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Specificity of Nomination of Television Programs for Children in Russia

Specyfika nominacji programów telewizyjnych dla dzieci w Rosji

The relevance of the research is determined by the role that journalism traditionally gives to the mastery of the headline and the skill of giving names. The names of TV shows are a mobile, susceptible to frequent changes group of names in the onomastic space. Each TV program has its own constant individual name, which is intellectual property and is directly related to the pragmatic orientation, when the invention takes into account the future influence on the recipient (Krûkova, 2004, p. 14).

The nomination in children's journalism on TV is one of the least studied sections of media linguistics, although the children's audience increases annually, as a result, the number of new programs for children grows. Today, they try to catch the young viewer with a flashy, short, amazing title, so not only the content, but also any name on specialized TV channels should be carefully thought out. Aleksandra V. Superanskaâ (1973, p. 246) includes the names of TV shows in the category of *ideonyms*.

However, today the linguistic status of telecasts remains uncertain due to the peripheral position of the gemeronym – the ability to name not always clearly

limited from each other material objects, sometimes even series of objects that are identical or unified by a common idea or theme (Fedosova, 2010, pp. 76–80).

Irina V. Krûkova and Ol'ga I. Fedosova refer the names of all mass media (newspapers, magazines, radio and television programs) to the category of gemeronyms¹ and along with other categories of proper names (ergonyms, pragmatonyms, poreionyms, etc.) include them in a number of advertising names that make up an extensive layer of vocabulary of any language in economically developed countries. The advertising name is a linguistic strategy for creating a positive image, it is able to control attention and “influence the psyche, while reducing the analyticity, consciousness and criticality of perception” (Krûkova, 2004, p. 16).

A number of researchers consider the nominative paradigm of cinematography and mass media as *small-format texts* (SFT) of mass information discursive space, calling it a “complex nonlinear open” system (Skvorcova, 2011, p. 200) without taking into account a certain group of proper names, to which this name refers according to the psychological aspects of the choice of the title, or “mediator sign” (Dudnikova, 2011). The formulation of the title of the program is the result of the aesthetic and informative nature of the nomination, depending on the “onomastic connotation” and the “nominative situation”. However, in this case, there is a question of priority aspects. The producer will have to choose whether the priority is to convey the informative potential of the material related to the title, or to create an aesthetic effect in the title (Frolov, 2004).

The genre nature of the program (the format of the program includes information programs, popular science programs, TV shows, TV games) influences the naming process.

In the framework of this work, the names were systematized, the analysis of their structural features was carried out, the connection of the gemeronym with the subject of transmission was studied, the main trends of media nomination were revealed.

RESEARCH METHODS – SYSTEMATIZATION, CLASSIFICATION, STATISTICAL ANALYSIS

The material of the study is a corpus of 175 names (44 Soviet and 131 Russian names). In Russian science, the nomination of children’s programs is not given due attention, although media linguistics and onomastics are promising areas of

¹ Fedosova agreed with Krûkova, considering the names of the programs among other subcategories of gemeronyms.

modern mass media researches and gemeronym is actively studied as part of the onomastic space. An important point in the theory is the study of the functioning of television titles from the position of external pragmatics.

The results of the study of the titles of television programs as advertising names are prospective from the point of view of the intersection of onomastics with pragmalinguistics and linguoculturology.

The main Russian-language TV channel for children and youth *Карусель* / Carousel (Carousel International) began broadcasting in December 2010. It is a joint project of Russian public broadcasters First and VGTRK, it is positioned as an international channel and includes in its zone not only the regions of the Russian Federation, but also European countries (Bulgaria, Lithuania, Latvia, Estonia, Czech Republic, Slovenia, France, etc.),² some Eastern countries (UAE, Israel, India), as well as the United States and Canada; the total audience coverage is approximately 50 million people. The channel broadcasts around the clock programs (educational and entertainment shows, quizzes, game projects), movies, cartoons. The preparation of programs for children is carried out under the supervision of child psychologists. The main specificity of the channel is that it includes programs for both the youngest and teenage children in its broadcast network. Despite the fact that at the moment about 20 children's channels are broadcasting on the territory of Russia, they either specialize only in entertainment content (cartoons, feature films), or use the software product of the Carousel TV channel.

The TV channel has become the winner of the nomination "the Best children's channel" of the European prize in the field of thematic television Hot Bird TV Awards, the laureate of the Russian Federation National Award in the field of mass media, the winner of 2017 Runet prize in the category "Health, Entertainment and Recreation".³ However, the channel is not included in the mandatory broadcasting network, so in small towns and villages of Russia it can be watched only by owners of satellite or cable television.

