GEORGIANA STĂNESCU

ALEXANDRU CONSTANTIN STRUNGĂ

XENIA NATALIA NEGREA

(EDITORS)

RECENT TRENDS IN SOCIAL SCIENCES

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MEDIA IN THE MODERN INFORMATION WORLD

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Abstract

The article discusses the issue of the mass media as one of the important tools for the realization of the political process. The role of information technologies in modern society in different directions is outlined. In the modern information world, the domination of the information space becomes_decisive. The term information war is shed light on, paying attention to its interpretations by various researchers. Among the traditional means of waging information warfare are psychological operations that have a grate impact on peoples` mind and emotions. Part of the information war is the media war, which involves various psychological techniques, methods of persuasion and controlled use of information to achieve certain goals.

Key words: media, information war, psychological operations, CNN effect

1. The mass media – one of the important tools for the realization of the political process.

Nowadays, many political scientists are actively exploring the problem of communication and information, which are necessary for the functioning of the political system and are its very important, dynamic element. Castells (2005) point out that media communication system sets the relationship between the institutions and organizations of society and people at large, as a collective receiver of information. "This is why the structure and dynamics of socialized communication is essential in the formation of consciousness and opinion, at the source of political decision making" (Castells 2005, 37)

It is known that the mass media play an important role in the formation, functioning and evolution of public consciousness. Mass media have a heavy influence and impact on almost all spheres and institutions of society, including politics, education, religion. In addition, the perception and interpretation of important phenomena and events occurring in our world as a whole are carried out through mass communication. According to Castells “the domination of the media space over people’s minds works through a fundamental mechanism: presence/absence of a message in the media space. Everything or everyone that is absent from this space cannot reach the public mind, thus it becomes a non entity” (Castells 2005, 39). Media politics has extraordinary consequences on the political process and on the institutions of society.

Mass media is characterized by such lavish names as “great arbiter”, “fourth power” (along with legislative, executive and judicial), etc. in contemporary politics. The mass media are involved in socieaty as an active subject of political life and in this role they can do a lot.The belief in the omnipotence of television is so great that some politicians believe that who controls TV, controls the whole country. Television as the dominant means of mass communication has enormous opportunities to influence public opinion. Depending on which hand it is in, it can be used both for objectively and operationally informing people about real events in the country and the world, for enlightenment but also for manipulation to protect the interests of particular groups of people.

An important feature of the information and telecommunication revolution unfolding today is the replacement of the single-line relationship between the information sender and the recipient with multi-functional and dialog connection, creating new opportunities for participation in the information society. It is necessary to point out the importance of such a substitution for the political processes with the introduction of a "bilateral relationship" which becomes more and more prominant in all developed countries.

In modern society the digitalization and interactivity of communication processes lead to the transformation of the media into decentralized and flexible multimedia systems, based on the integration of various sources of communication to cover increasingly segmented and differentiated audiences. The explosive growth of horizontal communication networks is the reason for the emergence of the so-called “self-directed mass communication” (Castells 2005) which is associated with the widespread use of various social networks and forms of interactive communication on the Web.

“Numerous government agencies are trying to regain media control of their country, fearing an overly open public debate”, said Christophe Delouir, secretary general of Reporters Without Borders (Le Monde 2016). According to him we are entering a new era of propaganda, when new technologies make it possible to disseminate information cheaply under dictation. “Today, it is becoming easier for all authorities to address the public directly through new technologies.”

2.The role of information technology in modern society

In the modern world the global organization of information and communication technologies (ICT) has assigned communication systems a dominant role in the socio-cultural dynamics of the planet. We are witnessing a new technological revolution, characterized by the aplication of knowledge and information to knowledge generation and information processing in a cumulative feedback loop between the introduction of a new technology, its use and its deployment in new areas of application (Castells 2010). The speed with which new information technologies have spread around the globe is remarkable. Their immediate use has become a condition for radical change and development of the entire life of modern society.

The development of information and communication technologies has led to the rise of a new social structure, which Castells calls “informationalism” (Castells 2010). The new information technology paradigm has gained significant importance due to its essence which consists in the penetrating power of the effects of the new technologies in every aspect of human activity and in the arrival of network structures, which are both a means and a result of globalization.

The term “information” is fundamental in all the reflections of researchers on information society issues. In defining the concept of “information”, two main approaches emerge: the first, a technical one, is that information and data are synonymous; the second is a humanitarian one that information means understanding and purpose.

There is a need for a clear distinction between “information” and “data”. According to Ronald R. Fogleman and Sheila E. Whidell (1995), information results from the observed facts or events that must be perceived and interpreted to become information. Information can be interpreted as a result of: the perceived phenomena (data) and the instructions needed to understand that data and make it meaningful. Phenomena become information through observation and analysis. Therefore, “information is the result of our perceptions and interpretations, regardless of the means” (Fogleman&Widnall 1995).

William Hutchinson (2006) believes that it is acceptable to interpret “data” as attributes of events or objects, “knowledge” as an attribute of a human being, which includes a set of interacting thought processes for event-activated data. Information should be seen as a set of data filtered by humans within the knowledge they have acquired; it establishes a link between knowledge and data.

Considering the above definitions, we can conclude that: information implies human comprehension and interpretation of received data (events and phenomena). It is an understanding (meaning, notion, interpretation) that arose in human thinking as a result of obtaining data interconnected with prior knowledge and concepts.

The development of the information society goes through informatization, which is understood as a process of intensification of the production and dissemination of knowledge and information in society on the basis of modern information and computer technologies. The new information society of knowledge is characterized by the globalization and decentralization processes, as well as ensuring absolute accessibility (everywhere and at any time) of the information links (Lenk 2000, 35). But the building of this information society, in addition to positive moments, also entails dangerous consequences.

Timothy Thomas (1996), an analyst at the foreign military studies office in Fort Leavenworth (Kansas), summed up the threats stemming from the development of information technology in the following way: According to him, information and communication technologies pose a danger to all nations; they appear in the form of satellite surveillance systems, global navigation systems, and commercial communications and satellite systems. However, there are no legal mechanisms agreed to by the international community that could provide coherence to the many commercial and government decisions made in the information era. The author said that the emergence of new methods to manipulate perceptions, emotions, interests and choices can serve as a psychological weapon. The accessibility of large masses of information to all (including terrorists) is also a danger to many countries.

3. Information warfare

In the modern information world, the domination of the information space becomes_decisive. Different kinds of collisions in the information space can be found in most military conflicts in such forms as espionage and counterespionage, diplomacy, manipulation of the media, etc. The emergence of the term “information war” and the expansion of its use can to be directly linked to the information revolution and the development of information and communication technologies, which lead to the emergence of a new aspect of modern warfare. Researchers are of the opinion that the information confrontation at the end of the XX century with the emergence of the hybrid war and the color revolution passes into a new, higher stage - information warfare (Bartosh 2018).

The term “information war” is used in two semantic variants:

- In a broad sense - to denote confrontation in the information environment and mass media in order to achieve different political goals;

- In a narrow sense - such as information military operations, military confrontation in the information sphere in order to achieve unilateral advantages in gathering, processing and using information on the battlefield (in operations, in battle), and in reducing the effectiveness of the relevant actions of the enemy (Bartosh 2018).

For the official birthday of information wars in the West, researchers considered August 18, 1948 when the US National Security Council approved Directive 20/1 “U.S. Objectives With Respect to Russia” (1948). It is noted there that the main means of conducting the Cold War, this peaceful war, are the means of ideology, propaganda and psychological influence. In the first part it is written: “We may say, therefore, that our second aim with respect to Russia in time of peace is, by informational activity and by every other means at our disposal, to explode the myth by which people remote from Russian military influence are held in a position of subservience to Moscow and to cause the world at large to see and understand the Soviet Union for what it is and to adopt a logical and realistic attitude toward it.” The information part of this program should ensure coordination of all means to suppress the will of the enemy, undermining its political and economic capabilities.

The principles of information warfare outlined in the Directive have been confirmed in later documents. According to US analysts, information technology can ensure that even geopolitical crises are resolved without firing a single shot. Political expert Y. Mahda (2018) writes that “this type of war operation is not about killing people, and that it demands far fewer resources. The military action plays a secondary role and has a subordinate importance. But formost in the information war is the impact on the minds and sentiments of millions of passive participants” (Mahda 2018, 116). Another one of its essential features is the ability to simultaneously cause actions on several fronts and directions that sometimes seem problematic in conventional combat operations and in accordance with strategic goals.

Considering the origins and evolution of information warfare, William Hutchinson (2006) points to its various manifestations until the late 1980s, when it is applicable in the military field: electronic warfare, military deception, psychological operations, and information/operational security. The most significant element in its evolution is the development of electronic computing and communication technologies.

In the mid-1980s, the term "information warfare" became widespread in the United States in connection with the new tasks of the Armed Forces after the end of the Cold War. It became actively used after Operation Desert Storm in 1991, when new technologies were first used as a means of warfare.

At the same time, the term "information warfare" is beginning to be replaced by another term – "information operations", of which 'information warfare" is part. In explaining information warfare, the United States Air Force (11 January 2005) introduces the term "operations for influence". Among the components of operations of influence are psychological operations, military fraud, and security of operations, counterintelligence, public affairs and counter-propaganda. All of these activities are intended to influence the mind and behavior of the adversary in ways that are useful to the perpetrator, and as such all involve fraud.

By definition, information warfare refers to controlling the "infosphere", which implies control over the use of information as a weapon and the core of its activities. Because deception is about limiting access to and manipulation of information, this proves to be a basic requirement for successful information warfare (Hutchinson 2006, 221). This permeates all its levels: tactical, operational and strategic.

American researcher George Stein (1995) states that information warfare aims to control the infosphere, protecting friendly forces from hostile attacks undertaken through the information sphere. In information warfare, information is used in such a way that one can expect victory over the enemy before the hostilities begin.

As early as the 5th century BC, Sun Tzu, a Chinese military strategist, stated in his work on the art of war that the whole war was based on deception. "Hence, when able to attack, we must seem unable; when using our forces, we must seem inactive; when we are near, we must make the enemy believe we are far away; when far away, we must make him believe we are near." (Sun Dzu 2000, 3) The supreme excellence consists of breaking the enemy's resistance without combat, the skillful leader subduing the enemy`s troops without any fighting.

Nowadays, information warfare is emerging as a comprehensive strategy, driven by the increasing importance and value of information in military command, management, politics, economy and society. The Gulf War (1990-1991), the armed conflicts in Kosovo (1998-1999), in Afghanistan (2001-2021), in Iraq (2003-2011), in Syria (2011-) - these are all demonstrations of the strength and striking power of information warfare.

Information warfare involves any attack on an information function, regardless of the means, with the term "information function" meaning "any activity involving the acquisition, transmission, storage or transformation of information" (Fogleman &Widnall 1995). Undertaking an information attack involves the bombing of any telephone switching equipment and destruction of the switching software; protection of the switching device against aerial attacks, which involves the use of an antivirus program to protect the software of the facility.

Attacks on infrastructure strike vital elements, such actions can be taken by geopolitical or economic adversaries, or by terrorist groups. Nowadays, every bank, power plant, transportation network and every television studio are potential targets for cyberspace impact. For example, during the NATO bombing of Belgrade in 1999, bombs and missiles destroyed many important buildings, including the building of RadioTelevision of Serbia (RTS), as well as all major Serbian state media transmitters and repeaters in the territory of the whole country. As a result of the attacks, 16 media workers were killed. The official NATO statement said only that the state media was an instrument of Milosevic's propaganda and repression.

According to military expert Richard Szafranski, targets of information warfare in advanced high-tech countries could be: telecommunications and telephony, sensors based on spacecraft, communications relay systems; automated auxiliaries for financial, banking and commercial transactions; support systems for electricity generation and distribution; cultural systems of all kinds; and the full range of hardware and software that establishes what the opponent knows and what he believes in (Szafranski 1995, 11-12).

Among the traditional means of waging information warfare are psychological operations, electronic warfare and military fraud. The role of psychological operations is to use information to influence the reasoning of the opponent. Electronic warfare involves interference with information transmitted to the enemy. The purpose of military fraud is to deceive the enemy (Fogleman&Widnall 1995).

Martin Libicki (1995), an American scholar and member of the Rand Corporation, provides a useful description of the various types of information warfare: 1. Command and control warfare [C2W]; 2. Intelligence-based wafare [IBW]; 3. Electronic warfare [EW], techniques that attack electron or information flows; 4. Psychological operations [PSYOPS] designed to influence the perceptions, intentions and orientations of decision-makers, commanders and soldiers; 5. Hackerwar software attacks against information systems; 6. Information Economic warfare [IEW], war through control of information trade; and 7. Cyberwar [combat in the virtual realm].

The Community College of the Air Force Maxwell in the United States have paid special attention to the psychological impact on the mind of the enemy. As early as 1994, the US Air Force Psychological Operations Doctrine (PSYOP) added in their tasks the following: “to project selected information to influence the thoughts, emotions, and motives of foreign governments, organizations, groups, or individuals” (Air Force Instruction 10-702. 1994). To this end, Air Force analysts have devised a new toolkit.

British military historian John Frederick Charles Fuller who coined the term “psychological warfare” in 1920 predicted that in time a purely psychological warfare will replace the traditional means of warfare. In this new war “weapons are not even used or battlefields sought … but [rather] … the corruption of the human reason, the dimming of the human intellect, and the disintegration of the moral and spiritual life of one nation by the influence of the will of another is accomplished“ (Fuller 1920, 320).

Psychological operations are seen as an effective and essential tool of national policy. Information that is disseminated through successful psychological operations and fraud influences the adversary to make decisions and take actions that harm the goals of the adversary. The purpose of these operations is to provoke or reinforce other people's attitudes and behavior favorable to the initiator's goals.

According to Timothy Tomas (1996), one of the most interesting methods for manipulating information is theoretically described by the so-called “reflective control”. Its purpose is to provide the enemy with such information that will cause him to act in a certain way. One of the most complex ways of influencing a country's information resources is through the use of reflexive control measures against that country's decision-making processes. It involves deception and misinformation in order to manipulate the opponent's mind and cause vulnerabilities.

George Stein (1995) maintains that information warfare is about ideas and gnoseology, which means that it is about how people think and make decisions. And while this war is largely waged through the public's communication networks or through military action, it is not essentially about satellites, wires, and computers. He has in mind the impact on people and the decisions they make. As one of the possible tools, Stein defines the creation and transmission of fictitious messages that can be targeted at both mass audiences and individual consciousness. The target of information warfare is the human mind, especially those minds that make the key decisions for war or peace and, from a military point of view, those minds who make the key decisions about whether, when and how to use the assets and capabilities embedded in their strategic structures. “Cyberspace may be the new “battlespace”, but the battle remains the battle for the mind.” (Stein 1995)

Richard Szafranski (1995) defines information warfare as a form of conflict against the enemy's knowledge and belief systems, with the aim of subjugating the hostile will of leaders and decision-makers. “This can be done directly by attacks aimed at influencing or manipulating the leader's knowledge or beliefs, or indirectly by attacking the knowledge or beliefs of those upon whom the leader depends for action.” (Szafranski 1995, 59) The purpose of psychological warfare involves every element of the adversary's epistemology (organization, structure, methods, and validity of knowledge). At a strategic level, the “perfect” information campaign must influence the opponent's choice and his behavior, without him realizing that his choices and behavior are being influenced. At an operational level, the goal of a successful information campaign is to complicate or confuse the adversary's decision-making process so that the adversary cannot act or act in a coordinated or effective manner. The desired effect is to influence and change what the opponent believes or what he or she knows.

From the point of view of contemporary American transpersonal psychology presented by Timothy Leary (1998) during a psychological attack, the struggle for territory and possession of high-power weapons is replaced by pressure on consciousness, and thus on “world consciousness”. Precisely, consciousness is the main goal of aggression and destruction in the modern information war.

Researchers of information warfare are of the opinion that a contemporary elements of this war are “denial and deception”. The function of “denial” is to secure the information and assist deception, whilst that of “deception” is to use the attack methods to gain advantage over an adversary. The primary methods of deception according to Hutchinson (2006) are:

• Presenting data to the adversary that represents the truth as you would want them to perceive it. This is achieved by presenting a tailored subset of “eal” data, and/or manipulated data, and/or depriving the foe of any data, and/or disrupting the foe’s data collection;

• Setting the context in which the foe interprets that data;

• Producing “noise” in the communication channel so that the foe receives only the data allowed by the deceiver (Hutchinson 2006, 220).

Fraud and misinformation, electronic warfare, propaganda, and the full range of psychological warfare are all about conquering without fighting or reducing the amount of violence required.

According to Samohvalova (2011), four types of information aggression against the enemy can be distinguished, which include: the information-semantic blow that disorients the person; information-emotional shock, destroying the ability of the enemy to perceive adequately; the information-moral blow, erasing the existing normative notions of good and evil in man and finally, the information-historical shock, which leads to the fact that man ceases to understand who he is and begins to forget his roots. Man loses his cultural identity, finds himself deprived of tradition and values.

4. "CNN effect"

The globalization of modern media, which is gradually becoming equal participants in decision-making, is also driving the information war. The so-called “CNN effect” occurs when the priorities of the communication channel begin to dictate the terms of politicians and decision-makers. Television coverage in the contemporary world has a tremendous impact on political and military elites. This activity has the ability to change even the military tactics used on the battlefield.

CNN US television channel was the main source of information during the Gulf War, as well as the first cable news network introduced in the 1990s with 24-hour news coverage. CNN broadcasts real-time images never seen before, and the spectacle for viewing pictures from the war in real time becomes more relevant than the war itself. The number of casualties and devastations caused by the bombing by the United States and its allies influences policymakers.

The “CNN effect” shows that the media has expanded its ability to influence US diplomacy and foreign policy (Livingston 1997). The impact of these new global media in real time is usually considered significant. There are two key factors, according to Livingston (1997), that determine this growing importance of the media. One is the end of the Cold War, and the other is a technological factor related to advances in communication technology that facilitates live broadcast from anywhere on the planet.

There is no doubt among journalists, politicians and scholars that the media has a profound influence on foreign policy processes. There are at least three conceptually different and analytically useful understandings of the influence of the media on the foreign policy process. The CNN effect can be approached as 1) an agent for setting the policy agenda, 2) an obstacle to achieving the desired policy goals, and 3) accelerating political decision-making (Livingston 1997). According to Livingston, perhaps “the most disturbing assumption is that the US foreign policy program itself is sometimes simply a reflection of the content of the news” (Livingston 1997). This means that politicians' priorities are rearranged by the scope of the television channel.

The CNN effect has the “power” to “force’ decision makers to take action to solve a global problem. Some scholars believe that in order to understand the effect of CNN, it is necessary to understand what motivates US intervention in humanitarian crises. The CNN effect directly led to interventions in Iraq in 1991 and in Somalia in 1992 due to the humanitarian crises caused by the war.

Douglas Kellner in his book “The Persian Gulf Tv War” (1992) focuses on the media propaganda and the dominant lens through which television presented the war to the public. He traces the development of Saddam Hussein's media image constructed by the US media on the eve of the Kuwait's military operation in 1991. According to the author, the Bush administration and the Pentagon conducted one of the most successful public relations campaigns in the history of modern politics, using the media to mobilize support for the war. The media has become an important tool of the government to influence the public. The government was able to control the flow of images and discourses and thus manipulated the TV depiction of the Gulf War. The Bush administration controlled the media discourse in part through disinformation and propaganda, and in part by control of the press via the “pool system”. In this propaganda campaign, the media image of Saddam Hussein was demonized in order to instill negative public sentiments.

By the mid-1990s, information wars, driven by significant developments in computer and communications technology, were increasingly merging with media management. Similar to the modern war, the war that journalism is waging is not only on the battlefield, but also in the field of propaganda. That is why we are talking about “media war”.”It was becoming clear that modern wars were also media wars.” (Hutchinson 2006)

According to Jowett and O`Donnell (1992) propaganda is a “deliberate and systematic attempt to shape perseptions, manipulate cognitions, and direct behavior to achieve a response that furthers the desired intent of the propagandist”. Using a variety of psychological techniques, persuasion methods and selective, inaccurate or distorted presentation of information, the media can guide, control and change the attitudes and reactions of their audiences, directing them to certain goals and values.

Information is increasingly becoming an element that needs to be disseminated in a controlled manner and, if necessary, created at will. In this regard, William Hutchinson (2006) notes: “The art of selecting appropriate information beneficial to the instigator which led to misinformation (misleading information) had been cynically replaced by the use of disinformation – the deliberate use of misleading information. This subtle change from ‘spinnning’ to deliberate lying was changing the nature of the government-military-media public interface.” (Hutchinson 2006, 215)

During the 1990s, global media companies such as CNN, Disney and Sony, which have strong ties to the established governments were starting to create a mass media that aimed to define its policies according to government perspectives and prepared to purvey "information" provided by official sources. This media is increasingly becoming a "service staff" who has perfected the public relations techniques developed over the last century. Social psychology theory and empirical research were merging with psychological warfare and public diplomacy techniques. This combination, assisted by sophisticated media technologies and techniques, as well as monopolistic media companies, supports the development of the media as an intrinsic part of the war effort (Hutchinson 2006, 215-216).

Propaganda can be found, for example, in the publications of military correspondents and in the media coverage of military operations in international conflicts. There is propaganda in the attempts of journalists, PR agents or politicians in one way or another to inform only about things that support their strategic and tactical goals. Another typical example of a propaganda war is found in the Kosovo conflict, when both countries (NATO and Serbia) do their best to win public opinion and provoke a positive reaction and support for the war (Nohrstedt et al. 2000). As pointed out by Nohrstedt et al. (2000) NATO and its member states claim to represent the "world community" and their interest in peace and humanitarian values. Those who questioned this were accused to siding with Milosevic. On the other side in the conflict, Serb propaganda described the NATO operation as aggressive and fascist, beyond all moral and international law. Serbs, including journalists and the media, who tried to take an independent position towards the Belgrade regime, felt the logic of the propaganda discourse: either you defend your country or you are a traitor.

Conclusion

According to scientists and analysts information warfare will be a significant component in most future conflicts. This position is consistent with both the military doctrines of the United States and the white papers published by the Chinese People's Army. The 2015 Defence White Paper shifts China's military goal from "winning local wars under the conditions of informationization" to "winning informationized local wars" (Fravel 2015). One study confirmed that some 120 governments are already implementing information warfare programs.

Many factors indicate that the role of the information warfare in the military planning and operations will expand significantly over the next two to three decades. This includes the distribution of new information technologies such as Internet telephony, Relevant Products /Services, wireless broadband, and radio-frequency identification (RFID) as well as the possibility to allow hackers to repeatedly attack enemy computer networks.

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SOCIAL AND ENVIRONMENTAL ISSUES IN 2019 ELECTION CAMPAIGN FOR THE EUROPEAN PARLIAMENT

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Abstract:

Both social and environmental issues have been topics of interest and frequently addressed in the 2019 campaign for the European Parliament (EP). This paper presents the results of an analysis on the social and environmental dimensions as topics referred in the various materials used by candidate politicians in the 28 member states of European Union (EU) in the 2019 EP campaign. More precisely, in the present paper there is discussed the extent to which social and environmental issues and their various sub-themes, such as old people, children, women, gender and social inequality, civil rights, climate change and environmental sustainability, were present and addressed in the European campaign, as well as the extent to which all these themes were approached similarly or differently in the various European areas, namely Southern, Eastern, Continental and North-Western Europe.

Keywords: European Parliament, 2019 European Parliament election, European election campaign 2019, social issues, environment, productive sectors and services

Introduction

Social aspects and environment are at present topics of great interest in the European Union (EU). Social issues, such as social inequalities, old people, children, young people, women, gender inequalities, civil rights, and cultural heritage represent major concerns in the European policies. Reducing social and gender inequality (Ahrens and Rolandsen Agustín, 2020; European Commission, 2019; European Institute for Gender Equality, 2016), addressing various women's, old people's, and children's issues, and promoting equity and social justice (Djerf-Pierre and Edström, 2020; Fraser, 2011) in European Parliament (EP) policies are as before key areas of concern in EU. Also, the environment is currently a particularly important issue (Rodat, 2020), as one of the most common topics of interest and discussion. Multiannual environmental action programmes are set (see Multiannual Action Programme 2019-2020; United Nations, 2019), embedded in horizontal strategies and considered in international environmental negotiations, a special consideration being given to their implementation.

In this regard, social issues, as well as environmental ones are presently topics of major interest, and they have been often addressed in the 2019 campaign for the EP. The present paper discusses the findings of an analysis on the social and environmental dimensions as topics approached in the various materials used by candidate politicians in the 28 EU member states in the 2019 EP campaign.

Objectives and methodology of the study

In this paper, the general research objective followed is the analysis of the social and environmental dimensions in the campaign for the 2019 European elections. In all EU member states it was voted for the European Parliament on May 26, 2019. In this sense, there are evaluated the data obtained within the research project "Platform Europe. Media Monitoring of 2019 European Elections – European Elections Monitoring Center / EEMC ", a project that aimed at analysing the 2019 European Parliament election campaign in all 28 EU member states at the time[1]. Centralized research data for all EU member states have been compiled into a database, available to researchers who participated in this project in 2019 to accomplish various in-depth analyses and investigations. Therefore, the information presented in this paper represents processing of research data from this database.

The method used in the study presented here is the secondary analysis

[1] The project was coordinated by the University of Rome Tre – Rome, Italy (Coord. Prof. Dr. Edoardo Novelli,) and funded by the European Parliament. Project website:: https://www.electionsmonitoringcenter.eu/info/project. In each EU member country, there was a team of researchers who participated in this extensive investigation, the author of this article being one of the members of the research team in Romania (https://www.electionsmonitoringcenter.eu/info/research-team).

(Rodat, 2020; Teodorescu, 1993) of the data of a larger research that aimed to analyse the themes and issues addressed by the candidate politicians in the campaign for the 2019 EP elections. The analysis corpus consisted of 9750 documents used by politicians from the 28 EU member states in the 2019 European election campaign (see Table 1). The research directions pursued in this paper focused on the following points and questions:

1) To what extent have been social issues addressed in the documents used by the candidate politicians from the 28 EU member states in the 2019 European Parliament election campaign? What were the most frequently treated social issues? Are there similarities and/or differences in these social issues approaches between the regions of the European Union and between the different EU member states?

