



ARTÍCULOS

UTOPIA Y PRAXIS LATINOAMERICANA. AÑO: 24, n° EXTRA 5, 2019, pp. 399-408
REVISTA INTERNACIONAL DE FILOSOFÍA Y TEORÍA SOCIAL
CESA-FCES-UNIVERSIDAD DEL ZULIA. MARACAIBO-VENEZUELA.
ISSN 1315-5216 / ISSN-e: 2477-9555

Synergetics of mass media culture and trends of postmodernism in the modern information space of Russia

Sinérgica de la cultura de los medios de comunicación y las tendencias de la posmodernidad en el espacio moderno de información de Rusia

R. SVETLANA

ORCID: <http://orcid.org/0000-0001-7856-7101>

rganova.s@yandex.ru

Ogarev Mordovia State University, Saransk, Russia

ABSTRACT

This article examines the issue of the synergy of mass media culture and the trends of postmodernism in the modern information space of Russia and provides a complete and sequential analysis of the state of knowledge and importance of this issue. During the work were formulated forecasts (taking into account the plus factors and minus factors) on the nearest state and development of the mass media culture of Russia.

Keywords: Mass Media Culture, Modern, Postmodernism, Synergy.

RESUMEN

Este artículo examina el tema de la sinergia de la cultura de los medios de comunicación y las tendencias de la posmodernidad en el espacio moderno de información de Rusia y proporciona un análisis completo y secuencial del estado del conocimiento y la importancia de este tema. Durante el trabajo se formularon pronósticos (teniendo en cuenta los factores positivos y negativos) sobre el estado más cercano y el desarrollo de la cultura de los medios de comunicación de Rusia.

Palabras clave: cultura de los medios de comunicación, moderno, posmodernismo.

Recibido: 01-10-2019 • Aceptado: 09-11-2019



Utopía y Praxis Latinoamericana publica bajo licencia Creative Commons Atribución-No Comercial-Compartir Igual 4.0 Internacional (CC BY-NC-SA 4.0). Más información en <https://creativecommons.org/licenses/by-nc-sa/4.0/>

1. INTRODUCTION

Thanks to the prevailing social functions and the unique structure of the communicative process, the media integrated into a single system have a technologically maximized ability to universally and efficiently satisfy the information needs of people while influencing their consciousness and behavior, shaping their outlook and world view. Formed media, mass media culture as the most important product of spiritual production is daily formed as a result of the continuous interaction of two information flows and the communicative mechanisms arising on their basis: sociocultural, or value (from the content point of view) and speech, or sign (from the formal point of view) (Rzhanova: 2006).

At the present stage of development of the countries of the former USSR, the mass media, intruding into the area of everyday life, turning information into an image, multiply the already abnormal in its essence situation. In our current cultural situation, this kind of substitution took place: everyday life, that is, the realm of the natural, the unconscious, turned into the realm of learning (Pryshchenko: 2016).

Systemic humanitarian education of a person and his upbringing in a specific cultural environment lose their meaning, since the stereotypes of the thinking of most people, their attitude towards life, art, and culture are formed through radio, television, newspapers, or advertising publications. This knowledge A. Mol rightly calls "mosaic": they are, in fact, random and composed of many fragments, incomplete information, concepts and ideas (Chistyakova: 2016). "The culture based on them is the result of an indiscriminate flow of random information acquired through the mass media. Summarizing, we can say that in our time the idea of the world is formed mainly not by the education system, but by the mass media" (Mol: 1973).

The press and television influence the crowd with the help of specific means, minimize ideology and morality with a pronounced desire for complete introduction into the collective consciousness. According to N.V. Kirilova, the basis of mass culture is the creation of mass standards, which appeared and became widespread in the United States, and then throughout the world, thanks to technical innovations that make it possible to repeatedly reproduce and replicate images and sound, text and thought (Kirilova: 2005).

A feature of modern media in determining the fate of a work or artist is that this fate is often decided not at a high creative level, but mostly at the technical level, for example, the program editor - this "primary filter", in to which worthy things can be stuck forever, and it is easy to slip through the ephemeral days. The main ones are not directly introduced and substantiated realities and not even a sign-linguistic doubling of reality, that is, that which can be realized, perceived, and subjected to analytical decomposition (Slyadneva: 2014).

