



Foreign Russian Newspaper: Phenomenology of the Periodical

Lydmila Petrovna Gromova^{1*}, Natalya Sergeevna Tsvetova²

¹Saint-Petersburg State University, Universitetskaya Naberejnaya 7/9, Saint-Petersburg 199034, Russia, ²Saint-Petersburg State University, Universitetskaya Naberejnaya 7/9, Saint-Petersburg 199034, Russia. *Email: cvetova@mail.ru

ABSTRACT

The purpose of the article is to analyze the status of Russian discourse of the German media space in wide historical context by the example of most popular printed periodicals. The first part of the paper is historical-informative. This part suggests the following problems: When and in what countries did the first foreign Russian periodicals appear? In what forms and how long did they exist? What is the general direction of evolution of the Russian mass-media in Germany? The second part deals with the study of phenomenology of the periodical, which became the object of scientific interest, mainly by the example of the weekly publication "Russian Berlin/Russian Germany." This section provides a view on cumulative newspaper text (CNT) (the analysis of title, editorial classification, advertising remarks, etc.). A topical organization of CNT is studied as a manifestation of ideology of the collective author, as a powerful contact-establishing instrument. A super-task of the publication, fixed in the chain of key words, presenting a complex semantic structure, is revealed. The main conclusion: Modern journalistic discourse of Russian foreign countries is in decay. The layering of discourse is determined, firstly, by the degradation (in relation to tradition) of ideologically-pragmatic orientations of periodical addressers and by changed demands of the audience, resulting in the modernization of the verbal form of the media-text.

Keywords: Discourse, Russian World, Media-Sphere, Cumulative Newspaper Text, Typology, Phenomenon, Super-Task

JEL Classifications: D83, Z13, Z10, Z19

1. INTRODUCTION

The relevance of study is determined by the system of circumstances with different nature. One of the main is the problem of unification and preservation of Russian world, appearing from the moment of resettlement of Russian emigrants in different countries of the world, resulting in creation of communicative relation system, where the journalism, as a bearer of culture, language and ideology, has become the core. The second is the significance of historical experience of Russian foreign journalism in the context of modern crisis of values. Thirdly, the social-psychological circumstances are equally important; they appeared due to the decay of Russian world, happening in the last decades, and, fourthly, proper philological circumstances, opening the prospect of objective discursive analysis of the mass media of the Russian foreign countries, as a cultural and language phenomenon, significant to understand global world political processes and evolution of world community. Besides, this study complies with the demands of media-linguistics, intensively developing in the last decade;

its research results have a serious impact on modern Russian text theory; one of its founders Zolotova, still in 1970, denounced, that "the global text theory" presupposes the necessity to form the maximally full view about "differentiation of text types," from the necessity of constant renewal of "knowledge about its linguistic features" (Zolotova, 1979). It is not a secret, that today the renewal tendencies are concentrated, first of all, in media-sphere, and there is the indemonstrable statement, that the media-text has become the most powerful and high-demand communicative unit in public sphere; its distinctive feature is the intense, not slowing even for a minute, updating of typological characteristics, transformation of differential features. At the same time, all famous investigators of the mass media were mainly involved in the description of phenomenal language characteristics of Russian foreign countries (Karaulov, 1992; Ferm, 1994; Zemskaya, 2000; Ehlich, 1998; Zelenin, 2007, Gaybaryan, 2008; Krasnova, 2015).

Perhaps, an international project "The Image of Russia in world culture and the images of other countries in Russian culture of

the XIX-XX centuries,” developed by RAS, can be considered as the only attempt to create and implement a complex scientific project, aimed at the solution of the abovementioned problems, however, this project is limited in virtue of its culture-centricity.

2. METHODS

In the course of work, general scientific methods of observation, comparison and generalization were used. In the study of periodicals of Russian foreign countries, the comparative-typological and cultural-historical methods were used. The synthesis of system-typological, historical-functional and complex approaches provide an opportunity to consider the evolution of Russian emigrant journalism in cooperation with national media-systems, with fiction-publicistic process of the XIX-XX centuries and its modern state (for instance, the studies of Gromova, 2003; Zhirkov, 1999; Perkhin, 2011).

