ARTICLE

Online Content Impact on Young people's Values Transformation

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ARTICLE INFO	ABSTRACT

The investigation that underpins the present article interprets the gaps of the social data continuum. It is designed to select a set of images from the "media noise" of the information society, and then describe those that characterize the visual conceptualization of the ideas. The authors present the results of their 14-year research based on the original research methodology, and carried out in several stages (2006, 2012, 2017). The study is called "Fictional creatures of the mass media era. Russia, 21 century". In 2017, it is assumed that the overall youth international value agenda, an essential feature of which is the further reduction of the impact of advertising and brand communications, has been formed. Specific data are given in the article.

1. Introduction

An almost complete "reset" of the imaginative system of youth has been registered, so the general international youth value system can be considered as formed. The conclusions made are multiple and specific. For instance, if animal cartoon characters of the 1990-2000's, as well as the Soviet-period ones, have a positive connotation, then the connotation of the Internet characters, on the contrary, is mostly neutral or negative. The indefinite sex category is dominated by the Internet characters over those that were established in the collective consciousness through other channels. The number of characters suffering from alcoholism or drug addiction declines dramatically in comparison with 2012, while the social attitude towards alcohol and drugs becomes more neutral.

Undoubtedly, the Internet is the information medium developing most dynamically in the human history, with modern Internet technologies drastically changed the society. This paper is focused on the coup in the consciousness of Russian young people the Internet has made for the last

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14 years.

The paper presents the conclusions based on the results a large-scale three-wave research with 5-6-year intervals between the waves. The first wave was completed in 2006, the second one in 2012, the third wave in 2017.

The period between 2006 and 2017 contains a superposition of several important aspects of this study. The period since 2006 witnessed a rapid spread of new media in Russia, e.g. YouTube, Facebook, and microblogging in VKontakte, the one accompanied by a technological leap in devices from the mobile telephone to the smartphone as well as significant developments in telecommunications technology to 3G and further to 4G. The broadband traffic became so fast that it provided smartphone users with the opportunity to watch English-language TV series, exchange links to dynamic content, and make humorous photo collages with various characters. The research reveals that the simultaneous developments of hardware and software greatly influenced viewer content.

We chose a five-to six-year interval between the dates of the studies because it guaranteed a complete change of respondents in the 5-year age range, this interval corresponds to the duration of the University course at that time.

This paper is a logic continuation to a previous paper [1] focused on the significance of pivotal moment in Russian history for Russian political discourse and sequel to paper [2] identifying trends in Russian e-society. The aim of this work is to identify changes in the values of Russian youth, which could form the basis of the analysis of trends in the development of electronic society in Russia.

In this article, e-society is understood as an integrated combination of at least two system elements of the society based on Internet technologies, such as social networking sites (SNS), blockchain, etc. The first element is communication between civil servants and citizens in digital public policy, which includes local government accounts in popular SNS and other platforms for expert communication between government and citizens [3]. The second element is the community that arises in the Internet space when enough people hold these public discussions long enough, emotionally enough to form a web of personal relationships in cyberspace [4].

The aim of this study is to distinguish from the noise of the information society and describe the changes of the values in the mentality of the Humanities students of St. Petersburg, those who represent a fairly wealthy segment of young Russia intellectuals.

2. Literature Review

There are studies focusing on connotations and the symbolic dimension of imaginary characters that promote mass communication [5], the functioning of the State [6] and large-scale continental conglomerates [7]. Some studies of advertising and public relations are devoted to various aspects of the modern social myth in the media [8].

Apparently, to achieve good results in the field of modern online and offline media, it is necessary to be able to integrate modern mythology, Humanities, media Format, contemporary art and folklore. It implies the complete removal of semantic boundaries between the imaginary and reality.

Modern media studies are devoted to the border "for us/for them" and "specific concepts" as key words in the structure of the media text as a mechanism for producing text or image and ensuring their reliability [9]. Trust in social media is an empirically and theoretically defined phenomenon that describes social reality in its various aspects [10], e.g. the self-representation of Twitter communities [11]. It may regard events as reliable information, or as non-information. Credibility has to do with event characteristics (as reflected in the media) that allow the audience to assess an event as full-fledged 'information' or as 'non-information'. Despite the fact that there is a high level of understanding of the role of social media in promoting youth myths in Russian reality [1], a detailed synchronous or diachronic study of the role of modern content providers, including video hosting services of social media, in the expansion of social myths in Eurasia has yet to be carried out.