Synergetics of mass media culture is characterized by a two-vector profile of the synthesis-decay of "molecules" of spirituality - in its field are fixed: a) on the one hand, in terms of content, a permanent opposition to traditionalist (real) and mass-cultural (virtual) modes of speech culture, which usually hide significant differences in attitude, outlook, world outlook of large masses of people, and b) on the other hand, in terms of formal certainty, a permanent exchange process, displacements, diffusion of markedly differing sociolinguistic quality of verbal resources: classical (literary language) and postmodern (colloquial).

The current information situation in Russia, where the desire of speech communication actors to move from the state of "chaos" to the state of "order" still weakly lurks, the notion of "communicative strategy" is fully applied. According to the author, it is a self-organizing complex of value-orientation means - semantic, linguistic, stylistic - for the optimal realization of communicative intentions, taking into account the interests of everyone (Zhusupova: 2014).

2. METHODS

We have conducted a study of the texts of the Russian media on examples taken from daily and weekly newspapers, social and political magazines of the second half of the XX century. Particular attention is paid to the materials that allowed fixing the trends that have arisen in the periodical press, radio, and television programs of the post-Soviet period (Considered more than 800 media texts). In those cases where the essence of the observed phenomenon is more clearly seen in the course of the comparative analysis, texts of an earlier period were involved (Axford & Huggins: 2002).

The structure of media texts is usually dominated by a virtual fact, a deformed concept, a hyperbolic image, an exaggerated word, a razz style, and other signs. This requires the involvement of new, relatively studied topics, theoretical and methodological approaches to justify the concept of postmodernism in the context of mass media (Grossberg et al.: 2006).

As a result, the journalism of the new time, according to the author, blurs the boundaries of the verbally allowed and semantically and stylistically maximizes the actual media text values.

We have postulated the reformation phenomenon of mass media culture as a special kind of spiritual culture, possessing specific culturological features and signs of information and communicative nature. The process of studying the real parameters of the socio-rhetorical factor operating in the mass media practical sphere made it possible to fix and interpret the facts of speech use - of observance (violations) in the media of communicative norms at the verbal level (Davis: 2003).

In its explanatory concept, postmodern contains an understanding of the world as chaos. "The refusal of rational beliefs accepted by tradition or religion to universally recognized authorities, doubts about the credibility of scientific knowledge lead postmodernists to "epistemological uncertainty, to the conviction that the most adequate comprehension of reality is not available to natural and accurate sciences or traditional philosophy based on systematically formalized conceptual the apparatus of logic with its strict laws of interrelations of premises and effects, and the intuitive "poetic thinking" with its associativity, by the nature, metaphor, and instant revelations of insight "(Mamardashvili: 1990).

The term "postmodern" means a qualitatively new state, supposedly achieved by modern society. Already today, there is no clear division into classes: now, we divide people according to more social characteristics, taking into account their gender, nationality, and age. There are significant changes in economic and political relations in society (Wain: 2000).

Change of value paradigms is a common occurrence in history. The current "transition" is associated with the global triumph of a liberal ideology that performs itself in the categories of the "postmodern" philosophy. Appeal to the media as the leading carriers and intermediaries in the dissemination of postmodern philosophy provide an opportunity to see the logic and, in part, the mechanics of the internal development of culture (Poelueva: 2004).

Understanding the culture of postmodernism allows us to present its role in the cultural process fully. In the first case, culture is focused on fixing semantic units in the public consciousness and concept sphere of the language that "overlaps" the gap between the objective world and its ideal form. In the second, there is an increase in the cultural space of semiotic units, which significantly exceed semantic units by volume due to a break with them. A similar is observed now. Economic terminology in the mass media is transformed into a powerful resource of political technologies when the audience is turned off from collective thinking by an act of "pseudo-thought". New concepts that are not related to the meaning and specificity of the objective world separate those who understand from those who do not understand, creating value symbols of communion with true knowledge or separation from it " (Poelueva: 2004).

M. M. Bakhtin, who approved the category of incompleteness in the minds of our contemporaries, noted with regret: "In the foreground, we have a ready and complete one. Even in antiquity, we single out what is ready and complete, not originated, developing. We do not study the literary sources of literature ...".