2) How often have the issues related to the environment been addressed in the campaign for the 2019 EP elections and what particular problems in the general topic of the environment were specifically referred? To what extent were there differences or similarities between the regions of Europe in terms of the frequency these subjects were addressed?

3) To what extent in the documents used by the candidate politicians in the campaign for the 2019 EP elections were productive sectors and services addressed and what exactly such sectors and services were referred? What were the possible regional similarities and/or differentiations in this regard?

Research results and discussions

During the campaign for the 2019 European Parliament elections (April 27 – May 25, 2019), 9750 *print* documents (posters and press advertising), political *commercials* and *social media* content (mainly Facebook posts) were analysed in all 28 EU member states. Most of the items analysed were *web cards*[2], videos, photos, posters, texts, advertisements in the press, as well as "*real life*" and "*talking head*"[3] types of political commercials (see Table 1).

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[2] A *web card* is a version of a data card that is used to promote advertising space on a website. Web cards are often posted in list search applications because their results are measurable, unlike traditional advertising on a printed space (NextMark, 2021).

[3] *"Talking heads"* is a rather ironic expression used to refer to the predominant presentation of interviewees, especially in television news, reports, reportages and documentaries, in close-up recordings or settings (either in front of a speech stage background – book shelves for scientists in the humanities, laboratories for chemists, archive shelves for historians, etc. –, either in front of a neutralized black surface, mostly monochrome), visible being only the person's head and shoulders, or at most half from the upper body. The staging seems static, it is visually unattractive, shifting the attention entirely on what is being said (Lexikon der Filmbegriffe, 2021).

Typology of the analyzed items				
	Specific type	*Frequency*		%
Printed documents	*Poster (free or paid announcement published in public areas: street billboards, train stations etc.)*	*663*	742	*7.6*
	Press advertising (paid announcement published on the two most read national newspapers broadsheets/tabloids)	*79*		
Political commercials	*Animation/Cartoon/Computer graphics*	*20*	292	*3.0*
	Documentary (historical images)	*13*		
	Fiction (a story or a comedy sketch played by actors, background actors, politicians or common people)	*52*		
	Graphic texts animated	*40*		
	Real life (speeches or contemporary general images)	*83*		
	Talking Head – Speeches	*71*		
	Other	*13*		
Social media content (e.g., Facebook, Twitter)	*Web card*	*3395*	8716	*89.4*
	Video	*3347*		
	Text (without images)	*328*		
	Photo (image without graphic and textual elements on)	*1646*		
Total			9750	*100*

Table 1. Typology of the analysed items in the 2019 European Parliament election campaign
Source: EEMC Dataset 2019

The present analysis focuses on the frequency and types of social and environmental issues that were addressed in the examined documents, as well as the frequency and types of productive sectors and services used as issues of the documents in European election campaign. Moreover, there is also approached the extent to which there are similarities or differences between EU areas and countries in addressing social issues, environmental issues and the types of productive sectors and services used as a subject of the documents.

Social issues

The specific concern for various social issues is illustrated in Table 2, more precisely in this table are presented the specific social issues and problems addressed in the 2019 European Parliament campaign, detailed on the four European regions delimited in the project, namely: a) Continental Europe, an European region that comprises Austria, Belgium, France, Germany, Luxembourg, and the Netherlands; b) Eastern Europe, an area which includes Bulgaria, the Czech Republic, Hungary, Poland, Romania, and Slovakia; c) Southern Europe, that is, the region encompassing Croatia, Cyprus, Greece, Italy, Malta, Portugal, Slovenia, and Spain; and d) North-Western Europe, a region that includes Denmark, Estonia, Finland, Ireland, Latvia, Lithuania, Sweden, and the United Kingdom.

Nr.	European area		Social issues in the documents												
			Social (non-specific)	Old people	Sport	Tou-rism	Wom-en	Young people	Chil-dren	Civil rights	Cultural heritage	Gender inequal-ities	Social inequal-ities	Other social items	Total
1	Conti-nental Europe	Nr.	73	7	2	0	24	14	4	26	2	21	25	16	214
		%	*34.1*	*3.3*	*0.9*	-	*11.2*	*6.5*	*1.9*	*12.1*	*0.9*	*9.8*	*11.7*	*7.5*	*100*
2	Eastern Europe	Nr.	38	41	3	1	17	42	32	10	4	12	24	16	240
		%	*15.8*	*17.1*	*1.3*	*0.4*	*7.1*	*17.5*	*13.3*	*4.2*	*1.7*	*5.0*	*10.0*	*6.7*	*100*
3	Southern Europe	Nr.	178	25	4	4	18	47	7	20	3	23	27	11	367
		%	*48.5*	*6.8*	*1.1*	*1.1*	*4.9*	*12.8*	*1.9*	*5.4*	*0.8*	*6.3*	*7.4*	*3.0*	*100*
4	North-Western Europe	Nr.	37	7	1	2	54	17	10	30	1	33	46	13	251
		%	*14.7*	*2.8*	*0.4*	*0.8*	*21.5*	*6.8*	*4.0*	*12.0*	*0.4*	*13.1*	*18.3*	*5.2*	*100*
	Total	Nr.	326	80	10	7	113	120	53	86	10	89	122	56	1072
		%	*30.4*	*7.5*	*0.9*	*0.7*	*10.5*	*11.2*	*4.9*	*8.0*	*0.9*	*8.3*	*11.4*	*5.2*	*100*

Table 2. Social issues in the documents used in the 2019 EP election campaign by the European areas
Source: EEMC Dataset 2019

Regarding social issues, we were particularly interested in what aspects and social problems were topics addressed in the election campaign for the 2019 EP elections. As can be seen in Table 2, out of a total of 1072 documents that had a social theme as an issue, 326 (30.4%) referred to social issues in a non-specific manner, 122 (11.4%) addressed social inequalities, and 120 (11.2%) addressed youth issues. With respect to the social aspects generated by gender issues, there has been found that in the view of the 2019 EP elections, 113 documents used in the campaign across the EU referred to the issue of women (10.5% of the total) and only 89 to the issue of gender inequalities (8.3% of the total). Other, less common topics were the issue of civil rights (present in 86 documents, i.e., in 8% of the total), the issue of the old people (found in only 80 documents, i.e., in 7.5% of the total) and, to a very small extent (less than 1% of the total for each), cultural heritage, sport and tourism.

In two delimited regions of the European Union, namely Continental Europe and Southern Europe, social issues as a general, but non-specific, subject of debate were the most frequently addressed topics in the materials analysed. In Southern Europe these general social issues accounted for almost half (48.5%) of the social issues addressed. In Eastern Europe, specific social issues related to young people (17.5%) and old people (17.1%) were most often addressed. In North-Western Europe, on the other hand, the most frequent social issue in documents was that of women (21.5%), followed by the issue of social inequalities (18.3%).

In fact, in this area of the European Union, North-Western Europe, there can be noticed an obvious concern of politicians, expressed in the materials analysed, for women's issues and gender inequalities (the latter were a social issue expressed in 13.1 % of items). Therefore, more than a third (34.6%) of social issues addressed in North-Western Europe were represented by the themes of women and gender inequalities. In comparison, gender inequalities were present in less than a tenth of the items that dealt with social issues in all other regions of Europe: in Continental Europe in almost 10% of the cases, in Southern Europe in 6.3% of the cases, and in Eastern Europe in only 5% of the cases. Also, in Southern Europe the issue of women was an even rarer concern than that of gender inequalities: in only 4.9% of the items in the countries belonging to Southern Europe this topic could be identified, and in Eastern Europe in 7.1% of the materials analysed.

Thus, a considerable difference in concerns about women and gender inequalities can be distinguished between the regions of Europe: while in North-Western Europe this topic is, alongside social inequalities in general, at the forefront of concerns, in Continental Europe this issue is of medium interest, while in Eastern and Southern Europe it represents only marginal concerns, with less than ten percent of the social issues mentioned in the documents analysed in the campaign for the 2019 EP elections.

Moreover, the issue of social inequalities was most often present in the documents used by politicians in North-Western Europe, where in 18.3% of the items could be identified a topic in this area. In contrast, in Southern Europe this concern illustrated in the documents used in the campaign was more than twice times lower as compared to North-Western Europe (it was present in only 7.4% of documents in Southern Europe). In Continental Europe and Eastern Europe, the percentages of documents that contained references to social inequalities were relatively similar (11.7% and 10%, respectively).

Significant differences also emerge if we analyse the detailed situation of the social issues addressed in each member country of the European Union (see Table 3). Thus, while in some countries, such as Greece, Sweden and Hungary, social issues were frequently addressed, more than a hundred times in each of these three countries, in other countries social issues were absent or almost non-existent, such as in Denmark (with zero such concerns in the documents analysed), Ireland (with a single occurrence of a social issue) and the UK (where social issues were addressed only three times).

Nr.	Country		Social issues in the documents												
			Social (non-specific)	Old people	Sport	Tou-rism	Wom-en	Young people	Chil-dren	Civil rights	Cultural heritage	Gender inequal-ities	Social inequal-ities	Other social items	Total
1	**Germany**		32	4	0	0	1	4	2	2	0	8	13	6	72
2	**France**		19	1	2	0	12	5	0	11	2	0	7	2	61
3	**UK**		1	0	0	0	0	0	0	0	0	1	1	0	3
4	**Italy**		2	1	0	0	4	4	4	2	1	3	8	2	31
5	**Spain**		6	1	0	0	6	3	0	1	1	12	3	2	35
6	**Poland**		12	9	0	0	11	6	11	3	0	6	1	5	64
7	**Romania**		1	5	0	0	0	11	6	7	1	0	1	4	36
8	**Netherlands**		2	0	0	0	3	2	0	3	0	8	0	0	18
9	**Belgium**		0	0	0	0	0	0	0	0	0	0	0	7	7
10	**Greece**		137	9	0	0	2	7	0	4	0	0	3	0	162
11	**Portugal**		23	4	0	3	0	8	0	2	0	3	5	1	49
12	**Czechia**		1	1	1	0	0	1	1	0	0	0	2	0	7
13	**Hungary**		16	26	2	0	2	18	12	0	2	3	16	3	100
14	**Sweden**		1	0	1	2	46	2	1	19	0	25	24	6	127
15	**Austria**		7	1	0	0	7	1	2	7	0	3	2	1	31
16	**Bulgaria**		8	0	0	1	1	2	2	0	1	0	0	0	15
17	**Denmark**		0	0	0	0	0	0	0	0	0	0	0	0	0
18	**Finland**		26	0	0	0	5	3	2	10	0	2	12	0	60
19	**Slovakia**		0	0	0	0	3	4	0	0	0	3	4	4	18
20	**Ireland**		1	0	0	0	0	0	0	0	0	0	0	0	1
21	**Croatia**		5	8	1	1	4	9	1	1	0	4	3	2	39
22	**Lithuania**		7	6	0	0	0	7	7	0	0	4	7	6	44
23	**Slovenia**		0	1	1	0	0	10	0	0	0	0	2	1	15
24	**Latvia**		1	1	0	0	2	4	0	1	1	1	0	0	11
25	**Estonia**		0	0	0	0	1	1	0	0	0	0	2	1	5
26	**Cyprus**		1	0	0	0	2	2	2	6	1	1	0	2	17
27	**Luxembourg**		13	1	0	0	1	2	0	3	0	2	3	0	25
28	**Malta**		4	1	2	0	0	4	0	4	0	0	3	1	19
	Total	Nr.	326	80	10	7	113	120	53	86	10	89	122	56	1072
		%	*30.4*	*7.5*	*0.9*	*0.7*	*10.5*	*11.2*	*4.9*	*8.0*	*0.9*	*8.3*	*11.4*	*5.2*	*100*

Table 3. Social issues in the documents used in the 2019 EP election campaign by the European countries
Source: EEMC Dataset 2019

The issue of social inequalities has been of particular interest, as can be seen in Table 3, in countries such as Sweden (the topic was present in 24 documents), Hungary (in 16 documents) and Germany (in 13 documents). In contrast, in other countries, such as Belgium, the Netherlands, Denmark, Ireland, Latvia, Cyprus, Bulgaria, social inequalities have not been addressed in any document. It should be noted that this pattern of lack of documents on social inequalities is not specific to only one region of the EU, but has been found, as can be noticed, in countries in all four delimited areas of Europe.

Regarding the issue of women, respectively that of gender inequalities, the analysis significantly reveals a country where these concerns exist as major interests, namely Sweden. In this country, these two topics were in the first two places of the social issues addressed. The theme of women was a social issue addressed in 46 of the materials analysed in the campaign for the 2019 EP elections (out of a total of 127), at a considerable distance from the other issues addressed. The topic of gender inequalities (mentioned in 25 materials) was ranked second, followed by the issue of social inequalities in general (with 24 appearances).

Another country that stands out is Greece, the country where social issues have occurred most often. However, in this country the social themes were mainly not detailed or specified, out of a total of 162 references to social issues 137 constituting the theme of the "social" in general, and not a specific social topic. Also, in Hungary there were social concerns visible in the campaign documents, the most often addressed being the problems of the old people (in 26 documents in this country, out of a total of 100) and the problems of young people (present in 18 documents).

In Romania social issues were subjects with a relatively low presence in the 2019 European elections campaign compared to other countries (including countries geographically close to Romania, such as Hungary and Greece): only in 36 documents in the Romanian campaign were identified social issues, of which the most frequent were the problems of young people (in 11 documents), civil rights (in 7 documents) and children (in 6 documents). Gender inequalities, women, sports and tourism have never been addressed in Romania.

Apart from Sweden, the issue of women has appeared in over 10 documents analysed in only two countries, namely France and Poland (with 12 and 11 presences, respectively), while the issue of gender inequalities in only one country, Spain (12 times). Instead, there have been a lot of countries where neither the issue of women nor the issue of gender inequalities have ever emerged as social issues. Interestingly, these countries are part of all four regions of the European Union. Thus, the countries where in the campaign for the 2019 EP elections, in the analysed materials, there was absolutely no concern for either women or gender inequalities, are: from Continental Europe – Belgium, from Eastern Europe – Czech Republic and Romania, from Southern Europe – Malta and Slovenia, and from North-Western Europe – Denmark and Ireland. In addition, other countries have had little concern for these issues, such as the United Kingdom (where women have been absent as a theme and gender inequalities have appeared only once), but also Bulgaria and Estonia (in each of them the subject of women has been present once, but that of gender inequalities never). Also, in the rest of European countries, it can be said, women and gender inequalities were rarely rather often social issues referenced in the items analysed in the EP election campaign.

Environment

In addition to social issues, one area of interest was that of the environment as an issue of the documents. We analysed the environmental theme on the one hand to delimit which aspects and domains from the general issue of environment were specifically addressed, and on the other hand to identify the extent to which there were differences between the regions of Europe in terms of frequency of addressing these topics.

Nr.	European area		Environment as issue of the documents					
			Environment (non-specific)	Climate change	Nuclear	Energy and environmental sustainability	Other environment items	Total
1	Continental Europe	Nr.	239	72	3	26	43	383
		%	*62.4*	18.8	*0.8*	*6.8*	*11.2*	*100*
2	Eastern Europe	Nr.	31	29	6	26	15	107
		%	*29.0*	*27.1*	*5.6*	*24.3*	*14.0*	*100*
3	Southern Europe	Nr.	54	30	0	20	6	110
		%	*49.1*	*27.3*	-	*18.2*	*5.5*	*100*
4	North-Western Europe	Nr.	91	217	34	27	24	393
		%	*23.2*	*55.2*	*8.7*	*6.9*	*6.1*	*100*
	Total	Nr.	415	348	43	99	88	993
		%	*41.8*	*35.0*	*4.3*	*10.0*	*8.9*	*100*

Table 4. Environment as issue of the documents used in the 2019 EP election campaign by the European areas
Source: EEMC Dataset 2019

As can be seen in Table 4, environment appears as an issue of the documents differently in the various areas of Europe: if in Continental Europe and North-Western Europe can be noted an important concern for environment as issue addressed in the 2019 election campaign for the EP (in each of these regions the environment has appeared as a theme almost 400 times), in Eastern Europe and Southern Europe this concern is much lower, more precisely more than three times lower than in Continental Europe and North-Western Europe (in Eastern Europe, as in Southern Europe, environment appears as an issue of the documents a little over 100 times).

Noteworthy is that in three areas of Europe the environment as a general issue is prevalent, compared to certain specific environmental issues, the most obvious situation being in Continental European countries, where 62.4% of documents that had environment as issue were referring to the topic of “environment” in general. In contrast, in the countries of the North-Western European region there is a significant predominant concern for a specific environmental issue, namely climate change. Thus, more than half (55.2%) of the documents that had environment as issue addressed the subject of climate change, the concerns in this region for all other environmental issues being more than 50% lower than the concern for climate change.

Other interesting aspects that emerge from the analysis are: both in Southern Europe and in Eastern Europe, climate change was present as an issue in more than a quarter of the documents that had environment as an issue, more than in Continental Europe (here climate change was a concern in 18.8% of cases); the issue of “nuclear” was rarely addressed, and when it appeared, it most often occurred in North-Western Europe (in 8.7% of cases, compared to Continental Europe, for example, where this topic did not appear even in 1% of cases, or compared to Southern Europe, where it did not occur at all); energy and environmental sustainability were issues mainly in Eastern Europe (in 24.3% of cases) and Southern Europe (in 18.2% of the total here), while in the other two regions of Europe this specific environmental issue appeared only in proportions below 7%.

Productive sectors and services as issue of the documents

Finally, another area of interest for the study presented in this paper was the extent to which in the documents used by politician candidates in the campaign for the 2019 EP elections were addressed productive sectors and services, and what such sectors and services were focused on. We also analysed the possible European regional similarities and/or differentiations regarding this issue (see Table 5).

Nr.	European area		Productive sectors and services as issue of the documents									
			Productive sectors and services (non-specific)	Agri-culture	Indus-try	Fishing	Trans-ports	Trade	Science and technology	Media and information system	Other productive sectors and services issues	Total
1	Conti-nental Europe	Nr.	13	39	5	6	31	16	17	26	12	165
		%	*7.9*	*23.6*	*3.0*	*3.6*	*18.8*	*9.7*	*10.3*	*15.8*	*7.3*	*100*
2	Eastern Europe	Nr.	3	49	9	0	18	5	4	7	11	106
		%	*2.8*	*46.2*	*8.5*	-	*17.0*	*4.7*	*3.8*	*6.6*	*10.4*	*100*
3	Southern Europe	Nr.	28	43	12	6	27	0	15	11	4	146
		%	*19.2*	*29.5*	*8.2*	*4.1*	*18.5*	-	*10.3*	*7.5*	*2.7*	*100*
4	North-Western Europe	Nr.	5	35	4	3	17	15	13	13	13	118
		%	*4.2*	*29.7*	*3.4*	*2.5*	*14.4*	*12.7*	*11.0*	*11.0*	*11.0*	*100*
	Total	Nr.	49	166	30	15	93	36	49	57	40	535
		%	*9.2*	*31.0*	*5.6*	*2.8*	*17.4*	*6.7*	*9.2*	*10.7*	*7.5*	*100*

Table 5. Productive sectors and services as issue of the documents used in the 2019 EP election campaign by the European areas
Source: EEMC Dataset 2019

Productive sectors and services constituted the issue of 535 documents during the 2019 European Parliament election campaign, as can be noticed in Table 5. Such subjects have been most often addressed in Continental Europe (165 times) and in Southern Europe (146 times). It has been most rarely present in campaign documents in the countries of Eastern Europe, namely 106 times. Regarding specific productive sectors and services that have emerged as an issue of the documents, we can distinguish agriculture as a productive sector most frequently addressed in all regions of the European Union. Especially in Eastern Europe this sector of activity stood out as a major topic of interest, as almost half (46.2%) of the total number of documents that had as issue productive sectors and services in this region have been focusing on agriculture.

Apart from agriculture, other specific productive sectors and services that were relatively frequent the issue of the documents were: transports (with over 14% occurrences in each of the four European areas), media and information system, especially in Continental Europe (in 15.8% of cases) and North-Western Europe (in 11% of cases), trade (particularly in North-Western Europe) and science and technology – especially in North-Western Europe, Continental Europe and Southern Europe, while in Eastern Europe they were one of the least addressed issue related to productive sectors and services (in only 3.8% of cases).

Conclusions

According to the analysis of the research data obtained within the research project "Platform Europe. Media Monitoring of 2019 European Elections – European Elections Monitoring Center/ EEMC", among the three sets of topics considered, social issues were most often present and addressed in the election campaign documents from the 28 EU member states, followed by environmental issues and the topics regarding productive sectors and services. Thus, social issues were addressed in approximately one ninth of the total campaign documents analysed, more precisely in 1072 documents out of 9750. The environmental issues were present to a relatively similar extent (in 993 documents), while productive sectors and services were significantly less addressed (in 535 documents).

The social issues in the documents were mostly referred to in a non-specific manner. As specific themes present in the campaign documents, social inequalities, young people and women were the most frequently addressed social issues, while other specific themes, such as cultural heritage, sports and tourism, were the social topics most rarely present in documents.

The findings of the analysis also show significant differences between the areas and countries of the European Union in terms of social issues' approach. According to the results of 2019 monitoring, of the four delimited areas of the EU, in Southern Europe the social issues were most often addressed in the campaign documents (in 367 cases). In the other three European regions, the frequency of referring social issues was approximately similar. It should be noted, though, that such aspects were treated the least in the countries of Continental Europe (214 times). In Southern Europe, however, in almost half of the documents that addressed social issues, they were a general, but non-specific, topic of debate. Also, in Continental Europe, the same happened in about a third of the documents that approached social issues. In Eastern Europe, specific social issues related to young people and old people were most often addressed, while in North-Western Europe the most frequent social issue in documents was that of women, followed by the theme of social inequalities.

Significant differences could also be found between EU member states. The country where social issues were most present in the campaign was Greece (with 167 approaches to social issues), but most of these references (137 cases) were non-specific. Other countries where social issues were frequently addressed in the campaign were Sweden and Hungary. Here, however, the social issues were approached in a more specific way: in Sweden there has been a great interest in the topic of women (a theme present in about a third of the documents that addressed social issues in this country), and in Hungary in the topic of old people (subject present in about a quarter of the Hungarian documents that addressed social issues). In contrast, in some EU countries, in all four European areas, social issues were absent or almost non-existent, this being the case in Denmark (where zero concerns of this kind were identified in the documents analysed), but also in Ireland, the UK, Belgium, Czechia, Estonia, Latvia.

According to the research data investigated, the environment as an issue of the campaign documents was present differently depending on the regions of Europe. Thus, if in Continental Europe and North-Western Europe an important concern for environment could be noticed, as an issue to be approached in the electoral campaign for the 2019 European Parliament elections (in each of these regions the environment appeared as a theme almost 400 times), in Eastern Europe and Southern Europe this concern was much lower (the environment was the topic treated about 100 times in each of these areas). Therefore, one can notice an almost four times less concern for the environment in these two

European regions (Eastern and Southern) than in Continental and North-Western Europe.

Noteworthy is that in three areas of Europe a general, non-specific approach of environment was prevalent, and not a more specific thematization of environmental issues, the most obvious situation being in the countries of Continental Europe, where almost two thirds of the documents that had environment as issue referred to the topic of “environment” in general. In contrast, in the countries of the North-Western Europe, a significant prevalent concern for a specific environmental issue, namely climate change, could be identified, more than half of the documents that had environment as issue addressing climate change.

Finally, in terms of productive sectors and services as issues of the documents, the analysis revealed that, with the most frequent presence, agriculture has proven to be the most common subject. It was a topic addressed in about a third of the total documents in the campaign that dealt with productive sectors and services. The topic of transport was also present in almost a fifth of these documents. In contrast, other issues related to productive sectors and services, such as trade, industry and fishing, but also science and technology, were less addressed, each in less than ten percent of all documents that have treated the issue of productive sectors and services.

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GIANNI RODARI AND THE PEDAGOGICAL THINKING

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Abstract

Writer, journalist and, above all, pedagogue, winner of the Hans Christian Andersen Prize, the highest prize for authors of children's literature, Gianni Rodari remains a remarkable author for teachers and educators. The pedagogy penetrated each of his works: the applied pedagogy was entirely impregnated with a playful dimension. The fantasy finds its dimension in everyday life: each aspect is reviewed in an ironic key through imaginative activity. Imagination must be placed in education and thus the work becomes an instrument of knowing reality. The optimal development of the personality can be achieved thanks to the improvement of the childhood imagination. A thought he emphasized in his text "The Grammar of Fantasy", a text with theoretical value, dedicated to all educators, parents and, in general, to all those concerned with education is a work of non-fiction that praises the power of imagination and the importance of its daily use, as well as the fundamental nature of children's creativity education.

Keywords: children’s literature, pedagogy, creativity, language, imagination

Bambini, imparate a fare cose difficili: parlare al sordo, mostrare la rosa al cieco. Bambini, imparate a fare cose difficili: dare la mano al cieco, cantare per il sordo, liberare gli schiavi ches si credono liberi. (Gianni Rodari)

Children, learn to do difficult things: talk to the deaf, show the rose to the blind. Children, learn to do difficult things: shake hands with the blind, sing for the deaf, free the slaves who think they are free. (Gianni Rodari)

Poet, writer, journalist and, above all, pedagogue, winner of the Hans Christian Andersen Prize, the highest prize for authors of children's literature, Gianni Rodari is a remarkable author for teachers and educators, being considered one of the most beloved Italian children's writers. His work is an authentic one, influenced by pedagogical principles, which aims at the applied teaching doubled by a playful dimension. Rodari renews the theme of children's literature, even talking about a "breaking of patterns", for the use of a new style and new themes that express everyday life, addressing current issues with an important pedagogical message. Social differences, labor exploitation, solidarity, reality and the vices of humanity clash with the fantasy that finds its daily dimension: every aspect is revised in an ironic way through imaginative activity.

Gianni Rodari first started his career as a journalist for "Unità", he looked for the most pleasant style and ways to express his narrative strength. And among these ways are the comics with which, along with stories about the Resistance, insisting on the more incongruous aspects of civil society and poetry, contributes to the statement "Il Pioniere", a progressive youth newspaper of the National Association of Partisans in Italy, who belonged to the Italian Communist Party and who he led together with Dina Rinaldi. He pays attention to the literature books for schoolchildren, highlighting a slight change from the texts of the fascist years and, for this reason, he entrusts a new value to the formation of the new generations (Boero, 2005: 220).

