



ORIGINAL PAPER

The Values of the “Succeeder” Psychographic Group as Discernible in *The Sunday Times* Newspaper Review of a Hotel

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Abstract:

The paper analyses a review of the Newman, a five-star hotel in central London, which appeared in *The Sunday Times* on the 29th of January 2026, outlining the features that qualify such a newspaper article to target the primary audience of this publication, which media and marketing studies have identified as “the Succeeder”. This is a psychographic group at the top of the social scale, in high-earning professions, seeking control and believing they deserve the best. The review discourse both reinforces and constructs an ethos of consumerism, in which the description of the product invites and qualifies the experience. The review does not “advertise” the hotel, but it contributes to the dissemination and creation of a story around a high-end product, which constitutes a part of the product itself. The review author reveals attributes of a one-night hotel stay, which resonate with the values that *The Times* readers seek: novelty, trendiness, liveliness and excitement, innovation, the sourcing of local items extended to historical personalities and workforce; exclusiveness, London-centricity, thrill seeking with elegant urban décor, continuity and transformation as opposed to the loss of heritage, the collaboration of luxury professionals in order to make the product more relevant, etc. The journalist Jenny Coad, who appears to be a member of the upper-class herself, offers an insight, through her experience, into the profile of a readership that sets trends, forms opinions and partakes in the making of the story that animates the object of desire.

Keywords: *newspaper review, target audience, high-end products, luxury consumer, social class*

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Introduction

This article aims to analyse a review of *The Newman*, a London luxury hotel, which appeared in *The Sunday Times* newspaper, the UK edition, on the 29th of January 2026. There is stress on the discourse choices that reveal the way of thinking and the values, attitudes and lifestyle of a specific target audience, in other words the psychographics used to define that readership. The review content is indicative of the tastes of the main profile of *The Times* audience, among whom a significant segment is represented by the Succeeder, a psychographic group deemed to seek control, being disciplined, purpose and reward-driven, non-challenging of the status-quo and perceiving themselves as deserving the best.

The paper presents *The Times* readership by anchoring the discussion around concepts such as demographics, psychographics, the practicality of stereotypes and social class discourse. The review function is also examined in terms of both representing and creating meaning, while also keeping the target audience interested in engaging with the media product itself. There follows a corpus analysis, which identifies the attributes of the reviewed hotel that resonate with the lifestyle, beliefs or attitudes of the Succeeder, contributing to the making of the story around the product and outlining the profile of an urban character for whom a high-end constructed space becomes an extension of identity.

The Succeeder as part of *The Times* readership

The Times is a British national quality broadsheet daily newspaper. According to Hurst Media, a London publishing house and advertising agency, 86% of *The Times* readers are ABC1, a socio-economic classification which the UK Office for National Statistics (2023) defines as follows: “AB: Higher and intermediate managerial, administrative and professional occupations”; “C1: Supervisory, clerical, and junior managerial, administrative and professional occupations”. Those with ages between 35 and 64 years old comprise 41% of *The Times* readers (Office for National Statistics 2023), while the mean family income of *The Times* readers is £55,885 (Fisher, 2024). These are demographic data (pertaining to age, income and occupation), which in marketing analyses are used along psychographics (“criteria for segmenting consumers by lifestyle, attitudes, beliefs, values, personality, buying motives, and/or extent of product usage.” (Imber & Toffler, 2000: 455) While demographics give dry data, psychographics are used by marketers to offer an insight into consumer potential behaviour. Although Aspirers and Reformers are also among ABC1 consumers, Succeeders are seen as the top of the hierarchy in this psychographic classification when it comes to consumerism potential.

The marketing and communications company Young and Rubicam established a psychographic framework in the 1970s, based on Maslow’s hierarchy of needs, by identifying seven types of audience. According to their primary need or what they seek, these are: Aspirers (they seek status); Explorers (discovery-driven); Mainstreamers (they seek security); Reformers (they seek enlightenment); the Resigned (they seek to survive); Strugglers (they seek escape); Succeeders (they seek control). (BBC, 2026)

A more detailed definition of the Succeeder is as follows: “Succeeders are those who have a high social status and are in control of their lives with nothing to prove. They believe they deserve the best and decide upon the best brands and products for themselves based on reliability. They seek control.” (*Ibidem*)

