

SPEECH CULTURE OF THE AUTHORS OF UKRAINIAN PUBLIC CINEMA IN THE ASPECT OF ITS INFLUENTIAL EFFECTIVENESS

^aVICTOR BRITSYN, ^bTETIANA SUKALENKO, ^cOLENA SHCHERBAK, ^dSVITLANA KALENIUK, ^eNATALIIA LADYNIAK

^a*Institute of Linguistics of the National Academy of Sciences of Ukraine, 4, Hrushevsky Str., 01001, Kyiv, Ukraine*

^b*State Tax University, 31, Universytetska Str., Irpin, Ukraine*

^c*Admiral Makarov National University of Shipbuilding, 9, Heroes of Ukraine Ave., Mykolayiv, Ukraine*

^d*V.O. Sukhomlynskyi National University of Mykolaiv, 24, Nikolska Str., Mykolayiv, Ukraine*

^e*Kamianets-Podilskyi National Ivan Ohienko University, 61, Ohienko Str., Kamianets-Podilskyi, Ukraine*

email: ^a*vmbritsyn@ukr.net*, ^b*sukalenko78@gmail.com*,

^c*shcherbak.olena2410@gmail.com*, ^d*kalenukso@gmail.com*,

^e*ladyniakn@gmail.com*

Abstract: The article is devoted to the problem of determining the influential effectiveness of cases of violation of the norms of the culture of speech of journalists who are the authors of Ukrainian non-fiction films. The essence of the central concepts of the study of “publicist film” and “culture of speech” is objectified; the specifics of the culture of speech of the authors of the Ukrainian journalistic cinema are detailed with the fixation of cases of non-compliance with the norms; their effectiveness was experimentally determined by means of a questionnaire survey and it was found that orthoepic and accentuation flaws are the most inappropriate in speech.

Keywords: Criteria of speech culture, Influential effectiveness, Journalistic film, Norm, Speech culture.

1 Introduction

Speech culture represents one of the components of personality culture, which is “based on objectively existing connections between language (in our understanding – also speech) and cognitive processes that contribute to the development of style, taste, and erudition” [1]. Today, in the world scientific environment, the phenomenon of speech culture is central in writings of Ya Kachru, J. Topler, X. Samigova, P. Isotalus, R. Wilkins, etc., which prove and significantly deepen the statement of the English anthropologist E. Tylor, according to which culture covers rather wide sphere of human life, and language is probably, its most important part [7]. A similar vector of the development of scientific thought is also supported by Ukrainian linguists, including I. Ogienko, O. Potebnia, as well as F. Bacevich, N. Babich, A. Koval, L. Matsko, V. Rusanivskyi, and others.

The trend of modern times is the study of the culture of professional speech with the identification of problem areas and the formulation of recommendations for their elimination. Much attention has already been paid to the definition of the components of the speech culture of teachers and scientific and pedagogical workers, which also made it possible to establish the types of linguistic personalities of representatives of this profession according to the outlined criteria [5] and to explain their influence on the formation of the level of speech culture of pupils and students [8]. In the linguistic repositories, we have works that highlight the specifics of the speech culture of civil servants (L. Pashko, O. Okis, I. Plotnytska), employees of law enforcement agencies and structures (Yu. Vanchyk, S. Glinyanchuk), judicial institutions (N. Stratulat, O. Martina, N. Tretyak, M. Gordiychuk, E. Boyeva, I. Shvetsova), medical institutions (M. Lisovyi), etc. Given the fact that “markers of speech culture are the most active in public discourse” [16], interest in the problems of fundamentalization of the speech culture of mass media representatives, as well as other media, is intensifying (I. Zalina, S. Yermolenko, M. Lysynyuk, O. Serbenska). In this regard, special attention is paid to the orthologous issues of television and radio journalism, where the journalist “acts simultaneously in several guises – a collector, editor, analyst, designer, interpreter, commentator, reviewer of information and a direct executor of the role, its voiceover” [18],

and, therefore, should be a standard from the point of view of speaking skill.