Elsewhere, Bakhtin contrasts two approaches to the problem of the genre: "final" and "conceiving", or, in modern terms, "post" and "proto":

Genre as a compositionally defined (essentially frozen) whole and genre embryos (thematic and linguistic) with not yet developed a solid, composite backbone, so to speak, "first-genes." The point is not only to study the first-phenomena of already known, established genres - but also to study the proto-phenomenality as such, at the stage of its addition, when the fate of the genre still belongs to the future, more precisely, one of the future possibilities (Bakhtin: 1979).

If we project these provisions of M. M. Bakhtin into a socially communicative journalistic space, we can find similar processes in the genre picture of mass media. As it is known, journalistic genres are understood as stable groups of publications united by similar content-formal features. Today, on the pages of newspapers, "there is a modernization of all genre variations, both in content and in the structural, compositional plan" (Kapanadze: 2001).

Without being "everyday life", the game stands outside the process of directly meeting the needs and passions. She interrupts this process. It intrudes into it as an action limited to a certain time, which is exhausted in itself and is performed for the sake of satisfaction delivered by this accomplishment. This, in any case, seems to us a game in and of itself, and in the first approximation to it: as an intermezzo in the course of everyday life, as repose. It decorates life, fills it, and as such, is made necessary. It is necessary for the individual as a biological function, and it is necessary for society because of its meaning, because of its value, its expressive value, as well as the spiritual and social connections it generates - in short, as a cultural function (Berland: 1992).

The comment in the modern press belongs to the journalist, a free personality, seeking a balance between the individual and the social. S.I. Vinogradov writes that the structure of the subject in mass communication concerning a totalitarian society that can be represented as follows:

The author-editor - censor - ideological demiurge. During the period of perestroika, and especially in the post-perestroika period, this structure undergoes significant changes. The influence of the state ideology is gradually weakening, and then "nullified"; disappears, though sometimes reminding of itself by separate relapses, censorship; the editor loses the functions of an ideological syphograntum and becomes the organizer of a team of journalists united by a common position ... The result was a global "authorization" of newspaper discourse, i.e., combining in the subject the roles of the author and the principal, whose position is expressed in the statement (Vinogradov: 1996, pp.109-121).

This, of course, fills the function of the influential speech with new content, emphasizes the personal intentions, assessments, tastes (including language) of the journalist who creates journalistic texts.

Besides, this leads to a different subjectivization of information discourse. Deideologization of news fragments is accompanied by de-automatization of the text creation process. This is manifested in a departure from schematics in the transmission of facts and in the freedom to choose the means of nomination. The semantic emptiness of the expressive names of the totalitarian ideology (*the battle for the harvest, the purulent ulcers of capitalism, the locomotive of history*), the rigid fixation of assessments and the merging of political and ethical are overcome by playing with the form of a word, a quote, an unhindered transition from one stylistic register to another, socially unfixed assessments.

The last decade in the newspaper language occurs and the politicization of certain groups of vocabulary. Currently, negotiations, lawsuits, meetings of delegations are measured in *rounds*. The word *hostage* came from the military sphere, in which the meaning is being revived and expanded.

No less noticeable is the process of politicization of society in the depoliticization of newspaper vocabulary. However, it is often the case that vocabulary that has recently entered political contexts is already

used in colloquial speech, contexts that are far from politics. So, the word *consensus* is used with the meaning "consent". *Pluralism* can mean a multiplicity of opinions on any subject. Political texts within this function help the audience to understand the phenomena of political life. The main feature of the author's "I" is in its authenticity and documentary features. This is a specific linguistic personality. However, this does not mean one-dimensionality, the simplicity of the author's "I". In journalism, its structure is quite complicated.

The journalist (publicist) writes, of course, on his behalf. Nevertheless, being a representative of a particular social group, stratum, he voluntarily or involuntarily expresses the opinions and interests of this group (stratum), editorial staff, owner, etc. Therefore, in the structure of the author's "I" one can distinguish, as a rule, the social boundary. The relationship between the social and the individual (social and private person) in the language personality of the writer, as well as other aspects and facets, requires careful study, as it is very important for understanding the specifics of journalism.