The works that contributed to Rodari's fame as a children's writer were *The Book of Children's Poems* (1950), *The Adventures* of *Cipollino* (1951), *Poems in Heaven and on Earth* (1961) *Gelsomino in the Country of Liars* (1958) *The Book of Happy Poems* (1950) *Nursery Rhymes in the Sky and on Earth* (1960), *Fairy Tales over the Phone* (1962), *Gip in the television* (1962), *Twenty stories plus one*, *Many stories to play*, *The cake in the sky* (1966), *The Grammar of fantasy* (1974). Subsequent works place the child with his needs at the center of the educational process, with his anxieties, expectations, aiming to develop a creative and functional attitude for the developing man: "the complete man", that man able to change the society, precisely because he knows how `to use his own imagination », an "omnilateral" man, independent and free.

In debating school curricula, Rodari said that the school does not promote "too original" or "divergent" initiatives or ideas, being limited, not putting too much value on children's "too imaginative" or "inventive" demonstrations and not facilitating their creativity. The only concern of school life remains the creation of an environment in which emotions are forbidden and where intellectual applications are taken into account; where initiatives based on "unscientific" intuitions are rejected; thus the school maintains an atmosphere of study that leaves little room for joy. (Fantoni and Ottolenghi 1972)

The Grammar of Fantasy, a text of theoretical value, dedicated to all educators, parents and, in general, to all those concerned with education, is a non-fiction work that promotes the theory of creative techniques, the power of imagination and the importance of its daily use, and the fundamental nature of children's creativity education.

The fairy tale is the instrument with which children discover the world and interpret it. "Stimulate your imagination and take care of children by teaching them to invent!" (Gianni Rodari) Thus any educator trains a child, matures him through awareness of his potential, through the optimal development of personality, with the help of imagination. Fantasy helps to disinhibit the mind, to take it out of predetermined patterns.

The Grammar of Fantasy is a work that aims at a narrative process in which the expressiveness of the word reaches the highest levels, goes beyond the patterns of literature, without neglecting the desire to educate. The writer's intention is to educate through puns; interpretation is sometimes difficult, but he is an intellectual who is committed to suggesting strategies to make sense of existence. Rodari suggests games through images, riddles or stories, each game has a strong symbolic value, which opens up a world of creative possibilities, both for the child and for the adult who plays with him, simply by setting his imagination in motion.

To those who believe in the need for imagination to have its place in education; to those who have faith in childhood creativity; to those who know what liberation value the word can have. Not because everyone is an artist, but because no one is a slave. (Gianni Rodari, *The Grammar of Fantasy*).

(...) Creation, imagination, fantasy make room for the ability to pronounce sounds, that is, to count numbers, to choose words, without giving intelligence time to support them with images. It is the school of thoughtless repetition. (Marini and Mascia 1987: 59)

Io spero che il libretto possa essere ugualmente utile a chi crede nella necessità che l'immaginazione abbia il suo posto nell'educazione; a chi ha fiducia nella creatività infantile; a chi sa quale valore di liberazione possa avere la parola. «Tutti gli usi della parola a tutti» mi sembra un buon motto, dal bel suono democratico. Non perché tutti siano artisti, ma perché nessuno sia schiavo. (Gianni Rodari - *The Grammar of Fantasy).*

According to his conception, the imagination must be placed in education and thus become a tool for knowing reality. The optimal development of the personality can be achieved thanks to the improvement of the imagination since childhood, by controlling the real experiences, the child being able to create multiple experiences, new play situations.

Reading is a foundation of Rodarian theory, because it stimulates imagination and creativity, if properly contextualized. Real experiences are activated in the child's play, they are reinterpreted, becoming a pretext for the creative imagination, which allows him to playfully express his point of view on the world, not adapting to reality, but changing it, folding it into personal purpose. "The feelings of joy and fun that the child experiences are not given by the game, but by the creative and imaginative action, which is the stimulus to undertake the game." (G. Rodari) Creativity is therefore identical with "divergent thinking", that thought "capable of continuously breaking the patterns of experience", rejecting "codification", confronting, discovering problems and rereading / reversing the ordinary and the "normal". (Cambi 1985: 138)

Rodari takes on themes from the popular fairy tale tradition, but also themes approached by the Brothers Grimm, Carlo Collodi and Hans Christian Andersen. The critics also emphasized the influence of the Italian fairy tales collected by Calvino, in the Rodarian creation, seeing a "distortion" of the classical texts for the purpose of creative games". (Cambi, 2002: 11-22)

There has been a lot of talk in Italy about Gianni Rodari's contribution in both children's literature and education. Giovanni Genovesi's contribution is important because it emphasizes the role of the Omegna writer in culture, in general, and education in particular, in the art of storytelling, by recovering the function of the fairy tale, seeing Rodari "able to understand and offer a central place to the word, to the creative *logos* of the world", thus establishing a" discourse of ethics, that is, of an enlightenment" (Genovesi, 2020: 96),"the centrality of the word, the game and the imagination as the force of the image are the distinguishing mark of his stories. Combined with his political vocation and devotion to intellectual commitment, they increase his educational power. The qualities of writer, politician, intellectual and educator make him an `emancipator of the so-called children's literature from the handcuffs that forced her to be the Cinderella of literature''. (Genovesi, 2020: 95)

G. Genovesi points out that Rodari reads classics to be a source of inspiration, to take on themes, and to create stories according to his typical narrative vein, being "a pro domo reading of his own".(Genovesi, 2020: 99) It is a rereading, a reinterpretation of classic texts, in order to be a pretext for play, to stimulate children's imagination. Rodari "writes to make children learn to play with words".".(Genovesi, 2020: 99) Through them, he denounces the injustices in the world and tries to help the reader to find ways to overcome them.

Enzo Catarsi is the one who dedicated a book - *Gianni Rodari and children's literature* (2002), emphasizing Rodari's contribution to children's literature, the educational role of the writer from Omegna.

Pino Boero and Carmine De Luca (2005) point out that Rodari introduces the theme of class struggle, exploitation in the workplace, solidarity among the oppressed, antimilitarism, but especially because of the way he tries to use the word in a completely unusual way, that is, in a playful form in which the word holds a central position. For Boero, Rodari was a turning point, because he inserted the dimension of play and politics in children's literature through the two obvious aspects of ideology and society.

Some critics have pointed to the excessive schematism in the works *Cipollino* and *Gelsomino in the Country of Liars*. Genovesi draws attention to typical aspects of the popular tradition that Rodari will always try to make in his style: "the taste for parody, for the intellectual game, for the word as an instrument of overthrow and dismemberment, for the antithetical presentation of childhood to the adult world, resorts to the themes of popular utopia with the consistent reversal of society's habits", Rodari’s contribution being to “educate intelligence, through puns". (Genovesi, 2020: 97)

Gianni Rodari used to tell endless stories to the children, in order to stimulate their creativity and imagination, they had to find a suitable ending for the story told by the teacher. The child learns by playing, and even better, if the imagination and the symbolic game are reflected in everyday life. The task of the adult is to seduce and provoke this imagination, giving the child the right tools to show creativity. The Rodarian universe is based on surreal travels, animals, and events. Any social theme can be approached through fairy tales, through imaginative activity; thus, by placing the imagination in education, the fairy tale becomes an instrument of knowing reality.

Rodari creates a work of commitment, with fantasy, with a strong pedagogical interest in the child's evolution. This ability to invent complex representations of reality, elements such as fantasy, fairy tales, games and utopia are placed at the center of his creation, and so the child finds a mirror, a reflection of his own self.

Rodarian texts are subtly constructed, more or less explicit, and are based on classical values: equality, solidarity, peace, dialogue, freedom; speaking of an ethic of “fraternity, an ethic of meeting, an ethic of participation” (Franco Cambi) and they prove to be potential stimulants for the perception of more complex and reflective needs, for the opening of horizons. Rodari is an ethical writer and, precisely for this reason, an educational one. Rodarian engagement is a cognitive one. Creativity and imagination are not proposed as means of escaping from reality, but of deepening reality. (*intus ire* = to go inside).

Some fiction requires reading and rereading at different levels: it must be reread until the reader is sure that he has fully understood its meaning, or rather what he thinks is its meaning in its various articulations and nuances. This is the case with *Stories on the Phone*. Through such works, Rodari makes children enter a new universe whose meaning is different. Mirca Benetton, in the article "Rodari the educationist" today, and the rights of the child, explores Gianni Rodari's educational thinking and assesses its relevance for contemporaneity, for the rights of the child, stating that Rodari wrote for children, or, more precisely, "in dialogue with children". (Benetton, 2019: 71)

Mirca Benetton states that Rodari's intention is to free the child in the truest sense, making the most of the imagination and creativity of his readers, to help them ensure their freedom, in the spirit of lifelong learning, given that imagination is an indispensable component. the process of fulfilling life, not only for young people, but also for adults, in different situations. (Benetton, 2019: 64)

Children have the right to be taught creativity not only at school, but also at home and in society. Rodari thus supports the argument for what would become the promotion of non-formal and informal learning, a precursor to the modern concept of lifewide-education, recognizing the importance of environments that go beyond the classroom:

Una scuola grande come il mondo

C’è una scuola grande come il mondo.
Ci insegnano maestri, professori,
avvocati, muratori,
televisori, giornali,
cartelli stradali,
il sole, i temporali, le stelle.

Ci sono lezioni facili
e lezioni difficili,
brutte, belle e così così.

Ci si impara a parlare, a giocare,
a dormire, svegliarsi,
a voler bene e perfino
ad arrabbiarsi.

Ci sono esami tutti i momenti,
ma non ci sono ripetenti:
nessuno può fermarsi a dieci anni,
a quindici, a venti,
e riposare un pochino.

Di imparare non si finisce mai,
e quel che non si sa
è sempre piů importante
di quel che si sa già.

Questa scuola è il mondo intero
quanto è grosso:
apri gli occhi e anche tu sarai promosso" (Gianni Rodari)

Carla Ida Salviati (2020: 84) states that Rodari "in one of the final sheets of the *Grammar*, places all the preliminary and preparatory readings beyond the usual protective veil of pedagogy". We believe that the role of Rodari is that of a writer or an intellectual who has a purpose, who pursues an educational purpose, opening new thematic and narrative horizons through the use of tools such as games and words.

Giovanni Genovesi, for example, does not see him as a pedagogue in the true sense of the word, as other critics have seen him, emphasizing that Rodari did not want to address "the epistemological aspect of education to make it an object of science by belonging. all his research, including literature, because he knew it was not his own competence". (…) He felt that he was a writer, that is, a narrator who wanted to catch his readers by emotional contagion, and as such, he felt like an intellectual." (Genovesi, 2020:108).

Rodari's work is full of an optimistic vision, a positive morality. Rodari's style is extremely graceful and harmonious: easy to nest in the mind of a child, but also of an adult. This cultivation of creativity from childhood leads to the formation of an adult capable of overturning reality, improving it. Let's not forget the era in which Rodari writes - one full of changes, turmoil and student riots. His stories have several purposes: they amuse and educate, they open the way to a new universe, they are based on the wise ability to use the word, the logos as the center of the world. Rodari is a classic by the value of his timeless ideas, an intellectual in the true sense of the word.

F. Cambi states that Rodari's various traits - that of the master, that of the surrealist writer, that of the journalist and the organic intellectual - come to converge in his narrative, one full of life, playful, surreal. There is an educational depth due to the fact that he is an organic intellectual, at a more functional level of literature.

His works of fiction and non-fiction reveal the role of the intellectual with an organic thinking, which suggests new thematic possibilities, new narrative tools, new horizons to broaden the paths of intellectual adventure, the formative passion of the pedagogue for classical values. All of Rodari's work is on this dual path of creativity and commitment, creative mind and ethics. Rodari was and still is a pioneer in terms of conceptual suggestions on the new destiny of children's literature, he is a complete writer, whose works remain open to all, both children and adults.

Occorre una grande fantasia, una forte immaginazione per essere un grande scienziato, per immaginare cose che non esistono ancora, per immaginare un mondo migliore di quello in cui viviamo e mettersi a lavorare per costruirlo… (Gianni Rodari)

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PERSPECTIVES AND STRATEGIES FOR DEVELOPING DIGITAL COMPETENCES IN PRESCHOOLERS

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Abstract

Education is a fundamental right and its access and quality must be guaranteed, regardless of how it is conducted: physical, digital or mixed. The digital transformation of kindergartens is accelerated by the progress of new technologies, the avalanche of knowledge and the conditions imposed by society. Early education, in the postmodern era, of knowledge and digitization of information, can benefit from multiple theoretical and practical contributions to knowledge management through the use of digital technologies in the educational process, due to their very attractive virtues for preschoolers: accessibility, flexibility and interactive presentation of information.

The article addresses digital education in preschoolers and the strategies for forming the premises of digital competences, related to knowledge management. Modern technology integrated in the early education of the child can bring benefits to development, especially on significant aspects in the cognitive field: language, attention and school performance.

Keywords: digital education, digital skills and competences, digital literacy

1. Introduction

Education is in a constant stream of change. The evolution of the society is more and more alert, it becomes more and more marked by the need for quick, complete and correct knowledge of the surrounding reality, so that the decision-making is firm, opportune and competent. This leads to the increase of the volume of information to be analysed, to the need to store and process it, so to the need to use the computer both in daily life and in the instructive-educational process. Virtual environments, digital technologies do not represent a simple addition to the curriculum, they must be fully integrated "in the service of education" at all levels of the school system, starting with early education, considered as the basis of education and training systems, which is translated into ensuring the optimal conditions for the development of key competences in the future.

In the age of "digital natives", when technology is one of the great desiderata of mankind, digital education has become one of the basic concerns of education, by forming the culture of information and digital communication at any level of education. Modern pedagogy highlights the child, with his/her necessities and developmental needs, and the curriculum for early education thus supports the development of children in a holistic way, through educational and care practices that allow children to reach their full potential, regardless of the way education is developed: physical, digital or mixed.

The new technologies have led to the development of a society in which information is distributed in computer networks and which requires new rules of conduct, new types of knowledge and skills necessary for the efficient functioning of the human user. (Nicolas Negroponte, *Being Digital* (1995)). Thus, he/she must possess not only skills related to the use of technological tools, but also knowledge of the rules and practices of proper use. Being "digitally literate" in this way includes issues of cognitive authority, safety and confidentiality, creative, ethical and responsible use, and reuse of digital media, among other topics (Eric M. Meyers, Ingrid Erickson & Ruth V.).

There is growing evidence that many children are immersed in the "digital landscape" from birth. Studies show that these children use smartphones and tablets to play games, watch TV shows, and play their favourite films on various platforms, such as YouTube (Chaudron et al., 2015; Marsh et al., 2015). Inevitably, children develop a range of specific skills and competencies through the use of technology. These audio-visual materials can provide valuable resources for the learning system, but children must be guided to learn how to use this technology without being exposed to risks, they must be involved and challenged to use information and communication technologies to improve study performance.

2. Digital education in preschool - a necessity

The action plan for digital education 2018-2020 launched by the European Union aimed to "support the use of technology in education and the development of digital competences", digital technologies increasing flexibility and creativity, and being able to contribute to improving efficiency and learning outcomes. “However, phenomena such as misinformation pose a danger to democratic and open societies, further marginalizing vulnerable groups.”

The challenges of the 2020-2021 school year have led to an increase in the need for training and development of digital skills specific to the use of information technologies in the education system, starting from an early age. Thus, the new *Digital Education Action Plan 2021-2027* sets out two priority areas: 1. Encouraging the development of a high-performance digital education ecosystem and 2. Developing digital skills and competences relevant to digital transformation. These involve a number of specific actions, including: “infrastructure, connectivity and digital equipment; effective planning and development of digital capabilities; high quality educational content; accessible tools and secure platforms that comply with ePrivacy and ethics standards; basic digital skills and competences from an early age (from the age of 5); digital literacy, including to combat misinformation and computer training” (https://ec.europa.eu/education/education-in-the-eu/digital-education-action-plan_ro).

In this context, digital education has come to play a key role in education. Driven by the evolution of digital video and robotics systems, virtual reality is developing as a new educational paradigm to create mediated learning experiences. The preschooler can interact with digitally generated artificial environments, as if they were real, thus developing knowledge and new skills through experiential learning. The use of information and communication technology in education will lead to a shift from a teacher-centred to a child-centred learning environment, in which teachers are no longer the key source of information and knowledge transmission, but collaborators of preschoolers, and they are no longer passive recipients of information, but are actively involved in their own education.

The *Curriculum for Early Education* highlights the game as the main form of organizing the educational process in preschool education, and the use of the computer is for children only another way to learn by playing. The computer is part of the child’s socio-cultural space along with television, books, magazines, newspapers, posters, illuminated signs; all these “bombard” the child’s visual space, influence his language and non-verbal communication, put him in a position to quickly find solutions, to orient and adapt to a world where information flows quickly and change is accelerated. Therefore, digital education in kindergarten can become an organizer of cognitive experiences that introduce the child to the world offered by various educational programmes and software, by respecting the principle of diversity of contexts and learning situations and the right of children to equal opportunities for education, regardless of the environment they come from. Through the correct use of digital tools and technology, preschoolers unconsciously form effective self-learning skills: the ability to identify what they need to learn, find and use online resources, apply information in activities.

Regarding the time actually spent in front of the screens, sociological research shows that the exposure of children aged 4-9 years is 3 hours and 30 minutes daily, which is a long time considering the fact that the activities carried out by children are not entirely educational, improperly influencing their cognitive and socio-emotional development.

Because computer skills are essential in today's society, in most kindergartens in Romania there is at least one computer that can be used in teaching-learning didactic activity. According to the provisions of the Curriculum for early education (*OM no.4694/02.08.2019*), in kindergarten, digital education can be approached especially in the optional activities, but also in the other moments of the day: in the stage of games and chosen activities, and in the activities carried out with the whole group of children, by using technology it is possible to achieve an interdisciplinarity between experiential fields, respecting some recommendations and suggestions of specialists on the use of computer as a beneficial element for child development, including the use of digital programs that help learning-oriented discovery.

Digital education represents an opportunity for the integration of modern teaching methods in traditional education, necessary in the context of the evolution of information media in society. It satisfies the curiosity and interest for knowledge of preschoolers, contributes to the development of socio-affective, cognitive, communication and language, psycho-motor behaviours, and the creation of learning experiences can be done effectively with the help of information technology. The computer is for the child the intelligent play partner, and computer learning has an interactive character, which helps him to improve his knowledge, stimulates his imagination, intuition, ability to reflect, skills and feelings that form perseverance, responsibility, helps to form skills and habits of work and life. In addition, the introduction of the computer in the design, development and evaluation of kindergarten activities offers new possibilities for structuring information. If preschoolers benefit from a quality orientation from the first years of life regarding the rational use of the computer, they will have the chance to enter the increasingly complex world of information, but also to benefit from the satisfaction of using this information in their benefit.

The use of educational software gives the computer a triple hypostasis: a toy, a tool and a source of information. Educational software focused on the needs and interests of children, which respects their age and individual characteristics, contributes to the formation and development of key competences in preschoolers, through guided learning, with the help of visual and auditory images presented in an attractive form. The introduction of digital education in kindergarten opens the way for children to “the third literacy”, it is important that in this process the child is not alone, but closely monitored by the adult (D.Florea, L.,Tolea, 2017).

Due to information and communication technology, education has reached new standards and has an amazing evolution, which is why we believe that if digital education were included in the curriculum since preschool, in the Curriculum for Early Education, in the field of Science, next to mathematical activities and knowledge of the environment, then a first step would be made in the formation of basic digital skills, responsibly, by using different multimedia elements, such as interactive games/toys, which can be connected at an integrated level, through the existence of other areas of activity of the curriculum.

3. Digital competences

The new paradigm of preschool education focuses on the holistic approach, starting from the premise of focusing on the learner, laying the foundations for the training of competences in children from preschool age. In the context of the rapid development of information technology and the characteristics of the labour market, digital literacy is recognized at the level of the European Union as an important part of functional literacy, mastering digital technology being essential for both personal and professional life. The digital competence is one of the key competences for lifelong learning, as well as being “a transversal competence, which helps us to master other key competences, such as communication, language skills or basic skills in mathematics and science” (Riina Vuorikari, 2013).

In the hierarchy of competences that we acquire throughout life, digital competence has as a basic level knowledge and skills such as reading and writing, a new type of literacy that offers us primarily the possibility of access to information. This type of competence is a “functional” competence, which influences cognitive functioning: the person who uses information technology in his activity must learn to “read and write” but, at the same time, to critically analyse, interpret and “contextualize” the information he/she has access to on websites, discussion forums, chat rooms and others (Marhan, 2002).

In recent years, digital competence has become a key concept in discussions about the type of competences and understanding that learners need in the knowledge society. However, it has been interpreted in different ways in policy papers, in the academic literature and in teaching, learning and certification practices (e.g. digital literacy, digital competence, eLiteracy, eCompetence, computer literacy and media literacy). All these terms emphasize the need to manage technology in the digital age (Ferrari, 2012; Gallardo-Echenique, 2012). Digital competence has been analysed from the perspective of several environments: linguistic, cultural and disciplinary, being frequently associated with digital literacy.

“Digital literacy” is a term used to refer to digital skills that children and adults can acquire through the use of digital technologies (JISC, 2014). Digital literacy can be defined as “a social practice that involves reading, writing and multimodal meaning through the use of a range of digital technologies” (Sefton Green et al., 2016).

Attempts to define digital competence began long ago and often involve explicit references to the importance of the computer and the ability to use it effectively in a given social context. Some typical examples are (Marhan, 2002):

- everything a person needs to know about the computer and do with its help to function efficiently in an information society (Hunter, 1985);

- that knowledge, those skills and attitudes that a person needs in order to function effectively in a given social role, which directly or indirectly involves the use of the computer (Husen and Postlethwaite, 1985);

- that compendium of computer knowledge and skills that an educated person normally needs to function effectively in professional activities and in private life (Haigh, 1983).

The most current definition of digital competence is made by the European Commission in the *Digital Education Action Plan*, 2018: “confident, critical and responsible use of digital technologies, as well as their use for learning, work and participation in society”. This includes digital literacy, communication and collaboration, media literacy, digital content creation (including programming), security (including well-being/comfort in the online environment, and cybersecurity competences), intellectual property enforcement, problem solving, and critical thinking. (https://www.edu.ro/sites/default/files/SMART.Edu%20-%20document%20consultare.pdf).

Digital competence includes the following components: recognizing the need for information; knowing what kind of information you need; finding and accessing information; evaluating this information; assembling and organizing; using the information.

For early education, digital competence aims at: "recognition and application of technologies, interactive digital resources, in different educational and everyday contexts, showing responsibility for personal security. The specific units of competence are: 1. recognition and use of interactive digital educational technologies and resources; 2. compliance with the rules for the use of interactive digital educational technologies and resources; 3. identifying the dangers of using digital technologies (*Curriculum for Early Education*, Chișinău, 2019).

In the document *Strategy on the digitalization of education in Romania*, for a modern, accessible school, based on digital resources and technologies, the operational plan of measures aims at "developing digital early literacy programs for preschoolers, for familiarizing children with ICT, using digital applications and games, in order to create the premises for the development of digital skills in students" (https://www.edu.ro/sites/default/ files/SMART.Edu%20-%20 document%20consultare.pdf, p.21). Thus, starting with the preschool period and until the end of primary education, the fulfilment of the following indicators, specific to the elementary level of digital competence will be pursued:

- Solving simple learning tasks using familiar digital devices and applications, which involve simple functions and rules of use;
- Manifesting curiosity for accessing and creating simple digital content that meets specific learning needs;
- Use of digital devices in compliance with simple rules aimed at physical and socio-emotional security;
- Applying simple rules of collaboration and interaction in the online environment (*Strategy on digitization of education in Romania*, 2020, p.14).

Digital competence, although not yet included in the Curriculum for Early Education, is formed from an early age, as demonstrated by Jackie Marsh, in the study *The digital literacy skills and competences of children of pre-school age* made with children who had ages between 2.8 and 5 years old. He points out that preschoolers have a number of digital skills that can be seen when using tablets/phones: swiping the screen to change photos or rotating the «page» of an e-book, dragging shapes with your fingers, dragging items on the screen, opening applications, drawing, touching the screen to operate commands, using learning and creativity applications, taking photos, using game applications (interactive digital games of various kinds); using video applications and making videos, searching for applications in the app store and purchasing them (Marsh, 2016).

4. Tools specific to the development of digital competences in preschoolers

Learning with digital tools tries to overcome the linear model of didactic communication, realizing a diversity of ways of constructing reality by the participants in the act of learning, a compatibility of new contents – by references to abstract, scientific and cultural realities – with the constructs of subjects, a particularization of learning situations. The formation of the competencies described by the curriculum is not possible only through the use of classical training strategies, but it is necessary an individual differentiated training, by age level, but with the help of educational software, it can be a successful alternative.

Educational Software is any software product in any format that can be used on any computer and that represents a subject, a topic, an experiment, a lesson, a course, etc., being an alternative or unique solution to traditional educational methods (drawings, board, chalk, etc.) (Olimpius,I., *Criteria for evaluating educational software, Implementation of technologies in education*). The educational software is well structured, the child can choose any stage from those presented with the mouse, or can repeat certain sequences, to get to know and understand all the notions contained in the game. The educational software made for children can be educational, fun and interactive. According to the pedagogical function they can fulfil in a training process there are practice software, interactive presentation of new knowledge, software for presenting models of real phenomena (simulation), for testing knowledge, software for the development of abilities or skills through a game activity.

Among them, we consider that for early education, due to the age peculiarities of preschoolers, it is suitable to use the following educational software:

- PitiClic, Pro-Edu and Logico create situations for the development of digital competence through activities such as: “Hang and move” – mouse operations; “We play with the keyboard” – the meaning of each key; “We play with icons” – launching an application; “Where can I draw?” – brush movement and choice of colours; “Autumn’s riches!” – freely chosen drawing; “I can write!” – using a writing page; “Guess what letter he/she wrote” – sequences of letters or short words; “Animals around my house” – sorting in the LOGICO software; Form the whole, “Collect correctly!”, “Find pairs” (trades), “Guess who hid!”, “Where do Piti Clic’s friends live?” – PitiClic software. The essence of this software consists in the development of logical thinking, mathematical operations, memory stimulation and the development of imaginative abilities and processes.