While the mainstay of the speech culture of journalists who write notes and essays, work as presenters of news blocks or various television talk shows, has already been identified and quite carefully investigated [19], the corresponding aspect of the speech of journalists who are authors of journalistic (documentary) films still needs thorough scientific studies. This opinion is held, in particular, by P. Aufderheide and M. Woods, assuring that traditional journalistic media are declining, and documentary cinema as a medium that people trust is becoming more important to study [3]. This, in the end, indicates the relevance of the proposed article, which is due to the need to eliminate the lacunar segment existing in the linguistic paradigm by establishing heterogeneous facts about the speech culture of the authors of Ukrainian journalistic cinema, since the relevant material for observations in the specified aspect has not yet been involved, despite the fact that “the film as medium, radio, television, phonographic music, the Internet combine telecommunications with informatics and become the main means of the “communication revolution” of the 20th century” [19]. To no small extent, the relevance is enhanced by an attempt to measure the influential effectiveness of the indicators of the culture of speech, because the authors of the proposed scientific research are also doing this for the first time.

The goal of the study is to determine the influential effectiveness of the components of the speech culture of journalists who are the authors of Ukrainian non-fiction films.

The goal necessitates solving the following tasks:

- 1) To objectify the essence of the concepts of “publicist film” and “culture of speech”;
- 2) To detail the specifics of the culture of speech with the fixation of cases of non-compliance with the norms in the speech of the authors of Ukrainian non-fiction films;
- 3) Experimentally determine their effectiveness.

2 Materials and Methods

The source base for the study is a video library with Ukrainian-language journalistic (documentary) films by A. Galimov (“Ukraine. Return of its stories” (2017), “Treasures of the nation” (2019), “Secrets of great Ukrainians” (2021)); A. Romanidi (“Treasures of Mazepa” (2015)); G. Kovalenko (“The Secret Code of Faith. Religion and Woman” (2020), “The Secret Code of Faith. The Mystery of Sacred Texts” (2020), “The Secret Code of Faith. Christians or Pagans?” (2021)). The duration of the studied materials is 294 min.

The factual material contains more than 1300 journalistic remarks. The facts base also includes 1,200 evaluative reactions obtained in the course of an experimental survey of 120 respondents. A number of general scientific and special (linguistic) methods are involved in the effective processing of factual material. From the first group, inductive and descriptive methods were used, as well as analysis, synthesis, observation, which generally served to illuminate the theoretical provisions of scientific intelligence, their logic and detail, systematization of the collected factual material and its qualification; the method of quantitative calculations, which became relevant in obtaining data on the total volume and dynamics of an array of fixed speech errors, and also ensured the processing of the results of an experimental survey. Among the methods of the second group, there are the following: the contextual-interpretive method as a kind of functional paradigm method and elements of discourse analysis developed in discourse studies provided not only the identification of certain speech flaws, but also an explanation of the mechanism of their influential activity in the context of RD; the method of questioning, often used in

sociolinguistic experimental studios, has formed a holistic view of the influential effectiveness of the studied phenomena.

3 Results and Discussion

3.1 The concept of “Journalistic Film”

In world practice, films are usually divided into feature films and documentaries [9]. The content of these concepts is also exposed on the definitive axes of the linguistic terms “fiction film text” and “documentary film text”, which are still marked by the highest level of scientific exposure in studies of heterogeneous products of film discourse with a linguistic genesis.

While the views of scientists on the concept of “feature film”, and with it the “feature film text”, to a certain extent coincide, there are still discussions around the concepts with the specific marker “documentary”, since one group of scientists (D. Bazin, J. Grierson) emphasizes its absolutely relevant use, and the other (D. Eitzen, D. Carmichael) insists on detailing using the word “journalistic”. In particular, in support of the second position, the researchers give such arguments that prove the publicity of the documentary:

- 1) Artificial construction of reality;
- 2) The presence of creative interpretations;
- 3) The identity of the means of presenting information with the means of feature films [2].

