

**ENTERTAINING TELEVISION IN THE FORMING  
OF THE SPIRITUAL CULTURE OF THE UKRAINIAN YOUTH**

**Purpose of Research.** The specific tendency of the media culture development in modern Ukraine has been the intensive distribution of the entertaining television as a kind of mass art. Its social value is the coverage of the huge audience by the information. It allows influencing on the Ukrainian youth by its factographic and natural character. The study shows the role of the entertaining television in the formation of the spirituality of the Ukrainian youth. **Methodology.** The methodology of the study consists of analytical, chronological and comparative methods. The selected methodological approach allows us to characterize the influence of the entertaining television on the formation of the Ukrainian youth in the context of the modern social and cultural processes. **Scientific Novelty.** The scientific novelty of the presented material contains the justification of the phenomenon of the entertainment in the history of the culture as a necessary component of the entertainment, which needs the compulsory presence of the viewer with his complicity, empathy and co-creation. The features of the the entertaining television influence on the Ukrainian youth includes the expressively dynamic form, spectacular presentation of the material and the vivid pictorial methods. The analysis of the role of the entertaining television in the formation of the spiritual culture of the Ukrainian youth allows us making the following conclusions. **Conclusions.** The modern entertaining broadcasting in its information and cultural and educational modes is characterized by the organic interaction of the screen image, sounds and modern public verbalism. Therefore, a person is organically involved in a wider range of social and cultural values. It means that a man forms its worldview according to the social standards. The individual as a participant of the theatrical spectacles borrows from them unusual patterns of behavior, rules and ways of the life, learns the new life situations and studies the social roles to adaptate to the modern society.

**Key words:** culture, television, entertaining television, spectacle, youth, influence, Ukraine.

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**Роль розважального телебачення у формуванні духовної культури української молоді**

**Мета роботи.** Характерною тенденцією розвитку медіакультури в Україні останніх десятиліть стало інтенсивне розповсюдження розважального телебачення як масового виду мистецтва. Його соціальною цінністю є охоплення інформацією практично безмежної аудиторії. Своєю фактографічністю й наближеністю до природи воно відкриває широкі можливості впливу на українську молодь. Дослідження розкриває роль розважального телебачення у формуванні духовності української молоді. **Методологія** дослідження полягає у застосуванні аналітичного, хронологічного, компаративного методів. Вибрані методологічні підходи дають змогу охарактеризувати вплив розважального телебачення на формування української молоді у контексті сучасних соціокультурних процесів. **Наукова новизна** представленого матеріалу міститься в обґрунтуванні застосування видовищності в історії культури як необхідної складової розважальності, яка передбачає обов'язкову присутність глядача з його співучастю, співпереживанням та співтворчістю. Показано, що особливості впливу розважального телебачення на українську молодь містяться у використанні експресивно-динамічної форми, ефектної подачі матеріалу, яскравих образотворчих прийомів. **Висновки.** Сучасне телевізійно-розважальне мовлення в інформаційному й культурно-виховному його вимірах характеризується органічною взаємодією екранного зображення, звукової наповненості й сучасної публічної вербальності. У результаті людина органічно входить до більш широкого спектру соціально-культурних цінностей, її формування відбувається за соціальними мірками, які пропонуються суспільством. В якості учасника масового театралізованого видовища індивід запозичує із нього незвичайні зразки поведінки, правила та способи життєдіяльності, опановує нові життєві ситуації й вивчає соціальні ролі, потрібні для активної адаптації у сучасному суспільстві.

**Ключові слова:** культура, телебачення, розважальне телебачення, видовище, молодь, вплив, Україна.

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**Роль развлекательного телевидения в формировании духовной культуры украинской молодежи**

