FEATURES OF THE AESTHETIC PERCEPTION OF MEDIA TEXT IN STUDENT JOURNALISTS

[a]YULIYA VALENTINOVNA ANDREEVA, [b]MARGARITA IGOREVNA PAVLUSHINA

[a]*Kazan Federal University, Doctor of Pedagogical Sciences, Professor of HigherSchool of Journalism and Media Communications of the Kazan Federal University, Kremlyovskaya St, 18,Kazan, Republic of Tatarstan, 420008, Russia*
[b]*Kazan Federal University, Candidate of Philology, teacher of cafesof HigherSchool of Journalism and Media Communications of the Kazan Federal University. Kremlyovskaya St, 18,Kazan, Republic of Tatarstan, 420008, Russia*
E-mail: [a]andreevsemen@mail.ru, [b]margarita.pavlushina@yandex.ru

Abstract: The article is devoted to the problems of aesthetic perception of modern television media texts by the youth audience. The transformation of models of aesthetic values is reflected in the understanding of the key categories of "beautiful" and "ugly", which transform, sometimes change polarities in the modern media world. The research is interdisciplinary in nature, carried out at the intersection of philology, aesthetics, journalism and social psychology. The authors substantiate the idea that the established personal aesthetic attitudes affect the aesthetic perception of an individual.

Keywords: media analytics, TV audience, media text, aesthetic perception, aesthetic categories.

1 Introduction

The world is as we perceive it. There is a dramatic change in the content of basic value models in the changing paradigm of reality, which is increasingly becoming virtual, digital, so global that even the categories of time and space are erased. External changes set the vector for internal transformations. The consciousness perceived as impossible a few years ago seems to be the only acceptable one today. To adapt to new realities, the individual's consciousness seems to "expand" (definition by M. McCluhan) an idea of oneself and the world. There is an "expansion" of the aesthetic range models: and the beautiful already seems ordinary and boring, and the ugly is endowed with the properties of novelty and originality, an aesthetic search, an embodiment of new images.

In the digital world, media culture is becoming a unique space for coding the ecstatic perceptions of audiences: it shapes taste, programs "patterns" of aesthetic reactions, with a sense of beauty (quick, unconscious reaction to color, sound, shape and their relationship). The mechanism of the aesthetic perception of culture is based on the criteria of beauty and harmony, proportionality, integrity, expressiveness, as well as emotions causing these images: admiration or disgust.

The content of modern television media texts is the embodiment of change, transformation of aesthetic images, since the blue screen reflects the prevailing and formed opinions, views, ideas about the beautiful and ugly, spiritual and immoral, "good" and "evil" (Fomicheva, 2007). Modern television media texts express binary aesthetic and ethical categories through the image transmission as visual stable stereotypes. Media researcher M.G. Bagryantseva writes: "The moral and aesthetic crossroads of the domestic television broadcast reflects the inconsistency of modern culture as a whole" (Bagryantseva, 2004). Television text is a unique phenomenon, a platform for the formation of opinions and attitudes, a method of management, teaching, and discussion. "Whether the television becomes a good for society or turns into a public evil depends on society itself," V.V. Egorov (Egorov, 1999).

Television demonstrates values, aesthetic images, it is used in teaching, entertaining, informing, they adapt and structure our life. According to the pandemic 2020, television has become a mechanism used to manage the masses, the global public behavior in most countries of the planet. The influence, suggestion mechanism is laid in the assessments (good or bad). It is impossible to imagine media information unbiased.

Presenting the masses with relevant information, interpreting reality, "packing" it into a genre structure, setting the information agenda, the media form the viewer's "picture of the world" and change the world perception. At the same time, the aesthetic worldview, both individual (especially opinion leaders) and collective, creates the basis for renewal, development, dynamics of the aesthetic media picture of the world, which is broadcast on public TV.

2 Literature Review

Considering the media text in the paradigm of the value-regulating journalism mission, a number of scholars define it as a basis for the accumulation of the national spiritual values (Erofeeva, 2010). Other researchers focus on the groups of substandard media texts that are aimed at aggression, exploitation of negative topics (sex, violence), saying that the "barbarization" of media texts is becoming rampant (Lisitskaya, 2008). In our opinion, the media text only reflects the trends in the development of social ideas about aesthetic values.