- Maze orientation games help the child to use the left-right, up-down arrow keys, to develop reaction speed, oculo-motor coordination, but also the spirit of competition, the ability to act individually.
- REDICO educational software – the small group introduces children to the world of characters (Hedgehog – Țepi, Squirrel – Vivi, Frog - Oachi, Bee – Zumzi, Mr. Bu) with which they will perform various transdisciplinary activities using the interactive whiteboard, and for the tasks, they will learn to handle the special pencil.
- The ClassTools suite is a very useful tool for developing digital skills, by creating interactive educational resources, and they can be used from the age of 5-6. It can be used to create games, puzzles, diagrams, etc. step by step, in just a few minutes. ClassTools does not involve costs, logins or passwords. The tool also offers a sequence of code that can be integrated into your own site, blog or wiki. QR (QuickResponse) allow the user to access certain content via mobile phone. QR Treasure Hunt Generator offers the possibility to create a treasure hunting type learning activity. This method is unlike the classical teaching-learning methods. Through technology (mobile phone), using images that “encrypt” requirements, children must “hunt” work tasks, then interacting and communicating must complete tasks.

A significant number of software adapted to the preschool age fully contributes to the retention of knowledge, but especially to the enrichment of the general culture. The use of educational software is a method that gives the computer a triple hypostasis: toy, tool and source of information. Educational software must be focused on the needs and interests of children, contributing to the formation and development of key competences in them, through guided learning, with the help of visual and auditory images presented in an attractive form, respecting age and individual characteristics.

Conclusions

The education system in our country is directly and decisively involved in the foundation and building of the information society through the development of digital skills starting with early education as a basis for learning as part of lifelong learning. Thus, starting with pre-school education, it is necessary to design educational approaches that involve the training of digital skills premises based on educational software. Of great importance for pre-school children are the first notions about the use of digital technology that they receive, in order to own them and, above all, their quality.

The use of software, whether educational (computer-aided learning), utility or presentation (thematic) software, gives the child's activity a recreational and proactive character, in relation to the information conveyed, the real time of learning, the formative value of the knowledge acquired. All can be used in the training process, but only the educational software includes a pedagogical strategy (reflected in the work tasks) that determines how the student interworks with the program: This interaction, whose specificity is determined by the objectives pursued, produces learning. Teaching-learning strategies used in virtual games have the potential to support and stimulate active learning processes, autonomous, constructive, situational. These strategies are based on the particularities of learners. In this respect, the concern of the designers of learning software is aimed at creating an educational environment that favors learning in both respects: Adaptive (assimilation) and modifiers (Ernst von Glasersfeld, 1994).

Digital competences during preschool develop mainly through play, because through play episodes, children experiment and build texts and artifacts, which involve the process of critical reflection (Wohlwend et al., 2013). Many preschoolers have well-developed digital literacy competences and knowledge in a number of fields, but the challenge for the coming years is to ensure that all children have opportunities to acquire and demonstrate such competences, and that they are challenged to expand their competences, knowledge and understanding accordingly, to be critically involved in all aspects of digital text production, including the dissemination of their creations.

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THE PUBLIC RELATIONS FOOTPRINT IN BUILDING A BRAND

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Abstract

The article highlights the fact that brand is one of the key elements of a successful business.

Today, society is governed by brands, and people end up choosing some of them, criticizing them, adhering to their values and vision, or disowning them.

A brand's strategy is built on effective public relations, which we have partly covered in our article.

Keywords: brand, public relations, strategy, image, mission.

Introduction

A brand is built over time, with professionalism and involvement, with the direct input of public relations specialists who must make it visible, credible, marketable and indispensable to the target audience. Brands need to grab attention, be attractive in terms of value and potential.

Attractive brands allow companies to make claims and also allow them to attack or defend markets. A really good public relations employee must know how to "open up" the company to customers and, above all, have the ability to turn the brand into a story. This can be done both internally and externally. Myths and legends, heritage and history, all help to create a complete picture for employees and customers. Companies can also direct this image towards the future, capturing people's imagination with interesting goals or new horizons (Imbriale, 2014).

From the moment you enter a market, after launching a product, when the company aims to build a brand, it is very important that the person in charge of external relations, starting with customers, does not direct the product or service to an amorphous mass. Managing relationships with customers, responding to their needs through service, in other words not insisting on product reflection but attracting the customer, is one of the vital steps in building a brand, say the authors of the literature. Companies that have created a successful brand, through various external links, by applying certain key strategies, always place the customer at the core of their business operations. This means that customer relationship management must be adopted by both the board and employees.

Brand mission

Brand mission is not very easy to define, nor is it very easy to maintain, after the launch of a product or service. To create and endure over time, a good relationship builder must believe that there is always a credible story behind an effective mission (Imbriale, 2014). Therefore, spreading the mission to consumers means having a story that touches people's souls. An unusual, otherwise mission-embedded idea must become adopted in the regular, mainstream market to make an impact.

Finding an original and innovative business idea is every start-up's dream. There have been leaders in this regard, although it is not very easy to find exceptional ideas, and those leaders have a personal mission inseparable from the brand's mission, identifying themselves with it.

A good mission is always about making a difference, transforming and doing something important that matters. When a brand brings with it transformation, consumers will instinctively accept that brand as an integral part of social life. This is, after all, the essence of public relations in the human spirit. In turn, a brand's mission doesn't necessarily have to be complicated and sophisticated. In fact, it should be simple to allow flexibility in defining the scope of the company's activity. A good relationship manager will always pursue different strategies to achieve their mission. Companies need to constantly rethink how they track their mission. They need leaders at all levels.

The alternative, which he believes would be more effective, for companies looking to build a brand, is to write compelling stories around ideas and appeal not to the intellect but to human affection. A good relationship-builder becomes a master storyteller. They can always start with a story. Once the story has been “delivered”, the brand builders will go on to talk about the attributes and factual dataset about the product. As the story passes from one writer to another, it keeps rewriting itself. Companies can never be sure what the final version circulating on the market will contain. Therefore, it is always better to tell an authentic story that relates to the brand from the start.

For heroes to be relevant in people's lives, a good story needs a plot. In the literature, Chip and Dan Heath talk about three types of story plots: challenge (or provocation), connection and creativity. In the first type of plot, a brand plays the role of a weaker protagonist taking up the gauntlet of the challenge in facing a stronger opponent or difficult obstacle. The brand, of course, wins in the end.

The second type of story plot is that the brand bridges the chasms that always arise in everyday life because of differences between people.

The creative intrigue assumes that in order to build a brand, the relationship builder always finds a way to solve problems. Most good relationship makers do not make up stories, they simply notice the available ones floating around in everyday life. Most stories are there. And it is precisely this that makes them sound relevant and be perceived as such.

Returning to the brand story, metaphor plays an important role. They are encoded in the consciousness of all people, and using the technique of metaphor evocation, public relations people can mine these metaphors to understand how stories are constructed and how consumers are most likely to react to hearing them. Metaphors can help companies understand the context in which their consumers live. For example, Steve Jobs used the resource metaphor when he told the story about how the iPhone will give people the ability to have both music and phone and internet in one device. Creating a good mission is a huge step for companies. Spreading it through storytelling is another, and this role falls to the public relations department.

To build a brand, companies, through their public relations people, need to deliver a mission of transformation, build compelling stories around it and engage consumers in making it happen. The relationship manager's first thought should be the mission of the product or service, with financial gain coming later as a result. In order to convince the consumer that the brand story is authentic they need to be engaged in conversations about the brand. Customer empowerment is the key to success in being different and doing something that matters (Săvoiu, 2009).

In dealing with the outside world, brand reputation is everything. If two products are of the same quality, people will tend to buy the one with the stronger brand reputation. A company needs to clearly communicate to the market what its brand positioning and differentiation is. Coca-Cola is one of the world's leading examples of a company focused on respecting its values. This company's famous community relations practice remains the best procurement know-how while also trying to eradicate poverty through certain campaigns.

Even if they do not have to reach out to all customers, for long-term brand building, a good relationship manager will seek out those interested in the product and work hard to convince those who are most ready to buy and benefit from the purchase and relationship with the company. Most product markets fall into four different component categories: a global segment, a “glocal” segment that demands global quality products with local attributes at somewhat lower prices, a local segment, and a segment at the bottom of the pyramid that can only afford to buy the cheapest products available.

But the digital divide, the socio-cultural differences between those who have access to digital technology and the internet, on the one hand, and those who do not, on the other, continues to be a big problem all over the world. Companies that can put a foot on either side of this dividing line will increase their customer base.

Whether it is about services or products, an important step in building a brand is a thorough analysis of customers and competitors, answering the question "what industry are we in?" Intensive workshops of cross-functional groups of employees are also important, and a good relationship manager keeps in mind that these should be organised regularly. People need to be encouraged to think in marketing terms, not product terms. For example, the Revlon company realised that even though it sells perfume, people buy hope. Thus, Revlon defined itself as belonging to the hope industry. The technique used by the public relations department is based on an operational analysis. Thus, starting with customer research, focus groups are used by specialists to create questionnaires that will check up to 250 different attributes of a brand (Sofonea, 2009).

Conclusion

Once the key attributes of a brand have been identified, public relations professionals need to ensure that the company benefits from employee engagement with the brand. Rallying people internally and externally around the brand should be the same thing, companies that work well have specialists who understand this. Successful brand revolution doesn't stand a chance without a strong brand and a realistic programme aimed at introducing real change.

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MYTHICAL ARCHETYPES AND ADVERTISING

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Abstract

We believe that an advertising construction is really solid if it is based on well-defined elements, such as mythology. Of the various forms that myths manifest, we have dwelled on archetypes. An archetype serves the same function as a symbol. The definition of the archetype is: an example, a representation. Archetypes are usually copied after something. The archetype is an original example of something. Our ancestors conferred on their gods all sorts of such attributes: power, courage, honor, wisdom, protection.

Key-words: archetypes, mythology, advertising

01. Our approach aims to bring together two seemingly unrelated concepts: myths and advertising. But we considered that the most visible connection between them is their fundamental characteristic: communication. Both through myth and advertising, people have communicated and continue to do so. That is why many modern advertising constructions have myths as their substratum

02. Myths, archetypes and symbols go beyond space and time, returning from prehistory to ancient and modern history, without always and in the most unexpected forms.

The myth extends from the old world to the modern world a cultural dimension, projected in advertising through the image of hero, idol, saint, good mother etc. Through this projection of the past into the present, the creators of advertising want to show that we live in a continuous circle, in which the signs multiply and repeat.

Starting from the idea that myth is a communication system, a message, its use in advertising becomes natural, even necessary.

A specific area to the space of modernity, which seeks the resources of creativity by exploring the most hidden aspects of social and cultural life, advertising capitalizes on the world of classical mythology by taking images, symbols or stories that transform and adapt to its pragmatic dimension. The salability of products by introducing symbols or euphoric affective components in a persuasive and informative discourse, is the fundamental mechanism of advertising.

Symbolic images taken from myths will be dominant in the advertising discourse that is visible in the entire cultural and mental realm of the contemporary world: "Europe of the third millennium will not be dominated by heads of state or military, but by communicators *(faiseurs de mots, faiseur d' images*), because no product (from toothpaste to the president of the country) will be sold without a mythologizing speech, without a brand image, sometimes more important than the political act itself or product quality" (Daniela Rovenţa-Frumuşani, 1999: 135).

Starting from the distinction formulated by Roger Caillois (in the study Myth and Man, 2000) between a *mythology of situations* (namely, an inventory of narratives retained by a community) and a *mythology of heroes* (authors of exemplary deeds), contemporary advertising fully exploits both mythologies, using the idea of conflict developed in a situation, to be resolved then by the intervention of a saving hero.

03. Among the many forms of myths found in advertising, we set out to dwell on archetypes. By archetype can be understood the concept and function of symbol. The definition of the archetype is: an example, a representation. Archetypes are usually copied after something. The archetype is an original example of something. Our ancestors conferred on their gods all sorts of such attributes: power, courage, honor, wisdom, protection.

Carl Jung's concept of archetypes is fascinating. Psychological archetypes are aspects inherent in the human personality. A kind of represented on a psychological level. These archetypes are **Anima, Animus, Persona, Umbra and Sinele.**

04. The *archetypes specific to the erotic myth* - are mainly focused on two types of relationships, male - female, seductive - seduced; the product mediates the process of temptation or triggers it; the masculine or the feminine are associated with it.

Here we can integrate the series of advertising perfumes represented on the basis of mythological characters, which includes the commercial for the female perfume, Flora, by Guggi, with reference to the goddess Flora.

In Roman mythology, Flora (Latin: Flōra) was a goddess of flowers and the spring season - a symbol of nature and flowers (especially the spring flower). His Greek counterpart was Chloris.

In the advertising construct for the respective perfume is symbolically presented the goddess who, caught in the middle of a chain of flowers, tries with her miraculous power to gather all the perfume of flowers, tightly in her hands, to then evaporate it on her whole body. The scent of the perfume seems so pleasant that the goddess repeats the movement, letting herself be carried away by the grandeur of its pleasant aroma. Therefore, it relies on the refreshing and strong scent of the perfume, which, symbolically, gives birth to the very goddess of flowers. Thus, the created liqueur can only be one that tempts, leaves itself desired, creates addiction.

Therefore, the erotic myth is frequently used in perfume advertising, to create for the buyer the feeling of pleasure, beauty, eroticism.

The Hypnotic Poison perfume, produced by Dior, presents the image of a beautiful woman (Monica Belucci), with a snake wrapped around her body and a red spheroidal bottle. Obviously, the image explicitly refers to the myth of original sin, from which three components are easily recognized: the serpent (temptation), the woman (the seducer) and the apple (the object of seduction). Only Adam (the seduced) is missing, but his absence turns out to be only apparent, because he can be identified with the consumer - the recipient of the advertising message. Replacing the mythical apple with a bottle, that is, with the product, creates the necessary distancing from the source myth and an additional justification for the advertising myth. Liquor hypnosis, which actually translates to "poison hypnosis", is designed to attract customers, who are always tempted to choose to taste the stopped fruit and fall into temptation.

We recognize in perfume advertising the use of different forms of manifestation of myths. The reference to women, to color, to images full of forms and meanings appears frequently. The erotic archetype is always valued in the commercials that have perfumes in their center. It is considered a permanent element of seduction.

05. *The archetype of the conqueror of wild lands* or worlds is associated with the *archetype of the explorer* or the one who desires knowledge.

The meaningful effects pursued by advertising this archetype are: the product helps the consumer to feel free, to be nonconformist; the product inspires vigor, resistance, solidity, being suitable for use in dangerous situations; it helps the consumer to build a strong identity, to differentiate himself from others through the time-space-speed ratio transferred to the level of his personality.

The desire to know, to explore is reflected, for example, *in Levi's company advertising*. Here he often relied on mythical themes. For example, in the advertising of the time when the emphasis was on the sale of the jeans they promoted, the company's representatives used a series of mythological characters, rendering exactly the idea on which their advertising was based, more precisely the return in time, in the past when consumers they relived the moments of lost youth, but also the adaptation of classic fashion among young people.

On one of the commercials, the representatives of Levi's company used a Satyr, as the main character, a mythological one. In Greek mythology, the Satyrs, like the Fauns, are half-human -half-animal beings. From head to waist it resembles a man, but with the addition of horns and goat's hooves. But unlike wildlife, Satyr men love women, especially those creatures called Nymphs, spirits of nature. In other representations the Satyrs appear as warrior characters, capable of fighting using a wide range of weapons.

The advertising image has in its center a Satyr, in the middle of a forest. This is its natural living environment, a wild place, unknown to humans.

The Satyr is placed on a piece of wood, with a pair of Levi's jeans in his hand. For this mythological being, jeans are equivalent to an unconquered, unknown place. The Satyr has never seen jeans, but now he has them in his hand and looks at them with great pleasure. Hence, the advertising element suggests several hypotheses that intrigue customers.

Advertising here appeals to the subconscious memory of the consumer who sees beyond the actual image of the poster. The message is decoded and the advertising consumer understands that the product is so coveted that even a creature of nature would like to wear it, although it does not have this possibility.

Also, the natural environment presented in the advertising material can create a relaxing atmosphere in the minds of potential male customers. We understand, therefore, that advertising is intended exclusively for them. This condition is induced by the association with the product presented, the pants can be perceived as useful, comfortable, good quality clothing, always used by men.

The mythical character presented in the commercial, Satyr, can be associated with a strong, responsible, fighting being. But he also shows refinement, good taste, because only this way he is able to choose a comfortable, quality product, such as Levi's jeans.

Advertising about Levi's jeans continues to use another myth of antiquity, related to mermaids. He is impressed with the depth of the construction of advertising by capitalizing on elements related to the old world, even timelessness.

In Greek mythology, mermaids were beautiful but dangerous creatures that lured sailors with their beautiful voices, causing ships to crash on the reefs near their islands. They were the daughters of the river god Achelous, while their mother may be Terpsichore, Melpomene, Sterope or Chtihon. Although there were close controversies about the marine environment, they were not considered sea deities.

In the commercial, several mermaids appear in the depths of the sea, attracting a young man wearing Levi s jeans. It seems that these sea creatures are not interested in the man, but in the pants he is wearing, Levi's jeans. The mermaids' desire to have pants, even if they can't use them, because they haa fish tail. It is a point of view well constructed by the creator of advertising: even some beings - fish want these jeans. The message is clear, direct, consumer-oriented.

06. Myths are and will remain an inexhaustible source of inspiration for mankind. Interestingly, they forcefully return to a message of the modern world that is advertising. And, no doubt, myths are making advertising stronger, able to sell more and more. There are connections that seem difficult to build, but that exist and that lead, from time to time, the world of advertising.

Our approach is not exhaustive. Much can be written about myths and advertising from many perspectives. We have developed only two archetypes, the erotic and the conqueror of the unknown, as they appear in advertising.

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THE CHALLENGES OF JOURNALISTIC DEONTOLOGY ÎN PANDEMIC CRISIS SITUATIONS

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Abstract

The Covid-19 pandemic has put strong emphasis on the day-to-day work of journalists, who have changed the way they work, and many of them had to multiply their ways of verifying their information. All in order to comply with professional deontology, in conditions where competition has been fierce between press trusts and false information has circulated at a tremendous speed. In this context, journalists had to choose between giving the information first or giving it correctly. Moreover, in the pandemic, there has been a desynchronization of the headlines of some news or reports compared to the information provided in the content of the materials, and this aspect comes in the context in which journalists have to provide a large number of visitors on site or large audiences. This paper analyzes the challenges of journalists in the Covid-19 pandemic and how professional deontology was respected, drawing a parallel between several media institutions in Romania. Also, the main recommendations regarding the ethics of journalists at international level and how they were respected in Romania are highlighted.

Keywords: Journalism; Crisis; Covid-19; Coronavirus; Media, Ethics

Introduction

Journalists around the world began to broadcast news and reports about Covid-19 since the time the virus was present only in China, and the information was quite unclear at the time. At first, correspondents or journalists working in foreign news departments had to deal with the wave of fake news around this topic. Then, gradually, as the virus spread worldwide, and many states went into lockdown, almost all news journalists wrote at least one piece of material related to the subject. In Romania, the pandemic has come to occupy almost all news channels, and journalists have had to cover this theme as well and fast as possible. And the rapidity, as Negrea and Voinea (Negrea and Voinea 2018) say, often leads to a less rigorous verification of the information. The less access had the journalists to sick covid-19 patients areas, the more difficult their mission was. As the information came especially from sources, many of the media employees were faced with the choice of quickly giving certain information or waiting for hours, sometimes even days, for an official confirmation. In this context, their work has been hampered both by the difficulty of obtaining information and by the wave of false information coming from different media channels. In fact, the distribution of false information on different platforms has raised concerns since the beginning of the pandemic. (Pérez-Dasilva, 2020). Even people in key positions in the fight against Covid-19 were sometimes caught in the trap of fake-news, and without realizing it, have spread false or partially false information that has been transmitted through the media.

A concrete example in this matter is the Minister of Health of France, who provided a fake news spread worldwide, including in Romania. According to "Le Figaro", on March 14, 2020, "French Health Minister Olivier Véran wrote on his personal Twitter page that SARS-CoV 2 infection can be aggravated by Ibuprofen and recommends the consumption of paracetamol". The news was disassembled a few days later. The European Medicines Agency has further recommended the use of both ibuprofen and paracetamol for the treatment of Covid-19. The BBC posted on its website some examples of fake news on the subject, using WhatsApp platform. Those fake news cited prestigious universities or sources from different hospitals. Even the World Health Organization said that in addition to pandemia, an infodemia was also triggered (WHO, 2020). Among the true information, verified from reliable sources around Covid-19, a series of false or inaccurate information has emerged about the lethality of the virus or how the crisis is being managed at the level of governments (Brennen et al., 2020; Sánchez-Duarte; Magallón-Rosa, 2020).

Therefore, the uncertainty surrounding the virus and the difficulties caused by this crisis require journalists and media outlets to follow a certain ethical conduct that guarantees professional excellence and the quality of information. (Maciá-Barber, 2020). Specifically, to turn into real fact checkers when it comes to information about Covid-19.

Compliance with professional ethics and management of the wave of false information

Since the advent of the Covid-19 pandemic, the online environment has been intoxicated by false information coming from all sorts of obscure sources, and journalists have had to combat this phenomenon. They have often found themselves in a situation where they have had to dismantle all kinds of news in the public space by virtue of the citizen's right to truth correlated with the obligation to give correct information. This was not always possible, and some journalists had serious deontological slippages. For example, Digi24 broadcast, in March 2020, a news story according to which the head of the intensive care section at Gerota Hospital died of Coronavirus. The information provided by an experienced journalist who has not had such slippages in the past turned out to be false. The station corrected the news an hour later after the head of the Department of Emergency Situations, Raed Arafat, denied the information. The mistake was discussed including in the National Audiovisual Council, and the station was sanctioned with a fine of 5,000 lei. Through this event, one of the values of DIGI24 was violated, which appears in the code of the TV station: "DIGI24 reflects reality as it is. In every news story/material presented, DIGI24 journalists search for the truth. We present the facts clearly and correctly. The means of production are used exclusively for the presentation of the truth" (DIGI24 2021). Also, through this slippage, the deontological code of the journalist made by the Union of Professional Journalists in Romania was violated. According to him "in the activity of making the journalistic product, the first of the principles, which the journalist must always take into account, regardless of situations, emergencies, interests, mentalities or opportunities, is the verification, knowledge, observance and correct and complete expression of the truth" (Union of Professional Journalists 2021)

Another type of misinformation we meet on Romania TV, where on the official Facebook page of the television appeared a news story with a title that gave shivers to those who wanted to get vaccinated. "The nightmare of a Romanian vaccinated with the AstraZeneca serum from the quarantined batch," RTV headlined on social media, along with a photo of a man intubated in the intensive care unit of a hospital. In reality, the man had not been vaccinated, but he had gone through the disease and had needed hospitalization and oxygen treatment, and Romania TV journalists took his photo and attached it to a material about another patient in Olt County who had been vaccinated and had side effects. This is a violation of its own professional code according to which, Romania TV will transmit only "Blood-checked information" or "the information will not be treated as a commodity, but as necessary to satisfy a fundamental right of the citizen (Professional Code of the Journals Romania TV, 2021). And slippages of this type have been going on during the pandemic.

Message desynchronisation and professional deontology

During the pandemic, another type of deontological slippage was aimed at desynchronizing the messages. During the state of emergency and alert, many TV stations, but also online publications, had all kinds of alarmist headlines, and many created panic among the population, especially at the onset of the Covid-19 pandemic. A clear example came in the field of televisions from Romania TV and Antena 3. According to The Media Page, the two stations were sanctioned by the National Audiovisual Council for titles that did not always reflect the reality presented in journals or debated in broadcasts. For example, Antena 3 had several panic-inducing headlines, immediately after the president declared a state of emergency in Romania. "Food could be rationed from Monday", "Circulation in some areas could be banned", "During the state of emergency there will be laughs", are just some of the headlines that have run, in a loop, good minutes, on Antena 3 channel. (Paginademedia 2020). The presentation of these titles was debated in one of the National Audiovisual Council meetings, and the station was sanctioned with a public summons, although the initial proposals aimed at a fine of 10,000 lei (National Audiovisual Council 2021).

On Romania TV was reported another type of slippage. For example, in February 2021, during the diaries, a report with an attached countdown appeared on the post announcing a confrontation between a senator and the Minister of Health at the time, and above this announcement were the photos of the two, giving the viewers the feeling that the two would have a debate in the same show. In reality, at the specified time, in the TV studio, only the senator was present without any confrontation taking place. What's more, the show was about an old conflict, in which the senator had a vocal outing on another subject. The minister said he had not been invited to the show, nor would he go live or from the phone at the announced time.

Also, on the same station during the April 2021 protests, headlines that severely distorted reality ran on the screen. "Coordinated protests to bring down government", "Gendarmes chase protesters in the streets", "Clash with police, huge scandal", "Protesters accuse: order for violence", these were just some of the headlines that ran on the screen. In reality the protests were largely peaceful, with only one minor clash with the gendarmes. In fact, on air the information was correctly conveyed and there was a complete mismatch between the headlines and the actual news provided by the journalists on the ground at the event.

Another headline, which does not necessarily express false information, also appeared on Romania TV, with the headline "Bastards, here comes nuclear", but which seriously violates deontology in terms of the language used. The dismissal of Health Minister Vlad Voiculescu was yet another reason for displaying exaggerated headlines that go beyond the boundaries of ethics. Thus, headlines such as: "The chiefs of the "Night like criminals" operation" "How the commanders are informing on each other, concealing the dead", "Did they conceal other deaths in the SMURD foundation shootings?", "What are they hiding about the dead in Arafat's rables?" were running on Romania TV. The headlines are exaggerated in relation to the information that was presented while these headlines were running on the screen, showing a clear desynchronisation of the messages broadcast on TV with those that appeared on the screen. All these deviations also contradict all the recommendations coming from international organisations.