**Цель работы.** Характерной тенденцией развития медиакультуры в Украине последних десятилетий стало интенсивное распространение развлекательного телевидения как массового вида искусства. Его социальной ценностью является охват информацией практически безграничной аудитории. Своей фактографичностью и приближенностью к природе оно открывает широкие возможности влияния на украинскую молодежь. Исследование раскрывает роль развлекательного телевидения в формировании духовности украинской молодежи. **Методология** исследования заключается в применении аналитического, хронологического, сравнительного методов. Выбранные методологические подходы позволяют охарактеризовать влияние развлекательного телевидения на формирование украинской молодежи в контексте современных социокультурных процессов. **Научная новизна** представленного материала содержится в обосновании применения зрелищности в истории культуры как необходимой составляющей развлекательности, которая предусматривает обязательное присутствие зрителя с его соучастием, сопереживанием и сотворчеством. Показано, что особенности влияния развлекательного телевидения на украинскую молодежь содержатся в использовании экспрессивно-динамичной формы, эффектной подачи материала, ярких изобразительных приемов. **Выводы.** Современная телевизионно-развлекательное вещание в информационном и культурно-воспитательном его измерениях характеризуется органическим взаимодействием экранного изображения, звуковой наполненности и современной публичной вербальности. В результате человек органически входит в более

широкий спектр соціально-культурних цінностей, його формування починається по соціальним меркам, пропонується суспільством. В якості учасника масового театралізованого зрелища індивід займає з нього неабиякі образці поведінки, правила і способи життєдіяльності, освоює нові життєві ситуації і вивчає соціальні ролі, необхідні для активної адаптації в сучасному суспільстві.

**Ключевые слова:** культура, телебачення, розважальне телебачення, зрелище, молодь, вплив, Україна.

Actuality of Research. Turning on the TV, a modern viewer, automatically is looking for a pleasure at the level of the subconsciousness. The subjects of the audience are most welcome television and entertainment product to pursue the positive state of health and to avoid the negative emotions. Entertainment becomes a socially necessary human need. According to N. Postman, humanity is immersed in "a culture that feels and watches." A recent trend in the supply of any information becomes a spectacle that requires the authors of the media product emotionality [9, 188]. Naturally, it is fascinating to different researchers such as philosophers, culturologists, art historians, psychologists, theorists and practitioners of modern mass media. Analysing the problems of entertaining culture, the scientists define this phenomenon in a one way. In the development of television, the movement of value orientation of man from the sphere of labor into the field of mass satisfaction of entertainment needs is taking place, and television plays a decisive role in the process of the value reorientations of people from the sphere of labour to the entertainment. So, people's activity aims at enjoyment. However, it should be considered in more details. The aforementioned motivates to choose the topic of the article "Entertaining television in the formation of the spiritual culture of Ukrainian youth".

Today, there are many works, devoted to the problems of the transformation processes in the modern television. However we cannot say the same about the works, which explain us the influence of the entertainment television on the young audience. According to the definition of G. Chmil, a famous Ukrainian art historian, any screen spectacle is the artistic space. Communicating with a man, it unites and coordinates the mythology of the past and present and forms our ideas about the future. In the sphere of the subconscious and the unconscious, the synthesis of symbolism, mythology and formalism actualizes the psychoanalytic means of influence on the viewer-recipient [6, 63]. According to M. Khrenova, a Russian researcher of the spectacles, due to the effective development of social psychology, the understanding of the spectacle through communication contributed to the focus of scientific attention on the socio-psychological characteristics of spectacles [6]. Y. Trach highlights the features of creativity in the context of the virtual reality, associated with the functioning of computers, television and the Internet. Looking for the communication and entertainment in this reality, young people see in it a new channel of self-expression. The author writes that in general the modern world is experiencing the powerful influence of virtual reality on real behavior in the real world and everyday life [4]. However, despite numerous researches, the study of the impact of entertainment television on young people is insufficiently developed. Therefore, the purpose of the article is to highlight the role of entertainment television in forming the spirituality of Ukrainian youth.

Main Part of Research. The phenomenon of television is undoubtedly considered as one of the components of mass culture, which is a specific type of spiritual production, oriented to the "average" consumer. It also has the possibility of a large replication of the original product. In the structure of entertaining youth television, the creative and technical components have reached such a high level of development that makes it possible to realize the great experience. Its educational potential can influence on the spiritual culture of youth and forms the emotional and rational spheres of the young person at the same time. The spiritual culture is a system of knowledge and worldview ideas, inherent by a person or a cultural-historical community. The permanent experience of communication with different kinds of arts, which are favorable for the formation of the ideological sphere of youth, stimulates the development of natural human sensibility, aesthetic taste and modern aesthetic consciousness. Analysing data from monitoring studies, J. Gerbner, an American psychologist states that television is a powerful means of cultivating moral values, social norms of behavior and healthy lifestyle in society. It prevents youth from violence, racism, xenophobia and indifference to the old people [7, 426].