Modern media broadcast texts that go beyond social norms, do not meet speech rules, as well as the boundaries of ethics and aesthetics. According to the principle of "aesthetic associations" (Fechner, 1871), the audience carries out aesthetic perception based on two factors: external (image, form of an aesthetic object) and internal (personal experience). Is it possible to predict the audience's reaction to a particular image, to model perception assessments? In our opinion, the construction of effective, regulating communication with the audience depends on comprehension of the aesthetic perception mechanisms. This study proposes the author's approach to analyzing the psychological and aesthetic attitudes of the TV audience.

The theoretical basis of research included the approaches in the field of psychology of perception: the principle of the attitude by D.N. Uznadze, characterizing the perception of aesthetic objects through the prism of the individual's experience - attitudes; the principle of determinism by S.L. Rubenstein, A.N. Leontev, who determines that the external influence on an individual induces a behavioral effect through his/her inner world, through the totality of thoughts, feelings and mental state. The article used the personalization methods by M. Seligman (Stolyarenko, 2000). A person's belonging to the type of locus control can be perceived as one of the factors that determine the perception of aesthetic information by a person. In his work "Experimental Foundations of Attitude Psychology", D.

Uznadze characterizes the attitude concept as follows: "Behavior is determined by the influence of the surrounding reality not directly, but through the integral reflection of this latter in the activity subject" (Uznadze, 1949). According to Rubinstein, a person's attitude is a position that consists in some relation to the goals or tasks facing him/her and encourages a willingness to take action for their implementation (Rubinstein, 2015). A. Moll writes about the need for an individual to have attitudes to perceive information: "The information content of a message is determined by the structures that the receiver perceives. These structures are summarized in the form of arbitrary rules or symbols" (Moles, 1966).

3 Methods

To understand the decision-making level when evaluating a media text, determining interference (external or internal), we turned to the follwing methods: measurement of locus control and focus groups. The locus control study method (Rotter's Internal-External Locus of Control Scale) was proposed by Julian B. Rotter in 1966 on the basis of his own theory of subjective localization of control (Rotter, 1954). The "locus of control" is understood as a stable personality feature that reflects a person's predisposition to explain the causes of events by external or internal factors. The proposed methodology identifies

two types of locus control: external (responsibility for assessments is attributed to external circumstances) and internal (responsibility is attributed to oneself).

The semantic differential method (semantic core) was developed in 1952 by a group of American psychologists headed by Ch. Osgood, who opened the possibility of analyzing the social and personal attitudes of individuals (Osgood, 1952). The object under study is tested in a system of bimodal scales, the features of which are given in the form of antonyms. The scales, correlating with each other, create new factors inherent in the object, and thus form the semantic space. The audience was asked to rate the categories of "beautiful" and "ugly" using bimodal scales (*beauty - ugliness; harmony - contradiction; small size - large size; smoothness - roughness; tenderness - roughness; massiveness - diminutiveness, etc.*). When analyzing and interpreting the empirical study results by the focus group method, we analyzed the collectively formulated opinions of respondents regarding the assessment of images in the media texts proposed for analysis (Kaufman, 2003). As additional research methods, we chose the methods of survey, visual test analysis.