By the time the country's first free TV channel for children Carousel was created, the Russian media system had accumulated experience in creating programs for children and adolescents. Children's broadcasting in the Soviet Union began in 1939 with the program *С новым годом!* [*Happy New Year!*], in January 1940, the young viewers saw the New Year's performance *Зайкин дом* [*Hare's House*], however, broadcasting was irregular. The activity of journalists was focused on the

² In Poland, since 2012, Carousel TV channel is available on the platform of the Polish cable operator Z.T.S. Echostar Studio (Poznań).

³ Award for outstanding contribution to the development of high technologies and the Russian segment of the Internet.

search for the optimal form of transmission of various thematic areas (Kogat'ko, 2007, p. 13).

Programs for children have a rich thematic palette. In the USSR, mainly musical and entertainment-educational content was produced for children and youth, at present, cognitive and entertainment-educational content is produced.

The nomination of children's television programs on Soviet television in the period from 1939 to 1990 was based on two principles: identifying and conditionally symbolic. In the first case, the name is a direct description of the object of the nomination, thus, the gemeronym is motivated, which allows you to select groups of program names with an indication of any feature. In the second – the name is not a direct description of the object of nomination, as it is poorly motivated, which makes it difficult to understand the essence of the transmission, but it has common semantic components. The main part of the names of children's TV shows on Soviet television corresponds to the identifying principle. Inheriting the Soviet children's broadcasting, the Carousel channel also uses this principle as the main one, which allows to distinguish semantic groups (see Table 1).

Table 1. Semantic groups of names of children's TV programs

The name indicates:	The USSR	Carousel
Theme	<i>АБВГДейка / ABVGDeyka</i> <i>Сказка за сказкой / The Tale behind the Tale</i> <i>Веселые нотки / Funny Notes</i> <i>Природоведение / Natural Study</i>	<i>Разные танцы / Different Dances</i> <i>Копилка фокусов / Piggy Bank Tricks</i> <i>Простая наука / Simple Science</i> <i>Спорт – это наука / Sport Is a Science</i> <i>Хочу собаку! / I Want a Dog!</i> <i>Magic English / Magic English</i> <i>Веселая ферма / Jolly Farm</i>
Temporal features	<i>Будильник / Alarm Clock</i> <i>Утренняя звезда / Morning Star</i> <i>Детский час / Children's Hour</i>	<i>Завтрак на ура / Breakfast with a Bang</i> <i>Олимпийская зарядка / Olympic Exercise</i>
Location / Event	<i>В гостях у сказки / Visiting a Fairy Tale</i> <i>Веселые старты / Cheerful Starts</i>	<i>Мастерская / Workshop</i> <i>Пляс-класс / Dance Class</i> <i>Большие праздники / Great Holidays</i> <i>Битва фамилий / Battle of the Names</i>
Master of ceremony/ Emcee or Personage	<i>Выставка Буратино / Pinocchio's Exhibition</i> <i>Мама, папа и я – вместе дружная семья / Mom, Dad and I Are a Friendly Family Together</i>	<i>Доктор Малышкина / Doctor Malyshekina</i> <i>Один против всех / One Against All</i> <i>Мастер спорта / Master of Sports</i>
Several signs (descriptive names)	<i>Ребятам о зверятах / Children about Animals</i> <i>Спокойной ночи, малыши! / Good Night, Kids!</i> <i>Делай с нами, делай, как мы, делай лучше нас / Do with Us, Do Like Us, Do Better Than Us</i>	<i>В гостях у Деда – Краеведа / Visiting Grandfather – Local Historian</i> <i>Утренняя почта / Morning Mail</i> <i>Школа Аркадия Паровозова / Arkady Parovozov's School</i> <i>Детский КВН / Club of Fun and Smart Kids</i>

Source: Authors' own study.

The ratio of names shows that more frequently gemeronyms reflect the subject of transmission, thus performing a deictic function. The second most important at the moment is a group of descriptive names that combine several characteristics, which allows you to give the most complete concept of the media product (see Figure 1).

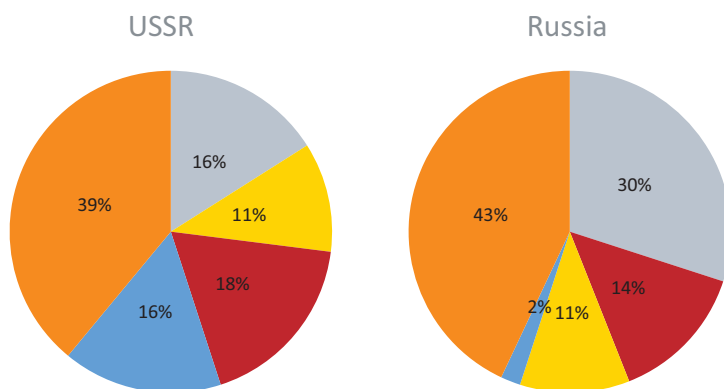


Figure 1. The ratio of names by identifying feature in the USSR and Russia (Carousel TV channel)

(The USSR/Russia – theme, time, emcee or personage, location or event, mixed group)

Source: Authors' own study.