When revealing the super-task of the analyzed periodicals, a procedure of semantic structure description of the cumulative newspaper text (CNT) was made actual. This procedure is based, on the one hand, on the traditional devices of topical analysis, which, when applied to the CNT, presupposes the predominant attention, first of all, to editorial classification, and, on the other hand, the ideals of Leningrad linguistic school, in particular, the ones of Chernyakhovskaya, who suggested to present the text semantic structure based on the net of “denotations, distinguished in text with presentive names,” and analyzing “the information from the background knowledge” of the addressee (Chernyakhovskaya, 1983). We consider, that such “nets” in the media-text are constituted from the so-called key words (the term of classical rhetoric). Proceeding from the fact, that the chain of key words, forming the definite associative “cloud,” presents some meanings (the name of “subject” (subject/object, fact/event), its characteristics and/or evaluation, temporal and spatial parameters), the interpretation and understanding of which provide an opportunity to get closer to the understanding of super-task, or, in the terminology of intentional stylistics, of periodical mission (the term of Duskaeva, 2012), i.e., general intension, determining both structure and verbal form of the CNT. Our task in the analysis of each CNT is to reveal the chain of key words, forming the semantic fields – “associative clouds,” as the brightest text fixation of the author’s super-task and extra-linguistic reality. We will make an attempt to show, how the semantic fields - special semantic areas - which can be formed in the media-text with the use of elements of different sign systems, entering into cooperation, become the highest manifestation of intentional text characteristics.

3. RESULTS

The appearance of first newspapers in Russian foreign countries refers to the middle of the XIX century, when the whole number of periodicals appears following “The Bell” (1857-1867) of Herzen. They include: “Well-intentioned” (1859-1862) by Golovin; “The Futurity” (1860-1861), “True” (1860) and “The Sheet” (1862-1864) by Knyaz Dolgorukov; “The Free Word”

(1862-1863), “The News” (1862) and “The European” (1864) by Blummer. It is the Germany, Berlin, where the Russian typography of Schulz was opened in 1856, the typography of Trovich and son was opened in 1857 and the typography of Pez (Pets) was opened from 1858, contributing to the growth of circulation and increase of variety of editorial projects. The issued periodicals differed in communicated political positions, readership, but they had a general aim to be heard at home, to come in contact with compatriots in emigration, to inform the European of the truth about Russia. However, because of small occurrence (the newspaper circulation rarely increased 1000 copies, only “The Bell” and “Ahead!” managed to reach 3000 copies) and the impermanence of existence, only few of them became famous in Russia and European countries. From all the newspapers of the XIX century, obviously, “The Bell” by Herzen, “The Futurity” and “The Sheet” by Dolgorukov and also the newspaper “Ahead” by Lavrov influenced on all segments of the readership.

Historically, the typological characteristics of foreign Russian periodicals were determined by their program, the material resources of the publisher, the maturity of correspondence delivery channels, the orientation at target audience. Terminological uncertainty in typological delimitation of the magazine and newspaper at that time resulted in the fact, that the same periodicals were named both newspapers and magazines, taking into consideration their irregular periodicity, frequently leaning to weekly or 2-weeks issue, and also the format, close to modern A3, frequently used for issuing of thin magazines and weekly newspapers. The most obvious exclusion from the above mentioned periodicals was “The European” by Blummer.

Appearing newspapers had different purposes. Thus, “The Bell” by Herzen, intended as “Added Sheets” to the “Polar Star,” despite the purpose, specified in subtitle, becomes independent from the very beginning. In 2 years, Lavrov, starting to issue the magazine “Ahead!” in 1873, will issue the newspaper-satellite “Ahead!” as a 2-week annex to the magazine on current issues of Russian life and international working-class movement in different countries. Only very soon, this publication will turn into independent newspaper.

However, the major part of periodicals was initially intended and issued not as “annexes,” but in the format of social and political press (the publications of Dolgorukov, Golovin) or, for instance, as “political-literary newspaper” of Blummer; it was reflected in structure of issues and genre forms of publications. As a rule, the main part of the materials was devoted to “Russian issues.” Many newspapers contained a section “mixture,” where the advertisement took the major part. 1860-1870 are of special interest: The publishing experience of Russian foreign press was accumulated; later, it was used by the following generations of emigrants-journalists and publishers, actively cooperating, reprinting publications, responding to the issue of new newspapers and magazines and supporting them. Thus, evaluating the place of your own newspaper “The Sheet,” Knyaz Dolgorukov wrote not only about the fidelity to the course of his previous newspapers, but also stated about closeness of positions with the publications of Blummer: “My political line is identical to the political line of Blummer” (The Truth, 1862).