Media in Romania and the ethical recommendations of journalists' organisations

Although there have been many breaches of ethics in the Romanian media, to date there have been no specific codes or recommendations at the level of journalists' organisations and associations on how to deal with Covid-19 in the media. At international level, institutions such as the Ethical Journalis Network, the Asian American Journalists Association and the Journalist's resource have developed specific sets of recommendations for reporting on Covid-19, with indications on how information in this case should be verified. "The Asian American Journalists Association, a non-governmental organisation with about 1500 members in Asia and the United States, has advised its affiliated journalists and others to avoid using terms such as "Chinese virus", or Wuhan virus, so that people do not associate the area with the virus in order to avoid stigmatising the residents. The same recommendation came for the Covid-19 strain that has emerged in India. In Romania, at the beginning of the pandemic, exactly these terms were used, only later, when the virus received an official name recognised by the World Health Organisation, did journalists change the names used.

Another institution that tried to guide journalists on how to report on Covid-19 was the Ethical Journalis Network. It has published several recommendations for journalists. One of these was about avoiding sensationalism and panic-inducing news stories. In Romania, however, exactly this kind of news has been promoted online and on TV. They were published, and the headlines highlighted "apocalyptic images" either from hospitals or empty supermarkets. Another recommendation was to avoid presenting the worst-case scenarios of the pandemic and to avoid asking experts about it during live broadcasts. Ethical Journalis Network experts also advised journalists to check the information thoroughly and not fall into the trap of fake news. (Mauri-Ríos, et al. 2020)

The Madrid Press Association advises journalists to base themselves on the principles of responsibility and truthfulness, stressing that they must avoid inducing panic among citizens. "This involves reducing the use of adjectives, using photographs carefully and explaining all the preventive actions that can be taken"(Vegas, et al. 2020). But it's not just journalist organisations that have issued recommendations on how to work in the pandemic. For example, the Pan American Health Organization, an office of the World Health Organization has issued a guide with tips on how to provide information about Covid-19. In fact, the World Health Organisation itself has presented a set of guidelines on how the subject of vaccination should be addressed in the media, in a context where dozens of false reports are circulating on the internet. The WHO recommends using explicit language on vaccination, using accurate information, and using reliable, verifiable sources from which to obtain information on the subject. It also urged journalists to talk about the importance and benefits of vaccines. So several organisations have issued ethical guidelines on covering this sensitive topic worldwide, but despite these tips, there have been a number of ethical lapses in reporting on the subject worldwide.

Conclusions:

As Vlăduțescu and Voinea consider, the journalist was, and is considered to be, the producer of all news (Vlăduțescu and Voinea 2019). Therefore, his work is of great importance to society, especially in crisis situations. Since the beginning of the Covid-19 pandemic, journalists around the world have had to deal with situations unprecedented in recent media history. On the one hand, they have been restricted access to medical facilities, access to various institutions because of the Covid-19 pandemic, and many reports have come from sources. Even if the sources were credible, they were not enough for many to rest assured that they were conveying accurate information. The old classic face-to-face interviews were gradually replaced by those done on video streaming platforms, footage captured by professional operators was exchanged for amateur footage filmed by medical staff or patients in hospitals. In this different context, credible journalists have had to cope with another unmanageable element, namely the wave of false information appearing on all sorts of obscure websites and picked up on social media, sometimes by credible sources. In all this, the challenges for journalists in the pandemic have been extremely high and mistakes have not infrequently been made. One of the avoidable mistakes made by journalists in the pandemic has been related to exaggeration of the subject. Many websites and TV stations provided alarmist messages for days, with exaggerated headlines that induced panic in the population. Television stations have also been found to be in breach of the codes of ethics in their coverage of Covid-19. On at least two national news channels, there was a lack of synchronisation of messages, with the headlines appearing on the screen being much exaggerated in relation to the content presented in the news programmes or broadcasts. It can also be noted that there were slippages in the transmission of false or partly false or exaggerated information.

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PERSPECTIVES ON INTERCULTURAL ADVERTISING AND MARKETING

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1. Introduction

As organizations and companies actively market and advertise products their services and products beyond borders, both advertisers and marketers comprehend and better predict culturally-rooted consumer behavior throughout the world. Concentrating on cultural, social and psychological aspects of these behaviours, intercultural marketing and advertising nowadays make use of and bring together both academic research and examples of advertising and marketing practice in inter- and cross-cultural environments.

The main objective of this paper is to underline several perspectives on intercultural marketing and advertising, as fields of research, training and practice. We also aim to emphasize the relationship between the two concepts: "intercultural marketing" and "intercultural advertising".

Our analysis aims to show the modern evolution within the field of intercultural marketing which many researchers (Beveridge, 2020, Copus, Carnogursky, 2017, Icha et al, 2015, De Mooij, 2015, Fischer and Poortinga, 2012, Munson, 1984) regard as a combination of two phenomena or concepts – marketing and culture. Our paper tries to provide the theoretical definitions for the two notions while at the same time showing how marketing communication strategies nowadays direct towards cross-cultural advertising and intercultural marketing. This also allows us to explore several perspectives on intercultural marketing and advertising rather than favouring one perspective by overlooking others.

2. An overview of perspectives

In *Intercultural Marketing. Theory and Practice* (2020), Ivana Beveridge starts from the assumption that the bases of the new field of study of intercultural marketing are laid on academic research and practical marketing case studies that emphasize the importance of correctly identifying and understanding the social, cultural and psychological dimensions of consumer behaviour worldwide. Actually, the usefulness of the new field of study is all the more obvious as we grow aware of the fact that more companies are actively promoting services and products across national frontiers and their marketers are thus supposed to gain better knowledge in culturally-determined consumer behaviour so as to design smart cross-cultural and intercultural marketing strategies.

Not only does theory and practice show the complexity of cultural and intercultural influence on consumers' consumption and consumers' behaviour, but it also underlines the necessity to apply effective and efficient intercultural marketing strategies.

Intercultural marketing emerges as cross-disciplinary domain containing and integrating elements, notions and theories from psychology, sociology, linguistics, cross-cultural and intercultural communication, economics, philosophy, anthropology.

Copus and Carnogursky (2017, 189-190) demonstrate that intercultural marketing makes use of marketing communication strategies on both social media and traditional media, revealing itself as a blend of culture and marketing elements. Their contribution lies in stressing the significance of both practice and theory about cultural pattern differences for marketers working in various cultures.

The two authors investigate marketing communication techniques specific to the automotive industry and establish their efficiency and effectiveness on social media in the context of manifestation of cultural differences.

Hudson et al. (2016) and Icha et al. (2015) have also focused their attention on the growing role of social media in marketing strategies worldwide showing that modern-day digital communication means allow consumers and customers to gain and share information about selected international brands (Hudson et al., 2016) and also permits businesses to supply up-to-date information about services, products and planned events within a multicultural framework (Icha et al., 2015).

In *Global Marketing and Advertising. Understanding Cultural Paradoxes* and in "Cross-cultural research in international marketing: clearing up some of the confusion" (2015), Marieke de Mooij casts light on cross-cultural marketing research, analyzing the way marketers make use of dimensions of national culture for international strategies and marketing campaigns. Cultural models are investigated in order to provide models suited to international marketing. The author discovers that marketers who are carrying out activities in international and multicultural contexts gain from taking into consideration variables and dimensions of national culture, unlike researchers who mistakenly read these dimensions, overlooking an efficient means of study for global marketing in intercultural and multicultural context.

In order to predict consumer behaviour in intercultural marketing research, Fischer and Poortinga (2012) show that marketers should unveil how values are connected to specific customer attitudes and how values orientate and accommodate individuals in their choice of products and services. The peculiar relation between consumer attitudes and their values is used by marketers to predict customer behaviour. In marketing, culture-specific values are associated with product advantages or attributes so as to differentiate products and brands by comparison to their direct competitors on the market. That is why culture-specific values and dimensions of national culture should be taken into account when services and products are marketed beyond borders.

Munson (1984) draws the attention to the most important aspect – that is which values is a product or service associated with and which specific culture-determined values are related to buying and using behaviour. He underlines the link between values and consumer attitudes and shows how these attitudes must be revealed so as to make the right connection between certain types of consumption and implicit values.

As compared to intercultural marketing, intercultural advertising is defined as the activity of promoting products and services with the help of culturally appropriate verbal communication or nonverbal communication means through conventional media (for example, radio, TV or newspapers) and new media (for example, Facebook, Instagram, YouTube, mobile apps and so on) to potential consumers from various cultural, social, linguistic backgrounds.

When trying to define intercultural advertising, we most often than not come across a second syntagm used “cross-cultural advertising” which consists in the investigation of the manner in which different elements of an advertising campaign are influenced by culture and are thus capable of altering them to best address and target the consumers.

Not only does intercultural advertising unveil the influence of culture on communication in the domain of advertising, but it also shows how content analysis of advertisements in different cultures proves useful to predict the level of standardization in various cultures (Duncan & Ramaprasad, 1995; Rodrigo et al, 2019, Szymanski et al.1993; Zandpour et al.1992). Researchers have thus shown that categorizations of cultures and nations were efficient in order to standardize advertising so as to diminish global costs.

3. Clarification of concepts

As we notice above, several syntagms are used in parallel: “intercultural marketing” is used alongside with “cross-cultural marketing”, “international marketing” and “multicultural marketing”, whereas “intercultural advertising” is used alongside with “cross-cultural advertising”, “global advertising” and “multicultural advertising”.

While dealing with the relationship between “intercultural marketing” and “intercultural advertising” the first and most obvious observation is that “intercultural advertising” (hyponym) is comprised within the hyperonym category “intercultural marketing”.

Clarifying the use of concepts “intercultural marketing”, “cross-cultural marketing”, “international marketing” and “multicultural marketing” first implies the correct definition of each of these syntagms.

“Intercultural marketing” is construed as an adaptation of international marketing to the local scale. It seems to take into consideration cultural differences in order to design, plan and implement marketing strategies while at the same time respecting and acknowledging these differences. “Intercultural marketing” is thus defined in relationship with “international marketing” and it is a syntagm that is more often used in the Francophone areas, whereas Anglo-American countries make more use of the syntagm “cross-cultural marketing”.

In the Anglo-Saxon area, the obvious definition of cross-cultural marketing often focuses on the different styles and means of communication among members-consumers of different cultures. When attempting at a clear definition of cross-cultural marketing, researchers ask themselves whether or not “cross-cultural marketing” is the same thing as “international marketing” (Wind et al, 1973; Subhash, 1989). With the emergence of globalization and under the influence of product and service globalization, some might contend that “international marketing” is a kind of “cross-cultural marketing”.

While globalization has rendered interculturality unavoidable and unpreventable, cross-cultural marketing and intercultural marketing stand as a proof to the fact differences on international markets tend to fade, standardization of advertisements contents become commonplace, while at the same time recognizing that no cultural trait is above another and that no culture is above another.

As intercultural and international marketing become global disciplines of study, we are witness to a paradox: on the one hand, cultural, national differences are less noticeable in a global context and as differences between regions, ethnic groups revealed in terms of cultural differences also tend to fade, and on the other, respect for differences and the need for specific identity associations or affiliations heighten. That is why, within the field of intercultural and cross-cultural marketing, the most important objective of marketers is to learn how to transcribe, interpret and render a cultural difference into an effective intercultural marketing strategy. They should learn how products and services provided or promoted in campaigns differ and must be adapted from one country to another and from one culture to another.

In *Cross-Cultural Marketing. Theory, Practice and Relevance,* Dawn Burton (2009) demonstrates that taking into account the impact of multiculturalism in modern societies also makes us become aware of the fact that cross-cultural marketing becomes an important asset of the business environment.

Elements and theories about cross-cultural marketing grow all the more relevant so as new emerging markets in Asia and South America reveal themselves important and show the need for marketers and researchers in the field to rethink and solve challenges linked to the degree of applicability of practice and theoretical models – that were originally designed for Western society – to Far East, Middle East and Latin American societies.

In her opinion, the field of cross-cultural marketing studies nowadays aspects related to cross-cultural consumer behaviours, to cross-cultural promotion strategies, to cross-cultural consumer culture, to product development, to cross-cultural management, to distribution and to new marketing research methods.

Cross-cultural marketing is thus able to provide a thorough approach to issues linked to theory and practice of marketing in a global context, and show their importance for both marketers and students and researchers in this specific field of study.

She also emphasizes the relevance of dimensions of culture in the design of cross-cultural marketing strategies. The author reveals the manner in which culture can be investigated through a cross-cultural marketing context and shows how using a nation as unit of analysis makes it possible to equate it with a specific culture in the practice of marketing. That is why two syntagms are interchangeably used nowadays: “cross-cultural marketing” and “cross-national marketing”.

When dealing with “intercultural advertising” as hyponym category of “intercultural marketing”, we show first draw the attention that the relationship message – means of communicating/medium is relevant to this specific form of advertising which employs intercultural and cultural stereotypes in order to communicate through images and texts and target its audience.

In her reflections on intercultural advertising, Diana Pollin (1996, 54-55) aims to study advertisements where we notice the presence of cultural objects specific to different countries and to analyze both the medium and the message of this type of advertising.

She actually defines intercultural advertising as “scripto-iconic style of advertising” making use of cultural stereotypes and archetypes, revealed in texts, slogans and images. She argues that the greatest performance of intercultural advertising is that it smartly manipulates these cultural stereotypes and exploits them so as to better render the message to the target-public.

The same author makes a distinction between “international advertising” and “intercultural advertising” showing that international advertising is mostly concerned with promoting products and services of international groups such as IBM, banks or Philips and it mainly addresses an internationally-oriented audience through major press reviews (like *Der Spiegel*, *l’Express* or *Time Magazine*).

Unlike international advertising, intercultural advertising acts as a vehicle for the transmitted message, exploiting cultural and intercultural stereotypes, regardless of the target audience: be it internationally-oriented or nationally-oriented. In her corpus research, she demonstrates how intercultural advertising might be subject to various decoding types due to the fact that it stirs up old elements of our received ideas about other cultures.

Compared to intercultural advertising, cross-cultural advertising equates with the advertisement of a service or product so as to target as many cultures simultaneously. That is precisely why it might be superposed with the concept of multicultural advertising. But cross-cultural advertising differs from multicultural advertising in one aspect: multicultural advertising does not aim to address as many cultures as possible at the same time. On the contrary, it advertizes services and products with the objective of attaining one ethnic or cultural segment or an audience pertaining to one country.

A second and totally different perspective on cross-cultural advertising takes into account the definition opposite to the above mentioned, that its objective might be to design an advertising content that everybody can comprehend and correctly decode. This second point of view reveals a daunting and complex task which might also prove itself tricky: that companies make mistakes through cross-cultural advertisements that show creative directors and copywriters have not sufficiently been informed or have insufficiently known the variables of the target-culture and target-public.

In order to avoid this faux-pas and gaffes, creative directors and copywriters of a cross-cultural advertisement should pay attention to the following aspects: they should express themselves correctly in the language of the target-public, they should be attentive to the visual aspect and to the culture specific way or reading text and images (from left to right or from right to left). They should also be aware of social norms and taboos which are culture-specific and not wrongly transcend taboos by clumsily exploiting them in advertisements on a specific market. Last, but not least, they should be careful with the choice of media used to convey the message, since each culture displays a different behaviour linked to the use of media.

In conclusion, we notice that in order to accurately explore perspectives on intercultural marketing and advertising, we should not overlook the viewpoints and outlooks brought by their kinship domains: cross-cultural marketing and advertising and multicultural marketing and advertising. So, intercultural marketing should be studied within the trichotomy: cross-cultural marketing – intercultural marketing – multicultural marketing, whereas intercultural advertising should be better understood within the trichotomy: multicultural advertising– intercultural advertising – cross-cultural advertising.

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RADIO'S ADAPTABILITY IN THE DIGITAL ERA

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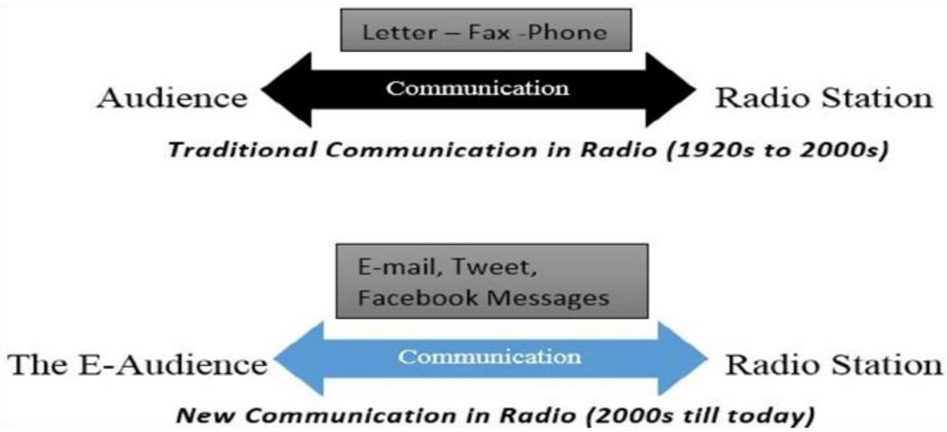
Abstract
The digital revolution has had a dramatic impact on all areas of activity and radio has been forced to comply with the rigors imposed by the new media paradigm. Its proven capacity to adapt to the ever-changing journalistic landscape, deeply influenced by the Internet and the expansion of social media, provided the means for radio to reinvent itself and keep its relevance in the age of an almost instant dissemination of information. The article summarizes the ways in which, without abdicating its traditional goals and responsibilities, radio has managed to reach the new pools of listeners provided by the World Wide Web, a challenging and tricky, but also stimulating and rewarding task. By providing digital reception, live streaming and the possibility of listening on-demand (podcast), radio preserves its importance in a virtual universe which facilitates a strong, demanding and sometimes ruthless competition.

Key words: radio, new media, adaptability, convergence, digital

Radio has continuously proven to be a medium that has everything it takes to never be regarded as obsolete. The capacity of adapting to all the technological changes taking place throughout its history is reflected in the way in which radio, both public and commercial, manages to absorb the impact of paradigmatic transformations that periodically shake the media landscape worldwide. This surviving art has its roots mostly in radio's intrinsic power to draw public's attention through the magnetic appeal triggered by the spoken word, and this tendency of getting information about everything happening around us from radio is to be found also in the Digital Era: "Traditional media have already demonstrated a certain capacity to adapt and reconvert to a new climate. Despite any overall decrease in audience, audio messages probably still remain, for many people, the first and essential window to the world. In fact, some studies demonstrate the constancy of ‘listening’ even if digital platforms are taking an increasing share of radio listening (Radio Advertising Bureau and the Internet Adverting Bureau 2006). This means that listener-users are still listening to radio but in increasing numbers they are moving to the internet and are expecting to find there a new environment for radio genres: that is to say we are witnessing radio converging with multimedia interfaces despite the advantages of its own infrastructure”[4].

Radio has resisted to different menacing assaults and it has always proved to be a highly resilient medium. The moments when cinema, TV, CD, DVD etc. emerged were considered to be major, if not decisive blows to the old radio, but the reality showed otherwise. Radio’s capability to adapt and reinvent itself has been outstanding and this is based both on its specific attributes and people’s habits when dealing with acquiring information and entertainment. Unlike most of its competitors, one of the main advantages is that radio allows its public to conduct several activities simultaneously while listening to the broadcast, and this is also valid for online and offline activities on PC, laptops or smartphones. While browsing sites or writing texts one can listen to radio streaming without any problem. Although this could imply a certain deficit of attention, at times the listeners can concentrate solely on the transmission when something of great interest for them is presented at a certain moment. It’s a psychological reflex that has developed in time and which has been wisely exploited by the radio broadcasters in the digital age. One of the most important elements of the technological boom the radio stations have benefited of is the extended interactivity facilitated by the various means of fast communication available now. The e-communication platforms permit a swift and smooth interactivity which can only improve the radio shows and give the audience a sense of direct contribution to the broadcast.

[4] Angeliki Gazi, Guy Starkey, Stanislaw Jedrejewski, *Radio Content in the Digital Age. The Evolution of a Sound Medium*, Intellect, Bristol, 2011, p.16



[5]

The radio stations have now also the possibility of promoting themselves and their shows and products through the many social networks available on the Internet, which is a platform that can be intensively and extensively used in order to reach wider audience. Although the competition is fierce and the vastness of options the users have at their disposal may seem demoralizing for radio broadcasters, the virtual universe is an incredible pool of potential listeners that the radio stations cannot ignore. On the contrary, their efforts should now focus on the Internet activities at least as much as on the traditional ways of reaching their public.

Aside from the fast delivery of information, music remains a fundamental component of the radio programmes that are now available live or on-demand. And music is delivered in different formats that are compatible online everywhere in the world, an opportunity that no radio station, public or private, should miss in order to reach digital public: "Also, on the other hand, the internet radio stations simulcast programs by employing the compatible audio formats that radio uses such as AAC, MP3, WMA, OGG and others. Majority software media players can play streaming audio by employing these kinds of popular formats. The radio stations are quite limited to the power of transmitter and broadcast options (Madni et al., 2016: 478). Hence, the first internet radio broadcasting has changed media in a traditional way and has been challenged with consumption models so that all media can now be accessed from anywhere by any of the individual in the world instantly. The changes in society are quite powerful that even media empires would be forced to meet as

[5] Mihalis Kuyucu, *From Analog to Digital Radio Management: The New Radio and New Media*, Online Journal of Communication and Media Technologies, Volume: 4(4), p. 129, 2014

well as adapt new ways in which consumers wanted to access their choices associated with entertainment"[6].

The music enthusiasts can enjoy a truly sonic feast by connecting to live streams which provide songs in a random but systematically arranged way which comply with the preferences of the listeners. Although the first radio to broadcast on the Internet, in 1994, was WXYC, one of the first Internet radio stations and music community sites to come to mind is Last.fm, which was founded in 2002 by Felix Miller, Martin Stiksel, Michael Breidenbruecker and Thomas Willomitzer. The way in which these trailblazers managed to take advantage of the new digital paradigm is an example of innovation and adaptation: "The stream is, in itself, a simple continuous mix of music with station identifications recorded by DJs and recording artists; but the manner in which that station is delivered makes it differ from many of its contemporaries in simple but important ways, which demonstrate a consideration of and an adaptation to the affordances of the digital environment. From the station's website, listeners are encouraged to download a desktop or a mobile application. The player begins the stream upon launch, but also loads track information, artist biography and images from Last.fm through its application programming interface. The wiki-based data from Last.fm is imported and displayed in the player, alongside a stream of updates about and by the radio station on Twitter. Using a sign-in section in preferences, the station will also 'scrobble' track plays to the listener's Last.fm account, thereby keeping a record and aggregating data from the time spent listening live. There is no 'listen again' feature, no audio on demand or podcast availability within the application itself, though DJ mixes are posted to a third-party service, Mixcloud, and this provides the station with another platform on which to find listeners. However, the simple collection of services rolled into one adds data from more than one source (the station music database and the Last.fm database) and exports data to more than one source (the Twitter and Last.fm accounts of individual application users)"[7].

Apart from the Internet streaming, radio is now also available, in different countries, through the digital transmission known as DAB and DAB+, the latter being the more spectrum efficient version of the digital audio

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[6] Mihalis Kuyucu, *Digital Convergence of Radio: Effects of Digitilazation on Radio Media*, Üsküdar University Faculty of Communication, 6th International Communication Days Digital Transformation Symposium, September 2019, Istanbul, uskudar.edu.tr/iletisimgunleri, p.479

[7] Andrew Dubber, *Radio in the Digital Age*, Digital Media and Society Series, Polity Press, Cambridge, 2013, p. 143

broadcasting. The high quality sound makes the listeners enjoy the reception as never before and the radio programmes therefore have become more suitable for a public which normally would not listen to radio. The new generation of listeners, especially the digital natives, can only be attracted by using cutting-edge technology, and the radio stations moved fast in order to meet the demands and the standards of the *Millennials* and the *Gen Zers*: “The advent of the internet, audio streaming and digital radio has moved radio into the digital domain, allowing it to reinvent itself again for another new generation of listeners who consume radio through many new digital devices. They are used to having more control over choice of programming than listeners from any previous generation and they are more demanding than ever of radio companies. Digital free to air radio, using DAB+ technology, is one way of keeping up with new consumer demands and this latest round of technological change”[8].

The possibility of listening to the favourite radio shows not when they are actually aired but whenever one wants and time allows is another component of this new radio strategy which intends to keep pace with the social, psychological and technological changes. In this respect, a podcast can be described as an episodic series of spoken word digital audio files that one can download to a certain device for easy listening, a programme (as of music or talk) made available in digital format for automatic download over the Internet[9]. That is an option many radio stations embraced in order to reach new audience and the decision has paid off. On the flip side, through this kind of dissemination radio seems to lose its sense of common experience, although its social media dispersion might have the capability to alleviate this downside to a certain extent, as Margaret Ann Hall emphasizes: “A new ethos to hearing radio on demand also has its drawbacks with regard to creating radio as a live event, posing new challenges to the radio artist as the nature of the listening experience changes when it becomes a screen-based activity. Aside from the loss of audio fidelity arising from mp3 compression, listening via the web situates the transmission within a panoply of other media competing for one’s attention. While radio (as traditionally understood) has always been subject to distracted listening on possibly low-grade equipment, the combination of the omnipresent distraction of social media, the spatial dislocation of digital

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[8] Steve Ahern, *Making Radio. A Practical Guide to Working in Radio in the Digital Age*, Allen & Unwin, Crows Nest, 2011, pp. 17-18

[9] https://www.merriam-webster.com/dictionary/podcast

networks (as opposed to the localised mapping of FM) and – crucially – the ‘schizochronic’ shift in temporality engendered by content-on-demand has diminished the potential to perceive listening as part of a dispersed community, an effect that is mitigated against but not ameliorated by the integration of social media”[10].

Diving in this immense online universe is a risky but rewarding endeavor for a radio broadcaster. The reach of public is virtually unlimited, but the competition is as fierce as never before. The multitude of alternatives makes gaining notoriety and relevance an even more difficult task, but radio has its aforementioned advantages that should be exploited to the fullest extent. That is why in the actual economic, political and technological context radio must preserve its traditional goals: to inform, educate and provide entertainment. The social role of radio is still as important as before and its further development depends on certain factors that can support or alter the evolution of this adaptable medium: “The potential for radio as a social tool in the digital age exists in a context that also includes a parallel rise of mobile telephony, the potential integration of open wireless networks into a community mesh, and social media and information networks that connect communities online. At the same time, the context within which all radio broadcasting takes place – whether for community, commercial, public or other ends – is inscribed by political and economic as well as technological factors, and these factors yield both affordances and tensions within that ecology. Political responses to the technological environment must be realistic with respect to economic restraints. Technological opportunities that respond to the political environment may have profound commercial possibilities. The economics of radio within a specific political environment are subject to the technological environment. These factors push and pull on each other, and so a profound change to any one of them potentially affects all three of them – politics, technology and economics – while remaining dependent upon, and ultimately responsive to, the other two factors”[11].