Conditionally symbolic principle in the nomination of Soviet children's programs was used very rarely. We have found only two names that meet this principle. The first gemeronym represents a lexical borrowing. The word *Ералаш* / *Yeralash* was borrowed in the middle of the 19th century from the Turkic *aralash*, where it meant "a mixture of various sweets". Gradually, the word began to be used in a figurative sense – "disorder", "confusion". Its semantics perfectly characterizes the popular humorous newsreel, even the content of the screensaver before the start of the series is a plot confusion, mess.

The second gemeronym is formed using a language game based on polysemy. Ideonym *Zebra* is an animal (in the literal meaning) or pedestrian crossing (in a figurative sense). But the program is neither about animals nor about the rules of the road. The program is about teenagers, their hobbies, interests and problems. Probably, the name was chosen according to the associative principle of "black and white": the story of teenage problems is replaced by a story about a successful person.

When naming Russian children's programs, the conditionally symbolic principle is used more often, although the gemeronyms created on its basis, as a rule, do not convey the essence of the TV program: *Микроистория* / *Microhistory*, *Друзья* / *Friends*, *Лови момент* / *Seize the Moment*, 180. Nevertheless, the creators of

Russian programs tend to accurately characterize the object of the nomination and the potential recipient.

Speaking about the trends in the formation of gemeronyms in Russia, it can be noted that at the level of word formation there is a tendency to use diminutive-caressing suffixes *-k-*, *-ochk-*, *-chick-* to mark the age characteristics of the audience: *Ранние птички / Early Birds*, *Горячая десяточка / Hot Ten*, *Волшебный чуланчик / Magic Pantry*. Also productive is the way of word composition with clipping: *Мультстудия / Cartoon Studio*, *Чудо Путешествия / Miracle Travels*, *Универсум / Universe*, which allows not only to save language resources, but also to make the gemeronym sonorous.

At the phonetic level, the use of consonant words is noted: *Мода из комода / Fashion from the Commode*, *Няня Аня / Nanny Anya*, *Пляс-класс / Dance Class*, *Про палитры и пюпитры / About Palettes and Music Stands*.

At the level of morphology in the nomination of children's programs, constructions with imperative, interjections and verbs of sudden action are currently in demand: *Будь Лучшие всех! / Be the Best!*, *Путешествуй с нами! / Travel with Us!*, *Лови момент / Catch the Moment*, *Бум! Шоу / Boom! Show*, *Завтрак на ура / Breakfast with a Bang*, *Прыг-скок команда / Jump-jump Team*.

One of the popular principles of the nomination of modern children's programs is the use of the techniques of the language play, which both visually and audibly due to the unusual sound attract the attention of the audience. The following productive options can be distinguished:

1. Graphic occasionalisms. Capitalization – the allocation of segment: *НЕОкухня / NEWkitchen*, *НЕОвечеринка / NEWparty*, *ГОЛОВАстики / HEADsticks* (tadpoles). Replacing of the part of the word with a digital meaning: *Нарисованные и 100рису / Drawn 100 Histories*. Manipulations of this kind are designed to attract the visual attention of the viewer.

2. Hybrid graphic models (word design using foreign language inclusions): *ЕХперименты / EXperiments*.

3. Word-forming language game: *Букварий / Lettermen*, *Комета-дэнс / Comet-Dance*.

4. Contamination (word-formation technique of superimposing words) within the existing word-formation model: *Спроси у Всезнамуса! / Ask the Omniscient!*, *Воображариум / Imaginarium*, *Какое ИЗОбразие! / What Imagery!* Attracting the attention of such new formations, the authors take into account not only informative, but also advertising functions of gemeronyms, because “unusual” word is easier to remember.

To achieve the same expressiveness, sonority, memorability of the name help techniques associated with the associative name. And often the background

knowledge of the creators of the media product is taken as a basis without taking into account the associative field of the target audience. For example:

1. Use of the sustainable phrases: *Куда глаза глядят / Go Wherever One's Feet Will Carry One*, *Вопрос на засыпку / Catch Question*, *За семью печатями / Sealed with Seven Seals* (under lock and key).