Dolgorukov explained the task of Russian journalism abroad, finally realized at that period, in the following way: “Foreign Russian writers have the double purpose: The discussion of problems, not passed by the Russian censor; exposure of abuse (...). We left Russia in order to publish the truth, and nobody in the world will make us keep silence” (The Sheet, published by Knyaz Peter Dolgorukov, 1862). It is necessary to note, that, fulfilling the political tasks, Russian newspaper in foreign countries elaborated a new model of periodical, aimed at different segments of readership.

Besides, in the XIX century, there is a dialogue of Russian foreign journalism with Russian press, proved by the public polemic. Herzen, Golovin, Dolgorukov practice the publication of bilingual newspapers. Accumulating the experience, increasing the contacts inside the diaspora, extending the circle of authors, the publishers try to change the readership, firstly, overcoming the “party” affiliation, and to become interesting “for all” Russian, and, secondly, to involve all Europeans into the readers’ circle. For instance, Lemke, leaving quite critical recollections about the personality and activity of Dolgorukov, nevertheless, agreed, that “The Futurity” had great success in Europe (Lemke, 1907).

The peculiar genre forms are elaborated on the pages of emigrant newspapers. The leading place among them is taken by the front page editorials and polemic articles, correspondence, chronicle, documents, submission letters to tsar, fiction of minor forms. It is obvious, that separate genre forms, circulated in legal publications, almost found no place in non-censor press due to the specificity of its tasks and environment. For instance, this situation was with literary criticism. In the first decades of its existence, the Russian foreign newspaper acquires indicative typological features that allow speaking about the synthetic, hybrid character of periodicals, combining the traditions of Russian journalism, the influence of “resident” countries and proper, specific experience, acquired in definite social-political conditions of the epoch.

The traditions, established by Russian foreign press in the XIX century, were used by the new wave of emigration in the XX century. Its social composition, cultural environment are considered by the Russian and foreign investigators (Raeff, 1994; Emmons, 1968).

The White movement became the basis for post-revolutionary emigration that is why its relation to the metropolis was expressed in rejection of Soviet power and Bolshevism. However, emigration had to adapt in new conditions, and journalism, forming the social-political and cultural environment of the Russian foreign countries, played a great role. Again, one of the brightest examples is the history of “Russian Berlin” of 1920. According to the statistics of international community of refugees support in Berlin, in 1923, not <360,000 Russians lived there (The Journalism of Russian Foreign Countries of the XIX-XX centuries 2003). The audience was predominantly highly literate. Its distinctive feature was the dominance of pre-revolutionary nobility. The Russian colony was being formed, reconstructing the metropolitan system of life activity. The professional union of journalists “The Union of Russian Journalists and Literary Men in Germany,” which was formed in 1920, played a special role. It was headed by the

famous figure of the cadet party Hesse, the editor and publisher of the largest Russian daily newspaper in Berlin “The Wheel” (1920-1931). According to the specified program, the newspaper was a political periodical, directed against Bolshevism. It repeated the pre-revolutionary emigrant periodicals in many ways; it was addressed to different segments of readership. The contemporary mentioned that “The Wheel” had the same “appearance,” as the pre-revolutionary cadet “Speech”:... the same shape of title, selection of font, style of page composition; a lot of members of previous “Speech” worked in “The Wheel” (Kazmin, 1923). The main theme was to present the events, happening in Soviet Russia (frequently in negative manner). All sides of emigrant life were also reflected on the pages of the periodical. In its palmy days, the newspaper had a great success, and its circulation exceeded 20,000. Copies; it was subscribed “literally to all parts of world,” it was sent to 396 cities of 34 countries of the world (Hessen, 1979). The newspaper’s business became worse because of inflation, happened in Germany. Hessen considered the loss of contact with the audience as one more reason; he mentioned, that the editorial staff, involved in political problems, overlooked, that the reader was gradually losing the interest to the events at home and “found the recumbence in riddling the crosswords, in detectives...” (Hessen, 1979).

