famous glossy magazines, to access the high society, beautiful things and fashion shows. The social functions of the journalistic profession layed to the level of entertainment and media from fashion are considered to be «real» only when the character shows personal development or release of a glossy state.

The close one to the «glossy» is the image of a journalist-an outsider, which is intended to show the creative conflict, selfexpressing journalism and

its surrogate forms. This is the film «The Extraordinary life of Walter Mitty», the story of an ordinary employee of Life Magazine who is trying new ways to recreate the world beyond the accepted clichés than subjected to the sneers and insults of his superiors and colleagues. This is Andrea Sachs, who eventually changes the fashion magazine into a respected political journal. It should be noted that these characters are not frequent in the cinema, but they exist and give the opportunity to see different manifestations of the stereotypical gradation of professionalism depending on the type of periodical in which the character of the film is working.

Another notable character of a journalist is the journalist-adventurer. Travel theme is organic to the play style of the life and work of a journalist. Constant travelling is a very typical phenomenon and for journalists who have achieved something, and for those who are still looking for themselves in the profession. Of movement as the search it can to a greater or lesser extent regarded as an existential feature of some of the characters-journalists. So, we can say that the photographer, Sean O'Connell with «The Extraordinary life of Walter Mitty». Just for it goes after the main character, and the whole plot is built on the fact that O'Connell does not remain in one place longer than a day, and then again continues his journey to what can be called «the quintessence of life». This example can also be the character of John Krasinski from the movie «Everybody loves whales» – Adam Carlson. He is depicted as a journalist who is constantly in motion, but still stops where-not-where enough to appreciate the beauty, the exoticism and peculiarity of the place. You can remember the heroes by Johnny Depp in the movies – «Fear and loathing in Las Vegas» and «The Rum diary».

It should be noted that the image of the

journalist-traveler is idealized, sometimes exaggerated, but is simultaneously one of the most influential from the point of view of the formation of the audience's attitude towards journalists through the cinema. It is through this vision of the image media workers director – traveler, inspired by the novelty of this world is being the stereotypical impression that journalists do not sit in one place and are always on the go, in search of something new and unusual. Yes, this is an example of positive stereotyping, but using too high a level of idealization, it can determine the gap between expectations and result, those viewers who choose journalism as a career by reviewing movies of this kind and making conclusions on their basis.

In modern hyperinformed society the image of media workers is conceived not only as a profession of creative, freedom-loving, knowledgeable individuals who understand current events but also create them. This mystical, legendary flair of a journalist's job is created in the cinema that gave us the opportunity to talk about a certain stereotypical perception of the profession and its representatives in society. The analysis also showed that such stereotyping can have not only positive (to a lesser extent, usually based on socially significant stories from the life of journalists), but also negative (often it does not reproduce the real life stories of media people, and there is already a generalized reflection of the cinematographers on it). However, it is the latter opinion due to the universality of the created images, its nonpersonality, creative artificiality may look more appealing to the audience, produce a false picture of the profession. Of course, we have only looked at one way of creating the image of the journalist in mass media consciousness of the audience, which requires further theoretical and practical study.

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The art of preaching in the information society

Балаклицький М. А. Проповідницьке мистецтво в інформаційному суспільстві. Найбільш значущими є дві особливості гомілетики в інформаційному суспільстві: 1) технологічна оснащеність / опосередкованість проповіді й 2) змагання проповідників за увагу аудиторії. Технічні засоби обіцяють примноження аудиторії церковного казнодійства. У свою чергу, доступ до нової аудиторії змушує проповідника докладати більше зусиль до того, щоб формувати її мотивацію (с)прийняти почуте.

Ключові слова: *медіа, комунікація, інформаційне суспільство, церква, проповідник, проповідь, православ'я, протестантизм.*

Балаклицкий М. А. Проповедническое искусство в информационном обществе. Наиболее значимы две особенности гомилетики в информационном обществе: 1) технологическая оснащенность / опосредованность проповеди и 2) соревнование проповедников за внимание аудитории. Технические средства сулят умножение аудитории церковной проповеди. В свою очередь, доступ к новой аудитории вынуждает проповедника прикладывать больше усилий в том, чтобы формировать ее мотивацию (вос)принять услышанное.

Ключевые слова: *медиа, коммуникация, информационное общество, церковь, проповедник, проповедь, православие, протестантизм.*

Balaklytskyi M. The art of preaching in the information society. Two features of homiletics have the biggest significance in information society: 1) technological equipment of a sermon, and 2) preachers' competition for the audience's attention. Technological means promise multiplying church sermon's audience. In its turn, the access to a new audience forces a preacher to put more efforts to form this audience's motivation to accept the matters heard.

Keywords: *media, communication, information society, church, preacher, sermon, Orthodoxy, Protestantism.*

The 21th century makes researchers to talk about desecularizing processes: «In the last decades of the 21th century religion ceased to be considered as something able not to exist at all, – the most prominent contemporary Ukrainian scholar of religion remarks, – it goes only about the ways how it will be changing (if it will) and how it will change the world and humanity» [5:14]. Secularization project of Western Europe is now understood rather as an exception confirming the common rule: today's world formed by (mass) media [10] contains unalienable religious component.

Social communications studies cannot be complete without analysis of religious

communication where the central place belongs to different forms of mediated preaching. And when we speak about the specifics of homiletics in the information society, what we compare them to? Post-Soviet area consists of post-atheistic countries. Current state of their religious (Church) sphere stems from two previous periods: a) Russian Empire's mass religiosity being now heavily mythologized with up to opposite modality, and b) Militant secularism of Soviet regime. Let us underline the peculiarities of church eloquence, which became noticeable in the post-Soviet time.

«Obviously the main Ukrainian nation's denominations are Orthodoxy and Protestantism»