2. Citation: *Есть такая профессия / There Is Such a Profession* – truncated quote *Есть такая профессия – Родину защищать! / There is Such a Profession – Homeland Defend!* from the film *Officers* (1970) by Vladimir Rogovoj.

3. The use of the precedent titles: *Невозможное возможно / The Impossible is Possible* – the song of Dima Bilan (2006), *Синяя птица / The Blue Bird* (play by Maurice Maeterlinck), *Царь горы / The King of the Mountain* (American Comedy animated series), *Лови момент / Seize the Day* (novel by Saul Bellow).

4. Allusion: *Золото нации* ср. *Сокровище нации / Gold of the Nation*, compare *National Treasure* is an American adventure film by John Turteltaub (2004); *Жизнь замечательных зверей / Life of Remarkable Animals* – a series of artistic-biographical books *The Life of Remarkable people*; *Лапы, морды и хвосты / Paws, Snouts and Tails* – the animated film by Alexandr Tatarski *Wings, Legs and Tails* (1985).

5. Paraphrases: *Вперед в прошлое!* ср. *Назад в будущее!* / *Forward into the Past!* compare *Back to the Future* (1985) – a fantastic comedy by Robert Zemeckis.

6. Analogy: the creation of analog programs of similar subjects leads the creators to use consonant names. As a rule, the basis is once popular Soviet media products aimed at both children and adults. For example: *Сказка за сказкой / Fairy Tale after Fairy Tale* (1979–1988) – *Тайны сказок / Secrets of Fairy Tales* (2013–present), *Ребятам о зверятах / Children about Animals* (1978–1999) – *Ребята и зверята / Children and Animals* (2016–present), *Умелые ручки / Skillful Hands* (1954–1985) – *Мастерская УМЕЛЫЕ РУЧКИ / Workshop SKILLFUL HANDS* (2017–present), *Клуб путешественников / Travelers Club* (1960–2003) – *Путешествуй с нами!* / *Travel with Us!* (2011–2015), *Утренняя почта / Morning Mail* (1974 – *Детская утренняя почта / Children's Morning Mail* (2016–present).

Despite the fact that the title of the vast majority of children's programs reflects its essence, there are such whose name is difficult to judge with regard to the content of the program. In the course of the survey of students of junior and middle/senior classes of secondary school,⁴ it was revealed that in 28 cases (21.4%), the children found it difficult to determine the thematic content of the program, while in case of 92%, the genre or format of the program was correctly defined. Thus, the gemonym *Волшебный чуланчик / Magic Pantry* was associated with

⁴ The survey was conducted on the basis of MAEI SES No. 25 in Vladimir in September 2018. The number of respondents – 120 people.

magic tricks, focusing on the first word, while the program tells how to turn useless and boring things into funny toys. TV project *Бум! Шоу / Boom! Show* was associated with music, experiences, sports, although the program teaches how to prepare everything with your own hands for the holiday. All respondents perceived *Нарисованные и 100 рии / Drawn 100 Histories* as master classes in drawing, but not an illustrated story about historical figures, and *Чаепитие / The Tea Party* was correlated with a culinary show, although the program is aimed at young poets and lovers of literature. In the title *Олимпийцы / Olympians*, the children saw a sports show, the program was released in 2012 and introduced winter sports on the eve of the Olympic games in Sochi in 2014. Of particular interest were the responses regarding several transmissions, which revealed age differences in the interpretations of the gemonym (see Table 2).

Table 2. Age differences in the interpretations of the gemonym

The title and the content of the program	Responses of primary school students	Responses of senior classes students
<i>Непростые вещи / Uneasy Things</i> (about how to create small things)	– about inventions – about the technique	– about morality and important life concepts – about children with a difficult fate
<i>Перемешка / Mixing</i> (intellectual game)	– culinary show	– children are changing their parents
<i>Пойми меня / Understand Me</i> (the game on the knowledge of the native language)	– foreign children talk to each other – charades	– the talk of the psychologist with adolescents – about the relationship of parents and children
<i>Проще простого / Easy as Pie</i> (workshop on creation of things)	– a game of strength testing	– about difficult themes said in simple words

Source: Authors' own study.

As can be seen from the table, the children perceive the names through the prism of their age and life experience. Immediacy in the perception of the world makes the answers of primary school students more precise. The children actualize the problems typical for adolescence when interpreting the gemonym, which leads them away from the essence of the name.

The survey showed that the conditionally-symbolic principle and such methods of nomination as language play and associations are the main factors that make it difficult to understand the essence of the program. When interpreting two-component unmotivated names the children more frequently pay attention to the first word.