Today, the Russian printed periodicals of Germany are again at the cutting edge of the evolutionary processes, determining the specificity of journalism of Russian foreign countries. From our point of view, despite the great diversity of discourse, they can be divided into several groups.

The first group involves the periodicals, fulfilling strictly utilitarian functions. As a rule, they are small-circulation, regional, addressed to small communities. Such type of periodicals includes, for instance, a Munich newspaper “The Dew” - A newspaper of orthodox communities of Moscow Patriarchate of Dachau, Munich, Kempten; a Bavarian monthly magazine “Shopping Center,” a Berlin newspaper “All over the World” for those, who study Russian, a Hamburg “Emigrant Herald” - A monthly publication of businessmen - Russian Germans, etc.

In last decades, the second type of periodicals appeared on this field - new “players” are the foreign “daughters” of popular Russian weekly publications “Arguments and Facts,” “Moscovsky Komsomolets,” etc. These periodicals are of less interest for us, because, even at the level of their topical organization, it becomes clear, that the general intention of the collective author is to form the audience’s view on the existence of single Russian-German dialogue, tightening two national spaces. For instance, only one issue of “Moscovsky Komsomolets in Germany” (#47. November 20-26, 2014) presented the publications, devoted to the November International Forum on the Problems of Export and External Trade in Stuttgart (Moscovsky Komsomolets in Germany, #47. November 20-26, 2014. p. 4), about the meetings of the Bavarian businessmen with the Moscowites at the real estate exhibition (Moscovsky Komsomolets in Germany. #47. November 20-26, 2014. p. 5), about planned curfew of Russian passenger airliners above the Western Europe (Moscovsky Komsomolets in Germany. #47. November 20-26, 2014. p. 10), about the possibility to

introduce regular economic sanctions against Russia (Moscovsky Komsomolets in Germany, #47. November 20-26, 2014. p. 2), about the week of Russian films at the Berlin Film Festival (Moscovsky Komsomolets in Germany, #47. November 20-26, 2014. p. 4), etc. The viewpoint of the authors of these publications is strictly Russian. The tribute to German theme is minimum - It is the article in the column "Autoview," devoted to Gottlieb Daymler, "the father and the founder of Mercedes company" (Moscovsky Komsomolets in Germany, #47. November 20-26, 2014. p. 13), and the reminder of the popular serial of T. Lioznova "The Appearance of Michael Lvovsky Shtirlits in Mukhalatka," extremely interesting due to special presentation form of specific geographical space of Crimea (Moscovsky Komsomolets in Germany, #47. November 20-26, 2014. p. 12).

The third type of publications involves generally national informative-advertizing newspapers, such as "TVRUS," which, in comply with the editorial declaration, carried out to strong position of the beginning of CNT, publish the materials, intended to arouse the interest to the advertized network of Russian broadcasting. The structure of CNT "TVRUS" is absolutely stereotyped. The intentionally-stylistic characteristics are determined by two general tendencies, quite typical of this type of periodicals: A drive for sensationalism and banalization of media-discourse. For instance, one issue suggests the readership the materials, devoted to the personages of masscult, under the following titles: "Anastasia Volochkova shamed herself abed" (TVRUS. #48. November 24-30, 2014. p. 31), Aleksey Nilov: "I cannot drink so much and play tricks as before" (Alaska Herald. March 1, 1868. November 24-30, 2014. p. 30), "A new drama of Kryukova and Domagarov" (TVRUS. #48. November 24-30, 2014. p. 15), "Nikita Efremov was clapped to the Asylum" (TVRUS. #48. November 24-30, 2014. p. 29), etc.

The fourth type of publications is mono-national. In this part, the popular monthly publication "The Jewish Panorama" arouses great interest; as considered by the publisher Korentskher, it is outside the "mainstream-media," but it tries to solve the whole complex of tasks: "It stands for preservation of our free democratic Western world order;" presents "our general and quite valuable Judeo-Christian heritage," tries to resist "the tsunami of undistinguished hatred to Jews, unprecedented from 1945," falling on Germany and other countries of Western Europe (The Jewish Panorama. v 5. 2014. November. p. 1-2).