We, in turn, also believe that within the framework of linguistic science, using the term “publicistic film” is more correct, given the already proven fact that modern documentary film tends to journalistic style with its language content [3].

3.2 The Phenomenon of Speech Culture

The concept of journalistic film is related to the phenomenon of speech culture, because this product of film discourse is a kind of platform for the formation, improvement, and affirmation of the broadcasting culture of both the addressee and his addressees, and namely in films of this genre the problems of the communicative culture of a certain nation are reflected and difficulties of linguistic codification are revealed, which actually unites the language of film documentaries and the language of mass media [19].

Speech culture, as I. Kardash claims, is “observance by speakers of the established language norms of oral and written forms of the literary language and the purposeful masterful use of expressive means of language depending on the style, genre, type of speech and the corresponding linguistic methodical science about it” [10]. This definition has a comprehensive character, because it accumulates different views on the phenomenon of speech culture, which is why it is relevant for our research.

Speech culture usually manifests itself in such aspects as normativity, adequacy, aesthetics, and multifunctionality [12], however, according to M. Yatsyrska, the first aspect is of primary importance and consists in observing both imperative (obligatory) and dispositive (alternative, possible) norms in oral and written speech [19]. Normativeness is directly related to correctness and to no small extent leaves its mark on the following criteria of speech culture:

- 1) Accuracy (clarity of thinking, knowledge of the subject of speech and word meanings);
- 2) Logicality (connection of speech with objectively existing reality, consistency and regularity of presentation of information);
- 3) Meaningfulness (deep understanding of the topic and the main idea of the statement, complete disclosure of the opinion);
- 4) Appropriateness (taking into account the context of communication and communicative goals and objectives);

- 5) Richness (significant amount of active vocabulary, variety of used forms of language units);
- 6) Expressiveness (use of an array of expressive means of speech, clarity of pronunciation, relevant emotional tonality of what is pronounced);
- 7) Purity (absence of unnecessary words, parasitic words, reduced or taboo vocabulary) [12].

Namely according to the above-mentioned criteria, the level of speech culture of an average speaker and specialist, including a journalist as the author of a journalistic film, is established, because “the speech of TV journalists is perceived and evaluated by part of the audience of viewers/listeners as exemplary, which imposes a special responsibility on the author regarding his choice of adequate language means of expressing a certain content” [6].

3.3 Specificity of the Speech Culture of Authors of Ukrainian Journalistic Cinema

Speech culture, as already mentioned, is primarily related to the establishment of norms, namely phonetic and accentuation (pronunciation and emphasis); orthographic (correct spelling of words and phrases); lexical (distinguishing the meanings and semantic nuances of words, patterns of lexical conjugation); grammatical (choice of correct forms); stylistic (expediency and appropriateness of using linguistic means in a specific verbal distribution) [19]. In this regard, we should record cases of non-compliance with the norms in the speech in the authors of Ukrainian journalistic cinema in order to outline the vector of improvement of the linguistic personality of journalists of the corresponding profile.

Ortho-epic and accentuation norms, as a review of the actual material shows, are violated in 10% of the cases of the general speech activity of the authors of Ukrainian journalistic cinema and refer mainly to deviations from the following rules:

- 1) Alternation *з / із / зі (with)*: *На початку своєї політичної діяльності вважав можливою співпрацю із Москвою, але політика Петра Періого в Україні в період Північної війни спонукала Мазепу до розриву з Росією (At the beginning of his political activity, he considered cooperation with Moscow possible, but the policy of Peter the Great in Ukraine during the Northern War prompted Mazepa to break with Russia) (the correct option is *з Москвою (with Moscow)*);*
- 2) Alternation *у / в (in)*: *Вперше за п'ятисячі років вчені можуть наблизитись до таємниці, заховано під покровом часу та суворих законів ісламу (For the first time in half a thousand years, scientists can get closer to the secret, hidden under the cover of time and strict laws of Islam) (the correct option is *...років учені (years, scientists)...*);*
- 3) The pronunciation of foreign words that need to be spelled out: *За 21 рік свого гетьманування Мазепа став фундатором 12 новозбудованих та 20 реконструйованих храмів, на ці проекти він витратив понад півтора мільйона золотих – сумму, що більш ніж у 10 разів перевищувала річний бюджет тодішньої України (During the 21 years of his hetmanship, Mazepa became the founder of 12 newly built and 20 reconstructed churches, he spent more than one and a half million golden coins on these projects - an amount that exceeded the annual budget of Ukraine by more than 10 times) (correct option – *проекти (projects)*);*
- 4) Accentuation of adjectives: *Як результат почав зростати внутрішній валовий продукт (As a result, the gross domestic product began to grow) (the correct option is *валовий (gross)*).*