There are studies using the American sociological approach to the analysis of myth-making in the consumer society [12] and using the results of this analysis as empirical data for further research on the transformation of social myths in the consumer society [13]. Content analysis is used by some authors as an effective mechanism for determining the semantics relevant to young liberal arts intellectuals. This content analysis uses visual interpretation through drawing and thus allows you to study both text and image [14].

In their groundbreaking book, "The 101 Most Influential People Who Never Lived: How Characters of Fiction, Myth, Legends, Television, and Movies Have Shaped Our Society, Changed Our Behavior, and Set the Course of History" Karlan D., Lazar, A., and Salter, J. [15] describe fictional characters who, according to the authors, had a great influence on the lives of the Americans. The Marlboro Man, Big Brother, King Arthur, Santa Claus, Hamlet, and Frankenstein's Monster open the list.

A number of researchers have used deep systemic methods to isolate cognitive content from the subconscious or repressed parts of the Russian mentality. By

2014, Russian scientists have developed approaches to assessing the material on the most basic concepts in the minds of people living in the same region. Material value is calculated from such important concepts that remain objects of trust or even faith and are sacred to older generations of Russians who lived in the Soviet Union [16]. If sixty years ago the mere mention of the fact that the Motherland can be put on the price tag, could cost someone's life, thirty years ago, anyone who voiced this idea, risked going to a psychiatric hospital, today, in the second capitalist decade of the new Millennium, it is a daily scientific discourse in a research University [16]. The values of mass culture are radically different from those of the traditional society. Values have evolved from a hierarchically placed set of levels to the headings of market sectors of consumer society [17].

This transformation of basic meanings and the evaluation of all values according to their capitalization has had a profound impact on the transformation of the values of Russian youth since 2006.

In 2017, the article "Young people's values: Identifying trends in Russian e-society" [2] was published, which states the strong influence of youth Internet series. Since 2013 the Internet penetration has reached 97%. 66.5 million people go online every day, friendship and love are ready to submit to corporate configurations. It has been shown that the boundary between the norm and the deviance is disappearing, unlimited tolerance is gradually becoming a value, and the value of a human life can be seriously challenged by the value of a personal individuality, commitment to one's idea.

We believe it expedient to emphasize the importance of describing the formation (both causal and temporal) values of young people in an electronic society. The Internet performs both explicit functions (function of communication between people, the "rostrum" providing a public space for expressing opinions and feelings), and latent ones (as an agent of cyber-socialization it performs a control function). Knowledge, skills, norms and values are acquired throughout life, but this process is definitely the most intense one in childhood and adolescence [18].

3. Research Methodology

Let us summarize the main methodological parameters that have already been described in detail in our previous papers [1,2], the 2012 wave included 79 text authors and 35 illustrators aged between 17 and 22 years old. A bachelor's degree in social or liberal arts or current student status in the relevant degree program was a prerequisite. The respondents passed a strict and objective selection, focusing on creativity and other criteria of the project.

The following considerations formed the basis of respondents' choice. Firstly, our assumption was that the mentioned above ability was the result of many years of academic selection. Secondly, due to their future professional activities (journalism and social and commercial communication), our respondents are likely to exert a serious influence on the society. Thirdly, these students were from almost all regions of Russia, as they were selected on the basis of the all-Russian results of the Unified state exam. Finally, this study was developed as a pilot qualitative study of 18-23-year-old Russians. It was a pilot, rough version of the whole (sociological semantics of a measure of representativeness of a general population in the sampling), rather than an extrapolation from part to whole (philosophical semantics).

In the first stage, young people recalled imaginary characters during several group sessions that lasted 4 hours or more. As a result, the recollections made a list of more than 600 imaginary characters. Imaginary characters or images are spontaneously recalled emotionally meaningful animate objects of the shared reality across the whole spectrum of their manifestations (beliefs, values, attitudes, speech patterns, behaviors, talents, and lifestyles). These objects are arisen and transformed by the media, not by personal imagination. It was the emotional significance of these characters, the voluntary choice of images from the list and the formal parameters of the description of the result that provided a rich interpretative material for analysis. The format of the description is similar to the format of the presentation of media content.

In the next step, the authors chose specific images to describe or draw. These images represented the most popular characters the respondents could remember. The respondents managed to describe an average of 5 to 6 imaginary characters or create 12 illustrations. A total of 340 were described in 2012. It is noteworthy, that the selection was attended only by students of Humanities, who were motivated to participate in the study and adequate ability to Express themselves verbally and in images.