In this case, the object of special study can be the super-task of the collective author, which is concentrated not on the search for "life experiences," general for Germany and/or Russia, traditional for the Russian periodicals of such type; it is concentrated on "the anti-Jew prejudices, deeply rooted in the society" (Jewish Panorama, #5. 2014. November. p. 23), proved by the high frequency of lexemes "Zionism," "Anti-Israelism," "Judaephobia."

The object of our study is the intentional-stylistic characteristics of the most popular Russian mass printed periodical of modern Germany. Several issues of "Russian Berlin" for 2014 have become the empiric material for our study. "Russian Berlin," as CNT, is being formed by several quite traditional columns, the

main ones are, "The Country and the World" (p. 1-10), "Abroad the European Union (EU)" (p. 11-15), "The Sport" ("The Amateur". p. 16,17) and "Easy!" (The Section of Leisure Journalism, judging by its problem-thematic orientation, the volume is 4-5 pages).

If we try to group all materials, published in the weekly, as per the topics, then we are to agree, that there are only four of them. The advantages and disadvantages of all abovementioned types of periodicals are adapted to a certain degree in the structure of CNT "Russian Berlin." There is a strong advertising-informative block; there are the adaptation mechanisms by means of texts, fulfilling the utilitarian function, clarifying, for instance, how to find the good German language courses, how to get onto the health insurance system, how to transfer Russian pensions to the German accounts, etc. The publications of this column help the emigrants to organize their life in Germany in compliance with current legislation and to overcome the typical problems and difficulties. Obviously, as envisioned by the editors, this column fulfills the contact-establishing function and forms the audience.

The third problem-thematic block is devoted to the events in world politics, Russian-German interrelations at the highest level. Most probably, this fragment of CNT, firstly, is the tribute and demonstration of political loyalty in relation to that state, which provides house and food, but it is formed professionally. Thus, one of the analyzed issues suggests a publication, devoted to "our councilor" Frau Merkel, "our" Minister of Finance. At that, the doubtless achievement of the authors of political columns, no matter what political events they deal with, is the lack of single apologetic, or, on the contrary, strictly-accusatory modality; the selection of ironical narrative intonation, forming the critical-polemic essences, connected with the translation of not only evaluations, but their motivation.

The fourth block is the leisure one, apart from the goal-setting, traditional for the newspaper materials of such type. This block can involve the information about German biotechnological complexes, how to cook a meatloaf (meet cake), about water therapy, fashionable in Germany, etc. This column publishes few materials, forming the art-discourse, obviously presenting a constitutional peculiarity of CNT - replication, which is openly declared in strong positions of the relevant text fragments. Thus, only one issue, dated November, 24, 2014, reprints the materials from Russian "Vedomosti," "Kommersant Daily," "Komsomolskaya Pravda," from the American magazine "Time," obviously, from the Jewish online-media, well-known in Russian Germany, with the direct reference to the source. When comparing the texts of first issue and further foreign reprinting, it becomes clear, that the reduction and adaptation of materials is minimal; at the first sight, it stays within the frames of the developed tradition. A that, nobody never evaluated such quality of CNT as indisputably positive, although Russian specialists on media-stylistics of the constitutionally determining peculiarities of the journalistic text creation process initially considered, that the primary texts could be used. "The texts of mass media, - wrote Rozhdestvensky, - differ from the other texts by the fact, that they use, systematize, reduce, process and record in a particular way all other texts, considered to be 'primary.' As a result, we get a new type of text with its

own laws of text construction and layout. Such texts bring to the reader (ideally, to each person) the most meaningful parts of others texts, necessary for his activity” (Rozhdestvensky, 1979). The authoritative philologist kept in mind that different-type primary texts can be quoted partially or, in case of small volume, which bears the informative message, fully; they can be mentioned and retold. The result of the professional work with the primary text is a new piece, new unity of semantic structure and verbal form, which degree and character of originality are determined by the authors’ intensions.