Lexical norms are violated in 14% of the studied cases and represent the following phenomena:

- 1) Pleonasm: *Я вперше прийшов до храму 25 років тому назад, коли Бог був під заборноюю (I first came to the*

temple 25 years ago, when God was under the prohibition) (the correct option is *25 років тому (25 years ago)*);

- 2) Tautology: *Князь князував, і мало хто звертав увагу на ці стіни (The prince reigned, and few paid attention to these walls)* (the correct options are *князь правив, князь керував (the prince ruled, the prince managed, etc.)*);
- 3) Foreignization: *Ми живемо в 21 столітті, довкола технології та гаджети, зростання популярності блогерів, активація культури вейпінгу та емо, але нікуди не діваються забобони (We live in the 21st century, surrounded by technology and gadgets, the growing popularity of bloggers, the activation of the vaping and emo culture, but superstitions are not going anywhere)* (correspondents of the selected words: гаджет – device, блогер – presenter/author, вейпінг – smoking electronic cigarettes, емо – a subculture of expressing emotions);
- 4) Incorrect word usage: *На мою електронну пошту прийшло повідомлення від етнографа Оксани Бажевської (I received a message from the ethnographer Oksana Bazhevska on my e-mail)* (the correct option is *повідомлення (a message)*).

Grammatical norms in the speech of the authors of Ukrainian documentaries are violated most often (47% of cases), but they are not always a gross violation of the rules of Ukrainian morphology and syntax, although the following deviations occur:

- 1) Non-normative matching of words in phrases: *Більшість легенд про схови коштовностей золота і срібла здебільше пов'язані з іменами козацьких гетьманів (Most legends about hoards of gold and silver jewels are mostly connected with the names of Cossack hetmans)* (the correct option is *більшість ...пов'язана (most ...connected)*);
- 2) Non-normative use of inflections in masculine proper nouns of the II declension: *Із Санкт-Петербурга до Троїцького монастиря, що біля Чигирини, імператриця послала комісію, але комісії нічого взнати не вдалося (From St. Petersburg to the Trinity Monastery near Chygyrin, the empress sent a commission, but the commission appeared unable to find out anything)* (the correct option is *St. Petersburg*);
- 3) Non-normative use of genitive forms of unchangeable nouns: *Він стояв на високому Ай-Петрі (He stood on high Ai-Petra)* (the correct option is *на високій Ай-Петрі (on high Ai-Petra)*, because this is the name of the mountain);
- 4) Incorrect use of prefixes: *Я тут, щоб пригадати давно підзабуті істини (I am here to recall long-forgotten truths)* (the correct option is *пригадати (forgotten)*);
- 5) Incorrect use of suffixes: *То був провокуючий збіг обставин, і провокація сталася прямо на парковці біля квартирного будинку нашої героїні (It was a provocative coincidence, and the provocation happened right in the parking lot near our heroine's apartment building)* (the correct variants of the highlighted words are *провокаційний та паркування (provocative and parking)*);
- 6) Improper use of greeting formulas: *Доброго дня, Аврааме! (Good day, Abraham!)* (the correct option is *Добрий день! (Good afternoon!)*);
- 7) Incorrect use of verb forms of the past tense, in particular, the use of long-past tense forms: *На реконструкцію храму Мазера пожертвував 50000 золотих дукатів, і ще 5000 золотих дукатів було витрачено на позолоту верхів собору, кількість яких за проектом реконструкції, схваленої Мазерою, збільшилися із 13 до 19 (Mazera donated 50,000 gold ducats for the reconstruction of the temple, and another 5,000 gold ducats were spent on gilding the tops of the cathedral, the number of which, according to the project of reconstruction approved by Mazera, increased from 13 to 19)* (the correct option is *5000 золотих дукатів витрачено (5,000 gold ducats spent)*).