It is known that a person creates any newspaper text, it reflects the real world surrounding it, the real living conditions, the public self-consciousness of the people, their mentality, national character, sports traditions, customs, morality, value system, attitude, a vision of the world, etc. and in order for the text to "speak", it is necessary to take into account the complicated process of its understanding, carried out by the reader. Only in this case is the text capable of influencing the conceptual system of a person following the intention of its author. Such a formulation of the question, according to T. G. Vinokur, leads to the clarification of the problem of the relationship between the organization of the text and the consistency of language means as a collective knowledge that guides and determines the construction of the text; between ways of translating thought into words, linguistic means and patterns of their use in the text, on the one hand, and meaningfulness strategies used by people and helpers and supports, on the other hand, between the individual and the culture to which he belongs and which he decodes into the process of working on newspaper text (Vinokur: 1993, pp.250-310). In this connection, the functions performed in the text by a word as a language unit are important. Often, we do not even suspect how deeply, at what level of the subconscious, speech reflexes rooted in us, conditioned by upbringing and mentality.

New forms of public relations are reflected in word-building neologisms, in the development of a large number of borrowings, in stylistic transposition, in de -archaization processes, in various semantic changes in different groups of the Russian language.

3. RESULTS

The dynamics of mass media culture is the constant demonstration of its value-iconic formations (constructs) and their public legalization in the products of mass communication or journalistic media texts. The latter, by metalinguistic maximization of the communication thesaurus, ultimately imparts a hyper-functional (mobilization-resource and reform-innovative) character to the general speech culture of the transition society.

Consideration of mass media culture is impossible without the concept of the "image of the author." The introduction of this category into the research paradigm allows us to summarize a wide variety of concepts with a common core. If the value-semantic hierarchy of concepts in the author's picture of the world, its purpose is known, then the verbal-semantic and structural-language means used in the texts can be explained.

In the diverse functional arsenal of the media, their cultural and attractive properties tend to come to the fore. At the same time, the media speech module can operate both in a positive vector and in a negative one. In particular, the asset includes rational simplification of the metalinguistic field of communication within the framework of mass communication, increasing the level of constructive perception of newspaper and magazine publications and TV and radio programs, accelerating the semantic and stylistic dynamics in language processes. Moreover, on the contrary, mass cultural injections in a literary language, reduction of

the level of interactive interaction between information consumers, the introduction of elements of intolerance and aggressiveness into the lexicon of everyday communication are entered into the passive.

In any informational and communicative disposition, the mass media culture deals with the practical world, where each object is evaluated in connection with its usefulness (uselessness), that is, with a positive (negative) activity of a person transforming reality, including its speech modes. This leads to the conditionality of the content-formal nature of mass communication, on the one hand, the socio-cultural situation, and on the other, its ability (within certain limits) to cause a change in this situation.

In this regard, a unique methodology for studying mass media culture is formed in sociolinguistic and culturological aspects, including the method of analyzing media texts as semantic and stylistic constructs of this type of general culture, which fixes and interprets dominant transformation trends (simplification of language, ease of meaning, weakening interaction and etc.).

Textual human activity, which serves its other profiles, is increasingly crystallizing into an independent form with the "internal" goals of the communicative, cognitive, and socio-psychological nature. Moreover, in this synergistic field, culture can be viewed as a sign system, as a text, which is a source of meaning, which has both a communicative and symbolic nature.

It is assumed that the sign introduced into the exchange situation becomes the potential affiliation of any exchange participant, i.e., here we are dealing with the same postmodern value. All this typological group of texts can be called a "*hypergenre*" that has arisen in the framework of a particular type of language existence - electronic. Shifting the focus from what is being said to how it is being said is quite understandable in the market situation: the newspaper cannot fully compete with the audiovisual media in the speed of information transfer. Therefore, she has to "pack" the already known to the reader from yesterday's radio and television news in a more attractive (striking, surprising, sometimes shocking) form.

Such a focus on the form of presentation of the material is connected with the solution of not only a commercial problem. The announcement of a socially significant fact, an event of big politics in a relaxed manner, is undoubtedly a sign of a democratic society and at the same time, a means of relieving social tensions.