Andrew Dubber stresses also the fact that this process of adaptation does not imply an abdication from those traditional principles and rigors that paved the way for radio throughout history. The new methods of distributing

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[10] Margaret Ann Hall, *Radio After Radio: Redefining radio art in the light of new media technology through expanded practice*, Thesis for PhD degree awarded by the University of the Arts London, June 2015, https://ualresearchonline.arts.ac.uk/id/eprint/8748/, p.95

[11] Andrew Dubber, *Radio in the Digital Age*, Digital Media and Society Series, Polity Press, Cambridge, 2013, pp. 151-152

information don’t eradicate the old ones, there is a steady cohabitation that states the fact that, while reinventing and readjusting, radio is basically still the same, but with certain improvements which can assure that it will still play a key role in the ever-changing media environment: “There are new opportunities to develop new types of broadcasting – as well as media forms that are less like broadcasting and perhaps more like conversation. The emergence of the digital media ground and the affordances it enables provide the opportunity to seek to enrich the public and social good in brand new ways. Not necessarily ways that replace the old ones, but ways that develop and enhance them and that we may not have thought of, had we not started from first principles and, importantly, from an understanding of the affordances of the media ecology. This is not an opportunity to seek to achieve the same social good using new methods, but an opportunity to do more and better. And perhaps there is also the opportunity, once again, to come up with new solutions to things that can be further developed and added to by commercial interests. Innovation in this respect is positive with respect to competition; it is not anti-competitive”[12].

Radio’s adaptation to the new digital paradigm has had a substantial impact on advertisement, too, as Mihalis Kuyucu notices. The share of digital advertising expenditure has increased constantly during the last ten years and the radio stations found themselves in a process of unavoidable extended digitalization: “The increase in the share of digital media in advertising spending has forced radio stations to adapt to this media to receive more advertisements in digitalization. The share of the radio’s advertising expenditure fell behind the share of digital media’s advertising expenditure for the first time in 2009. In 2009, the share of digital media was 6.58 per cent of advertising expenditure, while the share of radio was 3.18 percent. By the end of the year 2018, the share of digital media’s advertising expenditure increased to 28.9 percent, while the share of radio stations’ advertising expenses was 3.3 percent. This view paved the way for radio to lean towards a compulsory digitalization”[13].

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[12] Andrew Dubber, *Radio in the Digital Age*, Digital Media and Society Series, Polity Press, Cambridge, 2013, p. 168

[13] Mihalis Kuyucu, *Digital Convergence of Radio: Effects of Digitilazation on Radio Media*, Üsküdar University Faculty of Communication, 6th International Communication Days Digital Transformation Symposium, September 2019, Istanbul, uskudar.edu.tr/iletisimgunleri, p.487

In terms of media convergence, the information can be now distributed in diverse ways by the radio stations which must know how to also visually design their journalistic approach. The story can be delivered simultaneously or subsequently on air and online, on station's site, providing text, photos or videos in order to comprehensively reflect an event, so the radio reporter must now deliver audio and video material live from the field or when coming back to the editorial office. The radio reporters are now *backpack journalists* as well. While covering an event, they must be equipped with photo cameras, audio and video recording devices in order to provide text, audio and video files for the site of the station and the radio programmes which can now be available audio-video live online and/or on-demand in the form of podcasts. The new convergent paradigm widens and assembles the journalistic means of expression, giving radio the chance to more successfully compete with the new media within the new media.

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ARTICULATING THE MESSAGE ON VALUES

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Abstract

The present study aims to highlight how the values are articulated in the message and finds that the message is built on values. Using a method based on concepts and ideas, a literary work is taken as a corpus. It turns out that, just as any message is constructed, literary communication also has a set of values as a scaffold.

Keywords: message, communication, literary communication, values

1. Introduction

Seen from above and far, the entire work of Professor Nicoale Pârvulescu is a pedagogical mega-novel. First of all, all nine volumes of prose are novels. Then, none of them lack teachers, teachers, students. The novels take place on a stage or have as a forerunner the educational environment or protagonists students and teachers), so that the integrated novel appears as a universe of teachers and students. Third, all novels turn out to be value novels; in particular, they are novels of pedagogical values, moral values, parables and wisdom.

The literary work of Professor Nicolae Pârvulescu consists of seven novels, published over a period of 35 years (1982-2017), two of them with two volumes: "Anniversary" (1982), "Vacant Armchair" (volume 1 - 1986, volume 2 - 1990), “Courts” (volume 1 - 2006, volume 2 - 2007), “Bravo lui” (2008), “Cât véd ochii…” (2011), “Teza lui Costel” (2014) and “Grammar Academy” (2017).

Nicolae Pârvulescu is emerging as one of the most important, if not the most important novelist in the world of chancellery, education, classroom and ideas. They can be considered as before all stationery novels "Anniversary" (1982), "Vacant Armchair" (volume 1 - 1986). Mostly novels with educational and scientific insertions are “Courts” (volume 1 - 2006, volume 2 - 2007) and “Grammar Academy” (2017). In this latest novel (“Grammar Academy”, 2017), dedicated to his niece Eva Sophie, the background is a high school one, and the title is scientifically motivated, because a student discovers a mistake in the Grammar of the Academy; it is a mistake that does not represent both an epic knot and an authentic reality, an effective mistake.

Keeping the proportions, we can say that two masterpieces would be the masterpieces of professor Nicolae Pârvulescu: his exemplary life and two novels, “Bravo lui” (2008) and “Cât véd ochii…” (2011).

2. Literary values

Professor Nicolae Pârvulescu's fifth novel, "Bravo lui" is of course one about the world of teachers, like, by the way, all the others. Specifically, however, he is the first to base his discourse, beyond the universe of intellectuals, on the imaginary of the village and the political imaginary of the southwest of the country. On the stage of the present narrative, two careers are put in antithesis. It is, on the one hand, the destiny of Aurel Hobeanu. He was born in Vlădoieni commune, in November 1948 (being declared on October 11, 1949). He goes to school in the village. He learns well and, although he was the best at mathematics, is directed by his peers to a vocational school. The reasoning behind the decisive decision for his way in life is purely peasant, it would even be said popular. His grandfather argues that "the job is a gold bracelet" and that "the scribes were put in prison with a pile" (p. 80). His conclusion, which he imposes on Aurel's parents, even in a threatening tone, is that the job frees you from prison, because the craftsmen are left alone. We are in 1963. After collectivization, the peasant ideal is no longer the field or the intellectual conquest of the city, but "the best and most lucrative profession." Aurel has to become a locksmith. He goes to the professional and there he is selected to do handball. It is enough, from the inertia of some young wishes, to be caught in the cellar of professor Alexandru Filipescu stealing wine. The "punishment" is that the teacher from the Energy High School asks him, in addition to not consuming alcohol, to enroll in high school, in the evening, which he does. His handball career is remarkable. He even gets to play 14 times in the Romanian national team. At the age of 23, he marries Georgeta, his countrywoman, after their relationship was not accepted by the girl's parents.

Her father, an accountant at CAP, gives him money to buy, before the wedding, a house in his name; the respective one knowing the dishonest origin of the money. In fact, he was later arrested and sentenced to five years in prison, escaping amnestied after 6 months, in 1974. After graduating, Aurel became a sports teacher, like his teacher Dumitru-Michy Stegaru. On the other hand, the novel highlights the career of Adrian Filipescu (born in 1954), the son of teachers Elvira and Alexandru Filipescu. He has a troubled childhood. At the age of 3, his father is politically imprisoned for 7 years. He grows up in a tense atmosphere in Arad, where his maternal grandmother tells him that his father is "a prisoner, a monster" (p. 187). He is given a morally contradictory upbringing, which causes him to have an untreatable hatred for his father. Later, in 1975, Adrian became a Securitate informant, providing information about his father himself. Alexandru Filipescu became aware of this after 1990, from a former student of his, a former security officer.

A mediocre student, with a behavior that never allowed him to behave ten times, Adrian does not succeed in medicine in the first year. In college, he traffics in cigarettes, coffee, cassette players and other products that could not be procured from "socialist trade." He marries Angela Cazacu, the daughter of Dumitru Cazacu, the director of the party household. He gives Adrian money to buy a house. At the Revolution, Adrian is in the first ranks, so he is elected vice president of the FSN County Committee. He then became a deputy and senator. Relationships with parents remain particularly cold. His father died in 2002 without wanting to see him, and his mother, in 2008, leaving "with the tongue of death" so that he would not be announced in any kind of death. He finds out and comes to bury her, with the idea of taking advantage of the inheritance. The house that his mother wanted as a library named after her husband, he loses it as an inheritance, but, declaring it a library, he makes it the electoral capital in the spring-summer 2008 elections. , states: "Bravo to him" (p. 223).

What is also noticeable in the epic landscape is the presence in the life of Alexandru Filipescu of I. D. Sârbu and of his young friend, professor Mircea Moisa. A memorable sequence is the scene in which Vladimir Streinu, an imaginary friend of Alexandru Filipescu, meets George Călinescu again.

In terms of narrative technique, "Bravo lui" is a novel of facts: "facts interest us", says a character (p. 28). The authorial spirit is placed at the point from which, without being omniscient and omnipotent, it can observe in detail the characters, their conduct and behavior. The novel does not develop a strict characterological perspective, but finds a way to show the appetite for values, such as common sense, responsibility, the daily heroism of respect for others, honesty and a calm look at a painful and unchanging past (Stănescu, 2018; Sandu, Huidu & Frunză, 2020; Huidu & Sandu, 2020).

The theme is structured from the convergence of facts, events and situations: it is about the theme of education and its results. In addition, it is a question of thinking about the possibility of imposing re-education. The career of a sports teacher, an honest and responsible man like Aurel Hobeanu is put in a negative mirror with that of Adrian Filipescu, a lowly and intriguing being, without respect for values and people. "Honesty to Him" (p. 77) and "Bravo to Him" (p. 223) are the congratulations for reaching the superlative of two careers: as an honest teacher and as a politician with moral disabilities.

"Bravo to Him" is the novel of a resigned moralist. Along with individual facts in the epic are events (collectivization, release of political prisoners, amnesty in 1974, Revolution in 1989, elections in 2008) and situations (falling in love with the country, meeting in the cornfield, competition between students for primacy) . Objective censorship gives prose a constructivist and experimental air, without eliminating the generation of human meanings, meanings and meanings.

On another level, the novel opens a meditation on the distance from parents: a spatial distance in the case of Aurel Hobeanu and a moral distance for Adrian Filipescu.

A factual novel, a novel of the recording of facts, "Bravo lui" assumes an exceptionally detailed external knowledge of life. Feelings have no other substance than deed. A successful experiment as a factual writing, the prose we are dealing with in this novel imagines characters without problems of conscience. Romanian figures live only through what is seen from the outside. From this angle, the narrative enters a cinematic novel profile. The facts make up the social existence. Indicatively, they also denote feelings, thoughts, doubts, anxieties and uncertainties. However, they remain outside the writing and the events of the being. The interior of the characters is empty: sometimes dry and deserted, sometimes deserted and uncultivated. The facts reveal an interiority and engage the reader on a moral level. Therefore, "Bravo lui" is a moralistic novel, maybe even moralizing. Interiority is structured on several levels: faith, love, death, loneliness, art, philosophy of life. All these become events of the being, which allows the reader to evaluate history. A metaphysical problem becomes, for example, the conversion to Orthodoxy of the Greek Catholic Elvira Filipescu, out of love for Alexandru Filipescu, in order to marry him.

The authorial experience of a novel of facts succeeds. Social existence prevails over intimate living (Voinea, Negrea & Teodorescu, 2016; Voinea & Negrea, 2017). The reflection, prepared slowly and deeply, rises from the moral level to an assumed meditation on the difference between "His Honor!" and "Well done!" In relation to what we observe to be an experimental project of factual prose, the novel is a success. He is good at both what he accomplishes and what he manages to avoid.

The second great novel of professor Nicolae Pârvulescu appears to us "As soon as my eyes see ..." (Craiova, MJM Autograph Publishing House, 2011). Like previous novels, but more than any of them, this novel is, above all, a novel of values. It is about modeling the behaviors and behaviors of the characters in relation to principles. Epic events are imbued with an implicit axiological assessment. On the other hand, values are discursively evoked in the existential formulas of the characters (Frunză, 2020; Frunză & Grad, 2020; Hațegan, 2020). Ensuring compliance and submission is achieved through a permanent reporting of values. Silviu Grigoraşcu is a narrator and evaluator within his own epic existence. Born in 1951 in the locality of Poienari near the town of Bandava, he lives within the limits of an imperative of morality and honesty. Beyond the everyday, this ideal does not remain at the level of revelation with negative content (Gioroceanu, 2018; Stănescu, 2020; Mara Vlad), but induces physiological effects. Finding out in 2010 (at the age of 59) the real reason why his father, Petre Grigoraşcu (b. 1931), broke off contact with his parents, he loses consciousness and recovers after 4 days (Friday, July 23). In the hospital, he realizes that his wife Roxana is absolutely right when he tells her to let her father and grandfather "sleep peacefully forever". Thus, he may come out of the shock of the explanation for which Petre Grigoraşcu, at the age of 19, stopped seeing his parents, inhabitants of Aluneşti commune, Gorşov county. Asked by Silviu and his sister Irina why they don't have paternal grandparents, Florina Grigoraşcu (their mother) tells them that she doesn't know and assures them that when they grow up they will receive the answer from their father. In due time, in his opinion, Petre Grigoraşcu tells the children that he left home and refused to return, as a way to protest against the false values on which his father's life was based. He states that Dinu Grigoraşcu had been a legionary, had become a legionary mayor and had harmed the people of the commune (which became a city in 1968). Petre Grigoraşcu "postulates" that he abandoned his family, as he did not agree with the political values illustrated and promoted by his father. At the same time, from the confession of his father, Silviu and Irina find out that between 1950 and 1968, he together with a former teacher of his from the Commercial High School from Bandava deceived the state and appropriated very large sums of money. As an accountant at the IAS in Poienari (the commune of his in-laws, Gheorghe and Domnica), he prepares fictitious documents for works made free of charge by the villagers. A spirit already formed in the values of school and church (Florina Grigoraşcu is a church woman), Silviu Grigoraşcu disapproves of his father's illegal deeds.

Structured axiologically as an honest, responsible and good-faith man (Clitan, 2012), as a person who keeps his word, is ashamed and avoids making fun of himself, Silviu still accepts the contradiction between the platforms involved by his father's two deeds. On the one hand, Petre Grigoraşcu develops a radical behavior towards his father's legionary past, and, on the other hand, he resorts to illegality in order to accumulate wealth. Silviu observes that in his father's existential formula, correct political options coexist with theft decisions.

In other words, Silviu Grigoraşcu's moral profile includes the axiom of conjugal fidelity. Moreover, he is the husband of one woman. On this major topic for the development of his destiny, he has a dispute with his wife Roxana, who is also a follower of the value of fidelity. The wide discussion with this starts from a theory that the respective endocrinologist and academic person emits: everything that happens in the universe can be put in the paradigm of the gland. "In the beginning it was the gland" postulates Roxana. The world is made of glands, secretions and products of the secretions of the glands. The human being is "a gland that continuously secretes and contains a lot of glands." Between them, the sexual "glands" take revenge if they are not kept in a novelty regime. Therefore, Roxana concludes (at about 34 years old, after 13 years of marriage) is forced to conform to the glands and deceive him. Directly related to this logic, you should divorce. Existential reasoning, however, does not take on a practical outline. For Silviu Grigoraşcu, however, the problem is posed and, at the same time, solved: fidelity is a decisive value.

Being a schoolboy, Silviu finds out about his grandfather's existence, but influenced by his father, he avoids looking for him. Subsequently, in 2010 he was called to become the heir of a five-star hotel and some buildings in Aluneşti. On this occasion, the priest, as legal legatee, brings to his attention another variant of explanation of the rupture between his father and grandfather. The perspective is as follows: after finishing high school, Petre Grigoraşcu is engaged to Diana Oprişan, the daughter of the richest villager, after Dinu Grigoraşcu. In this context, Dinu catches Petre making love with Diana's mother, who had previously been his mistress. Then, drunk, Petre resorts to violence against his mother. There is a conflict between him and his father. The latter takes a knife and tries to stab him. Anica's mother intervenes and is slightly injured. The intellectual shock produced by the contradiction between the two explanations brings Petre into a 4-day faint. Now he remembers his life: under this assumption of liberating remembrance the novel is written. There is a "hindsight", a retrospective evaluation. This narrative frame closes Silviu's "confession". In this way, through the epic, he regains his balance. Literature intervenes in the imaginary life.

On the other hand, under the convention of starting the novel, starting with the end of the story (Anton, 2014; Bușu et al., 2018; Davian Vlad, 2017), a family chronicle is inscribed. In fact, the book "Family Chronicle" by Petru Dumitriu is mentioned at some point. The generic plan of the novel is sketched like a bildungsroman. From this angle, "As far as the eye can see ..." is the novel of Silviu Grigoraşcu's formation and maturation.

The very title of the book is given by the integration in the gland theory of an exceptional stanza from the lyric of Vladimir Streinu, one of the highest poetry critics of Romanian literature. "As far as the eyes can see, texts, texts ... / Only life is barely there./Ceru- in the night is a text of stars / with capital letters between them." "The brain of this distinguished intellectual secreted some beautiful verses" - comments Roxana. She also meditated on a social theory and found that Romanians would be divided into four categories: “only a dozen; dozen and tower; only herd; neither a dozen nor a flock ”.

Silviu's axiological canon is made up of honesty, responsibility, faith, keeping the word, conscientiousness and realism. He also has a negative side. The methods that must be rejected and condemned are lies, theft, deception and hypocrisy. To be avoided are those who have "learned" to "lie, steal, deceive, and pretend." An element in this order of facts is also the disavowal of the behavior of his sister Irina. Married to officer Sandu Mirea, she (actress at the National Theater in Bandava) becomes the mistress of the director of the institution, Faleschini, a man a few years older than his father Petre Grigoraşcu. In these conditions, a family living according to value systems is configured. Florina and Silviu opt for the positive canon, and Irina and Petre for the negative one.

3. Conclusion

At a time when civilization seems to be collapsing, when the feeling at hand is insecurity and when certainties are isolated in a distant horizon, a voice vibrates for communication: it is the voice of values that articulates any communication. Values keep the order of the world and the order of communication.

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II. HIGH-PERFORMING STUDENTS

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POLITICAL, SOCIAL AND CULTURAL IMPLICATIONS IN THE ’90S BRITISH MUSIC SCENE: “THE BATTLE OF BRITPOP”

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Abstract

This article focuses on the Britpop Era, analysing the fierce competition between two of the greatest bands in UK’s music history, Blur and Oasis, which remarkably led to a renewed promotion of the British culture worldwide, a revival that has had long-term consequences. This blistering rivalry impacted not only the music scene of those times, but also the social and political developments in both the South and North of England, regions which had already experienced a long history of artistic antagonism. There will be presented facts and opinions about these bands’ influence on the division of the upper-class and middle-class people in the UK and also the outcome of the legendary day known as “The Battle of Britpop”, which changed the artists’ prospects and the British music scene forever.

Key words: music, politics, Blur, Oasis, Battle of Britpop

Britpop undoubtedly changed the music industry in terms of songwriting, lyrics, marketing, and even political ideas and conceptions. With its combination of ‘accent, lyric content and musical aesthetics’[14] along with its undisputed ‘Englishness’, Britpop refined the English music tradition and left behind a legacy created by influential groups such as Oasis, Blur, The Bluetones, Pulp, and many others. The Britpop era also brought back the

[14] Andy Bennett and Jon Stratton, *Britpop and the English Music Tradition* (Farnham: Ashgate Publishing Limited, 2010), p.71.

‘nostalgia for the England of the 1960s’[15] and gave hope for a new thriving period of the early Blair New Labour.

The period of the 1990s was impacted by the tremendous success and popularity of this cultural movement, but how did Britpop manage to revive the latent ‘Britishness’ and encourage competitiveness, controversies and feuds that will eternally remain in the music history?

One of the most significant bands that disseminated Britpop worldwide is nonetheless Oasis. They succeeded in setting numerous records and becoming the band that changed the perception of this musical genre forever. The Gallagher brothers, Noel and Liam, became the role models of the young generation, considering themselves to be the seminal musicians of that time and achieving the ultimate artistic supremacy. They also played a paramount role in the political sphere, Noel being a partisan of the Labour Party and appearing on the cover of Labour Party’s *New Labour, New Britain*.

In the meantime, another band was also emerging on national and international stage, setting records after records in the pop charts. Blur became one of the acts that marked the Britpop era and defined a generation, highlighting this cultural movement by their trademark compositions. Cliff Jones suggested the idea that Blur succeeded in ‘defining a New Englishness’[16] as their lyrics and music encapsulated both the excitement and the angst of the (post-)modern England.

While Oasis’ debut album *Definitely Maybe* was marking an unprecedented success that stormed the charts in 1994, becoming the best-selling debut album of all time until the release of the Arctic Monkey’s first LP *Whatever People Say I Am, That’s What I’m Not*, Blur had also made history with their album *Parklife* which brought them the recognition that they had aspired for.

National identity issues were a concerning matter that influenced the development of the English music scene since mid-1950s. The interest of the English rock and roll trailblazers in creating an original style, based on distinctive national key elements in defining the British nation, had slightly started to perish as the attentiveness in taking inspiration from the US musical revolution had substantially increased. From 1960s on, remarkable bands such

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[15] Robbie Sykes and Kieran Tranter, ‘You gotta roll/rule with it: Oasis and the concept of law’, *Griffith Law Review*, 24.4 (2015), 571-591 (p. 574) < https://www.tandfonline.com/doi/ full/ 10.1080/10383441.2015.1138922>

[16] Cliff Jones, ‘Looking for a New England’, *The Face*, 68 (1994), 40-46 (p.42).

as The Beatles and The Rolling Stones had begun to promote the sense of Britishness through their unique compositions. This era dedicated to the irrepressible attempt to recover and redefine the idea of national heritage was also impressively shaped by The Kinks who, as Martin Cloonan expressed, ‘by the mid-1990s, were often depicted as the founders of something of a canon of "Englishness" in pop’[17].

The blossoming of Englishness continuously augmented until 1990s when this cultural phenomenon reached its apex through the music genre called Britpop. However, the problem regarding the deprivation of national identity also represented a serious concern on the political scene and it mirrored in the artistic expressions of that time. One of the solutions to this poignant issue was the birth of Britpop which succeeded in shedding light on the essential importance of the British ethnic and cultural identity throughout the world. Although Suede are considered to be the band that conceived ‘the start of pop's interaction with concepts of Englishness in the 1990s’[18], the appearance of Blur and Oasis in the rock music industry was the missing piece to solving the problem of symbolically reinventing what had been once the imperial power of the British nation by shattering the artistic stalemate in the country, as ‘the rise of such bands as Blur and Oasis meant that "Britpop" has been rejuvenated’[19].

As the new cultural movement of Britpop had started to influence significantly the nation, especially the young generation, by highlighting and promoting patriotic values which underpinned the new re-establishment of the much desired Britishness, politicians from different parties saw this trend a potential means to influence people and transform Britpop into ‘a new aesthetic of national modernisation’[20] in order to win as many votes as possible in the forthcoming elections. Oasis were devotees of Blair’s New Labour, displaying a strong belief that the youngsters with working-class background would benefit from this new political renovation. Their hope for better times is also reflected in their music, especially in the song ‘Some Might Say’ in which it is described a bright and promising beginning that was about to arise. The Oasis former manager, Alan McGee, and Noel Gallagher showed a noteworthy engagement

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[17] Martin Cloonan, ‘State of the nation: “Englishness,” pop, and politics in the mid-1990s’, *Popular Music & Society*, 21. 2 (1997), 47-70 (p. 48) < https://www.tandfonline.com/doi/abs/10.1080/03007769708591667>
[18] Ibid.
[19] John Harris, ‘Modern Life Is Brilliant’, *NME*, 5 January 1995, pp. 8-9.
[20] Betsabé Navarro, ‘Creative industries and *Britpop*: the marketisation of culture, politics and national identity’, *Consumption Markets & Culture*, 19. 2 (2016), 228-243 (p. 237) <https://www.tandfonline.com/doi/full/10.1080/10253866.2015.1068168>

and interest in the Labour government, playing a major role in advertising this political view. McGee would be the one who would try spreading among the Manchester band's fans the conviction that fundamental and thriving changes were about to be accomplished only by the win of the Labour Party: 'If I can get a million kids to vote Labour because Noel and Liam have endorsed them then I've done my bit'[21].

New Labour's representatives constantly tried to take advantage of the Britpop band's cultural boom with the aim of achieving the upper hand in the United Kingdom. Some key moments in this political stratagem are the establishment of a think tank, having McGee as a prominent member, created for promoting 'the economic potential of the creative industries'[22], as well as Tony Blair's attempt to lure Damon Albarn in his campaign in order to assure the votes of Blur's fans.

The idea that Britpop phenomenon, which consolidated the rebirth of Britishness as a token of national pride, was part of a bigger and more complex picture including several political, social and cultural aspects was stressed by John Harris in his book *Britpop!: Cool Britannia And The Spectacular Demise Of English Rock.*

Blur's compositions were a turning point in the association of Britpop with the expression of 'Englishness', in particular their album *Parklife* which can be interpreted as 'a mirror to the seamier side of English life as the Jam and the Kinks did for earlier generations'[23]. This means that they contributed indirectly to the advertising of the English heritage and patriotism through their descriptive lyrics about the country and the modern life of that time. However, Damon Albarn, the frontman, vehemently denied the intention of glorifying the British nation. Instead, as he claimed ('All my songs criticise this country'), the band tried to point out the mundane lifestyle of the typical English citizen. Even so, his repulsion to being considered an English prototype did not necessarily obstruct the spreading of Britishness. In fact, their music crucially marked the era of Britpop and the British Movement.