Stylistic norms are also violated by the authors of Ukrainian journalistic cinema. Their share is 29% of cases, mostly related to violations of the following rules:

- 1) Inappropriate use of outdated words: *Султан був засліплений чарами Рокломани вже в першу ніч їхнього знайомства, коли вона була простою вірницею (the Sultan was blinded by the charms of Roklomana already on the first night of their acquaintance, when she was a simple confidant (a вірниця (confidant) is an outdated word that means "trusted female person" [4]), although in this context refers it is about person's performance of the functions of a mistress*
- 2) Inappropriate use of verbal markers of conversational style: *Тобто цей товар відправлявся на експорт за тисячі кілометрів у часи, коли не було іншого транспорту, окрім кораблів і коней, уявіть розвиток торгівлі, а відтак і суспільства в цьому місті (That is, this product was sent for export thousands of kilometers away in times when there was no other transport except ships and horses; imagine the development of trade, and, therefore, society in this city)* (the correct option is *крім (except)*);
- 3) Inappropriate use of profanity: *Із військом у поході в останні роки свого життя багато часу проводив у Києві, зрозуміло, що й пошук скарбів тупо показує маршрут нашого гетьмана разом із Карлом XII (He spent a lot of time in Kyiv with the army on a campaign in the last years of life; it is clear that the search for treasures stupidly shows the route of our hetman together with Charles XII)* (the correct option - *пошук скарбів показує маршрут (the search for treasures shows the route)*);
- 4) Cacophony: *Тим більше, що переправа була завбачливо знищена за наказом Петра Першого, і навіряд чи росіяни навідалися б до неї ще раз, щоб щабельок цезнув назавжди (All the more so, the crossing was premeditatedly destroyed by order of Peter the Great, and it is unlikely that the Russians would visit it again, so that the step would disappear forever).*

If to consider the ratio of cases of observance and violation of norms of speech culture by the authors of the journalistic films we have studied, we will notice that this number is approximately the same for each journalist:

- 1) A. Galimov – 90% of cases of compliance with norms against 10% of deviations;
- 2) A. Romanidi – 87% against 13%;
- 3) G. Kovalenko – 88% against 12%.

We believe that the presence of deviations from the norms in the speech of the above-mentioned authors of Ukrainian documentary films is caused not so much by ignorance of the rules of the Ukrainian language, but rather by the fact that "the functional nature of all linguistic categories used in journalistic texts, including reportage speech, is distorted by a special kind of focus on the real world outside the text" [17]. Also, we do not neglect the possible pragmatic goals of journalists, which completely "justify" their stylistic mistakes.

If we take into account the so-called weak levels of speech activity of the authors of the journalistic films we studied, the corresponding quantitative calculations differ to a certain extent (see Figure 1), although they testify that the weakest level is grammatical.

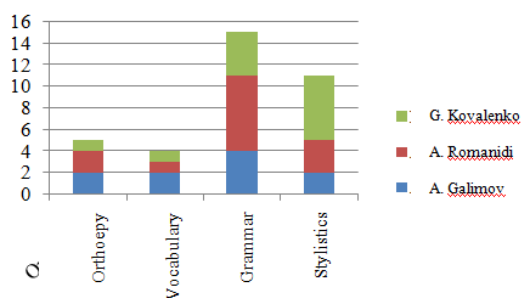


Figure 1 – The ratio of the number of violated norms (in %) in the speech of the authors of nonfiction films

The given diagram also shows the fact that in the speech of A. Galimov, the smallest number of speech errors concerns orthoepic and lexical norms, in the speech of A. Romanidi and G. Kovalenko – only lexical ones.

