

альности требует дальнейшего исследования, рефлексии, проверки и доработки, чтобы окончательно доказать свою релевантность и утвердиться в современной гуманитарной науке.

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CULTURE AND ITS CHARACTERISTICS AS REFLECTED IN THE JOURNALISTIC GENRE OF FILM REVIEW

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It has become common knowledge that no communication can avoid direct or indirect impact of the social context, as well as hardly can any professional communicator's product be not influenced by the cultural traits of both its creators and audiences. The issue of interrelation between discourse and national cultures in which this discourse circulates has long been investigated by linguists, mostly in terms of culture-specific words and signified social realities (see the works by Alekseeva [1], Vlakhov and Florin [2] and others). However, very few studies have been conducted to reveal cultural specifics of Media discourse (e.g. N. Glinka, G. Usyk, Yu. Ilchuk [3]) and almost none focus on separate journalistic genres. Herein, we endeavor to disclose the manifestations of national cultures – Russian, British and American – in the texts of film reviews, striving to prove that national culture affects the genre of film review.

To check the initial hypothesis of the study we analyzed the reflections of Geert Hofstede's cultural dimensions (namely, power distance, individualism, masculinity, uncertainty avoidance, long term orientation, and indulgence) in the texts of film reviews. The sampling of film review articles was composed of all the materials (21 texts) devoted to 7 chosen movies from the film review columns in popular daily newspapers (quality press): The New York Times, The Guardian, and the Russian version of Kommersant. The movies which made the object of reviews were from the current season and, due to the top actors star-

ring, could not be missed by reviewers: “Ghost in the Shell” with Scarlett Johansson, “Logan” with Hugh Jackman, “Split” with James McAvoy, “Moonlight” (the last winner of best picture Oscar nomination), “Doctor Strange” with Benedict Cumberbatch, “Inferno” with Tom Hanks, and “Nocturnal Animals” (a thriller movie by British designer Tom Ford, starring Amy Adams).

In his model of culture, based on a vast research of values demonstrated by representatives of different cultures in the workplace, G. Hofstede defines six dimensions that distinguish one culture from another. The dimension of *power distance* expresses the degree to which members of a society accept and expect hierarchical order. *Individualism/collectivism* dimension denotes the focus of each individual representative of the culture on his/her personal benefits as opposed to the interests of others. The orientation of a culture to competition/consensus is reflected by the dimension of *masculinity/ femininity*. Whether a representative of a culture feels comfortable with unclear situations is indexed by *uncertainty avoidance* dimension. *Long/short term orientation* dimension expresses a society’s connection with its future, present or past. The preference of the members of a community for being driven by basic and natural desires rather than restricting themselves in accordance with strict social norms is represented by the dimension of *indulgence/restraint* [4].

The official web-site of Hofstede theory provides the values of each dimension for 103 countries. The Table below compares the scores (scores are relative) for each dimension in the countries under analysis [5]:

Table

Dimensions of National Cultures

USA	UK	Russia	Cultural dimension
40	35	93	power distance
91	89	39	individualism
62	66	36	masculinity
46	35	95	uncertainty avoidance
26	51	81	long term orientation
68	69	20	indulgence

The data presented in the table vividly show comparative similarity of British and American cultures in terms of almost all the dimensions except for long term orientation (the United States representatives revealing the tendency towards conservatism), whereas Russia’s scores prove its culture to be extremely different from the former two. The same distinctness was found by us

while analyzing the texts of film reviews. The greatest evidence of dissimilarity falls within individualism/collectivism, uncertainty avoidance, and indulgence/restraint dimensions. These were manifested in the texts formally (in grammar and vocabulary) and contentually (in semantic propositions).

Thus, for The New York Times and The Guardian it was more typical to emphasize personality, both as a human value and as character's set of traits, to focus on a person's feelings, and outline different characters while humanizing different process and doings. Consider the following examples from The Guardian: «*Scarlett Johansson swoops down from a high building, ready to do cyber battle with hackers, criminals, terrorists and the concept of human identity itself.*»; «*Split really is a movie for all sorts of personalities.*»; «*Interestingly, Naomi Harris's performance is spread out over the movie's running time and the changes in her character's appearance are subtler and more naturalistic.*»; «*Moonlight is a film about masculinity, the wounds and crises of which are the same for all sexualities, but conditioned by the background weather of race and class.*»; «*It's a thrilling, deeply necessary work that opens up a much-needed and rarely approached on-screen conversation about the nature of gay masculinity.*», etc.