As both bands had started to become the main symbols of the Britpop

[21] David Seymour, 'Why Blair Will be a Hit at No 10', *Daily Mail*, 23 November 1996, p. 6.
[22] Peter Koenig, 'Creative Industries: The cool economy; Is Chris Smith more vital than Gordon Brown?', *The Independent*, 15 February 1998 < https://www.independent.co.uk/news/business/creative-industries-the-cool-economy-is-chris-smith-more-vital-than-gordon-brown-1144798.html?fbclid=IwAR1CIBZF53NxBIk3YX1bzyt-6ByB_NGyjS4b1mNh0X0fLHOc7cWTq-P7T_k#> [accessed 1 March 2021].
[23] Caroline Sullivan, 'Bur: Blurred Vision', *The Guardian*, 10 November 1994, 4-5 (p. 4).

era, 'the emblems of the new British trend and the modernisation of national identity'[24], a fierce and restless rivalry between Oasis and Blur was about to change the British music scene. Their dissimilar style and behavior made the story even more entertaining and challenging, the Gallagher brothers being impulsive and belligerent while the members of Blur were undisturbed by the commotion and willing to avoid scandal. These bands had started to increase their own fan base up to a point when their supporters created a rivalry between the North and the South of England. The differences between fans consisted of opposite fashion styles, everyday activities, but mostly of social background that they were coming from and, obviously, their regional accents. Back then, those dissimilarities were identifiable from both social and cultural perspectives: 'Blur fans stereotypically seemed to be middle class university students while Oasis' fans were working class lads that wore tracksuits and had sideburns'[25].

These facts were unsurprisingly evident because both bands could be characterized by certain aspects that certified their major social and geographical backgrounds discrepancies. Blur were from London, their lead singer coming from a wealthy middle-class family, whereas Oasis was based in Manchester. Gallagher brothers were raised in a harsh environment by their divorced parents from the working class, learning from a small age about the adults' hardships of life. The competition between these two bands highlighted 'the working class/middle class, art school/plebeian rivalry'[26] which led to the appearance of multiple shocking headlines in many influential publications. An example would be The Guardian with the title 'Working Class Heroes Lead Art School Trendies'[27] which, of course, stirred up the discord between North and South fans, implicitly between Blur and Oasis.

Rivalry can be either toxic or beneficial. The Britpop intense competition led to a clear artistic improvement for the bands involved and it was a blessing for the British music stage. Apart from the abrasive run-ins fueled mostly by the Gallagher brothers, the music and media battle ignited a long-lasting state of grace which produced some of the most iconic songs that

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[24] Betsabé Navarro, 'Creative industries and *Britpop*: the marketisation of culture, politics and national identity', *Consumption Markets & Culture*, 19. 2 (2016), 228-243 (p. 234) <https://www.tandfonline.com/doi/full/10.1080/10253866.2015.1068168>

[25] Joe Halliday, 'Music and Sub-Cultures – Britpop', *Wordpress* (2015) < https://90schav.wordpress.com/?fbclid=IwAR2vVwVMdcKYoNdb-m7w6Z-H1oExFZdfHv56-rh-XbhTfCUbNwnHQoYfIP4 > [Accessed 2 March 2021].

[26] Ibid.

[27] David Ward and Vivek Chaudhary, 'Working Class Heroes Lead Art School Trendies', *The Guardian*, 17 August 1995, p. 3.

defined the Britpop era. The climax of the competition was set to take place on the 14th of August 1995, the day when the two rival bands would release the singles announcing their new albums. *The Battle of Britpop* or the *British Heavyweight Championship*, as it was referred to, was the commercial peak of the rivalry and its outcome was surprising indeed.

Media contributed massively in the propagation of this event and also in the enhancement of the profound division between the North and South supporters. Renowned magazines such as NME and Loaded inflicted this rivalry between Blur and Oasis by determining people to pick a side and by making up controversies that would assure them a solid base of customers.

The Battle of Britpop occurred when Blur deliberately released their single 'Country House' on the same day when they knew that Oasis had planned on putting out their song 'Roll With It'. As expected, this epic collision represented gold material for British press because it was the ideal moment for accentuating more the so-called competition between these two bands for obtaining the Britpop crown, as Food Records' executive Andy Ross stated: 'From a journalistic point of view, it was a godsend: it was a clash of the titans, like The Beatles and The Stones all over again'[28]. Initially, Blur intended to release the single one week after Oasis', but Damon Albarn's competitive spirit and his intuition that they would have lost the battle under those circumstances led the artists to choose the day of 14th of August as the one to prove Oasis once and for all that Blur were undoubtedly Britpop's main act. As Oasis had already publicised the release date for their single, there was no turning back. Blur's strategy for the clash involved some marketing tricks and the entire EMI support for promoting the single. Moreover, as McGee noticed, the London-based band was about to give more tracks for the same amount of money: '[…] they had three formats, we had two. They had the EMI marketing machine behind them whereas we had about 20 guys giving out cards saying 'We'll give you some Oasis tracks''[29].

In spite of the fact that these two songs were not 'neither band's finest hour'[30], that day marked the British music history as it was one of the most notorious and commercialised events not only in the UK, but also in the US. Most people were expecting Oasis to win the battle and they were waiting for the official final result in the chart to prove them right, but the winner was Blur with

[28] Mark Beaumont, 'Blur and Oasis' big Britpop chart battle – the definitive story of what really happened', *NME* <https://www.nme.com/> [accessed 3 March 2021].
[29] Ibid.
[30] Ibid.

270,000 copies over 220,000. Nevertheless, time confirmed that ‘while Blur had won the battle, Oasis were winning the war’[31] as subsequently Blur indirectly admitted the loss of Britpop war by a dramatic change of style in their self-titled album and especially in *13*. At the same time, Oasis remained faithful to their initial way of making music and their sophomore album, *What’s the Story) Morning Glory*, would earn them international success and an everlasting fame.

Anyway, despite all the ado and the inflammatory press, as Alex James emphasized soon after the Britpop confrontation, the feud was more or less artificial, triggered and maintained by a frantic media in search of new exciting scandalous stories that would catch the attention of the nation. For the Blur’s bass player, it was not ‘Blur versus Oasis’, but ‘Blur and Oasis against the world’[32], a statement which clarifies most part of the controversies and the changes of paradigm taking place in the mid ‘90s.

Britpop age led to transformations on three main tiers: cultural, social and political. From the first signs of the movement, the proto-Britpop bands The La’s and Suede, there was obvious that this new style would cause effects on the British nation as a whole. That was proved beyond any doubt when Blur and Oasis took the music industry by storm with their tremendous influence on their fans and fellow bands. Setting unbeatable selling records, these two bands decisively marked a decade that even today’s artist still inspire from. But before becoming icons of a generation, multiple external factors contributed to their sudden success and implicitly the ignition of a long-lasting rivalry. The media frenzy and the political intrusion for taking advantage of Blur and Oasis’ popularity laid the cornerstone of the Britpop’s fundamental commercialisation. Apart from their artistic and financial accomplishments, these bands managed to revive the sense of ‘Britishness’ by re-inducing people the consciousness of national pride and an irrefutable identity profile.

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LINEAR MODEL OF COMMUNICATION, A CASE STUDY

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1. Introduction

A first idea, which expresses the complexity of the notion of mass communication, is related to the multiple attempts to define and classify: this complex and contradictory phenomenon of mass communication has known, as it is natural, many types of definition and many perspectives of classification. For example, Ch Wright's definition has long been considered quite clear. According to him, mass communication was defined by three characteristics: it is aimed at a large, heterogeneous and anonymous audience, messages are transmitted publicly, often planned to reach most audience members simultaneously, communication tends to be or operate in an organized complex system and expensive. According to other authors, mass communication emanates from an individual or organizational source, through ways of coding and multiplication, addressing to relatively large, heterogeneous and anonymous audiences, which only have limited possibilities for feedback or it is the practice and product that provide entertainment and information to an audience made up of unknown people; these contents have the status of goods, which are produced industrially, by the help of complex technologies, are regulated by the state and financed by private companies; these contents are consumed personally, privately, by their public.

2. Conceptual delimitations

2.1. Definitions and concept

Communication is the basis of interpersonal relationships, these ones being impossible in the absence of receiving messages. We can define human relationships as communicative interactions, which take place in a social environment. In order to give a definition of communication, it can be admitted that in the light of human connections, communication is the sum of physical and mental processes through which we do the operation of relating to one or more people with a view to achieve certain objectives. Thus, communication is essential for making connections between people, considering it is the easiest way to understand and make oneself understood. For the beginning, we will consider relevant the circumstances in which communication is seen as a technical situation, C. Shannon elaborating in 1952 the communication scheme and defining communication as the transmission of a message from one place to another. The scheme appeared in the context of cybernetics, and it was a real success among linguists and information theory experts in the idea that the communication process can be represented graphically in such a simple and clear way. However, C. Shannon's model also had some disadvantages, namely the fact that groups might also be involved in communication, not only individuals, the process seems linear and problems with encoding and decoding messages might occur. Following these problems it appeared another definition from the point of view of psychosociological analysis: Communication is the set of processes through which exchanges of information and meaning are made between people in a given social situation.

2.2. Presentation of the communication process

Nowadays, communication represents a very important topic for the society we live in, but at the same time it raises many questions and often creates certain problems or difficulties that are not enough debated, communication has become a central topic of debate. And yet, many people ask themselves: why are there so many communication problems? The simplest answer would be that barriers or blockages in communication often occur. In order to better understand what communication is, we can follow the etymological path of the word. Thus, the first meaning of the word appears in the sixteenth century, meaning to put together, to be in a relationship, being close to communion, sharing, participating. Starting with the 17th century, another meaning appears, that of transmission, related to the development of the post office and the roads. In the 19th century, the meaning of transmission appears again with the development of modern means of communication, first physical - train, car, plane, then remote - telephone, radio, television. We can consider relevant the definition proposed by J.-C. Shelter: Communication is a vast and exciting field of reflection, study and achievement. To understand this phenomenon, as a universal matrix of social connection, there are two important theories, understanding communication as a fundamental anthropological operator, based on a double theoretical reference: The Theory of Structural Anthropology, C. Levi-Strauss, who defines society as a relational tissue of individuals and groups that communicate with one other and that integrate in these fundamental communication processes the fundamental triptych of the exchange of women, riches and symbolic messages.

2.3. Elements of communication process

As P. Anghel stated: the communication process starts from a simple, elementary action - speech, thus referring to the importance and elements of communication, to the characteristics of the sender, the receiver and the environment. The elements of communication are: sender, receiver, message, communication channels, encoding, feedback, and any communication model consists of the following steps: Transmission: the sender launches a message to the receiver and believes that his message is understood correctly by him. But he must make sure that his message is received correctly, that he expressed exactly what he thought, because otherwise everyone will understand what they want from his message. Encoding: the message is encoded by the sender and structured in a logical form - in our case in the form of language. That is why it is important that both the sender and the receiver know the same language, because otherwise the communication becomes useless. Transmission: can be verbal, written, graphic, visual, etc. But in any of these situations the sender must ensure that his message reaches the receiver, so as not to communicate in vain. Reception: consists in the fact that the sender must not only make sure that his message reaches the receiver, but also to have the certainty that it is received. Decoding: usually the receiver uses the same codes as the sender and turns the message into ideas, thoughts or even actions. The receiver has the duty to check if he is indeed the recipient, if he received correctly. Understanding: for a correct communication it is necessary that the receiver understand the idea transmitted by the sender.

2.4. Communication axioms

As I said in the previous chapters, the initial meaning of communication has changed over time, the meaning of transmitting of the communication appears in the early 17th century. Due to the high importance of the media nowadays, the sense of transmitting of communication has become conclusive, as we can see. The Palo Alto School was established around the Institute of Mental Research. This institute appeared in 1959, being founded by Paul

Watzlawick and Dan Jackson. This School in Palo Alto tried to recover the original meaning, having its origins from sharing the meaning of communication, opposing the meaning of transmission offered by the mathematical-cybernetic model. Communication axioms are not axioms in the strict mathematical way, but rather defining principles resulted from research on the communication process. They apply especially where communication has certain dysfunctions that generate blockages in communication. There are five axioms developed by the Palo Alto School and are presented below. The first communication axiom: it is impossible not to communicate. Even when you don't say anything, you're still saying something. Communication, as most of us know, is of many types: verbal communication, nonverbal communication and paraverbal communication. According to this axiom, even when we do not say anything, that is, we do not use verbal communication, we still say something through nonverbal and paraverbal communication.

3. Baseline of research in linear communication

3.1. Researching linear mass communication

According to DeFleur and Ball-Rokeach, the significant mankind progresses depended more on the mastery of communication systems than on the materials they used to build tools. Their point of view brings to mind the biblical story of the Tower of Babel, no matter how skilled people were at building, without an intelligible communication system, they didn't manage to build the great tower. Indeed, this example strengthens the point of view of the two theorists, emphasizing the need for the communicative act in the development of human civilization. In this sense, the two terrorists formulate an evolutionary perspective concerning a historical progress of mankind from the perspective of communication systems: the history of human existence should be explained more appropriately, through a theory of transitions - that is, in terms of distinctive stages in the development of human communication, each of them having deep consequences on the individual and collective social life. Thus, they distinguish many ages: the Age of Signs and Signals, the Age of Speech and Language, the Age of Writing, the Age of Printing, the Age of Mass Media, and the Age according to current situation: The Age of Computerized Media. These were ages associated with the development of communication through signs, speech, writing, printing and communication by the help of the media, as we know them today. The age of signs and signals began very early in the evolution of pro-hominid and proto-human life, long before our ancestors went upright.

3.2. Research in the field of mass communication

Just as controversy has appeared around the concept of mass communication, the same thing happened in the case of mass communication research where more perspectives have formed over time. Probably this is also due to the interdisciplinary nature of the perspectives and the fact that over time the field of research in communication sciences has been disputed by: sociologists, linguists, psychologists, economists. As M. Coman stated, mass communication is considered by most specialists to be synonymous with the media. But let's not forget that the media can be viewed from many perspectives: 1. from an institutional perspective and 2. from the perspective of the communication process. In this way, most research methods come from the social sciences. Of course, researchers in the social sciences are not the only theorists who have and have had contributions in media research and the communication process. Also, literary critics, social philosophers, artists, pedagogues and even the ones from the spectrum of social sciences: sociologists, psychologists, anthropologists, economists and political scientists have identified over time humanistic, empirical, theoretical and critical perspectives in this field. As we stated in the previous paragraph, from the point of view of research, this field is mostly associated with problems and research in the social field. But the authors mentioned above point out that only some of the research methods in the social sciences can be applied to communication, and the most important argument is that the social sciences cover a far too wide range of issues, so some of them can't be associated with the field of mass communication.

3.3. Harold D. Lasswell's linear model

Harold Lasswell's theory of the five factors, developed in 1948, inspired other approaches of communication phenomena generated by various IT-based media and media techniques, either functionalist, behaviorist or post-functionalist. The empirically based studies are placed in the sphere of the audience, seconded by methodologies that have been consecrated in the wider field of sociological measurement techniques, such as: P. Lazarsfeld, Berelson, R. K. Merton. W. Schramm, E. Katz, D. McQuail. H. D. Lasswell was in charge with the study of political propaganda from 1920-1930 in the United

States. He tried to capture communication in a matrix, creating one of its general models, which he called the linear model of communication. This model illustrates a typical feature of the first models of communication: they take it for granted that the sender has certain intentions of influencing the receiver, and therefore communication should be treated primarily as a process of persuasion. It is also assumed that messages always have effects. H. D. Lasswell considers that the communication process can be reduced to the five typical questions of a journalist, to which two more can be added: who, what, where, why, when, how and by what means? The crucial questions launched by Lasswell at the beginning of a period of contesting the supremacy of the media in structuring interpersonal relationships appeared on a ground on which behaviorist paradigms also developed.

3.4. Shannon's and Weaver's linear model

This model refers to the means of communication, respectively the telephone, later being applied also to the mediated communication. Such a model presents the communication as a linear process, which contains several phases. Although the model was designed for technology, the graphic model developed by Shannon and Weaver was used, by analogy, in linguistics and in the behavioral research. Of course, technological problems differ from human ones, but it is easy to identify features of the Shannon-Weaver model in other models related to human communication, which appeared later. The first element of this process is represented by the source of information, which produces a message or packets of messages in order to be transmitted. In the next step, the message is converted into signals by the sender. The signals must be adapted to the particularities of the channel that leads them to the receiver. The function of the receiver is at the antipode of that of the transmitter. The receiver builds the message from the received signals. Thus, the received message reaches the destination. This model has been developed over time by several theorists. In this way, we remark the contributions of DeFleur, Osgood and Schram. DeFleur developed the Shannon and Weaver model in an analysis of the correspondence between the significance of the sent message and the received one. He notes that in the process of communication, the meaning is transformed into a message and describes the way the sender transforms the message into information, which then passes through a channel.

4. The research of the effects. The American Contribution - the most impostant to the study of linear communication.

4.1. Researching the effects of mass communication

In the United States, between the second half of the nineteenth century and the first two decades of the twentieth century, a very strong current enters the philosophy, law, social sciences. According to this current, the absolute, immutable rational principles do not explain and govern the universe. There are no a priori truths, and metaphysics is only a facade for ignorance and superstition. Only applied concrete scientific investigation can lead to authentic knowledge, and this authentic knowledge can and must be supported by empirical evidence. The prestige associated with the natural sciences has been the main point of support for this current. Physics and Biology were models of scientific fulfillment, they were sources of inspiration for the way in which human behavior was going to be studied. Scientific knowledge must be entirely objective, based on real observations, verifiable data, and the knowledge base must be empirical, not abstract. The function of the researcher was to separate objective and observable facts from confusing and subjective interpretations of ordinary people. The scientific results were considered valid only to the extent that the identified correlations allowed predictions.

4.2. Predecessors and founders of the study of linear communication

As we have shown, the systematic study of mass communication is, to a visibly great extent, an American creation. American researchers understood to base their assertions on empirical, applied research, to prove the correlations I am talking about. The issue of an entire generation of researchers, concerned with experimentation, applied and rigorous work, has generated a lively debate about the predecessors and founders of the study of communication. Who are the founders, those who spoke about communication as a distinct phenomenon, those who, keeping their initial field of specialization - psychologists, sociologists, political scientists - conducted research of great interest in the field of communication, after which they retired to the field of the specialty that consecrated them? On such a gentle land, where affiliations, cultural affinities intervene, opinions are diverse. Bernard Berelson, for example, talks about the four founders of the study of communication and, later, Wilbur Schramm enshrines this interpretation in a memorable formulation: Thus, in the 1930s and 1940s, four true giants from the social sciences emerged as specialists in human communication. Adolf Hitler - we don't thank him, because he did it without realizing it - gave us two of them: Paul Lazarsfeld and Kurt Lewin. Robert Maynard Hutchins - we don't thank him because he didn't see such a contribution - gave us the third, Harold Lasswell.

4.3. Lasswell – four valuable contributions

As we talked in this section about founders and forerunners, we will continue to make some references to the second founder of the discipline of communication, Harold Lasswell. Professor of political science, Lasswell notes four contributions which will be integrated as distinct areas of communication: the five C formula, propaganda analysis, media functions, and content analysis. Lasswell's formula. Between 1939 and 1940, Lasswell actively participated in the Rockefeller Foundation Seminar for the Study of Mass Communication, which dealt with the communication strategies of the American government in the event of a war. It is considered that the basis of the entire activity of the seminar was Lasswell's formula, probably the best known statement in the field of communication: Who? - What does he say? Through which channel? To whom? With what effect? The formula was meant to structure the debates about communication but, just as significantly, it defined the fundamental elements of the communication process. Each question, so each element of the communication process, represented the object of study of a distinct field of research, which, in time, became an independent field of analysis: who ?; what?; through which channel ?; to whom ?; with what effect ?. Moreover, Lasswell points out that, beyond this description through the five fundamental questions, it is important to look at the communication process as a whole, in close connection with wider social processes.

5. Conclusion

Communication is omnipresent, it quickly invades all places where social life is organized, so all social institutions begin to be attracted by it. Among the first institutions to start using it we find small and medium-sized institutions, audiovisual industries, public administrations, territorial communities, large scientific laboratories, sporting events, and at this time, the educational apparatus and large associations, not to mention the political organizations that grasp for political marketing. In the book The Society Conquered by Communication, Bernard Miège concludes: It is impossible not to communicate, thus citing a fundamental principle of communication described by the representatives of the Palo Alto School. Society is gradually conquered by communication. The obligation of communication approaches the so-called modern iron law; it manages to impose itself in a few years in different categories of social actors; it settles in the developed societies of the West, but it also raises questions. Both research and theoretical models of mass communication will certainly continue to develop themselves with the media and will continue to create controversy among researchers in this field. All of these definitions have evolved with the definition and development of the concept of media. In this regard, John Hartley provides a conclusion concerning attempts to define mass communication. The term itself must be used very carefully.

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PAUL EKMAN'S THEORY OF LIES. CASE STUDY "LIE TO ME"

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Abstract

I define a lie or deception as an act by which one person misleads another by doing so deliberately, without prior notice of his or her objectives and without a clear request from the victim not to disclose the truth. There are two main forms of lying: silence and distortion. By default a liar hides true information but does not report false information. When distorted, the liar takes some extra action - not only hides the truth, but also provides false information in return, transmitting it as true. Often, just a combination of silence and distortion leads to deception, but in some cases, a liar can succeed and simply does not tell the whole truth.

Cheating is especially necessary when hiding emotions. The best way to hide strong emotions is with a mask. And the best mask is a fake emotion. But not every situation allows a liar to replace one emotion with another. For example, during a poker game, a player who has great cards in his hands and is excited about the prospect of hitting a big pot must hide the signs of enthusiasm from other players. It is dangerous to mask the real experience with another emotion.

Any emotion can be used as a mask. Most often, a smile is used for this, which is the opposite of all negative emotions: fear, anger, pain, resentment and the like. But deliberate portrayal of negative emotions is difficult for most people. The study found that most people cannot deliberately cause certain facial muscles to contract to faithfully simulate pain or fear.

Keyword: lying, verbal communication, nonverbal communication, micro expressions, nonverbal language.

1. Introduction

Paul Ekman (born February 15, 1934) is an American psychologist and professor emeritus at the University of California, San Francisco who is a pioneer in the study of emotions and their relation to facial expressions. He was ranked 59th out of the 100 most cited psychologists of the twentieth century. Ekman conducted seminal research on the specific biological correlations of specific emotions, attempting to demonstrate the universality and discreteness of emotions in a Darwinian approach.

In the TV series "Lie to Me". Dr. Lightman is based on Paul Ekman, and Ekman served as scientific advisor for the series, read and edited the screenplays, and sent videos with notes of facial expressions for the actors to imitate. While Ekman wrote 15 books, the "Lie to Me" series brought Ekman's research into people's homes more effectively.

2. Passion for micro expressions.

Paul Ekman's passion for nonverbal communication contributed to his first publication in 1957, describing how difficult it was to develop ways to empirically measure nonverbal behavior. He chose the Langley Porter Institute of Neuropsychiatry, the psychiatric department of the University of California School of Medicine, for his clinical internship because Jurgen Ruesch and Weldon Kees had recently published a book called "Nonverbal Communication" (1956).

Paul Ekman's interest in mimicry appeared very early, early adolescence. He was very interested in photography. He recounts how he cleared snow to make money, to afford a camera, "even more snow and leaves, to set up a dark room, and I made a lot of portraits of all my neighbors," he printed them and sold them to buy better equipment. He claims that until the age of 14, he was already very involved in photography, especially portraits. At that moment, his mother dies, walking through the archive, taking all her portraits, making children for both family members and friends. We can say that he was interested in facial expressions, quite early, in terms of identity. "Of course, all my work did not focus on identity, but also facial movements, on the expressions of facial actions, but they are performed on the stage of identity, which poses a problem in terms of being able to recognize if the same movement is done on a different set of identities, a different stage, a different set of features of permanent wrinkles, etc."

3. Defining micro expressions.

To better understand what these micro expressions represent, I will provide some general data of this concept. A micro expression is an expression of the face that lasts only for a short time. It is the innate result of a voluntary and involuntary emotional response that occurs simultaneously and is in conflict with each other and occurs when the amygdala (the emotional center of the brain [dubious - discuss]) responds appropriately to the stimuli experienced by the individual, however that the individual wants to hide this specific emotion. This results in a very short display of true emotions, followed by a false emotional reaction. Human emotions are an unconscious biopsychosocial reaction that derives from the amygdala and usually lasts 0.5-4.0 seconds, although a micro-expression will usually take less than 1/2 second. Unlike regular facial expressions, it is either very difficult or virtually impossible to hide micro-expression reactions. Micro expressions can't be controlled because they happen in a split second, but you can capture someone's expressions with a high-speed camera and play them back at much lower speeds.

Micro expressions express the seven universal emotions: disgust, anger, fear, sadness, happiness, contempt and surprise. However, in the 1990s, Paul Ekman expanded his list of emotions, including a number of positive and negative emotions, not all of which were encoded in the facial muscles. These emotions are fun, embarrassment, anxiety, guilt, pride, relief, gratitude, pleasure and shame.

It exists in three groups:

- **Simulated expressions**: when a micro expression is not accompanied by an authentic emotion. This is the most frequently studied form of micro-expression due to its nature. Appears when a short flash of an expression appears and then returns to a neutral state.
- **Neutralized expressions**: when an authentic expression is suppressed and the face remains neutral. This type of micro expression is not observable due to its successful suppression by a person.
- **Masked expressions**: when an authentic expression is completely masked by a falsified expression. Masked expressions are micro expressions that are meant to be hidden, either subconsciously or consciously.

4. Lying in communication.

"Lie", "Liar" and "White Lie" redirect here, for other uses, see Lie (disambiguation), Lying (disambiguation), Liar (disambiguation) and White lie (disambiguation).

A lie is a statement that is believed to be false, usually used to deceive someone. The practice of communicating lies is called lying. A person who tells a lie can be called a liar. Lies can serve a variety of instrumental, interpersonal, or psychological functions for the individuals who use them. In most cases, the term "lie" has a negative connotation and, depending on the context, a person who communicates a lie may be subject to social, legal, religious or criminal sanctions.