Branding research has long used imaginary characters in its focus groups to collect sociologically representative psychographic data (such as goals, values, opinions, and interests). This method involves asking respondents to think and describe imaginary characters associated with a given brand. Typically, respondents are asked to assign the most typical human qualities to the brand, since in this case people react quickly, and their answers are logical and easily interpreted. Thus, the identified differences between the responses of brand users, endowing

the brand with individuality, and non-brand users, often denying the brand as such, provide sufficient material that allows the researcher to use different approaches in their work [19]. Our research uses the mentioned above qualitative and quantitative methods, which proved their effectiveness decades ago in branding research.

38 authors of texts and 19 illustrators took part in the project 2017. Young people from 19 to 22 years old. A degree in Humanities and Social Sciences or being a student of relevant departments of universities were still a precondition. As well as in 2012, the selection procedure implied an impartial selection of creatively gifted young people according to the criteria of this project. In the first stage, young people during several sessions of work in groups themselves, without prompting, remembered fictional creatures (not fewer than 4 hours). The remembering stage resulted in a list of 271 creatures. At the next stage, the authors chose specific images for themselves to describe or draw them, that is, the chosen image was to motivate the author for additional work and personal time spending – the research prerequisites for 2012 and 2017 were the same.

4. Research Data: Transformation of the Values of Russian Young Intellectuals

The 2006 research wave revealed that only 16 characters match with the American list of 101 characters, which makes up 16% of the total number of fictional characters citied in [15], and 7% of the total number of 240 images citied in the present study. At the time, Russians lived primarily in the universe of the Russian language. Globalization had had a negligible impact on the emotional and imaginative spheres of Russian consciousness. So, it was not necessary for Russians to 'size up' fictional characters who used a different language and belonged to a different culture; those images were alien to most Russian respondents. However, matching of 16 characters proves the fact that there was a common cultural background of the 2006 Russian linguistic space and English linguistic space based on traditional American cultural values.

A more detailed description of the data interpretation and analysis can be found in [1,2].

1 The number of the Internet content in general and memes in particular got drastically increased by 2012. This phenomenon displaced modern folklore. Information transmitted through horizontal channels began to be taken into account by young people, e.g. jokes 'archaic', akin to traditional folklore.

Branding and advertising images had gone down from 25% in the 2006 wave to 9% in 2012. Advertising had

ceased to be a powerful factor forming interests, opinions and behavioral patterns; ideologically it had become less meaningful for young liberal arts intellectuals.

In comparison with traditional beliefs, attitude to good and evil has changed dramatically. In the past, the main character tended to encompass the best human qualities, serving as a role model for the audience; he or she was a hero in all senses of the word. Today, people have become disillusioned in big secular ideas propagandistic media are feeding them on a daily basis. Instead, they want to see a main character who is something unusual and arouses interest rather than the desire to imitate him or her behavior. The character's actions are not considered in terms of good and evil. The most vital is that the character should be prominently different from all the other characters.

In 2017, the following trends were identified:

(1)   Socially significant images are perceived through the prism of social networks, but respondents perceive many characters as an image that came from different sources (see Figure 1).

Figure 1. Mr.Freeman

The literal text of the article devoted to the verbalization of the picture from the 2017 study. Features of the text including semantic and punctuation nuances are stored:

(Mr. Freeman) - the hero of the eponymous Russian Internet series. It has long won the hearts of many viewers on YouTube. The mysterious, arrogant, sometimes frightening character raises in his video appeals a wide range of topics: from politics and social disasters to modern education and sex.

Mr. Freeman has many faces, he changes his incarnation and voice in order to "manipulate" the consciousness of the viewer. He blames him (the viewer), makes him think over his behavior, condemns and criticizes society with its imposed laws and rules.

The character is arrogant and gloomy, he looks down

on everything that happens. The entire series is permeated with irony and a spirit of some despair, which, however, does not prevent Mr. Freeman himself from striking with his originality and highly intellectual remarks. On the web, a character image often arises against arrogant critics who are about the main audience of the series.»

(2) The target audience began to Express their thoughts and feelings visually, using stickers, memes and emoji which are themselves coded carriers of emotions. (see Figure 2, 3)

Figure 2. Homunculus Loxodontus "jdooune" (Rus.)

The literal text of the article devoted to the verbalization of the picture from the 2017 study. Features of the text including semantic and punctuation nuances are stored:

"Jdooune" (Rus.) Is one of the most popular internet memes. Originally "jdooune" (Rus.) (Homunculus Loxodontus) - a sculpture by the Dutch artist Margrit van Brifort, created in 2016. An unusual figure, a cross between an insect and an elephant, sits on a bench in front of a children's hospital in Leiden. According to the author, her work "is dedicated to patients who are waiting for a long time at the doctor's office". As a result, van Briefort created them a competitor. The sculpture received the symbolic name "jdooune" (Rus.).