The postmodernist style of writing attracts journalists, probably by their attitude to language as a form of resistance to any one style. The style enslaves, smoothies the singularity as unnecessary roughness, whereas this roughness, the texture of the material itself are now important and stands out. It is not the style that prevails, but the material. Style is a war with the material, its entire organization. There can be no system-building in democracy, and the style is systematic, complete, total, "sustained." Fatigue from totalitarianism and the conscious underlining of their freedom from all sorts of ideological rituals are manifested in the desire to overcome the canons of a journalistic text. (Sannikov: 1999).

Social disunity can be overcome by "switching" the text from one language code to another: from low to high.

Under current conditions, the flow of linguistic evolution is greatly influenced by the influx of foreign words rushing into our language through the floodgates given to them by life itself. We see unprecedented expansion of foreign language vocabulary in all areas: it has taken leading positions in the political life of the country, which is getting used to new concepts: In the media, "populism" fell in love with the word, populist, using them, however, not at all like in the West. There, the word populism is understood as the art of "winning the sympathies of people", the foundations of which were formulated back in antiquity, and there is nothing reprehensible in this feature of the leader.

It is noteworthy that in the designation of the phenomena of the criminal world, there is also a desire to use foreign words (killer - instead of the murderer, mafia - instead of criminal groups, corruption - instead of venality, racket - instead of extortion; criminals - almost like generals). Thus, the negative connotation from Russian words is probably removed; certain romanticism appears, connected with everything foreign.

The author's position, the author's assessments, on which the journalistic work was traditionally based, dissolves into a multi-level dialogue of points of view of different cultural languages. This gives rise to the

intellectual anxiety of the reader: knowledge of the world occurs through intertext recognition, a new one is "obtained" during the selection of the real and the carnival, and its meaning and meaning are accessible only to those who have comprehended the rules of the language game.

Poetics of postmodernism has updated the nature of metatext inclusions in the journalistic text, which are mainly the author's thoughts about the picture of reality that he recreated, an analysis of his psychological state, an explanation of the motives for addressing the topic. The author's "I" journalist introduces in the presentation. In modern texts, the author's reflection, adding the subjective to the presentation, becomes a way of expression and at the same time, introduces new information - about the author and about the real world to which he belongs.

From observing the reality and determining their position, their point of view concerning this reality, journalists are moving on to observing the language, what it can give, in order to have a different look at this world.

The object of the author's reflection is a signifier that, as a result of reflections on its expressive possibilities, is included in new connections with the signified. The discovery of these connections and the breakthrough through the code form the cumulative meaning that is really endowed within the text. Publicist reasoning is not subject to the logic of the development of the event itself but to the logic of the development of the image on which the media text is based. Shifting the responsibility for the real to the meanings of another text, to another author, the journalist must feel his responsibility to this real one.

The beauty of reception cannot be recognized as the only justification for the possibility of using a quote letter, which, relying on the signs of "alien" texts - precedent phenomena, removes the accuracy, concreteness of the wording and increases the degree of conditionality of the presentation. This relationship is based on a different relationship between the signifier and the signified, another work of the nomination mechanism. Between the object (the situation, the person) and its presentation in the text is the mediator - not a direct name, but a sign of another culture.

However, the possibility of a transition to a quotation when forming a journalistic text documentary on its basis should be assessed not only from an aesthetic standpoint. Understanding the real through the situation of another text - another, conditional, world - creates problems in perception.

The use of other primary texts is one of the extralinguistic criteria that determine the specifics of the journalistic style. In the proper linguistic sense, these texts are not marked as "alien". Their lexical, syntactic, and stylistic schemes correlate with models of journalistic speech. As Yu. V. Rozhdestvensky notes, in the texts of mass communication, "all other types of texts that are considered "primary" are used, systematized and shortened, processed, and in a particular way. As a result, a new type of text appears with its laws of construction and design. Such texts bring to the recipient (ideally, to each person) the most necessary semantic parts of other texts for his activity" (Rozhdestvenskiy: 1997). Only in special textual situations can the primary text be recognized as a specific rhetorical construction, in which the difference in the different encoded parts of the text is made the identified factor in the author's construction and reader's perception of the text. Switching from one system of semiotic awareness of text to another on some internal structural boundary constitutes, in this case, the basis for generating meaning (Rozhdestvenskiy: 1997).