As representatives of top decision makers in the business field and as motors of economic dynamics, Succeeders are more likely to be found among *The Times*’ target readership rather than other publications in the UK. According to News UK, a British

newspaper publisher, “The latest survey reveals that one in every two business purchase decision makers in the UK interacts with *The Times* and *Sunday Times* brands on a weekly basis. *The Times* and *The Sunday Times* have the highest overall share of business decision makers, reaching 53% of its audience, encompassing print and online, followed by *Daily* and *Sunday Telegraph* on 34%, *FT* on 30% and *The Guardian / Observer* trailing on 29%.” (News UK, 2026)

Psychographic categories offer qualitative data about consumers / target audiences, as opposed to demographic data, which are quantitative and more objective. While it may seem judgmental or unfair to categorise people according to the stereotypes of psychographics, these are useful marketing tools for calibrating products towards broad categories of consumers. In our case, the hotel review is not meant to advertise that luxury product, but the media carrying it, i.e. the newspaper, is targeted at a specific audience, identified through such psychographics, and must be calibrated so as to resonate with that specific public, of which the Succeeder group is most prominent.

Moreover, “it is often argued [by sociologists] that class is no longer relevant as societies have become increasingly ‘individualised’” (Crompton, 2006: 566), since “it was argued [...] that gender, sexuality, and ethnicity (and age) have become more important in defining the individual as well as in providing a focus for collective belonging” (*Ibidem*). There is an ongoing discussion about the morality of discourses which further the idea of class differentiation, as they contribute to individual frustration and the reinforcement of social inequalities. But the consciousness of individuals as defined more by concepts such as gender or ethnicity does not prevent marketing psychographic taxonomies from being used for decisions about editorial content (such as newspaper reviews) and product tailoring purposes. Since a significant segment of *The Times* audience is roughly identified with the Succeeder group and the newspaper content is adjusted so as to suit the tastes of that group, it seems that the morality of stereotyping bends to the practicality of marketing. Consequently, while the luxury hotel being reviewed in *The Sunday Times* in itself is not a product that is directly advertised, the newspaper review, as a media product meant to sell the newspaper, appears to be curated along marketing psychographic cues.

The review function and general format

The purpose of a review is to objectively evaluate a product on the market and provide its readers with an honest personal opinion from the part of its author. The review is not meant to advertise that product, but to advise potential consumers on the strong points or weak features of the product, which results in an overall positive recommendation, or on the contrary, a warning to stay away and not waste resources on something that, in the author’s opinion, is not worth it. In most instances, the reviewer is knowledgeable about that type of product; in our case, journalist Jenny Coad is qualified in the article by-line as “Associate Travel Editor” (Coad, 2026). While review writers are independent journalists, reviews are featured in publications which deem that content as relevant for their target readership, so their discourse choices need to be customised towards that audience.

In the economy of the newspaper, this review of a hotel can be classified as *soft news* (e.g. entertainment, T.V.) as opposed to *hard news* (such as articles covering politics or current affairs). Soft news or “the human interest story [...] is the kind of story that news workers feel may not have the critical importance of hard news, but nevertheless would appeal to a substantial number of people in the audience.” (Turow, 2009: 57)

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The review is meant to give an honest critical evaluation of the product, which is a high-end, newly opened hotel in central London. Since this review appears in a mass-communication media as prominent as *The Sunday Times*, it is bound to contribute to constructing the image of the product in the public consciousness. In addition, the terms in which the author of this article chooses to build her discourse need to resonate with the target audience of the newspaper, by reinforcing their preexisting values and tastes.

In the same line of thought, it has been argued that audiences are not passive receptors of constructed meanings by media output: “Selectivity in the perception of messages is generally guided by preexisting interests and behaviour patterns of the receivers... mass communication effects tend to take the form of reinforcement rather than change.” (Watson & Hill, 2012: 258) At the same time, while not being possible to objectively measure the impact of media messages, their influence in shaping public opinion and attitudes cannot be denied. Authors speak about these effects being more dramatic when the right factors play their role, such as: the timing of communication processes; or “if all the media are saying more or less the same thing at the same time (consistency); equally, if the media are concentrating on a small rather than diverse number of stories (intensity) and if they are repeating messages, images, viewpoints over and over again (frequency).” (*Idem*: 88)

Media scholars also discuss the phenomenon of naturalization, as “The process by which culturally specific worldviews which are constructed sociohistorically come to be phenomenally experienced by those within a culture as natural, normal, self-evident common sense, and are thus taken for granted as universal and immutable [...] In Marxist theory, naturalization serves to maintain the ideological hegemony of the dominant class.” (Chandler & Munday, 2020: 711)

Whilst the present analysis does not follow the discourse around the reviewed hotel across media other than this one issue of *The Sunday Times*, we notice that certain determiners of media impact are still operating in this specific case: the *timing* is right, as the review is of a product that has recently been launched on the market; there is *consistency* and *frequency* in the choice of elements that are considered to be positive traits of the hotel experience, as *The Times* and *The Sunday Times* cover luxury products on a permanent basis and there is preference for exploiting a similar semantic imagery. Consequently, this type of imagery contributes to naturalization processes and consolidates the ethos of luxury consumption within parameters that resonate with the upper or upper-middle class, who are among those targeted by this publication.