The students expressed their wishes to include into the broadcast grid:

– the most popular YouTube videos of passing games, which could be titled with the help of appropriate vocabulary, e.g. *По локациям / By Location*, *Без сохранения / Without Saving*, *Level UP*,

– programs in which it would be interesting to talk about the traditions, customs and cuisine of other peoples, e.g. *Дом моего друга / The House of My Friend*, *Весь мир в одной чашке / The Whole World in One Cup*, *Твоя–моя традиция / Yours–My Tradition*, *Всему свету по приветам / Say Hello to the Whole World*,

– programs that would reveal the secrets and mysteries of history, nature. Legends are checked.

The answers of schoolchildren allow us to talk about the prospects for the development of the channel in the direction of covering the interests of the children's audience. Thus, the names of modern programs for children constitute a special semiotic space and are a separate section of onomastics. The names of programs perform nominative, communicative, evaluative-expressive and informative functions. In the nomination of children's programs, in most cases, an identifying principle is used, allowing young viewers to orientate in the subject matter.

The increase in the information field and the competition with the Internet demand from the makers of programs creativity, originality and the conscious application of the language sign in the context of the conditioned types. Russian authors, as well as Soviet, prefer to use the complex semantics, drawing the attention of the audience to a certain program.

It is noted that when naming programs addressed to young children, the principle of seriality is used, when the unifying component for programs of different thematic orientation becomes the name of the host. For example: *Танцы под Фа-Соль / Dancing to Fa-Sol*, *Театральная Фа-Соль / Theatrical Fa-Sol*, *Фа-Соль в цирке / Fa-Sol in the Circus*; (*Фа-Соль / Fa-Sol* simultaneously means two notes of F [fa] and G [sol] and two constituent parts of the word beans). Gemeronyms, constructed on such models, perform, first of all, an advertising function.

As a result of the study of naming features, an unoccupied niche had been found: such lexical units as computer slang, names of vegetables and fruit, plants and flowers, colouronyms are not used in the nomination. Gemeronyms, in which are given, for example, advice of beauty, needlework, health, do not contain the degree of comparison of adjectives and adverbs. Modern naming strategies are characterized by carnival speech behavior – multi-level language game is 17% of the total number of titles.

Russian nominative strategies are focused on their own historical experience and on the tendency of the modern Russian language. However, the acceleration of the pace of life, which affected not only adults but also children, as well as competition between children's channels require the realization of nominative strategies from the position of external pragmatics. This fact, in our opinion, determines the aggressive sound of gemeronyms containing imperative.

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ABSTRACT

The aim of the research is to conduct a comprehensive study of the names of modern children's television programs in Russia based on the example of the broadcast network of the largest children's and youth TV channel – Carousel. The examined material is a corpus of 175 titles. The research methods used are: systematization, classification, statistical analysis, survey of the target audience and comparison, for which the names of Soviet television programs are involved. The article systemizes the names of children's programs and transmissions; discusses their structural features and the realization of functional and pragmatic aspects in the media nomination. The results of the study reveal, on the one hand, the connection of the gemeronym with the subject matter and problems of transmission, and on the other – its absence when using the language game in the title. The comparative analysis allows us to trace the dynamics of naming strategies. The survey results reveal age peculiarities of perception of gemeronym, concentrating out of and within the text associations, which is a kind of fixation of the existence of television in society.

Keywords: gemeronym, children's program, media nomination

ABSTRAKT

Celem niniejszych badań jest przeprowadzenie kompleksowej analizy nazw współczesnych programów telewizyjnych dla dzieci w Rosji na przykładzie sieci nadawczej największego federalnego kanału telewizyjnego dla dzieci i młodzieży "Karusel". Badany materiał stanowi korpus 175 tytułów. Metody badawcze to: systematyzacja, klasyfikacja, analiza statystyczna, badanie grupy docelowej i porównanie, dla których wykorzystywane są nazwy radzieckich programów telewizyjnych. W artykule usystematyzowano nazwy programów i przekazów dla dzieci; omówiono ich cechy strukturalne oraz realizację aspektów funkcjonalnych i pragmatycznych w nominacji medialnej. Wyniki badania ujawniają z jednej strony związek hemeronimu z tematyką i problematyką transmisji, z drugiej zaś jego brak w przypadku gier słownych w tytule. Analiza porównawcza pozwala prześledzić dynamikę strategii nazywania. Wyniki badania ujawniają osobliwości wiekowe postrzegania hemeronimu, koncentrujące się poza skojarzeniami i wewnątrz skojarzeń tekstowych, co jest sposobem na utrwalenie pozycji telewizji w społeczeństwie.

Słowa kluczowe: hemeronim, program dla dzieci, nominacja medialna

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