The replication in “Russian Berlin” is not just key characteristics of the CNT, the characteristic, having, at first sight, the simplest, almost primitive forms of implementation. The majority of foreign Russian periodicals simply reprint the material of central weekly publications that become popular. If we consider the situation attentively, it becomes clear, that even in case of direct use of primary texts (in case of their reprinting), the CNT can get the new meanings, which correlate with the super-task of the periodical. It should not seem to be strange, that we choose the art-discourse for the analysis, although, indisputably, the most volumetric in this publication is the political discourse, differing by the highest and absolutely inevitable dependence on the latest news, the political moment, feeling the overwhelming pressure of ideological context, thus able to disorient the reader (addressee) in perception of the super-task of the CNT.

The issues, we got acquainted with, as a rule, present 2-3 art-publications. The authors of explicated information reports, devoted to the specific event, are the German journalists, cooperating with the periodical; the interviews and articles, devoted to art-persons, as a rule, present the reprinting from the Russian mass media.

It is this section, that presents the replication of publicistic text openly and clearly, as its constitutional characteristic, able to get different implementation in modern situation, having different functional loading, i.e., no matter how paradoxical it sounds, it presupposes the implementation of the creative origin in professional journalistic activity. We chose several typical publications for analysis.

Firstly, the explicated information reports, which differ by definitely expressed motivational intentionality, usually declared in strong text end position. For instance, the publication of Faina Arts “Twenty Masterpieces of the Twentieth Century,” devoted to the final exhibition from private collections before the closing of New National Gallery for months-long restoration, ends with the appeal, expressed in the form of imperative sentence: “Jump at the chance to see a museum in the last days before its closure and to enjoy two exhibitions at once!” The verbal form of the publication is being formed using the evaluative means. The system of these means is very simple and familiar to all users (addressee) of such types of texts. The author pays attention to the fact that the advertised exhibition provides a glimpse of “one of the largest” private collections; underlines the “magnificent” conditions, whereon the picturesque masterpieces are exhibited; pays attention to the installation near the entrance “looks beautiful.”

The only original argument in favor of the final appeal is the detail of their description of the museum space: “Gummy, a little bitter smell of fir,” which you can enjoy on the first floor (Russian Berlin, #50(964). December 15, 21, 2014. p. 24).

One of the key objects of cultural space of German capital is presented in this way: So coldly and tactically. One of the reasons of coldness, dictated by the choice of genre, extremely stereotyped in verbal characteristics, is connected with the image of the publication author - not the enlightener, as it was expected, but the PR-man. The educational text, which verbal characteristics are formed under the influence of enlightening intentions, is a text with the structure, where such functional-semantic verbal types, as description and reasoning, dominate. It is a text, maximally saturated by original information, principally new for the addressee, which, as a rule, “is packed” into special nominative units and is presented in original, at least, lexico-phraseological form. The analyzed fragment of CNT is a piece, the replication of which is shown at the stylistic level: In the lack of original name, belonging to the author, who signed the publication, in stereotyped composition, in clichéd lexico-grammatical form. Consequently, in this case, the replication is manifested quite traditionally, such types of texts, not original, imitative in speech structure and form, dominate in modern Russian mass media.

The second place in frequency of issuing is taken by the art-publications, based on the portrait verbal genre, quite wide spread in modern Russian art-journalism, especially in its corporative sector (a reference to my article). However, in “Russia Berlin,” the verbal form of such type of publications is determined not by the evaluative, but motivational intentionality, its difference lies in expansion by the evaluative component, the appearance of which is promoted by the audience’s opinion request.

We analyzed two reprints: The interview of Shakhnovich with the famous “Lenkom” actor Pevtsov on his semicentenary (“Komsomolskaya Pravda” October, 30, 2014) and the interview “of the singer, named Yolka” (published for the first time in the magazine “TV Program,” for the second time - in “Komsomolskaya Pravda” on November 1, 2014).

A reason for publication of the first variant of the interview of Pevtsov is the artist’s arrival to Minsk with the concert program “Suddenly over 50.” The interview was announced in the following way: “A famous actor and accepted sex-symbol told ‘Komsomolka’ about the love, which requires great labor and humility, about the marriage with the beauty Olga Drozdova.” The lead of the Berlin variant: “Dmitry Pevtsov arrived to Minsk with his own musical program ‘Suddenly over 50.’ Now he is also a singer with the spellbind voice quality. In the last years, press was not in Dmitry’s favorites, after his eldest son Daniil death, he retired into himself” (Russian Berlin, #47 (961). November 24-30, 2014. p. L1).