At the same time, the measure of knowledge of the text inclusion by the author and the reader and the measure of his mastering by other textual environments determine the expressive potential of intertextual writing. As a result, the reconstructed picture of the world acquires the character of increased conventionality. The game on the opposition of the "real/conditional" is peculiar to any situation "text in the text" (Mamardashvili: 1990).

Modal words as *if* and *sort of* - beloved in the poetics of postmodernism. Understanding the world through these modal particles seems to make the text based on a postmodern world view become an epistemological category. This modality allows excluding analysis from the text, replacing it with sensual, emotional perception.

The mass media interpret what was said by politicians, broadcast and retransmit the fundamental ideas in order to penetrate the mass consciousness of the addressee and cause him to engage in dialogue, in order to retransmit particular meanings. At the same time, mass media often engender and encourage comics. The irony, as one of the common types of the comic in a newspaper, is a phenomenon of secondary nomination, which is directly related to the figurative use of language units. "The semantic basis of this usage is the principle of semantic two-planeness created by usual and occasional meanings" (Kostomarov: 1994). In the case of irony, this interaction has a definite character: between frequent and occasional values, there are relations of inconsistency, a contradiction.

The author creates the text in front of our eyes; he explains, speaks about the reasons, making the reader a co-creator. Gradually, however, repetition and quotation become a habit, and on their basis, a new lyricism emerges, for which the ironic removal becomes the beginning, not the end of the path.

The material of the letter of quotation corresponds to the specifics of the media texts with their emphasized orientation to the mass audience, to the speed of creation and perception, and the availability of presentation. From these positions, of particular interest is the approach to ready-made signs from "alien" texts as precedent phenomena, known in linguistics also as precedent texts.

The conceptual basis of the term precedent texts was justified by Karaulov. In the book "Russian Language and Personality Identity", he writes that the precedent includes "texts that are significant for a particular person, both cognitively and emotionally". In the system of culture, the "chrestomathy nature and well-known nature of precedent texts also determine their property as interpretability: as a rule, they overstep the bounds of verbal art, where they originated, are embodied in other forms of art. Moreover, the genre transitions here are possibly the most unexpected" (Karaulov: 1987).

Accepting in general the qualities of the phenomenon recorded by Professor Karaulov, we will stop at the first variant of the term (*precedent phenomena*), since the words "text" is used in a different meaning in work.

It is noteworthy that such use of someone else's text is especially widespread in mass communication, which reflects the ability (and readiness) of the mass consciousness to "appropriate" prestigious cultural models, replicating them for their purposes. So, for example, advertising, taking the leading position among the genres of mass communication, immediately began to "clone" its texts by rethinking someone else. At the same time, advertising itself creates texts that are picked up in parallel with it when other means of communication function.

4. CONCLUSION

The forecasts are formulated (taking into account the plus factors and minus factors) for the nearest state and development of the mass media culture of Russia in connection with the growing penetration of postmodernism into the modern information and communication space, exposing the risks and threats to Russian preservation of mental identity in the context of globalization.

The theoretical significance of the research results is that the following prerequisites are created: to diagnose (fix and verify) the state of modern cultural consciousness, which determines the problems of structure formation (structure destruction) of the linguistic space in the perimeter of mass communication; expanding the range of cultural-linguistic information about the activities of journalism as part of the infrastructure of social reproduction in order to preserve and develop a speech culture based on universal human values; actualization of the speech factor of social modernization, which preserves in the works of journalism the social memory of various cultural and saving in the reflexive-cognitive forms of reflection of reality the mental identity of the people;

In accordance with the current information situation, the author introduces into the scientific revolution the concept of "communicative strategy", which is a plan for the optimal implementation of communicative intentions, taking into account objective and subjective factors and conditions, where the act of communication

takes place and, in turn, determines external and internal sides of the media text using specific language tools in it.