The daily view of television broadcasts restricts the getting information about the world by other media. A tangible amount of information and the incredible speed of its translation have created a new kind of reading without any dialogue: screen reading – consumption. The text on the screen is based as the flow of "micro-events", which has led to the crisis of "macro text". The latter explains the nature of the world and society [2, 318]. We can see it in the American cartoon for children – an alternative to children's reading. The display of this TV production is carried out with the rapid change of images. At the beginning of the Perestroika, the American cartoons replaced the Soviet ones. The Soviet children could not to see these images without perceiving the content. Therefore, the study of the useful reflection was replaced by the imposition of consumer's psychology.

Watching a spectacle (ritual, theatrical performance, film, military parade and show), a person psychologically form the virtual world, which is brighter and richer than real. Therefore, in the different periods of the history, the spectacles were the manifestations of the folk artistic culture and the important means of entertainment. They often were used as the effective instrument of social control and manipulation of the mass consciousness. Its importance in the worldview, mental and aesthetical education is determined

by the synthesis of the political manifestations and collective rest, enlightenment and entertainment, the purposeful organization and amateur activities of the masses, ritualistic and game improvisation.

Television became one of the social needs of the person's everyday life. Naturally, the television broadcasting is one of the aesthetic forms of ordinary speech. The television production should introduce progressive ideas to people, show them a culture of language and excellent pronunciation. We must remember that the television speaking is seen by viewers as a model, a certain standard. It can teach people a true literary pronunciation.

Today, the significant part of the television broadcast of the well-known Ukrainian TV channels consists of the foreign entertainment programs, which have the low level of quality. Such programs have used 46 to 75 percent airtime of the leading Ukrainian channels by this period, whereas the attractive domestic television production is broadcast live in the "dead" time: day or deep night. In addition, we can see the introduction of Russian movie and television characters into the Ukrainian contexts. Thus, the leaderships of domestic commercial TV channels infringe the instructions of the State Committee of Television and Radio of Ukraine. It says that concluding a broadcasting license, the channels should strictly follow the quota for a domestic television product. Nowadays, it is very important to follow the demands of the literary television broadcasting and good pronunciation of the speaker. The latter is especially important to observe in the context of uncontrolled ethereal bilingualism, when both of the speakers use different languages – Russian and Ukrainian. First of all, it concerns, such television entertainment projects as "Loto Zabava" ("1+1"), "Crossroads of Love" and "Love at a Glance" ("Inter") television projects.

In our opinion, the presentation of Ukrainian comedian telegraphs with clumsy and articulated violations is very harmful for the Ukrainians. The example of such presentation is TV program – the "Cheerful Morning!" on the Inter. The speaker, whose name is Feix Fultsev (Felix Furtsev), speaking Ukrainian, does not pronounce some sounds. Such joke form imposes our mass television audience the stereotypes of consumer psychology, cruelty and violence, sexual permissiveness, which are not natural for the Ukrainian national mentality. We should note that in the United States of America, the most powerful exporter of films and entertainment programs check the content and visual content of television products broadcast on non-quoted TVs in detail. The system has electronic chips to protect the children's mind from the negative television float. It can switch-off of the TV receiver at a critical moment, provided by a certain code to neutralize socially and morally dangerous information for the child's consciousness.

The aforesaid concerns the dominance of the standard-primitive detective series on the Ukrainian channels. Therefore, the heads of the state and commercial domestic TV channels should pay special attention to the production and broadcast of high-quality content and the creation of the attractive artistic forms of television films and cognitive-educational programs. So, the modern Russian concert programs are more interesting than our ones because of more interesting content and attractive forms. Naturally, the audience prefers watching them.