Besides the construction of meaning through the complex negotiation between passive “naturalized” acceptance and active selection or reasoning, the audience also derives various forms of gratification when they engage with the media. By interacting with the content of this newspaper review, readers are entertained, maybe by seeking escapism from the stresses of vigorous social and economic pursuits, as many of them are active Succeders; they gain monitoring of the latest offerings on the market, so they keep up to date; they also feel part of a larger community, which is the newspaper audience, with whom they share interests and tastes, thus contributing to their sense of identity.

In media and communication literature, “tastes can be used as signifiers of economic and cultural capital and used as a means of social distinction. [...] aspects of taste could be read as both a product and a signifier of class affiliation.” (Watson & Hill, 2012: 298) Consequently, we can argue that, by engaging with such content as the evaluation of a high-end product, which establishes the parameters of luxury, the newspaper audience reinforces them, irrespective of their objective value, as signals of

class belonging. Moreover, by engaging and aligning with the preferences and beliefs proffered by a certain newspaper, its audience perform a gesture of class affiliation.

In support of this idea, we need to consider the three dimensions of social class, as identified in *The Cambridge Dictionary of Sociology*: economic (with focus on material inequality); political (stressing class action in political, social and economic change); cultural (focuses on lifestyle, social behaviour and hierarchies of prestige). (Crompton, 2006: 561) The economic dimension is assumed by considering and eventually consuming the reviewed luxury product or similar ones, since the concept of luxury presupposes inequality of means among people; the cultural dimension is discernible in the review focus on lifestyle and social behaviour; the political dimension is also present, since *The Times* is identified as “generally conservative and Eurosceptic in outlook” (Eurotopics 2026), while it reunites an audience who broadly share the same political views. Interestingly, the online version of the newspaper allows interaction among its audience through the “Comments” feature pertaining to each article, thus furthering their sense of community, as both consumers and creators of media content.

Speaking about values as not simple systems of personal belief, but shared attitudes within social groups and society in general, Watson and Hill explain the complex manner in which media communication influences and is shaped, in its turn, by value systems: “An individual’s perception and interception of reality will be influenced by the values of the social groups or society to which he/she belongs. The pervasiveness of such values ensures that they are enmeshed in all aspects of communication processes. The images and codes which are the stock-in-trade of the mass media are shaped by value systems and in turn can be used to support certain values.” (2012: 313)

Regarding the form of the review, it aligns with the general format of the newspaper, a quality broadsheet which is fairly formal, neutral and objective. The dense text and the black and white palette make it seem professional and serious, along with the captions that anchor the significance of images, subtitles that organise the text, while the by-lines give credit for the work of the author and a time reference point (“Jenny Coad, Associate Travel Editor. Thursday January 29 2026, 5.00a.m. GMT, The Sunday Times”). The formality of the text is also signalled by such devices as complex grammatical structures (e.g. the use of the subjunctive in conditionals: “I would have downgraded myself if it weren’t for that ice bath and sauna”).

As the article is soft news, it adds elements of informality to the text, such as specific vocabulary items (“boho neighbourhood”, “completely starkers”, etc.), the use of exclamations, apostrophes or dashes, a strategy that makes the article seem more spontaneous, relaxed and therefore the author more sincere in her account of the experience she had with the reviewed product.