Also consider the following examples from The New York Times: «*Mr. Jackman's charm can lighten the glummost dirge, but...*»; «*Lee, though, already lives with a much more extreme kind of pain.*»; «*And so it goes: Susan reads, Tony bleeds.*»; «*How could anyone deal with such a disaster? How do you live with yourself afterward?*», etc.

At the same time Kommersant evidently reveals collective mindset: «*Причем каждую из них психиатр, вопреки мнению своих коллег и официальной медицины, считает совершенно отдельным человеком.*»; «*Книги Дэна Брауна не котируются в научном сообществе, ...*»; «*И астронавты США, и российские космонавты единодушно называют эту картину самой достоверной из всех голливудских постановок о космосе.*» High level of uncertainty avoidance (which means intolerance of unorthodox behaviour and ideas) typical of the Russian culture proves itself in the media texts of this outlet too: «*Съемки голливудского "Призрака" начались со скандала.*»; «*Реальность, конечно, такова, что выпускать дорогостоящую машину калибра "Призрака в доспехах" с никому не известным лицом на афише, только бы порадовать фанатов оригинала, – слишком высокий финансовый риск.*»; «*И это несмотря на скандалы, которыми сопровождались премьеры в католических странах,...*».

The conducted research makes it possible to infer that national culture is inscribed into media discourse and is reflected in the texts of film review genre. This finding, in turn, presupposes the necessity of further scrutiny over culturally-sensitive theory of film review writing.

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ТЭЛЕВІЗІЙНАЯ ТРЭВЕЛ-ЖУРНАЛІСТЫКА: СПЕЦЫФІКА ПРАГРАМ НА ПОСТСАВЕЦКАЙ ПРАСТОРЫ

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Трэвел-журналістыка – папулярны феномен актуальнага эфіру. Сучасныя тэксты аб падарожжах спалучаюць у сабе рысы дакументалістыкі і забаўляльнага кантэнт, выконваюць культурна-асветніцкую, рэкрэатыўную і выхаваўчую функцыі. Яны дэманструюць глядачам культуру іншых людзей, апавядаюць пра традыцыі і лад жыцця, што дазваляе пашырыць кругагляд, падштурхоўвае да планавання ўласных вандровак.

Калі трэвел-журналіст выбірае факты для сваёй праграмы, ён тым самым інтэрпрэтуе рэчаіснасць, выконвае важную ролю ў пабудове міжкультурнай апазіцыі «мы іншыя» – ад яго залежыць, як глядач будзе ўспрымаць людзей і іх краіну і якія высновы зробіць. Такім чынам, добра зроблены матэрыял, які расказвае пра жыццё краіны, дапамагае людзям фарміраваць разнастайны і шырокі, не стэрэатыпізаваны погляд на тую ці іншую культуру. Пры гэтым усім аўтары імкнуцца зрабіць прадукт максімальна рэйтынгамым, ператвараюць матэрыял у сапраўднае шоу.

Для савецкай журналістыкі падарожжаў была характэрная наяўнасць моцнага навукова-папулярнага складніка, а таксама прапагандысцкая накіраванасць. Пасля распаду СССР кожная з краін пачала шукаць свой шлях пабудовы трэвел-праграм: дзесьці захаваліся савецкія тэндэнцыі, а хтосьці пераймае заходні вопыт. Звернемся да аналізу сучасных прыкладаў перадач аб падарожжах Беларусі, Украіны і Расіі і прасочым асноўныя тэндэнцыі.

Аналіз трэвел-кантэнт айчынных тэлеканалаў за 2010–2016 гг. сведчыць, што большасць беларускіх праграм пра вандроўкі ў гэты перыяд былі прысвечаны роднай краіне. Такая сітуацыя склалася з-за бюджэту, а таксама суадносілася з прыярытэтамі дзяржавы на конт актуалізацыі нацыяльных каштоўнасцей і імкненнем да папулярнага ўнутранага турызму [3, с. 48–49]. Адзін з найбольш папулярных прыкладаў падобных перадач – праграма «Падарожжа дылетанта». Праграмы аб замежных