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M. P. Миах

ВЛИЯНИЕ ДИДЖИТАЛИЗАЦИИ: ТРАНСФОРМАЦИЯ ЗАНЯТОСТИ И ОБРАЗОВАНИЯ

Аннотация

В данной статье исследуется влияние цифровизации на трансформацию занятости и образования. Цифровая система обучения через образовательные учреждения и центры технической подготовки влияет на рабочий процесс физических лиц и предприятий. Цифровизация влияет на когнитивные навыки рабочих, служащих и учащихся. Цифровые обучающие платформы увеличивают сильные стороны обучающихся, а также влияют на изменение технологии рабочего процесса. Цифровизация помогает отдельным лицам и предприятиям отслеживать и оценивать фактические последствия технологических достижений. Однако технологические инновации создают не только новые возможности для стран, отдельных людей и фирм, но и новые угрозы.

Ключевые слова: диджитализация, трансформация, занятость, образование.

S. Rana

CULTURAL AND LINGUISTIC HETEROGENEITY IN THE MIRROR OF BOLLYWOOD

Abstract

Indian civilization is a special case of multi- and intra-cultural variability. The uniqueness of the situation is multi-dimensional, being grounded on mythological and logical transformations in the early developments. Nevertheless, actual Indian culture that institutionalizes public communications in the global world has a lot to say humanity in the processes of informational transformations. Our methodology consists in qualitative comparative analysis of the iconic, exemplary and successful Indian movies that are bright innovative events in modern audiovisual arts; the comparison is framed by two big movie markets, namely, the Indian and Russian (including the late soviet period) in the last half a century. Our arguments start with descriptive characteristics of essential features of Indian cultural mentality that support the Bollywood phenomenon; then we move to the analysis of Indian films as cultural cases, and finally we offer the specter of opportunities coming with the actual developments in Bollywood movie production and promotion in India and beyond, accentuating the modern Russia context.

Keywords: cultural variations, Indian multi-culturalism, the language of culture, Bollywood in Russia, the phenomenon of modern cinema.

India offers incredible tracheophyte in virtually every scene of cultural spirit. Diversities of social, lingual, regional, economic, spiritual, categorize, and caste groups cut Indian association, which is also permeated with immense urban-rural differences and gender distinctions. Differences between northern region of India and south India are peculiarly evidential, especially in systems of relation and ritual. Indian community is varied to an extent perhaps inglorious in any otherwise of the world's enthusiastic civilizations-it is author suchlike a region as different as European territory than

any remaining sole nation-state. Adding added difference to equal Indian cultural dimensions are rapidly occurring changes moving varied regions and socioeconomic groups in disparate manners. Yet, amid the complexities of Indian beingness.

One of the large themes affecting Indian lives is cultural interdependence. People are inborn into groups-families, clans, sub-castes, castes, and interfaith communities-and sense a abyssal judgment of inseparability from these groups. People are deeply engaged with others, and for many, the greatest dread is the conception of existence completely lone, without social backing. Psychologically, family members typically see utmost gushing interdependency. Economic activities, too, are deeply imbedded in a collective nexus. Through a multitude of relation ties, everyone is linked with kin in villages and towns close and far. Nearly every-place an individual goes, he can perceive a relation from whom he can hope for moral and applicable support.

In every activity, collective ties can cater an individual and the absence of them can play unfortunate. Seldom do people perform out yet the simplest tasks on their own. When a little child eats, his overprotective puts the food into his mouth with her own assistance. When a woman brings water home from the local well in pots on her head, someone helps her empty the pots. A pupil hopes that a powerful relative or friend can aid his college entrance. A young individual anticipates that parents arrange his or her wedding. Eventually, a somebody braving death expects that relatives will conduct and deal with the proper funeral rites ensuring his own peaceful passageway to the next travel of world and reaffirming social ties among mourners.

This sense of interconnection extends into the theological demesne. From birth to ahead, an adolescent learns that his "fate" has been "written" by glorious forces and that his experience is formed by right deities with whom a current relation must be preserved.

India is base to some 1,800 languages and 20,000 caste groups. It is the most linguistically, culturally and genetically varicoloured geographical body after the continent of Africa. Religion-wise it is the most diverse country in the mankind, with significant Religionist, Sikh, Christian, Muslim, Buddhistic, Parsi, Ahmadi, Jain and Bahai populations.

More than the inhabitants of any other commonwealth on Connective, Indians are utmost familiar to spend livelihood with differences, and because democracy involves the neutral coexistence of grouping with differing and also disparate points of scope, it is the form of regime most suited to the Indian ethos.

Ramakrishna Paramhansa, one of India's most venerated saints, said, 'A truly spiritual man should suppose that else religions also are paths directive to the truthfulness ' Mahatma Gandhi formerly, on getting asked which establishment he belonged to, remarked that he was a Hindi, a Muslim, a Sikh and a Jain.

There are as many as 1,652 languages & dialects spoken in different parts of India. It is said that in India a dialect changes every thirty or 40km.