This strategy in the mass information field is characterized by its content fullness - a consistently acting confrontation between the traditionalist (real) and mass cultural (virtual) modes of speech culture, representing a different understanding and interpretation of what is happening in reality; by formal definiteness - by a continually operating process of exchange, substitution, diffusion noticeably differing in the sociolinguistic quality of verbal resources: classical and postmodern.

BIBLIOGRAPHY

AXFORD, B, & HUGGINS, R (2002). "Political marketing and the aestheticisation of politics: Modern politics and postmodern trends", in: *The idea of political marketing*, pp.187-207.

BAKHTIN, MM (1979). *Estetika slovesnogo tvorchestva [Aesthetics of verbal art]*. Moscow, Iskusstvo Publ. p.424.

BERLAND, I (1992). *Game as a phenomenon of consciousness*. Kelyarovo: ALEF.

CHISTYAKOVA, OV (2016). May. Postmodernism, Christian Patristics, and Values of Peace in the Modern Cultures In the Context of Educational Process. In 2nd International Conference on Arts, Design and Contemporary Education. Atlantis Press.

DAVIS, A (2003). "Whither mass media and power? Evidence for a critical elite theory alternative", in: *Media, Culture & Society*, 25(5), pp.669-690.

GROSSBERG, L, WARTELLA, E, WHITNEY, DC, & WISE, JM (2006). *Mediamaking: Mass media in a popular culture*. Sage.

KAPANADZE, LA (2001). Text and its realization. *Biblioteka v epokhu peremen*, no 4. pp.5-12.

KARAULOV, YN (1987). *The Russian language and linguistic personality*. M.: Science.

KIRILOVA, NB (2005). *Media culture: from modern to postmodern*. Moscow: Akademicheskii Proekt.

KOSTOMAROV, VG (1994). *The language taste of the era: From observations on speech practice of mass-media*.

MAMARDASHVILI, MK (1990). *Kak ja ponimaju filosofiju [How I understand philosophy]*. Moscow: Progress.[in Russian].

MOL, A (1973). *Sociodynamics of culture*. Progress, Moscow, Russia.

POELUEVA, LA (2004). *Mass Media in Transitional Culture*. Saransk: Mordov Uni.

PRYSHCHENKO, S (2016). The colour synergetics in advertising communications of the postmodern period. *Вісник Національної академії керівних кадрів культури і мистецтв*, 1(2), pp.71-75.

ROZHDESTVENSKIY, YV (1997). *Teoriya ritoriki [The theory of rhetoric]*. Moscow: Dobrosvet.

RZHANOVA, SA (2006). *Speech culture as a phenomenon of mass communication of the "transition period"*. Abstract of the thesis for the Doctoral Degree in Culturology: Speciality, 24.

SANNIKOV, VZ (1999). The Russian language in the mirror of language play.[Russkiy yazyk v zerkale yazykovoy igry].

SLYADNEVA, NA (2014). "Social practices in the era of the information society", in: *Scientific and Technical Information Processing*, 41(2), pp.98-102.

VINOGRADOV, VV (1996). Language of the newspaper in terms of the culture of speech. Culture of Russian language and the effectiveness of communication. Moscow. pp.109-121.

VINOKUR, TG (1993). Informative and factual speech as the detection of different communicative intentions of the speaker and hearer. Russian language in its operation. Communicative and pragmatic aspect. Moscow. pp.250-310.

WAIN, K (2000). "The learning society: postmodern politics", in: *International Journal of Lifelong Education*, 19(1), pp.36-53.

ZHUSUPOVA, BJ (2014). Synergetic principle in the study of culture. ХАБАРШЫСЫ

BIODATA

RZHANOVA SVETLANA: Rzhanova Svetlana was born at 04/20/1960 in the Saransk city. Rzhanova has a scientific degree of Candidate of Philological Sciences, Doctor of Cultural Studies, and the title of Professor. In 2010, Rzhanova won the grant of the European Union and the Council of Europe "National minorities in Russia: the development of languages, culture, the media, and civil society." Rzhanova Has 118 scientific studies, including nine educational publications. Rzhanova is the head of the Department of Journalism of the Mordovian State University. N.P. Ogarev. Rzhanova Prepared 3 candidates of sciences in the specialty "Journalism". Rzhanova has a scientific school of journalism.