3.4 Effectiveness of Speech Culture Violations

The terms “influence” and “effectiveness” in the “Practical Dictionary of Synonyms of the Ukrainian Language” belong to the same synonymous series, but the essence of the phrase “influential effectiveness” is identical to the concept of “communicative effectiveness”, because any communication “always involves some influence on other people, changing their behavior and activities” [13]. Therefore, the influential effectiveness within the framework of the linguistic study will be understood as the level of ability of a language/speech phenomenon to attract attention, to be remembered, to activate the idea of something/someone, to form a positive attitude towards someone/something.

A considerable number of research techniques have been developed to measure communicative, and with it, influential effectiveness. In particular, V. Rizun proves that reliable data on the level of communicative effectiveness of texts, primarily advertising (which lie in the plane of journalistic style), can be obtained with the help of laboratory studies of the physiological reactions of people to messages, as well as through surveys (questionnaires and all types of interviews), observations and experiments [14]. However, the Ukrainian researcher Yu. Shmyga, with the aim of “finding out the general emotional and evaluative attitude” [15], used the questionnaire survey method, proving its validity in solving the relevant issues. We, in turn, emphasize the relevance of the questionnaire method and the determination of the index of the influential effectiveness of cases of violations of the norms of speech culture among the authors of Ukrainian journalistic cinema.

For this purpose, we developed a questionnaire for 120 respondents, whose survey mechanism consisted in obtaining answers to 10 closed-ended questions: “Estimate how appropriate the violation of the language norm is in the given text fragment”. Next, fragments of relevant speech segments were given, as well as a rating scale from 1 to 5, where 1 means ‘absolutely inappropriate’, and 5 – ‘absolutely appropriate’.

A total of 60 students of the philological and mechanical-mathematical faculties of the Mykolaiv National University named after V. O. Sukhomlynskyi, as well as students of the Institute of Humanities (specialty “Applied Linguistics”) and the Institute of Computer and Engineering-Technological Sciences of Admiral Makarov National Shipbuilding University in the total number of 60 people were invited to take part in the survey. It should be noted that the selection of the respondents' environment was carried out according to the principle used by T. Kovalevska during the compilation of the “Associative Dictionary of Ukrainian Advertising Lexicon” (2001), according to which, “the student audience is sometimes considered cosmopolitan, which supposedly reduces the weight of scientific interpretations, ...but it is necessary to take into account social

activity, mobility, non-involvement, freshness of perception” [11].

We are fully aware that the number of students involved in the survey is minimal, which does not provide comprehensive data, but outlines the general trends of the influence of the studied phenomena, and, ultimately, indicates the level of their effectiveness. We would like to add that among the students of humanitarian specialties (79 people), 92% of women and 8% of men took part in the survey. In the student audience, where technical specialties are mastered (41 people), 72% of the informants were male and 28% were female. Such a range of respondents, in our opinion, determines the perspective of further study of the outlined issues, in particular, it emphasizes the need to conduct research to determine the specifics of the perception of language errors by men and women, as well as representatives of humanitarian and non-humanitarian professions.

In this way, we obtained the following results:

- 1) Humanities students gave lower marks compared to the answers of technical students;
- 2) Humanities students for the most part consider violations of stylistic norms appropriate to a certain extent, do not consider lexical and grammatical violations appropriate, and point out spelling errors as completely inappropriate;
- 3) Technical students call stylistic and lexical violations absolutely appropriate, grammatical violations less appropriate, orthographic violations – least appropriate.

4 Conclusion

The course of scientific reflection of the concept of “speech culture” is marked by the gradual expansion of its functional boundaries, and is also characterized by a certain stratification of the views of the scientific community on the problems of distinguishing its components and systematizing criteria, in connection with which the proposed investigation provides general information obtained by synthesizing existing in Data Linguistics.