Corpus analysis

The review title, the standfirst below the headline and the following captioned picture with a view of central London from one terrace of the five-star hotel summarize the key elements that make *The Newman* stand out and draw readers in: “My night in London’s newest, coolest hotel in a boho neighbourhood”; “The Newman in Fitzrovia, inspired by hyperlocal personalities, has a buzzing brasserie, fun bar and the ultimate 21st-century attraction... a sauna on the roof” (Coad, 2026)

Here we already have some of the essential components of an experience that the Succeder seeks: novelty, trendiness (“newest, coolest hotel”) and professed nonconformity (“in a boho neighbourhood”); locally sourced items, which in this case

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extend to the human factor, i.e. historical characters (“hyperlocal personalities”) and workforce (as we will see further on in the main text of the article, “The Newman partnered with the non-profit Saira Hospitality to create a month-long pop-up hotel school last summer. The idea behind Saira is to provide opportunities in hotels to people from the area even if they have no experience (take the former boxer now on the spa reception).” Here we note the author’s bringing to the forefront the actions of the hotel management as civically committed to the broader welfare of society. Other attributes that transpire are liveliness, excitement (“buzzing atmosphere, fun bar”) and innovation (“the ultimate 21st-century attraction... a sauna on the roof”).

Next, we find exclusiveness and London-centricity transferred to the hotel image, as the details of the city view become ingredients of the experience: “It’s not every day that you get to enjoy the London Skyline completely starkers.”; also there is thrill-seeking with an elegant urban décor integrated with controlled natural beauty (I’m sitting in a freezing-cold ice bath on a smartly planted terrace with the BT Tower looming to my left”). Also the alleged English modesty succumbs to the temptation of luxury when the latter surpasses a perceived grade of excellence, in an act of self-gratification: “And I’m afraid I’m in the penthouse suite. I would have downgraded myself if it weren’t for that ice bath and sauna – honest.”

There is also stress on continuity and transformation, as opposed to the loss of (architectural) heritage (“The hotel has been three years in the making – it’s a conversion of an office block that used to house the public relations firm Freud Communications and, before that, was a post office.”), so the past and the present converge into a unique experience (“Lind + Almond’s brief was to embrace the neighbourhood, which is next to Marylebone and Soho and bounded by Oxford Street and the Euston Road, and it’s done that by referencing architectural landmarks and local characters, both past and present.”). In order to make the end product more relevant, there is a combination between the collaboration of luxury professionals and luxury spaces, since central London neighbourhoods, as epitomes of residential exclusivity, add value through proximity. Moreover, the brand expertise in the making of goods is both national and international (“It’s the first hotel for the British hospitality brand Kinsfolk and Co, founded by Paul Brackley. The interiors are by Lind and Almond, a London-based design studio that’s also worked on projects in Copenhagen.”).

The desirability of space is defined in terms of vastness, the variety of functions, the exclusivity of materials (“marble bathroom basins”), and the sophistication of equipment: “There are 81 rooms – yes, of course the penthouse on the 6th floor is vast, with a sitting room, bar, dressing room, bathroom featuring fossil-infused stone from Swaledale in North Yorkshire and even my own LED light mask...”. Visual sophistication is brought through a combination of art, technology, rare materials and evocative juxtapositions, also maximising the advantage of the proximity factor (“the hotel’s palette of chocolate browns and caramels with carefully chosen art [...] room 108 (a deluxe option) with its views of Newman Street and down Mortimer Street [...] rojo coralito sink in one room – with graphically tiled showers. The back-lit marble niches lend an ecclesiastical touch to the loos, which come in all shades from mustard in the Gambit bar to mocha in the spa.”). We also note the vast variety of technical terms pertaining to design, which might encumber the processing of the text if it were not for the presumption that the target readers are well-versed in this area. In contrast, even if the target Succeders were not familiar with some of these terms, their exposure to this type of review is an opportunity for them to hone their discerning skills by broadening their knowledge in the

field. If we go even further, for another psychographic category such as the Aspirers, who seek status brands in order to demonstrate their place in society and often invest in luxury products even if this involves the use of credit, this type of article could be used as a snobbery textbook to turn to in order to get their direction for social advancement.

The target audience is urban, educated and health mindful: “Who will love it? London lovers, history lovers, design fans, sober-curious sorts.” The consumer may also be a time-poor “office” worker, who uses complex contrivances to improve his/her daily routine. Moreover, there is an abundance of such resources on offer, which are very likely to be left unused; but this abundance is meant to provide a feeling of ultimate pampering, despite the risk of expensive waste: “[...] my own LED light mask, which I definitely need but have no time to try. Ditto the coffee-flavoured mushroom rainbow dust in my minibar stash, though I nab one to perk up long office afternoons.” Conversely, it is suggested that this consumer’s lifestyle requires such highly refined props for relaxation, which this kind of hospitality experience can readily provide: “After that [i.e. the lavish breakfast] and the ice bath, I am positively zinging. It helps that I had my best night’s sleep for months, which may have been down to the 300 thread-count sheets, oversized pillows, lavender eye mask and CBD patch or the fact that I am here without my two young children.”