The key nomination of the first lead - sex-symbol, obviously, presents a motivational intension, typical of the “Komsomolskaya Pravda.” The Berlin lead has three semantic bases: Singer, son’s death, relations with press, conditioned by the special

psychological state of the hero. “Yellowish” in nature interest-arousers to publication presents the hint at knowing of “exclusive” circumstances of personal and inner life of the public person, hidden from the outside eyes. It is difficult to suppose the advertising purpose of this information (pre-sale preparation of the subject), as the weekly publication does not inform of the future Berlin concerts of Pevtsov. A super-task of the Berlin publication becomes obvious only after the acquaintance with the art-rubric. The text, devoted to Pevtsov, creates the image of extraordinary, talented man, who thinks originally and, mainly, who found a way to overcome all life difficulties. The interview of Yolka, placed on the adjacent page, develops the declared subject: A famous songstress is presented as a person, deeply sure of her own efforts, well protected, perfectly understanding the essence and purpose of her existence in this world. The quality, uniting the personages, as M. Kozakova, a famous heroin of the cult film “Pokrovsky Gates,” would say, is “the filling.” The second moment, uniting these publications, is the topos of autumn. The verbal signal of unity of temporal coordinate was presented by the journalists:

- Shakhnovich to Pevtsov: “Do you know the autumn’s blues?”
- Efimov to “festive Yolka”: “What do you think of autumn? Do the grey sky and bare trees present the matter to get the blues a little?” (Russian Berlin. #47(961). November 24-30, 2014. p. L1).

Now we understand the intentionality of the composition of CNT, its “seasonality.” It is not for nothing, that the authors do not react to the problem-thematic orientation of Pevtsov, rather unexpected for the sex-symbol, but immediately use Yolka’s hint to the internet-popularity of her clip, as an advertising device. We understand, why these materials turned out to be under the advertising “page header” “It’s Easy!”, transmitting the impulse - A reply to the reader’s request about the special type of prescription - A prescription of the definite way of life, mood of “opposition” to life circumstances, which is based on behavioral models, different in form. Thus, the collective author of CNT manages to create a special type of secondary media-text at minimum processing of the primary text. However, it is obviously evident, that the inclusion of analyzed processing to the CNT even at minimum changes of the verbal structure, set by the change of intentionality, produces new meanings and new content.

The third, possibly the most complex algorithm of the primary text use is suggested in the column “Abroad the EU,” where the materials, connected with Russia, its historical, Soviet past, are frequently reprinted. One of the most typical variants is the reprinting of the article of Bykov, devoted to Vysotsky (“Kommersant,” July 25, 2014). The article in “Kommersant” was published under the project “Private Memory.” This page header presents the recollections of media persons about the most significant events of 1953-2013, left in memory, in the consciousness of mass reader, that is why the title is ascetically informative – “The recollections of Bykov.” The subtitle is “July 25, 1980.”

The topos of Apocalypses dominates in the text, published by the “Kommersant;” it is implemented in the chain of key words:

The new, just purchased color television “Rubin” was broken, the apocalyptic rainfall fell in the Moscow, Leshchenko and Tolkunov were intolerably sang, Zhitinsky “The Judgment Day” was read (November 24, 2014. p. 14).

The semantic field, principally important for this periodical, is contextually actualized in the secondary publication. The word combination “detestable” Soviet Union becomes the core of this field in the analyzed fragment of the CNT. The image of detestable country is shown through the huge analytics, prepared by E. Balk and M. Lemenev, and published in the column “The Link of Times” “What is the order, the same are the holidays.” The composition of that publication underlines the main principle of plot construction. There is one title, it can be read only if the newspaper is unfold. However, there are two contra-lateral leads: On the front page – “How national-socialists ‘made national’ the Christian Christmas after they came to power,” on the second page – “How the favorite winter holidays were changed in favor of new socialist system.”