Popularity began with the post of Russian tourists about an unusual sculpture. A picture with a funny caption appeared in the comments ... Used in a variety of demotivators, there is a set of stickers for the Telegram. They are doing business on it using his image for various items and gifts.

Figure 3. "vjooh" cat (Rus.)

The literal text of the article devoted to the verbalization of the picture from the 2017 study. Features of the text including semantic and punctuation nuances are stored:

Mem with a wizard cat in a cap and with a painted wand that fulfills any desires.

With the sound "Vzhuh" the cat conjures a spell and accelerates any process. Meme used, for example, when they want to bring something far away and implement the unlikely. In other words, if a person is waiting for a miracle.

(3) The younger generation does not lose touch with reality: fictional characters coexist with real images of media personalities and objects of the surrounding socio-cultural reality. Particularly noteworthy is the blurring of the boundary between the objects of fiction and reality, a completely unexpected facet and a surprising feature of this connection (see Figure 4, 5, 6, 7).
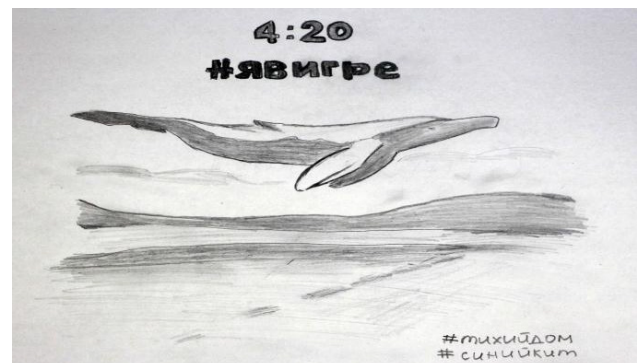

Figure 4. Suicide group via the Internet - the game "Blue Whale"

The literal text of the article devoted to the verbalization of the picture from the 2017 study. Features of the text including semantic and punctuation nuances are stored:

The game of teenagers is not for life, but for death. It

became popular in 2016, but it was created long before that. While the game was in trend, the death rate in Russia increased. Earlier in the social network Vkontakte there were a considerable number of different groups of "deaths". There were people who wanted to commit suicide. And now this game has acquired a name, and the creator of the game explains his idea by the fact that he just wanted many subscribers for himself.

For each new participant in the game, the so-called "curators of the game" are introduced, who give them assignments. Death planners must complete each task before death, and if during the game the participants refuse to play and want to leave the game - the curators begin to threaten them and their family. This is the terrible and most dangerous trend of 2016, which took hundreds of the lives of unhappy children. In the Instagram there is not one publication on this topic, but this game even has its own hashtags -

*#**Blue whale** (in rus. prints)*
*# **Quiet House** (in rus. prints)*
*#**I'm in the game.** (in rus. prints)*

According to him, people find like-minded people and gather in sects. There should be 50 tasks in the course of the game totally.
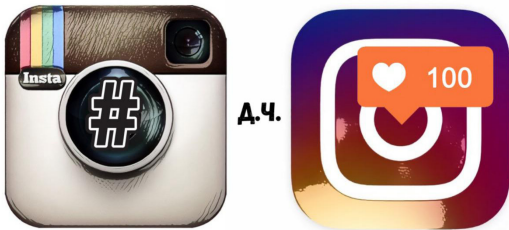

Figure 5. Instagram

It is the most popular social network in Russia. It has begun to take on the features of an animated image.
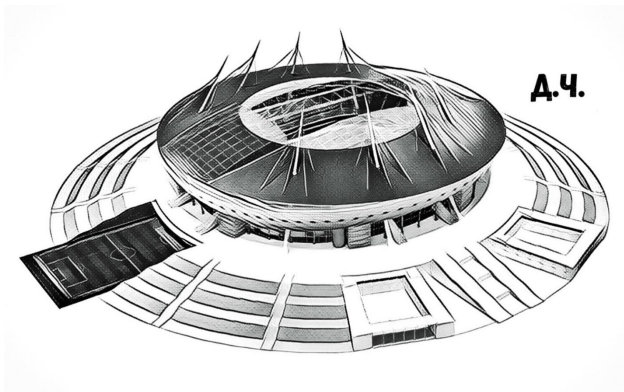

Figure 6. stadium Zenith - Arena

The literal text of the article devoted to the verbalization of the picture from the 2017 study. Features of the text in-cluding semantic and punctuation nuances are stored:

Zenit is a football club, with varying success defending the honor of St. Petersburg in the Russian Premier League, as well as the honor of all the glorious Russian football in European competitions. One of the symbols of the city on the Neva. According to sociological research, Zenit is the most popular football club in Russia, which is often used to joke among fans of a Moscow club, whose emblem is elegantly executed in the form of a diamond.