The scriptwriters and directors of Ukrainian entertainment TV programs should take great care of their professionalism and competitiveness in conditions of the unregulated media market.

The managers of TV channels also have to diversify the entertainment programs for young people, which are the powerful communicative tools with unlimited functional capabilities. They are characterized by the cognitive-educational and entertainment-recreational nature. The artistic, creative and technical potential of entertainment programs has developed to a high level of its structuring. It means that they can systematically influence on the emotional and rational sphere of the viewer's mindset and his/her imagination. The essential specific components of these programs are a game, consciousness and relationships with the logical final. All of them actualize the seeking for new conceptual approaches to the entertainment television's effective influence on the youth.

The audience is interested in the the television show "Factory of Stars" because of its participants, who miss their relatives, frustrate each other. If a viewer does not enjoy the contemplation of the behavior of the indifferent heroes, such television shows will be predestined for failure. This is the main reason of the failure of the Russian television project " Extra Third " (NTV channel). The characters of that show behaved impersonally and did not have any artistic individuality. The social life of a man often needs to harmonise its links with the world. the socio-cultural status of color play a great role in it. It informs people and acts as an emotional factor. In fine art, the system of colour combinations is called colouring. The scientist distinguish the following colour kinds of the expressiveness – warm (red, yellow and orange tones), cold (blue, green and purple); calm and tense, bright and foggy etc. They can use local colours or tonal combinations. In visual television technology, the colour can be applied as indifferentiation, contrast, separation and association etc..

The function of relaxing dominates in the television shows. Moreover, it influence on the mass audience by emotions and contribute the assimilation of content material and grafted aesthetic tastes in the game form instead the rationalism, used in the analytical and political programs. Finally, such programs gives you the opportunity to chill up. M. Maklien, a Canadian philosopher, philologist, literary critic and the researcher of artifacts as a means of communication, states that the common sense and logic thinking will be replaced by the associative-game type of thinking, which closely corresponds to a modern man, who is tired of living and clearly expressing his trivial thoughts [8, 43].

Modern television has used the most part of people's informational abilities due to the functional combination of sight and hearing, kinetics and a high degree of personification of contacts with the viewer. In

addition, today it is a powerful tool of the formation of the person's consciousness. The unconditional effect of images is the important factor of the modern television. Watching TV shows encourages the viewer to think about the categories of his/her people or society, to analyse the development of the native nature. The nature of television and the high level of technologies of the providing the screen image contribute to the realization of the newest ideas of scriptwriters and directors. The cultural and hedonistic potential of television programs is characterized by the syncretism and visual attraction, which contribute to the audience's perception of economic, socio-political, cultural, artistic and other information.

The attractiveness of the the reality shows is their emotions, concerned the banal, scandalous and provocative information. Among the few positive features of such shows, we can underline its entertaining nature and the effect of the socialization, which is manifested in the form of the popular topic for group or interpersonal discussions. The attractiveness of the reality show is determined by its spectacular entertainment character, which can be expressed in the absurd-laugh scenes, related to the realities of everyday life, and the desire to affirm and realize themselves in profession. The example of such shows is a television program, called "Star Academy". Its participants are encouraged to create video and music-concert activities by the modern conscious-manipulative and directive technologies. Unfortunately, they promote promiscuity and vulgarity and make the participants think in an illusory way [1]. The state cultural policy in the field of the spiritual formation of youth, is a complex system, represented by social, psychological and pedagogical, moral mass, collective, group, individual influences. The media, plays the important role in these relations. The governmental structures of sovereign Ukraine with professionals have developed a promising concept of youth policy. Unfortunately, it does not adequately take into account the cultural and educational niche of domestic television.

Thus, the socio-cultural role of entertainment television is to introduce the universal and traditional national values, moral, artistic and aesthetic culture to young people by TV programs. Having unlimited abilities and popularity, the television entertainment influence on the collective sense of reality, imposing new-fashioned behavioral patterns and even non-traditional value orientations, which are easy to remember for young people. So, modern television programs can be an appropriate means of moral and social regulation and purposeful socialization of youth.

The prospects of the further researches are to analyse the modern technologies of the creation the entertainment TV programs or quizzes.

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