The Indian constitution perceives 18 primary languages they are:

- 1) Hindi;
- 2) Bangla;
- 3) Gujrati;
- 4) Assamese;
- 5) Kannada;
- 6) Konkani;
- 7) Malayalam;
- 8) Manipuri;
- 9) Marathi;
- 10) Nepali;
- 11) Punjabi;
- 12) Tamil;
- 13) Sindhi;
- 14) Kashmiri;
- 15) Sanskrit;

- 16) Oriya;
- 17) Telugu;
- 18) Urdu.

Of these Sanskrit & Tamil are the oldest languages. The scripts of all these languages except Kashmiri, Sindhi & Urdu are written from left to right. The script of Kashmiri, Sindhi & Urdu are written from right to left.

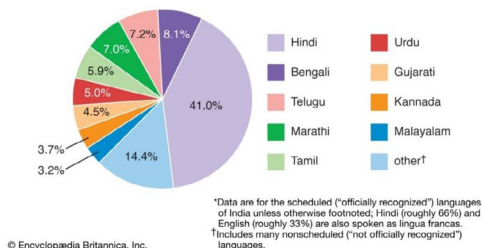


Figure 1. Linguistic composition (2001) (Calculated: [2, p. 1])

Hindi is the official language of India. English was the official language of India Before Independence.

The Indian spirit is learned to be dubious of the unacquainted and see outside social party groups as a threat. Hence, it's a factual contend to control a gild with much diversity. But it is needed to observe that this ethnical experience, multiculturalism, if managed advisable, could be an asset with immense potentiality and could be transformed into an opportunity.

India has a longstanding reputation for its acclaimed film industry and continues to be by far the world's largest producer of films. Nevertheless, domestic demand for films appears to be waning as in a number of developed countries with mature film industries [1, p. 97-116].

Cinema has been an intact endeavour of Indian civilisation and entertainment from the days of Dadasaheb Phalke's Raja Harish Chandra of 1913, the opening cinema made in India. Asiatic medium transcends mortal boundaries and is a potent purveyor of ideas and values that modify the cognisance of zillions of people. Our movies not only showcase the multicultural diversity of our state but are also an honour to our linguistic richness. They are a national art and India's 'soft power' in the actual faculty of the period, forging international ties and navigating universal horizons with comfort.

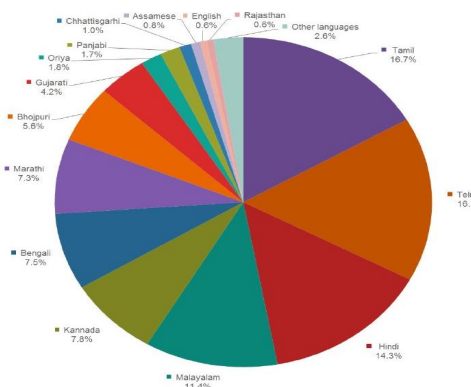


Figure 2. Languages used in feature films in India, 2012-2013 (Calculated: [3, p. 18])

With its original production in 1913 and producing solon than 100 films yearly by 1933, the Indian cinema business had an early kick start. The rising cinema business clustered in two cities. In

the Indian ethnic capital, Kolkata (then Calcutta), there were international magnifier economies of co-locating with ethnical clusters of literature, theatre, and music. Inside the economic robust of the Indian economy, Mumbai (then Bombay) cinema producers could enjoy external orbit economies of investment top from manufacturing industries and merchants spilling over into movie creation.

Thiruvambalam, Balasaravanam (2012). Attitude towards Promotions of Multiculturalism in Indian Society Perspectives of Hindi and Tamil Movies among Youth. *International Journal of Communication Development* [4, p. 45-55.] Movies are considered to be one of the most popular medium of mass communication in India, it is an effective tool of communication. India is a big country having more than a hundred and twenty crore population and every state has its own language and culture. Sometimes, it (the variety of different cultures and languages) seems to be dangerous for our unity. But, the promotion of multiculturalism solves this problem. Cinema can play an effective role for promoting multiculturalism in Indian society. Hindi is the mass language of northern parts of India and so Hindi films are very famous in north. Similarly, Tamil is the base language of all south Indian languages. So, Tamil films are very famous and popular in south. The study focuses on how far the people are aware of the reimbursement and negative aspects of multiculturalism in society. How much Indian films are effective for the promotion of multiculturalism?

Bollywood being the largest film producer all across the world, it is a necessity for the industry to enter world's largest country which already holds a reputation of loving Bollywood cinema during the period of soviet period. According to the people who were involved in the promotion and distribution of Indian movies during the soviet period, it is believed that the reason of Bollywood being so popular during those time was that the Indian cinema was seen as a resistance towards the Hollywood mainstream cinema, and after the collapse of the union the distribution system was distorted, the promoters and distributors faced several challenges due to newly adopted policies from the different countries.