The consumer is also hedonistic, while indulging in the nostalgia for the times of more excessive pursuits. These periods could be connected to youth, physical endurance, or simply the lack of time-consuming career or family commitments: “I could hunker down in here [i.e. the bar] but I am an absolute lightweight these days (I’d probably be better off going to one of the sober socials held on Sundays.)”

The dining experience is defined by diversity, quality ingredients and the refinement of service. Price awareness demonstrates that this consumer appreciates good value for money, as someone who is well-immersed in the business world: “[...] a dinner of classic dishes including a healthy and deliciously dressed endive salad, perfectly cooked cod with puy lentils and bacon plus sides of chips served in a silver tumbler [...] It’s all very good and pretty well priced for London – with mains from £19.”

The journalist appears to be a member of the upper-class herself, as revealed by her use of vocabulary, since words such as “loo” or “pudding” are identified by anthropologist Kate Fox (2025: 76-78) as indicators of social background.

A complex discourse strategy for defining the reviewed product is the construction of an ethos through the association of the local personalities’ biographies, of which key details are brought to the forefront, since apparently, the progressive ideology is part of this places’ appeal: “I particularly like the lino cuts by Christopher Brown, who was asked to immortalise some of the famous Fitzrovians. Nancy Cunrad, James Joyce and Edith Sitwell among them. [...] [Nancy Cunard] was photographed by Man Ray and known to MI5 thanks to being a vocal anti-fascist and speaking out against racial discrimination.”

Conclusions

There is ongoing debate among social scientists about the idea of social class being dated, as contemporary society has become more individualized and since the very existence of the class idea perpetuates social inequalities. Nevertheless, one cannot deny that there are differences among individuals which allow taxonomies that are useful for marketing purposes, such as product tailoring or decisions regarding editorial content, for

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example in the case of newspaper reviews, so that any moral restraints on stereotyping succumb to the practicality factor.

The present corpus analysis demonstrates how an ethos of high-end consumerism, which involves an inequality of resources, is built and reinforced through the exposure of a segment of the population to a type of discourse whose constant presence in itself validates its own narrative. Through the simple act of constantly interacting with a certain newspaper, in a culture of competitiveness such as that of our western world, it is no wonder that people who sense they can gain status by regrouping and partaking in a tale of exclusiveness will readily do that and derive from it a feeling of identity. This also being beneficial for the dynamics of economy probably bears less relevance to their decision to engage, or is further incorporated in the broader seductive picture of luxury pursuits. And within that framework, a psychographic group such as the Succeeders lead the way.

Some of the values of the Succeder that transpire through the discourse of the analysed review are as follows: novelty, trendiness, professed nonconformity; locally sourced items that extend to the human factor, such as historical characters and workforce; being civically committed to the broader welfare of society; liveliness, excitement and innovation; exclusiveness and London-centricity; thrill-seeking with an elegant urban décor integrated with controlled natural beauty; yielding to the temptation of luxury when it surpasses a perceived degree of excellence, as an act of self-gratification; continuity and transformation as opposed to the loss of heritage; combining luxury professionals and luxury material resources, which may come from beyond national borders; the desirability of interiors is defined in terms of vastness, the variety of functions, the exclusivity of materials and the sophistication of equipment; visual sophistication, which is brought through a combination of art, technology, rare materials and evocative juxtapositions; the luxury consumer may be urban, educated, health mindful and time-poor, who uses complex contrivances and refined props to improve his/her daily routine and find relaxation; resources on offer need to be abundant, albeit running the risk of wastefulness, since this provides a feeling of ultimate pampering, which the Succeder feels entitled to; indulging in acts such as the excessive consumption of alcohol makes the Succeeders see themselves as hedonistic, although these are marginal activities within the broader time-consuming active social engagements; the dining experience is defined by diversity, quality ingredients and refinement of service; good value for money is highly appreciated, as Succeeders are business-minded; the use of language is also revealing of social class; objects acquire added value and are animated by the the association of charismatic personalities, since progressive ideology permeates experience as an underlying premise.

As we have seen above, the notion of social class presupposes three dimensions: economic, cultural and political. Interacting with this type of “luxury textbook” represented by this newspaper content, is a first step; while acting upon the values it perpetuates means to perform a final act of class-affiliation. Moreover, while this genre of soft news may not have the immediate impact and relevance of hard news, it constitutes an alluring background, which fortifies the wider ecosystem of mass media power and the audience’s spirit of consumerism.

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