Figure 7. Vladimir Putin

The literal text of the article devoted to the verbalization of the picture from the 2017 study. Features of the text including semantic and punctuation nuances are stored:

This person is known to everyone, young and old. Some already do not even know that there was someone else. A kind of "he-who-can-not be called." Well, okay, you can call it - only cautiously and only in a positive sense, because Big Brother is watching you, and the "walls have ears." The FSB has already left ....

Vladimir Vladimirovich Putin. "Beautiful. Strong. Dangerous." Rides on bears and shows master classes in the fight. Tsar of All Russia and attention for the rest of the world. Especially America. And the West. Is that all good with China, and Avtralii - just do not care

Former KGB believer, from where the whole country learned the slang, but at the same time an excellent speak-

er. How to answer a question, without touching the essence of it, is definitely his talent. Even university students on exams are far from him. Imagine the scale?

Well, seriously, the beautiful man loves animals (FSB, can you hear me?). Holding in the hands of a huge country and not allowing it to fall apart into small pieces - this requires not only talent, but also the innate qualities of a leader. And he has them. As well as hedgehogs. There is an opinion that, instead of Putin, the last years already have a cyborg sitting in the government (or a clone, well, after all, a stuntman), because ordinary people cannot live and live so long, but Vladimir Vladimirovich is not ordinary. How could you think that? It is amazing and unique. Moreover, at the moment - the main bridegroom of Russia.

. And not only. Chinese girls to the question "Which Russian do you like?" answer, blushing: "Putin." So arrange the network ladies, do not miss.

(4) Young people are not alien to complex and contradictory characters from classical literature (see Figure 8,9, 10).
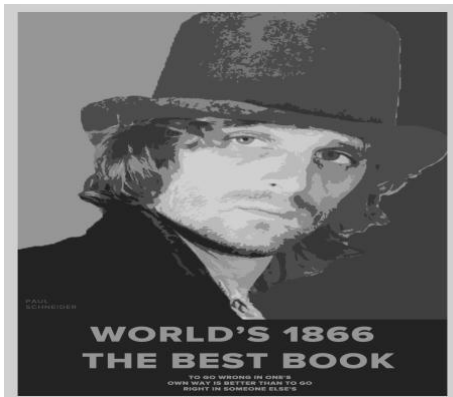

Figure 8. Dostoevsky's character "Crime and Punishment"

The literal text of the article devoted to the verbalization of the picture from the 2017 study. Features of the text including semantic and punctuation nuances are stored:

The protagonist of the novel "Crime and Punishment" Fyodor Dostoevsky is known to many. Not everyone mastered reading, but they told everyone in literature classes about him. And about the "trembling creature" remember. Poor Petersburg student. Without a decent and profitable job. From a poor family that cannot help, only a sense of shame and guilt causes. Rodion's poor and humiliating existence challenges his moral values. He is trying to appreciate human life.

Reason tells him that the life of an evil old woman lender is not worth a penny. That she bears only misfortune to other people. Her death will not upset anyone. A

miserable existence and "iron" logic pushes the student to a crime.

But in fact, Raskolnikov checks how difficult it is to retreat from those moral values, from those moral norms that were raised in him from childhood. And Raskolnikov does not pass the test. Inoculated by society, mother, norms prevail over him. Rodion can not live in peace after the perfect murder.

Pangs of conscience are becoming stronger. Raskolnikov surrenders. The penal servitude, punishment became for him salvation from himself. From the contagious morality imposed from outside, which has become a part of him. The hero could not forgive himself until he atoned for his guilt publicly.

Figure 9. character Nabokov "Lolita"

The literal text of the article devoted to the verbalization of the picture from the 2017 study. Features of the text including semantic and punctuation nuances are stored:

Lolita - the heroine of the novel V.V. Nabokov "Lolita". A short story of Lolita arises from the penitential confession of a certain Humbert, who fell in love with the heroine when she was twelve years old, and said goodbye to her when she was eighteen. Therefore, the story of a bitter, sinful love of a forty year old man to a girl is piercing and embarrassingly frank, and the image of Lolita itself has a dual nature. On all the appearance of the girl, in detail and reverently reproduced by the narrator (light brown

hat of hair, pale gray eyes, honey-colored shoulders, etc.), lies the imprint of blurriness, ghostlyness, unreliability.

