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RESEARCH AGENDAS IN EU'S AUDIOVISUAL CONTENT: THE IMPACT OF HUMAN VALUES ON WHAT WE SEE AND WHAT WE HEAR

Kravtsova O. A.

*Candidate of Historical Science,
Associate Professor at the Department of Theory and Practice
of Translation from the English language
Petro Mohyla Black Sea National University
Mykolaiv, Ukraine*

James Clear who is the author of number 1 York Times bestseller, *Atomic Habits*, which has sold more than 3 million copies worldwide, suggests his core classification of values, as follows: Authenticity, Achievement, Adventure, Authority, Autonomy, Balance, Beauty, Boldness, Compassion, Challenge, Citizenship, Community, Competency, Contribution, Creativity, Curiosity, Determination, Fairness, Faith, Fame, Friendships, Fun, Growth, Happiness, Honesty, Humor, Influence, Inner Harmony, Justice, Kindness, Knowledge, Leadership, Learning, Love, Loyalty, Meaningful Work, Openness, Optimism, Peace, Pleasure, Poise, Popularity, Recognition, Religion, Reputation, Respect, Responsibility, Security, Self-Respect, Service, Spirituality, Stability, Success, Status, Trustworthiness, Wealth, Wisdom.

He recommends us select less than 5 core values in order to focus on their priority, not the number. This is a great idea to know ourselves better. The question is if we find that source which can inspire us to choose this or that value and do our best to cultivate it and accumulate that others take from us and feel the same as we do. [1]

John Amos Comenius (1592–1670), a Bohemian educator, introduced pictures as teaching aids in his book *Orbis Sensualium Pictus* ('picture of the Sensual World») that was illustrated with 150 drawings of everyday life. This is the example of audiovisual education which proved the fact that pictures accompanied with audio make the education effective.[2]

Today we are much more interactive by using moving pictures accompanied with voice– cartoons, films, and even books which by pointing a phone on them make them speak to us literally.

Values are injected by delivering information which can please, encourage, and urge to act– in the sake of one’s idea or even country. That is why in any period of life of an individual there appear problems which worth attention and involvement.

Let us take the film of 1944 «Henry V» (by Kenneth Branagh) became a part of English cultural folklore. It is based on William Shakespeare’s play. As it’s known the film was made towards the end of the World War II, and was intended as a morale booster for Britain. It’s dedicated to the spirit of those who right for their land. Such historical classic films are distinguished as unique works of cinema rich in a specific language with great dialogue, deceitful characters and menacing scenes. Since the time was hard and the major focus was made on survival of the nation, this film urged viewers to think about the might of the spirit, willpower, and dignity, and somehow made soldiers believe that they are important the same way as win.[3]

The year 1944 is remarkable in the history of England in all cultural spheres:

The 1944 English cricket season (Football: England | Scotland). «The Military History «called cricket of The World War II «WAR CULTURE». Sports journalist and commentator, Ernest William Swanton, known for being a journalist, and author, chiefly known as a cricket writer, was also known as a commentator with «fruity voice». His manner of speech was very simple without flourishes. His radio commentaries provided a contrast to the romanticism of J. Arlott who was a poet except for the fact that John Arlott was a sports journalist too. The manner of Swanton’s speaking made viewers and believe that any ordinary person can do sports and can win– simple language attracts people.[4]

Next comes radio (1944). All messages via radio were about the war, support, and struggle. BBC even used Paul-Marie Verlaine’s poetry line as a coded message to the French Resistance.

As for British Television, the broadcasting was suspended of the amid fears that signals would help German bombers.

British music in 1944. Peter Grimes is an opera by Benjamin Britten. His operas include the struggle of an outsider against a hostile society and the corruption of innocence. In 2009 Phillip Hensher, a novelist, critic, and journalist, in his article «A man for the people» (from The Guardian) admits that *The Germans have The Mastersingers of Nuremberg, an opera about the creation of high culture in the middle ages. The Italians have Nabucco, about a nation’s longing for freedom, written by Verdi under occupation, and looking forward to Italy’s independence. If the English look for a national opera, however, the most likely candidate is a peculiar tale of sadism and*

neurosis, a story which focuses on individuals isolated, persecuted and cast out....It had a heroic aspect to it – Britten said in his introduction to the first production that «I wanted to express my awareness of the perpetual struggle of men and women whose livelihood depends on the sea».[5] Challenge, determination, and self-perception were literally present there by means of opera voices and musical instruments.

«Lawrence of Arabia» by David Lean (1962) depicts Lawrence's experiences in the Ottoman Empire. Its themes include Lawrence's emotional struggles with the personal violence inherent in war, his identity, and his allegiance between his native Britain with its army and his new-found comrades within the Arabian desert tribes. The film is widely regarded as one of the greatest and most influential films ever made.[6] A film critic Stephen Farber says that 1962 was the greatest year at the movies and the greatest moment in the history of cinema which became perfect for streaming in dark times. By dark times he might have meant the Cuban Missile Crisis that sent millions of people into their supermarkets to emptying shelves because the people were on the brink of nuclear war with the Soviet Union. That year appeared to be unpredictable with so many provocative films condemned by the Catholic Legion of Decency...

The next millennium has brought new ideas, new ideologies and new approaches which lead to acknowledge of human-being understanding. New-brand technologies in cinematography have brought all nations so close to each other– let's remember a well-known Nokia's slogan '*Connecting people*' which with time changed its concept into '*Very Human Technology*'. *Technology* is the word which is everywhere now being a dominant attraction of anything being advertised and mentioned in any context. Narrations are changing our focus in what we believe, what we see and what we hear.

2014 was extremely difficult for Ukraine: all world media were broadcasting emotionally drained photos of tragic events happening in the capital of Ukraine. The Wall Street Journal issued a post «Deadly Clashes Roil Ukraine», The Washington Post and The Times showed their «At least 20 killed in Ukrainian protests», and «Streets run with blood in Kiev violence». The peaceful country was attacked by aggression and hate. Later there happened more tragic events when the Russian Federation annexed the Crimea and Donetsk and Luhansk regions were attacked with weapons. The tragedy made Ukrainian directors pay much attention to the Ukrainian freedom and independence: documentaries were reborn and it gave the nation a chance to know about the events firsthand. The 7 years period of time restored such values as authenticity, autonomy, compassion, citizenship, community, determination, honesty, justice, meaningful work. The proof can be found in

the film (and it is not only in new Ukrainian cinematography) – «*Кіборги. Герої не вмирають*» («*Cyborgs. Heroes don't die*») which was represented in the Congress of America in 2018, and in 2019 it was released in the USA (the ITN Distribution translated the title as *Heroes never die*). Now we have a new radio station dedicated to the Ukrainian Army (events, news, music– Ukrainian, European, American). And the word *Justice* is more relevant than ever.

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ЛЕКСИЧНІ НЕОЛОГІЗМИ ПЕРІОДУ ПАНДЕМІЇ КОРОНАВІРУСУ (НА МАТЕРІАЛІ ІНТЕРНЕТ-ЗМК)

Красавіна В. В.

*кандидат філологічних наук, доцент,
доцент кафедри української мови і літератури
Національного університету «Чернігівський колегіум»
імені Т. Г. Шевченка
м. Чернігів, Україна*

Пандемія коронавірусу, яка з початку 2020 року поширилася світом і охопила майже 200 країн, викликала стрімкий ріст неологізмів як в українській, так і в інших мовах. Це пов'язано, у першу чергу, із позамовними чинниками – самою інфекційною хворобою та