4 Results and Discussion

The study of 2018-2020 included 120 students of the Higher School of Journalism of the KFU (76% - women, 24% - men, from 20 to 23 years old, representatives of various social groups). The experiment took place in 2 stages. During the 1st stage in the course of individual interviews, we revealed the semantic features of the aesthetic category of "beautiful and ugly". The respondents were asked to view a group of television media texts that differ in the level of aesthetic images (beautiful and ugly). Please note that the choice of media texts was updated by the survey of viewers about their attitude to the aesthetic categories of beautiful and ugly. As a survey result, it was revealed that the category of beauty is expressed in video images that personify *"beauty, purity, harmony in human and nature, striving for excellence and motivation for the best"*. Features of beauty according to the respondents: *"neatness, balance, motivation to beauty, tenderness, pleasure, striving for the ideal, a single criterion for everything around, proportionality, youth, radiance, harmony"*. According to the respondents, the aesthetic category of ugly in the media texts personifies *"the absence of beauty, ugliness, evil and chaos. The features of this category include: slovenliness, ignorance, inaccuracy, disharmony, inconsistency with the norms, gender, vulgarity, displeasure, old age, extinction, illness, darkness, death"*. As a result, it was assumed that the beautiful is the highest aesthetic category, embodying beauty, purity, harmony in human and nature, striving for perfection and motivation for the best, a feeling that gives satisfaction and pleasure. The category of "ugly" personifies ugliness, expressed in a feeling that causes discomfort, negative sensations.

During the 2nd experiment stage, the same respondents were offered 3 media texts for evaluation: 1) video footage of the criminal news, embodying the category of "ugly", where the scenes of violence, suffering and death were shown; 2) an entertaining talk show located at the intersection of categories (where the beautiful was transformed into the ugly); 3) a fashion show presenting the category of "beautiful".

During the study, the audience was asked to evaluate the media texts from an aesthetic point of view several times: on the basis of the first impression, after discussion, under the influence of the group's opinion, after convincing arguments given by the group leader.

The initial viewing of the selected media texts caused the expected reaction from the respondents: 95% expressed a negative attitude towards the "terrible" media text (criminal plot), neutral to the media text endowed with both the category of beautiful and the category of ugly (entertaining talk show), positive and enthusiastic attitude towards the "beautiful" media text (fashion show).

The opinions of others in the course of the conversation did not play a special role and did not affect the respondents' attitude to the viewed media text.

The experiment showed that, firstly, the majority of respondents perceive the criteria of beautiful and ugly in a standard way. Secondly, the aesthetic attitude of the audience to the texts located at the extreme points of the presented categories turned out to be insensitive to the external factors, which characterizes the presence and influence of the aesthetic attitude. Thirdly, the respondents' attitude to ugly images in the entertaining talk show turned out to be quite flexible and susceptible to external influences. The content was defined as "amusing", "cheerful", "funny", despite the fact that the respondents initially gave a negative assessment of such images in the media texts. Moreover, it was revealed that it is precisely the negative attitude towards "freak" images, coupled with the entertainment format that prompts the individual's interest in viewing such media texts.

It can be concluded from the experiment that the aesthetic attitudes of individuals play a decisive role in the perception of the categories of beautiful and ugly in the media texts.

The experiment participants were asked to pass the universal "locus control" test. Testing data showed that the vast majority of respondents (95%) belong to the internal type of locus control. As we can see, when the aesthetic object is at the polar point of the aesthetic category, the audience is not sensitive to external influences. And when the categories of beautiful and ugly are combined in the content of an entertaining, comic nature, which does not evoke negative feelings in the audience and does not fully embody the category of "ugly", there is a possibility of influence on the aesthetic perception of the individual, but (as a rule(, on the figurative, but not on the value one.

When analyzing the media text through the prism of aesthetic categories of the student audience, the aesthetic perception was made according to the internal type of locus control, and was stable, based not on the opinion (environment, influence of the environment), but on the individual's prevailing idea of the beautiful and the ugly.

5 Conclusions

The experiment results confirmed the presence of the aesthetic attitude among the youth audience, which perceives television information by comparing it with the aesthetic experience. Young television viewers carry out the aesthetic perception of information extremely categorically, guided by such an attitude as "I like it/I don't like it", "it is wonderful/it is terrible". The analysis of the audience's aesthetic perception made it possible to identify the content of aesthetic categories (beautiful and ugly) and determine that the audience's aesthetic attitudes are a fundamental stage in the aesthetic perception of the content of television texts, but are subject to transformation under the influence of new TV formats and the influence of opinion leaders. The boundaries of binary aesthetic categories are especially mobile in the entertaining format. The parallel broadcast of the categories of "beautiful - ugly" with a high style of decoration (filming and editing), the drama of the media text - all these factors contribute to a more positive perception of media content.

Acknowledgements

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