There are like two Lolita. One is an ordinary American girl, a lover of synthetic ice cream, jazz and kinozurnalchik, brought up by a vulgar pretentious mother, by the will of fate turned out to be the object of the narrator's aggressive and irrational passion.

The other is a small "deadly demon", a creature of the "nymphet" breed, possessing "fabulous power" over Humbert. Real Lolita is deceitful, vulgar, self-willed, vicious. She herself seduces the bewildered Humbert, and then runs away from him - an insatiable and jealous "daddy" - to the same middle-aged playwright. Runs to be kicked out by this sophisticated libertine. The period of Lolita wandering after the escape is extremely poorly lit. When it turns out that the narrator loves the heroine, regardless of her "old" age (seventeen years old), while a nymphet cannot be more than fourteen.

Despite the disfiguring pregnancy, the narrative reveals a hitherto implicit tragic depth and from the history of a sick pervert of a certain pervert to nymphet turns into an eternal story of undivided, inseparable love. The image of Lolita is one of the most popular female images in the literature of the 20th century, and the word "nymphet" became part of the common lexicon of our contemporaries.

Figure 10. the character of Bulgakov's "Master and Margarita"

The literal text of the article devoted to the verbalization of the picture from the 2017 study. Features of the text

including semantic and punctuation nuances are stored:

Hippo cat is a huge black werewolf cat from the novel "Master and Margarita", a member of Woland's retinue, his favorite jester. One of the most charming characters. The name of the hero is taken from the old Testament book of Enoch. In the novel, the Behemoth is found in two images:

First, in the guise of a huge cat with a mustache (Behemoth was named because of the size), who was able to walk on his hind legs,

Second, in human form. Like a short fat man with a torn cap and a cat face.

(5) The visibility of the success of the broadcast of feature and animated films in the format of the series is obvious: the characters from such pictures are very much "eaten" in the memory of respondents going into the long-term memory. (see Figure 11)

Figure 11. Unicorn under drags

The literal text of the article devoted to the verbalization of the picture from the 2017 study. Features of the text including semantic and punctuation nuances are stored:

A stoned unicorn named Charlie is a horse with a magic wand on its head. Charlie is firmly standing on the ground a unicorn with a low husky voice, he's also a terrible snob, living a simple life. Often it comes to the two unicorns, pink and blue, and start annoyingly high, babbling voices to persuade him to go on some ridiculous adventure like searching for Candy mountain. Charlie treats them like children, but Willy-nilly almost always reluctantly agrees to their proposals. These two (pink and blue unicorns) if not crazy, then at least creepy. When he reached the final adventure, Charlie is already beginning to take seriously what is happening, but at this point everything ends and Charlie is deceived cunning pink and blue unicorns. But Charlie is not upset, he likes to spend his time alone, listening to rock performed by a British

rock band with a suitable name "Unicorn", which translated from English means unicorn.

(6) Comic book characters are still meaningful to the youth. And the audience of these pictures is extremely sensitive to the genesis of the media product and believes that the "true" stories about superheroes can only be American ones .

(7) There is a trend to recollect characters from some films that have been nominated for an Oscar. For example, "La La Land", "Passengers". In 2017 some characters from Soviet movies emerged, the fact that the previous year was the Year of Cinema in Russia can be a reason for it. (see Figure 12.)
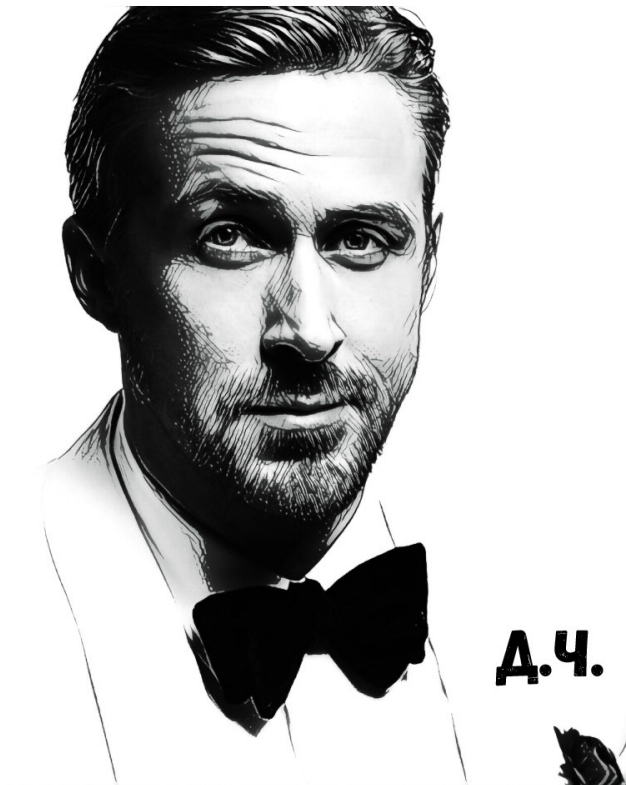