The bases to consider two stories in parallel are suggested in ironic subtext of final part of the first publication: “The attempts to annihilate or modify Christmas were made not only at Hitler. The communist governance of the former GRD tried to ‘de-Christianize’ it. In order to please the elder brother - the USSR.” The Russian part of dull story of Christmas, more lyrical in intonational characteristics, ends in a slightly different way, with the hint to some hopelessness: “There were no more attempts to annihilate the New Year tree, but the fact, that at some time it was not New Year, but Christmas, is not recollected till present” (Russian Berlin, # 47(961). November 24-30, 2014. p. 8,9).

The image of detestable country, with which the past of the readership is connected, is shown through the paragraph about Berlin concerts of Russian Director Dmitry Kitaenko (“The music of past in the light of these days”), and in brief reminder of the history of the Sixth Symphony of D. Shostakovich, which, in the opinion of the publication author, was just destroyed by the composer’s attempt to use the “poem” of V. Mayakovsky “Vladimir Ilyich Lenin” as a literary basis (Russian Berlin. # 50(964). December 15-21, 2014. p. 21).

4. DISCUSSION

Our observations are extremely significant. On the one hand, we can be limited by the stating of fact of background presence in quite thoroughly analyzed CNT of “Russian Berlin,” “the ghost” of the Soviet Union, required as a reminder of unbearable past of the readership, destined to become the timeless and indisputable argument in favor of emigration, the argument for final and definitive realization of inevitability of adaptation in new time and space, the argument, so required for the addressee.

With more serious reflections, we are to fix our attention on those factors, that determine not only semantic, but also verbal structure, verbal originality of the modern Russian foreign media-text. The key one is not the factual basis of single, thorough plot, but also the professional skill of the subject of speech, possessing the

required abilities and algorithms, in order to put the intentionality of the journalistic piece to the subtext, at that, even in case of secondary verbal formatting of primary texts, in compliance with the reflected super-task.

We are to agree, that modern media-texts of Russian foreign countries are created not to convey the information, but, as Lotman would say, to “generate” the contextually conditioned meanings, required by the definite consumer of the media-products.

5. CONCLUSION

Summarizing, let us note, that the media-discourse of Russian foreign countries, judging by our observations, entered an age of serious changes, connected with the present-day publisher, his super-task, which is mainly determined by the commercial interest, promoting reformatting of key constitutional characteristics, forming this discourse of media-texts, historically fulfilling the cultural-educative and uniting functions, providing the Russian mass media with the opportunity to stay the transmitters of Russian culture, to neutralize the feeling of loneliness, isolation of ethnic culture, typical of the emigrants, supporting definite world outlook position. Today, the large media-corporations are the creators of this discourse; they are concentrated on profit gaining, that is why the pragmatics of the publishing industry is subject to changes. The lion’s share of publisher’s areas is occupied by the materials of informative-advertising character. The same significant part of the CNT, reflecting the readers’ demands, is aimed at the neutralization of the forecasted readers’ phobias and formation of loyalty in relation to receiving social-political system. Although, the intentionality of analyzed fragment cannot be named humanistic. Its pragmatics is connected with the necessity to preserve and expand the readership, but for the sake of achievement of commercial success of the periodical.

The empirical materials, actualized in our article, the created analytical approach to the relevant problematics, from our point of view, have the widest research perspective. Firstly, this perspective is determined by the existence of obvious threat of oblivion, hanging over huge phenomenal historical material, extremely significant to understand the modern cultural, social, political, media and linguistic processes. Let us provide only one example - The American newspapers of Goncharenko are not brought into scientific use; they responded to many problems, which are covered in hot discussions. Thus, the first issue of “Alaska Herald” published the article of the publisher himself “The Vocation of Russian Nation,” where the historical role of Russian nation in Slavonic civilization is analyzed. The author of the article comes to the relevant conclusion: “There is no futurity for the Slavonic world outside Russia, it is impossible to be developed without Russia. Russia can be considered the grain of crystallization, the center, to which the unitary Slavonic world gravitates, and, moreover, Russia is the single part of that great generation (...) At present, Russia is included into new life, here shall be the untiring activity to improve and develop kind morality to save the dying world” Honcharenko A (1968).

Secondly, the applied analytical algorithm can be used in the study of different segments of media-discourse of Russian foreign countries as a specific unity, the constant renewal of which reflects key tendencies of discursive evolution, global processes of modernization of today’s general world order.

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