The speech culture of the authors of Ukrainian journalistic cinema today is already at a fairly high level, which indicates the fundamental mastery of the rules of the Ukrainian language by the relevant specialists. However, there are still speech errors that are mostly manifested at the grammatical level and relate to the non-normative agreement of words in word combinations, the non-normative use of inflections in masculine proper names of the II declension, the non-normative use of genitive forms of unchangeable nouns, the incorrect use of prefixes and suffixes, congratulatory formulas, verb forms of the past tense, in particular the use of forms of the long past tense, which is not typical for modern language.

An experimental survey aimed at measuring the effectiveness of such speech violations shows that grammatical errors in the speech of the authors of nonfiction films are more inappropriate for the perception of people with a humanitarian education and less inappropriate for people with a technical education. This testifies to the average level of influential effectiveness of such errors. However, both groups of interviewees state that spelling and accentuation errors are inappropriate, i.e., those with the lowest level of influential effectiveness.

Literature:

1. Abdullaeva, N. (2021). Teacher’s Speech Culture and its Compulsory Categories. *Current Research Journal of Philological Sciences*, 2(11), 84–89.
2. Adrian, R. (2014). *Through Dialogue to Documentary. An Exploration of Film Dialogue Analysis Methodology in the Classification of Genre in CREATURE COMFORTS*. Master Thesis (22 April 2014, Film and Television Studies). Utrecht: Utrecht University.

3. Aufderheide, P., & Woods, M. (2021). *The State of Journalism on the Documentary Filmmaking Scene*, American University.
4. Bilodid, I. (1974). *Dictionary of the Ukrainian Language*. Kyiv, 5.
5. Elmuradova, L. (2021). Speech Culture of a Modern Teacher. *Academia Globe: Inderscience Research*, 2(04), 104–108.
6. Galajun, Z., & Voytsehvyska, S. (2015). Speech Aspects of the Work of a TV Presenter (on the Example of the Work of the Program Presenters of the TV Channel “1+1”). *Proceedings of the Scientific Research Institute of Journalism*, 5, 367–376.
7. Gettel, E. (2018). Culture and Classics: Edward Burnett Tylor and Romanization. In *Brill's Companion to Classics and Early Anthropology*. Brill, 99–131.
8. Grujić, T., Ivanić, I., & Jašović, P. (2016). Media Influence on Speech Culture of Students – Future Teachers. *Media studies, Sociology of Culture, Sociology of Education*, 02, 88–94.
9. Hayward, S. (2001). *Cinema Studies: The Key Concepts*. 2th ed. London–New York: Routledge & Key Guides.
10. Kardash, I. (2014). Speech Culture as a Component of the Overall Culture of the Future Specialist in Pre-School Education. *Pedahohichni nauky*, 1.45 (106), 50–53.
11. Kovalevska, T. (2008). *Communicative aspects of neurolinguistic programming*. Odesa: Astroprint.
12. Kravchenko, A. (2009). *Culture of professional language*. Dnipro, DDFKiS.
13. Lasswell, H. (1960). The Structure and Function of Communication in Society. *Mass Communications: A Book of Readings*. Urbana: University of Illinois Press.
14. Rizun, V. (2013). *Methods of researching the effectiveness of advertising*. Kyiv, Kyiv University, *Journalism*, 1(20): 38–42.
15. Shmyga, Yu. (2006). *Effectiveness of television advertising in Ukraine (communicative aspect)*. The author's PhD thesis. Kyiv.
16. Sirotinina, O. (2005). Stylistics and Types of Speech Culture. *Stylistyka*, 14, 209–218.
17. Waugh, L. (1995). Reported speech in journalistic discourse: The relation of function and text. *Text*, 15(1), 129–173.
18. Yelisovenko, Yu. (2001). Culture and technique of broadcasting in television and radio journalism. *Mova*, 02, 88–95.
19. Yatsymirska, M. (2017). *Journalist's language culture: teaching: manual*. Lviv: PAIS.

Primary Paper Section: A

Secondary Paper Section: AI, AJ