Figure 12. Character of the film "La La land"

The literal text of the article devoted to the verbalization of the picture from the 2017 study. Features of the text including semantic and punctuation nuances are stored:

The protagonist of the painting "La La land". He has long been deeply in love with classical jazz, and he performs it perfectly, playing the piano. But since this "pure" jazz is not very popular, earns as a pianist-pianist and session keyboard player. He dreams of opening his own club

in Los Angeles to invite the best modern jazz musicians and play the music he likes. Ryan Gosling played himself. In the center of the picture – two young talents trying to break through in the city of dreams – Los Angeles: MIA Dolan, working in one of the Hollywood coffee houses - involved in all sorts of auditions in an attempt to get on the screen, and Sebastian Wilder (SEB), jazz musician, pianist. His passion for classical jazz always leads him to trouble. Two restless dreamers find each other, and their story of love and success begins. A story that is richly seasoned with songs and dances.

(8) Most noted characters are a part of Western content, which was subsequently retransmitted to Russia. (see Figure 13)

Figure 13. the protagonist of the film "Sherlock Holmes"

The literal text of the article devoted to the verbalization of the picture from the 2017 study. Features of the text including semantic and punctuation nuances are stored:

"It's elementary, Watson!"- a well-known Russian phrase from the Russian film about Sherlock Holmes. Then his image was not yet filled with addiction to drugs – was a bright intellectual.

Sherlock Holmes is a literary character created by Arthur Conan Doyle. He is a famous London detective, who solved a hundred complicated cases with his partner and faithful friend Dr. Watson.

According to the works of the Creator of the greatest detective of all time, Sherlock Holmes is a man, 183 centimeters tall, with gray eyes. Sherlock is a biochemist by education. Sherlock Holmes has many talents. These include excellent memory, the ability to quickly analyze all the information received, attention to the smallest details, acting, Boxing skills and terrible playing the violin. Sherlock Holmes was never a man of vanity or pride in his work , despite his genius and popularity with the people, police and criminals of London. All his achievements, he allowed to write off the London police officer, who was an official investigator.

The image of a detective never went out of fashion. About him wrote books, articles, stories, movies and TV

series.

In the USSR was created a serial film about the great detective, which was recognized as the most reliable and best work. At the moment, the three most famous adaptations are considered to be: a serial Soviet film with Vasily Livanov, guy Ritchie's films "Sherlock Holmes" and its subsequent parts, and the series "Sherlock Holmes" with the British actor Benedict Cumberbatch.

The representation of the category "Advertising/ Brands" in the general list (the number of images) is 8, it makes only 3% of the number of images in the total list. (100% - 271 images). Thus, for 5 years the overall representation of characters from branding and advertising in the picture of the world (and, obviously, correlating with this indicator, the importance) has decreased from 9% in 2012 to 3 % in 2017. Advertising does not influence so much the interests, opinions and behaviors of the young audience any more. (see Figure 14)
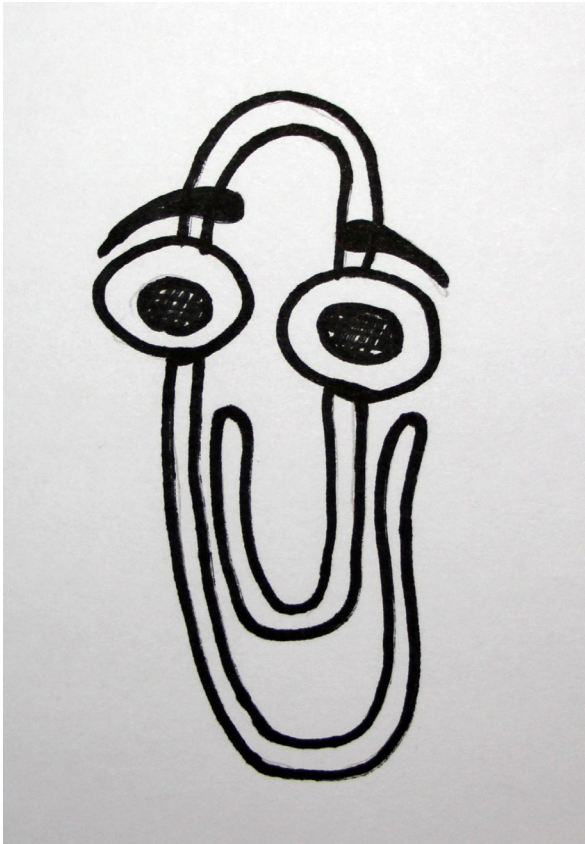