Virtuous after India's independence in 1947 when, after overmuch consideration, the then prime minister Jawaharlal Nehru decided to side with the USSR, Bollywood movies began to be either dubbed for a Soviet audience or subtitled. As pure escapism, an obligation trade movie maintain to steadfastly meet, these movies ran to flooded houses for weeks at un-comparable, or to even-handedly whole houses, at their inferior. Indian films, ever Hindi, not those in new languages, were pleased because they were seen as insurance for the Russian show market against Hollywood films. Although Hindi was never officially a "national language" in India, the cinema manufacture in that language was the biggest in those years. Not surprisingly, art films, those of Satyajit Ray and others of his ilk, failed miserably at the box offices.

It was Bollywood which prebaf the superlative feeling on Soviet cinemagoers. More than 200 Indian films were imported into the union Between 1954 and 1991, in counterpoint to the 41 imported from the Unites States of America. *Disco Dancer* (1982), an Indian cinema about a street performer gaining honour, love, and respect by succeeding an international disco Show Championship was the maximal grossing Indian cinema from the era of Soviet union, earning an amount of 60 million roubles as the total box office collection. In indorsement localise for maximal grossing imported films was *Awaara* (1954), featuring the Bollywood heartthrob Raj Kapoor in a re-imagining of *Romeo and Juliet*, which was one of the initial Bollywood films to be released in the Soviet union.

It perhaps helped that in the 1950s both India and Russia were in akin situations – the sometime, new independent, the latter, reeling under losses from WWII. It helped to be able to sit in an illumination hall for up to four hours and giggle and cry and escape from the toil of life outside. With the fall of the USSR, the right spacing machinery of American films began to vessel louder and louder. The character of Bollywood was on the respond as recovered. The wide social influences course began to ebb as both economies opened their doors to orbicular vagaries and cultural diplomacy was no long supposition its due currency. India TV, the only Russian channel that broadcasts Indian movies and programs, is said to be kind of favourite. Their website says that they regularly simulation films, both classic Kapoor and newer titles. I imagine it caters to a conception that is unhappy for the near old' days. Nostalgia is but other capital of escapism from the immediate, from what lies above the TV screens. Nostalgia is big business too.

Indian films and movie stars were immensely beloved with soviet audiences in the post-Stalinist era. Sudha Rajagopalan provides the first careful party and social history of this phenomenon, exploring the use of Indian popular medium in the USSR from the mid-1950s until the end of the Soviet era. Drawing on archival account and archival research in Russia, Rajagopalan analyses the slipway in which State movie-goers, policy makers, critics, and sociologists responded to, interpreted, and debated Indian cinema.

The 3rd annual Indian film Fete in Russia (IFFR) faculty was held in Moscow on November 19-20. The two-day festivity testament offering Muscovites a single chance to inform active the various facets of life in modern India, by showcasing a set of four allegoric Bollywood Hindi movies, namely, 'Jolly LLB,' 'Bhaag Milkha Bhaag,' 'Queen' and 'Drishyam.' The pick of these fresh free movies is motivated to tell a broad array of Hindi films that emerges from Mumbai (Bombay), the heart of the Indian cinema manufacture.

The IFFR has been together union by the Jawaharlal Nehru Cultural centre (JNCC) and the Indian cultural Ministry. Its faculty be inaugurated at Moscow's "Luxor Centre cinema" on Nov 19, in the proximity of individual hot stars from the Russian cinema business.

Two other movies, 'Queen' and 'Drishyam' was shown on November 20.

'Queen' is a 2014 Indian comedy-drama some growing up. A bride forsaken by the prettified on her observance day decides to go leading on her honeymoon lone. As she travels the earth and meets new people, she gains new experiences and discovers her "own individuality." The movie won various awards, including Best Hindi Film, Superior Actor, and Best Actress Awarding for Kangana Ranaut, the advocate Rani or 'Rival' of the story.

'Drishyam,' is a thriller which constantly provokes audience' curiosity. A evil-doing has been pledged, but for those who see what has happened, it does not rattling consider criminal. For those trying to prove it, there is just not enough evidence.

Film critics opine that the growing quality of Bollywood productions and changes in the themes could allow the world's leading film industry to regain popularity in Russia.

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III. Рана

КУЛЬТУРНАЯ И ЛИНГВИСТИЧЕСКАЯ ГЕТЕРОГЕННОСТЬ В ЗЕРКАЛЕ БОЛЛИВУДА

Аннотация

Индийская цивилизация представляет собой особый случай мульти- и внутрикультурной изменчивости. Уникальность ситуации многомерна, поскольку она основана на мифологических и логических трансформациях. Методология исследования заключается в качественном сравнительном анализе знаковых и успешных индийских фильмов, являющихся яркими инновационными событиями в современном аудиовизуальном искусстве. Сравнение ограничено двумя крупными кинорынками, а именно Индийским и Российским (включая позднесоветский период) за последние полвека. В статье выделяются существенные черты Индийского культурного менталитета, которые поддерживают болливудский феномен; анализируются индийские фильмы как культурные кейсы, и, наконец, предлагается спектр возможностей,

связанных с реальными событиями в производстве и продвижении болливудских фильмов в Индии и за ее пределами, акцентируя внимание на контексте современной России.

Ключевые слова: культурные вариации, Индийский мультикультурализм, язык культуры, Болливуд в России, феномен современного кино.