Communication presupposes the existence of two individuals who successively send and receive messages, thus playing, in turn, the roles of sender and receiver. The complete scheme of integrated communication factors includes a sender (transmitter), which transmits a message, referring to a context, thing or idea. The message consists of the elements of a code, which must be common to both partners, directly or directly in contact. Just as in the case of communication, the lie requires a sender (the person who lies), a receiver (the person who is lied to) and a message (the lie itself). One of the forms of simulation (or concealment) is lying, when it is communicated orally. Words are the first to attract man to lie, language being the first human institution attacked by lies. Inseparably linked to the act of language, the lie is presented as a hidden order through a simple information, language, respectively words in essence representing people's infidelity to the truth, and their effort to hide their feelings. The processing of lies requires the maturity of consciousness, symbolic thinking, decentralization and subjective duplication, and minimal language development. The most common lie of humanity is driven by language, because it is the most economical way. It is easier to hide or hide behind words. It is much easier to betray yourself with facial expressions or gestures. Our hands or face are more sincere, more transparent.

Sometimes you will find out that a person is lying and other times you will not, but you will never be wrong because you used a non-verbal clue as an alert to look ahead and gather more information, rather than to determine the truth. It is possible for the liar to use body language, consciously or not, in an attempt to mislead others, thus increasing his chances of success or, conversely, to give him in vain, when he does not use non-verbal language fluently. . Nonverbal communication gives people the opportunity to see beyond the level of control inherent in verbal communication and the opportunity to get a more complete and accurate picture of other people. All this because honesty and trust are two qualities appreciated in interpersonal relationships. When he falsifies reality, man never feels comfortable. His hands, his body, in general, did not go through the rhetorical discipline of lying, being excluded from the educational process very early. The hands and body did not pass the logical test, but remain the subtext of the words.

In body language we can identify examples such as the following:

• **Tight lips** - they are an expression of denial - something bad is going to happen.

• **Ventilation gestures** - the person winding with their hands, pulling back on the collar of their shirt or shaking their clothes to cool down - indicates a state of discomfort. Things become a little more obvious if a person blushes visibly or changes their breathing rhythm.

• **Touching the neck** - indicates a state of anxiety, nervousness or fear.

• **Turning the body** - in general, when he speaks to you, not only does he turn his head or look in your direction, but he turns his whole body; when he lifts his body towards you and turns it in another direction, this is a sign that he would like to run away, that he is uncomfortable. This behavior occurs when the interlocutor has to answer a difficult question and does not really want to.

• **Bringing the hand to the eye** - is a behavior that often occurs when a person is worried about something. The equivalent gesture would be to touch or rub your nose with your hand.

• **Bending or closing the thumbs -** Usually, when a person speaks, they accompany their words and gestures, and the position of the thumbs is usually pointed upwards. When the thumb is down or a person is even trying to hide it, he seems to want to show that he doesn't even trust what he's saying. Sometimes the expression of the whole body is more obvious - when someone trusts what he says, he accompanies his words with wider gestures, when, on the contrary, he does not really believe in what he says, he tends to limit his movements, making them as little as possible, as if to go unnoticed.

• **Smile** - When someone smiles falsely, only the corners of the mouth will move; instead, a real smile will involve both the mouth and the eyes.

• **Clenched fists, arms crossed or hand in pocket** - means that the interlocutor feels uncomfortable, is in a defensive state, closes.

• **A hand on your chin** - is a sign of interest and honesty, but a hand covering your mouth can be a sign of a lie.

- **The eyes -**
  - Looking up and to the right - means that the interlocutor is thinking about something that happened visually;
  - Looking to the side and to the right - thinks of something he has heard;
  - Looking down and to the right - the interlocutor speaks to himself;
  - Looking up and to the left - creates reasoning or thinks of visual lies;
  - Look sideways and to the left - means building a reasoning or creating one verbal lies;
  - Looking down and to the left - the interlocutor tries to remember something he did.

5. Why do some lies not work?

We are only interested in the mistakes that appear directly in the communication process, the mistakes made by a liar against his wishes, we are interested in the lies betrayed by the deceiver's behavior. Signs of deception can be manifested by body movements, facial expressions, swallowing movements, breathing too deep or, conversely, superficial, in long pauses between words, micro-facial expressions, inaccurate gestures.

The impossibility of foreseeing the necessity of the lie, of preparing the necessary line of conduct and of responding correctly to the changing circumstances, of adhering to the line of conduct initially adopted gives easily recognizable signs of deception. What an individual says contradicts either himself or the facts already known or that appear later. The inability to think and repeat a line of behavior beforehand is just one of the reasons why mistakes are made that show signs of deception. Many more mistakes are caused by emotions that are difficult to falsify or hide.

The emotions that accompany lies can be different, most often some of them can be combined with deception, examples of states can be: guilt about his own lies, fear of being discovered and the feeling of delight that a he sometimes deceives him if he is successful. Information about the possible fear of finding a liar can be a good help for the checker. He will be much more vigilant about the signs of fear if he knows that the suspect is very afraid of being caught. In addition to the fear of exposure, the remorse of a liar can betray him. The intensity of these remorse can vary. They can be so strong that the deception will fail, because guilt will trigger leaks or give other clues about the deception. When they decide to lie for the first time, people often do not realize the feeling of remorse that will appear later.

6. Lie detection techniques.

Finding a lie is slow and difficult. To see if the other person is wrong and to assess what they are, what can or should appear and how to detect them according to certain behavioral signs, you need to ask many questions. Therefore, detecting a lie is just an assumption based on information. But this assumption further significantly reduces the possibility of making mistakes of faith, lying and not believing the truth. There is no concrete sign, no gesture, no facial expression, to expose a lie, there are only indications that a person is not prepared to tell a lie and indications generated by emotions that do not match the natural way of being the person concerned. These are the signs that highlight lies or attempts to lie.

Most people who think about finding a lie, think about discovering nonverbal signs, but it is just as easy to lie through words, through which much more messages can be transmitted than facial cues, voice or body movements. . Liars censor what they say, carefully hide the messages they do not want to convey, not only because they have learned that everyone pays attention to these elements, but also because they know that they will be held accountable for the words they say. they utter, except for the tone of voice, facial expressions or body movements. I can always retaliate if charges like "it seems you had a harsh voice" are brought to them, and that's because the accusation can be easily answered. I didn't have a hard voice ", and I think each of us suffered from this. But this is exactly what betrays, we are focused on what we say and we betray nonverbally. Few people are able to control both the verbal and the nonverbal.

7. New concepts of lying

In the new experiments of the early 1990s, when it was mandatory to report a false opinion or lie, we were able to distinguish liars from people who told the truth, in 80% of cases, based only on facial expressions. I think that if we add voice, body movements and speech to the evaluation system, then we can get the correct definition in 90% of cases. My first explanation for why we are inexperienced in detecting lies is that we have not evolved either by verifying abilities or by deceiving with malice. It can be assumed that in ancient times there were not so many opportunities to deceive and go unpunished, and the punishment for a person caught lying was severe. If this assumption is correct, then, consequently, there was no selection of qualified persons in verification or deception.

If we assume that in the process of evolution we have not acquired the ability to detect lies in behavior, then why do we not learn this as we grow? There is a possibility and this is my second explanation, for parents to teach us not to admit their own lies. Personal life often requires parents to mislead their children about what they do, when, and why. We can identify a lot of examples of innocent lies to get rid of the explanations they have to offer.

A third explanation is that we usually prefer not to notice deception, because trust, as opposed to suspicion, makes our lives better, despite possible troubles. Undoubtedly, making false accusations is not only unpleasant for those who doubt, but also makes it impossible to build close relationships with people around us.

A fourth explanation is that we ourselves want to be fooled, we are unwittingly complicit in deception, because it is more beneficial for us not to know the truth.

The fifth explanation is that we are taught to be polite in our interactions with others and not to steal information that is not intended for us, there are certainly exceptions to the rule.

8. Scam detection

We are all interested in finding out the truth in various circumstances. Society operates on the assumption that people keep their word - that truth triumphs over dishonesty. For most, so be it. Otherwise, relationships would be short-lived, trade would cease, and trust between parents and children would be destroyed. We all depend on honesty, because when truth is lacking we suffer, and society suffers in turn.

People would lie less if they thought there were certain signs of deception. But there are no signs of deception as such - there is not a single gesture, facial expression or involuntary muscle contraction that alone and in itself means that a person is lying. There are only signs that it can be concluded that the words are poorly thought out or the emotions experienced do not correspond to the words. These signs provide information leaks, such as those listed above. Detecting the scam is not easy. One of the problems is the accumulation of too much information that must be considered simultaneously.

Too many of its sources - words, pauses, sound of voice, facial expressions, gestures, head movements, breathing, posture, sweating, redness or pallor, etc.

The autonomic nervous system (ANS) also produces certain changes in the body that are visible when emotions occur: changes in the frequency and depth of breathing, the frequency of swallowing and the intensity of transpiration. All these changes that accompany the appearance of emotions are very difficult to suppress, occur involuntarily and, for this reason, are quite reliable signs of deception. The lie detector measures these changes in the autonomic nervous system, but many of them are visible without the use of special equipment.

In the following I will talk about the verbal and nonverbal signs that we must pay attention to when we want to know if our interlocutor is trying to deceive us.

To be successful in detecting scams, you need to know what your impact is on the actions of the person you suspect and recognize that the way you behave will influence their reactions. The way you ask questions (the accuser), the way you sit (too close), the way you look (suspiciously) will help either to support his level of comfort or to lower it. It is well established that if you take too much of one's personal space, if you act with suspicion, if you look in the wrong way or put the questions in an accusatory tone, the interrogation will be negatively affected. The most important thing to expose liars is not to identify dishonesty, but rather how you observe and question them to detect lies. Then, it is about collecting verbal information and correlating it with nonverbal information. The more you notice (clusters of clues), the more confident you can be in your observations and the more likely you are to notice when a certain person is not sincere.

Even if you are actively trying to find clues to the deception during the discussion or interrogation, your attitude should be as neutral as possible, not suspicious. Keep in mind that the moment you become suspicious, you influence the way the person responds to you. If you tell him "lies" or "I don't think you're telling the truth," or simply look at him suspiciously, you'll influence his behavior. The best procedure is to simply work on it, trying to clarify as many details of the situation as possible and saying from time to time "I don't understand" or "can you explain to me again how it happened?". Often, asking for as much detailed information as possible will be enough to distinguish the lie from the truth. Keeping calm is essential, whether you are trying to establish the validity of the information presented by a person during a job interview, whether you are involved in a serious discussion about financial issues, or you suspect an infidelity on the part of your spouse, try to stay calm when asking questions, do not show suspicion, do not seem to feel good about the person and do not judge them. Thus, the interlocutor will be less defensive and unwilling to disclose information.

Facial expressions can be a valuable source for the scam hunter, because the face can lie and tell the truth, and most of the time it does both at the same time. It often expresses two messages, it shows us what the person who is lying wants to show us and, at the same time, what he wants to hide. Some facial expressions come to the aid of lies, revealing untrue information, while others betray because they look false and sometimes the feelings escape, despite efforts to hide them. True and false expressions may appear in different areas of the face in a single combined expression. I think the reason most people can't decipher the lie in facial cues is because they don't know how to tell the difference between true and false expressions. Expressions of true emotion appear because facial actions can occur involuntarily, without intention and without thought. False expressions appear because people have voluntary control over their face, which allows them to hide their true feelings to some extent. Studies in people with various brain injuries show conclusively that different parts of the brain are responsible for voluntary and involuntary facial expressions. Patients who suffer damage to areas, including the so-called pyramid system, cannot smile when asked to do so, but smile in response to a joke or joy. The involuntary expression of emotions on the face is the result of evolution. Some emotional expressions are universal, the same for all people, regardless of age, gender, racial and cultural differences.

9. Case study “Lie to me”

The series "LIE TO ME" (2009-2011) is an American series produced by Samuel Baum in collaboration with Imagine Television and 20th Century Fox Television. The series focuses on a team of experts in scam and lie detection, a private agency contracted by law enforcement agencies, corporations, government agencies, but also individuals when they run into an obstacle. Cal Lightman's team is working on the most difficult cases in which there is a network of lies that must be revealed. Starring Tim Roth (Cal Lightman) who leads his own team of experts at The Lightman Group, Brendan Hines (Eli Locker) is the agency's principal investigator, Kelli Williams (Gillian Foster) is a talented psychologist. Lightman's professional, who brings balance to his partner, looking at his wider image, while Lightman focuses on the details. He needs her guidance and understanding of human behavior, whether she realizes it accurately or not. He is so uncomfortable with the human tendency to mind that he usually practices what he calls "radical honesty." He says everything he thinks and often pays the price and Monica Raymund (Riá Torres) who is the newest member of the agency and one of the few "native gifts" in the field of detecting fraudulent intent. Her native, untrained ability to read makes her a force to be reckoned with.

The action takes place chronologically, the episodes being linked to each other by the interpersonal relationships of the actors. In each episode, Dr. Cal Lightman, along with his team, helps detect lies, either work on a single case, or divide and solve two cases. The cases solved by them are not related to each other, we can see that there are different cases, both in each episode and in the entire series. The protagonist of the series explains every facial expression found in the victims to make us understand why that person is telling or not telling the truth. This is also the main factor that catches our attention from the first episode. There are explanations that we correlate with reality and we realize with amazement that these aspects are really true. Doesn't that sound interesting? At the end of the three seasons you will notice that you are a person who analyzes more these aspects of the nonverbal, he is much more attentive to the gestures that our interlocutor makes, to the position he has, to the way he holds his hands, to the tone of voice, to his facial expressions. Not everything we see in the series can be applied in reality, it would have been very difficult for the directors to do this, given the number of episodes and the complexity of each episode. From the moment the director changed, the entire production of cameramen and directors also changed, and they were guided by Dr. Paul Ekman. The new production of screenwriters had no knowledge of the study of mimicry and micro-expressions, and it is obvious that the last part has a higher degree of fiction than reality.

10. Conclusion

Lying is the statement by which the truth is deliberately distorted with the aim of deceiving a person. Over time we have seen the ease with which an individual who distorts the truth that he is a liar is told if that individual is disliked or disliked by his listeners, but it is more difficult for us to use the title of liar to a person. which is accepted by society, even if it does not tell the truth. We are fascinated by body language and we must admit that we are not particularly interested in the body language of others. We pay attention to every gesture, every strange interaction or a smile, a contemptuous look, a strange look or maybe even a too strong handshake. We make quick deductions and assessments about body language. These judgments can predict significant changes in life, such as how not to better discover our partner or how to have a better relationship with the people around us.

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EXPRESSIONS IDIOMATIQUES AVEC LES ADJECTIVES DE COULEUR EN FRANÇAIS ET LES DIFFICULTES DE TRADUCTION EN ROUMAIN

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Le résumé

Le thème principal de l'étude suivant est de montrer l'importance de relativisme linguistique dans la nomination de couleurs. La perception de couleurs est liée à notre langage, à notre culture. C'est pourquoi les adjectifs de couleurs sont présents dans les expressions idiomatiques, ces structures figées qui posent beaucoup de problèmes pour les traducteurs, car elles représentent un reflet sur une société et elles sont chargées culturellement. La couleur peut changer ses connotations d'une langue à l'autre. Dans la langue française une nuance peut envisager une émotion et dans la langue roumaine la même couleur peut envisager une autre émotion. De cette façon pour conclure il est certes qu'il faut maîtriser en profondeur le vocabulaire de couleurs pour pouvoir traduire son statut culturel.

Pour la réalisation de cet article a été utilisé la méthode comparative entre les adjectives de couleurs de la langue française et de la langue roumaine. De même l'analyse des problèmes de traduction a été la deuxième méthode qui a démontré les enjeux complexes lors d'une traduction.

Les mots-clés: expression idiomatique; relativisme linguistique; les adjectifs de couleur.

1. La couleur: naturelle ou culturelle?

La couleur représente un phénomène physique et psychologique. C'est est une sensation, une perception personnelle et culturelle, ainsi il est impossible que chaque personne la voit de même façon, car c'est un continuum que toutes les langues arrivent à nommer de manière différente.

«*La couleur n'est pas tant un phénomène naturel qu'une construction* *culturelle complexe, rebelle à toute généralisation, sinon à toute analyse»* affirme Michel Pastoureau, historien et spécialiste de la symbolique de couleur. Par conséquent, traduire la couleur représente l'un de plus grand défi qui se pose devant les traducteurs, car la couleur est essentiellement culturelle. Les mots des couleurs dans n'importe quelle langue sont des mots à charge culturelle, passés par l'histoire, changés et évolués au fil du temps.

Dans ce sens les expressions idiomatiques qui contiennent des adjectifs de couleur fixent beaucoup de difficultés pour les traducteurs. Ces particularités expressives, figées dans l'usage d'une langue qui sont souvent intraduisibles à la base et qui nécessitent une approche culturelle peuvent être traduites dans la plupart de cas juste par un équivalent qui correspondra à la même situation dans l'autre langue. Ainsi, le but de cet article de recherche est de pénétrer dans les différentes conditions d'emploi et connotations des couleurs de français et de roumain. Une autre mission c'est de découvrir comment les couleurs fonctionnent dans ces deux cultures, d'illustrer l'importance des expressions idiomatiques avec les adjectifs de couleurset leurs équivalents en roumain en analysant les difficultés de traduction et le statut culturel de la couleur.

Les couleurs représentent un univers spécifique, l'univers plein de sens et de symboliques. Le rôle de traducteur n'est pas juste de donner une simple traduction de rouge-*roșu*, c'est un monde que se change, car chaque couleur est chargé culturellement et il ne sera jamais possible de transmettre tous les connotations de rouge qu'un français peut voir dans la langue française vers une autre langue. Plus spécifiquement quand les couleurs sont intégrés dans des expressions idiomatiques où elles peuvent prendre des doubles connotations. C'est pourquoi, à travers le fil du temps des linguistes, des anthropologues, des traducteurs et des psychologues se sont demandés du statut de couleur, de son fonctionnement et sa place dans la vie des gens. Dans la plupart des travaux effectués, il avait été souligné le fait que la couleur va à la fois avec le langage. C'est de cette manière que le relativisme linguistique joue un rôle tellement important dans notre perception de monde. *«Les limites de mon langage signifient les limites de mon propre monde.»* (Ludwig Josef Johann Wittgenstein) Le langage est capable de conditionner nos pensées, c'est ce que nous fait saisir Wittgenstein par son affirmation dans son œuvre « Tractatus logico-philosophicus » en 1918. C'est la citation qui va générer plus tard des études et des recherches de la part des hommes scientifiques de différentes sphères.

Le rôle de langage dans nos pensées a été illustré par le relativisme linguistique et le déterminisme linguistique. *«Le langage façonne notre perception de couleurs. La perception de couleurs est liée aux particularités de notre vocabulaire. »* (B. L. Whorf). Par la citation de B. L Whorf nous nous rendons compte que dans une langue, les couleurs sont tout à fait un reflet sur la société, sur la culture. De cette manière, le vocabulaire de couleurs est tellement chargé culturellement et de même lié à la perception du monde en générale.

2.La discussion et les résultats

La théorie de relativité linguistique soutient que le langage détermine notre pensée. Toutes les choses que nous entourent dans ce monde sont conceptualisées par notre langue maternelle. Ce que nous voyons, ce que nous entendons ou ce que nous percevons représentent que le fruit de nos réflexions influencés par nos langues maternelles. Depuis les temps anciens les gens ont aimé de s'exprimer le plus librement possible sans avoir une façon stricte de représentation de leurs pensées et par les expressions idiomatiques ils ont réussi à donner du mystère et de sens profond aux leurs paroles.

Premièrement il faut bien préciser la signification de terme idiomatique. *Souvent une expression idiomatique conduit plus loin qu'une enquête laborieuse de psychologie* (RICŒUR, Philos. volonté,1949, p. 344). Par suite nous nous rendons compte que les expressions idiomatiques sont des structures figées qui représentent toute simplement la saveur d'une langue. Tandis qu'elles enrichissent la beauté d'une langue, en même temps il est tellement difficile pour les non-natifs de les assimiler et comprendre, car dans ces expressions n'y pas juste quelques mots, c'est une histoire et une culture derrière. Les langages reflètent la complexité des pensées et c'est souvent évident que les gens ne sont pas supposées de réfléchir d'une manière rigoureuse. Le français et le roumain sont deux langues mélodiques et généreuses en ce qui concerne les expressions idiomatiques. Étant deux langues latins, elles montrent des similarités et des points communs pour exprimer certains choses, certaines émotions. Cependant, ce sont deux cultures différentes qui perçoivent les réalités de leurs propres manières. Nous allons donner des exemples de locutions qui se ressemblent et nous allons analyser des locutions qui différent totalement pour montrer l'unicité de chaque langue.

Puisque le français et le roumain sont deux langues qui sont à la base des langues latins, nous avons trouvés des expressions figées qui expriment la même réalité. (Magie blanche; cousu du fil blanc; nuit blanche; se faire de cheveux blanc; être blanc comme neige; manger son pain blanc; l'un dit blanc et l’autre dit noir; écrit noir sur blanc; marché noir; liste noire, avoir des idées noires; humour noir.)Mais évidemment que les choses se compliquent lorsque nous avons des expressions idiomatiques qui ne se traduisent pas mot-à-mot.

«Blanc de colère» *Negru de supărare.* Cela signifie une grande colèrequi est réprimée au point d'en pâlir. Donc, nous remarquons que dans ce cas c’est le teint de peau qui a servi comme point de repère à l’origine de l’expression française. Néanmoins, en roumain il n’existe pas l’équivalent blanc de colère qui pourra transmettre l’idée de furie. En effet c’est tellement curieux le fait que même image de colère est représentée par deux couleurs différentes. Dans ce sens nous pouvons nous assurer de l’aspect culturel d’une couleur.

«C’est bonnet blanc et blanc bonnet» *Ce mi-e baba Rada, ce mi-e Rada baba* ou *Aceeași Mărie cu altă pălărie.* Cette expression montre la même chose avec des différentes formes. Alors, est-ce qu’il y a la possibilité de faire une différence entre la fleur belle et belle fleur, ou entre robe blanche et blanche robe? Évidemment que non, en dehors de l’aspect syntaxique de la place de qualificatif, le sens ne change pas et c’est par cette similitude que l’expression citée au-dessous existe depuis le XVIIe siècle. De même manière nous ne demandons pourquoi c’est le bonnet et pas un autre objet, alors la réponse est tout à fait simple. C’est parce que à l’époque il était possible de reconnaître le métier d’un bonhomme d’après son bonnet. Donc, il est intéressant d’analyser l’équivalent de cette expression en roumain et nous pouvons remarquer que dans la langue cible ni la couler, ni l’objet ne sont pas gardés dans la traduction.

«Etre blanc comme un cachet d’aspirine» *a fi alb ca brânza*. Cette expression est utilisée pour mettre en évidence la blancheur de peau de quelqu’un, c’est par excellence la teint de visage pâle et pour cette raison la comparaison avec ce médicament(l’aspirine) était possible. Dans la langue cible l’association est faite avec le fromage blanc, qui normalement est que de cette couleur en Roumanie. C’est ainsi que l’élément culturel se fait présent de nouveau, et nous savons que cette analogie avec le fromage en France aurait été irréalisable, car en France il y a pleins de types de fromages de différentes couleurs.

«La nuit, tous les chats sont gris» *Noaptea toate pisicile sunt negre*. Cette expression signifie que dans certaines circonstances, les gens peuvent se faire tromper facilement et que dans l’obscurité n’existent pas desdifférences entre les gens. Etymologiquement, l’origine de cette locution est assez simple, parce qu’il exprime un phénomène physiologique. La nuit, lorsque la luminosité est faible, les trois types de cônes de notre rétine au fond des yeux responsables de la vision diurne ne sont pas assez sensibles. Dans la langue roumaine, les chats sont caractérisés par noires. C'est ainsi que nous pouvons remarquer l'aspect culturel des couleurs. Bien sûr qu'en termes générales les deux couleurs dénotent l'obscurité et le plus important c'est le sens figuré qui est lié à cette unité phraséologique.

Dans la plupart de cas, il n'était pas si facile de faire transmettre une signification d'une couleur dans une autre langue. Et c'est tout simplement parce que dans l'autre langue, une telle couleur ne contient pas des mêmes utilisations et codes. C'est le moment où il faut trouver des solutions pour faire traduire une idée exprimée par une couleur. Le point important c'est de traduire le sens, le concept, les émotions qui viennent à la fois avec ces expressions et pas les mots. Annie Mollard-Desfour a affirmé que pour traduire une couleur il faut s'approcher complétement de la culture de l'autre, pour comprendre si la même couleur peut engendre les mêmes sentiments ou pas. Et alors il est nécessaire de plonger dans le vocabulaire de couleurs de l'autre pour être capable de trouver une couleur qui pourra transmettre la même perception.

Chaque couleur est plein des connotations, des connexions différentes avec la société et la culture. Les couleurs peuvent également évoluer, se changer, découvrir nouveaux horizons à travers le temps. Les couleurs sont tellement intégrées dans nos vies que lorsque nous voyons un objet naturel d'une couleur inhabituelle, nous sommes tellement surpris. Elles sont liées et connectées avec notre quotidien, elles dévoilent la façon de vivre, de se comporter, de réagir.

La couleur reste un champ d'étude dans beaucoup de domaines comme la philosophie, la colorimétrie, la linguistique, la physique. Les gens veulent savoir pourquoi les couleurs ont une telle influence sur l'humanité. Ce qui est certes est que la couleur est uniquement culturelle.

3. Les conclusions

A la fin de cet analysé des unités phraséologiques nous avons pu constater et explorer comment les couleurs fonctionnent dans la langue roumaine et dans la langue française. Par leurs points communs et leurs points différents il avait été possible d'assimiler et décortiquer l'univers de couleurs qui sont liés à nos langues. Nous avons remarqué qu'une expression idiomatique avec la couleur peut être traduite par le transfert de culturème et par l'assimilationdans la langue cible. Cependant, pour mieux comprendre cela, il ne faut pas regarder et inspecter les couleurs en connaisseur, mais il faut les vivre, les laisser s'inclure dans nos existences, car de cette manière nous pourrons peut-être les discerner. Il faut vraiment rentrer complètement dans la culture de l'autre, s'approcher intégralement à l'intérieur pour la comprendre et pour pouvoir ultérieurement traduire une couleur. De toutes les qualités, la couleur est celle dont il est le plus difficile de parler. (Aristote)

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