Figure 14. Microsoft's branded character pack

The literal text of the article devoted to the verbalization of the picture from the 2017 study. Features of the text including semantic and punctuation nuances are stored:

Despite the nice appearance, the functionality left much to be desired: annoying clip constantly crawled out on the screen and interfered with the work. Because of this, the paper clip has become a constant subject of ridi-

cule on the Internet and even entered the list of "50 worst inventions" according to Time.

Stanford University student Luke Schwartz devoted his thesis to his dislike of "Clippy"(paper clip). He did research to find out why users disliked the paper clip so much. As it turned out, the attitude to the paper clip depended primarily on the expectations of the person. Those who saw in a paper clip the assistant, - were irritated . It interfered with efficiency, bothered and distracted from work. Those who thought the interface is a way to escape, on the contrary, had a warm attitude to his appearance. In 2001, Microsoft removed the animated clip from the interfaces. The company justified the decision by the fact that the new operating system Windows XP is easy to use, which means that people do not need the advice of an electronic assistant. Microsoft has devoted to the care of staples a kind of marketing campaign

5. Conclusions

The investigation that underpins the present article interprets the gaps of the social data continuum. It is designed to select a set of images from the "media noise" of the information society, and then describe those that characterize the visual conceptualization of the ideas of such a fairly prosperous part of the Russian youth as students of the social and humanitarian careers of the Russian universities in 2017.

The year 2017 is marked by the appearance of numerous characters with diverse obsessions that are basically associated with some kind of idée fixe. The study shows that fictional characters coexist with real media personalities and objects of the surrounding socio-cultural reality. An unexpected particularity of this connection is the blurring border between the fiction and reality.

The research methodology is based on the included observations of the ethnographic methods. As a result, the study is devoted to the statistical processing of several hundred of the most relevant characters and their analysis. The purpose of the investigation is to identify shifts in the world perception by the young people and to detect their connection with the changes in the imaginative system that governs the Russian media space over the past 6 to 12 years. The research is highly relevant, as it will serve as an adequate basis for specific social and humanitarian technological projects applied in the territory of the modern Russia. It also sets and clarifies the new goals for future research, along with sketching the attitudes, values, and the whole worldview of the future social and humanitarian technologists.

The European tradition of thinking by oppositions implies an antagonist for any hero. However, there are

often shifts of focus in these binary oppositions of black vs white, good v. evil, positive vs negative, norm vs deviance, and attractive vs. repulsive. The given study proves that the two decades before the 2012 research wave Russian young people's attitude to heroes and villains had changed from one based on the traditional European moral values to the one based on aesthetic and argumentative principles. In the past young people would have preferred a hero rather than a villain, as the former was virtuous. However, in 2012 the same audience considered the villain more attractive, because the villain's personality was emotionally more colorful and rhetorically more attractive than that of his or her antagonist. Still, it would be too early to say that villains are unconditionally more appealing to the youth.

The 2017 study showed - and this is the most vital thing – that the younger generation is not losing touch with reality: fictional characters coexist with real images of media personalities and objects of the socio-cultural reality. Particular attention should be drawn to the fact that the boundary between the objects of fiction and reality is a blurring. At the same time, and it is shown by the research data, such a "borderline" phenomenon between fiction and reality as "classical folklore" by "word of mouth" has practically disappeared. Humor, anecdotes and popular stories is now spreading mostly through the Internet rather than talks. Respondents perceive socially significant images through social networks, but many characters come to respondents as an image emerging from different sources and young people are familiar with the complex and controversial characters of the classics.

The audience of the study has begun to express their thoughts and feelings visually with the help of stickers, memes and emoji, coded carriers of emotions. The latter does not include such a source of "advertising/brands" - it is quite scanty.

6. Further research avenues

The fourth research wave to be completed in 2019 is designed to address the following research questions:

1. Will the share of "advertising/brands" continue to decline in the future?

2. What is the configuration of the negative character in the future. Is the trend of "the negation of the hero" likely to turn back?

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