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## INTERVIEW AS A SOURCE OF LANGUAGE COMMUNICATION DEVELOPMENT IN THE UKRAINIAN INFORMATION SPACE

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**Abstract.** *The article reveals the phenomenon of the interview as a dialogic genre in the media. The authors use the theory, practice of journalistic skills and sociological research to create a new classification of interview types; and specify conditions under which an interview takes place. Particular attention is paid to the interview-portrait, which belongs to television journalistic narratives. The features of an interview-portrait and its subtypes are presented.*

*The article describes how to create this genre in accordance with the requirements of the psychology of the relationship between the interviewer and the interviewee, and how to use deduction and induction methods to prepare an interview-portrait.*

*The authors consider various aspects of preparing and conducting an interview-portrait, paying attention to the interviewee's rhetoric, his verbal and non-verbal communication in order to convey to the viewer the most complete and objective picture of the hero's life and thoughts. The authors also conclude that all types of interviews have common requirements.*

*In the article, the authors emphasize that professional journalists must adhere to language norms and standards to ensure clear and understandable statements, and the use of specifically Ukrainian words contributes to the preservation and development of the Ukrainian language.*

*The study resulted in the systematization of different types of interviews and the development of a methodology for preparing and conducting a portrait interview.*

*The article is a useful source for journalists, lecturers and students of journalism who want to increase their knowledge and skills in conducting interviews, including portrait interviews.*

**Key words:** *conversation, dialog, discussion, dialogic genres, interview, interview-portrait, deduction and induction methods, language literacy, language communication, language culture, television narratives.*

## ІНТЕРВ'Ю ЯК ДЖЕРЕЛО РОЗВИТКУ МОВНОЇ КОМУНІКАЦІЇ В УКРАЇНСЬКОМУ ІНФОРМАЦІЙНОМУ ПРОСТОРИ

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**Анотація.** Стаття розкриває феномен інтерв'ю як діалогічного жанру в засобах масової комунікації. Автори використовують теорію, практику журналістської майстерності та соціологічні дослідження для створення нової класифікації видів інтерв'ю, зазначають умови, за яких відбувається інтерв'ю. Особливу увагу приділено інтерв'ю-портрету, який належить до телепубліцистичних нарисів, презентовано ознаки інтерв'ю-портрета та його підвиди.

Стаття описує, як створити цей жанр за вимогами психології взаємин між адресантом та адресатом, та як використовувати методи дедукації-індукції для підготовки інтерв'ю-портрета.

Автори розглядають різні аспекти підготовки й проведення інтерв'ю-портрета, звертаючи увагу на риторичну адресата, його вербальні та невербальні комунікації, щоб донести до глядача якнайбільш повну та об'єктивну картину життя та думок героя, а також дійшли висновку, що до всіх видів інтерв'ю є спільні вимоги.

У статті автори акцентують увагу на тому, що журналісти-професіонали повинні дотримуватися мовних норм та стандартів, аби забезпечити чітке та зрозуміле висловлювання, а використання питомих українських слів сприяє збереженню та розвитку української мови.

Результатом дослідження стала систематизація різних видів інтерв'ю та розроблення методики підготовки й проведення інтерв'ю-портрета.

Стаття є корисним джерелом для журналістів, викладачів та студентів журналістики, які бажають збільшити свої знання та навички у проведенні інтерв'ю, зокрема, інтерв'ю-портретів.

**Ключові слова:** бесіда, діалог, дискусія, діалогічні жанри, інтерв'ю, інтерв'ю-портрет, методи дедукації-індукції, мовна грамотність, мовна комунікація, мовна культура, телевізійний нарис.

**Problem setting.** In the modern world the dialogic genre of interview is becoming more and more popular, especially in electronic media, which occupy a significant place in our life. However, in order for the interview to be effective and high-quality, it is necessary to take into account the requirements for its construction. One of the main conditions of communicators is adherence to the theory of language interaction, which ensures people's communication and minds.

Research goal is to reveal the phenomenon of the interview as a dialogic genre in the means of mass communication and to emphasize that the interview is also a source of communication development in the Ukrainian information space.

From the point of view of linguistics, the participants of the conversation should adhere to the literary norm and avoid Russianisms, Anglicisms and the Ukrainian-Russian hybrid

language “Surzhyk” in conversation. Building the dramaturgical interview, in order to make sense of the dialogue, it is necessary to consider the correct strengthening of words and intonation, focusing on cohesion, coherence and emphasis.

Based on the theory and practice of journalism, certain sociological and linguistic studies, the aim is to create a new classification of types of interviews. Special attention should be paid to the interview-portrait, which belongs to telejournalistic narratives and methods of improving literacy among communicators.

The authors of the article consider that the structure of interview in mass media requires a specific approach that takes into account the peculiarities of this genre and the interaction of its participants in the digital environment. The application of optimal methods and techniques of interview structure can help ensure effective language communication and a positive result for both communicators in the Ukrainian information space.

The research of interview genre in mass media is relevant and interesting for many Ukrainian scientists and contributes to improving the quality of journalistic materials in Ukraine and abroad. Among them is N. Symonina, who highlights the issue of creating a classification of modern television interviews in her research. Taking into account the generalization of the experience of world researchers in journalism, language and communication and the practice of using different types of interviews in World and Ukrainian television, the researcher provides arguments for the necessity of creating a classification of interviews by form, content and tone [1].

Oksana Harachkovska interprets the genre features of the interview, where the theoretical and methodological basis of the research is the researches of modern media experts. In particular, I. Artamonova investigates the specific aspects of genre creation in the mass media. Manifestation of multimedia in the adaptation of informational genres on the Internet is studied by N. Vygovska. T. Popova devoted her research to the study of the television interview from the standpoint of semantic and pragmatic aspects [2].

**Presentation of the main research material.** It is known that a journalist is a researcher of political, economic, social,

cultural, moral and ethical phenomena and events in society. One of the effective means of journalistic research is an interview. This widespread genre gives the public an opportunity to respond to various exciting social issues, to solve problems of a humanistic content. The world knows a number of examples when the interview united and rallied society and vice versa. Therefore, this genre occupies a special place among dialogic and monologic genres of journalism, language communication and is used as an instrument of information influence on society.

Language communication is carried out between communicators – from the interviewer to the interviewee with a help of dialogue. One of the most powerful communication tools is the interview. Ukrainian philologists, well-known specialists in the theory of language communication O. Semenyuk and V. Parashchuk believe that “language communication is one of the ways of existence of language together with language and speech. Language and speech are aspects of one phenomenon, which is specific among human activity and ensures communication and thinking of people”. Communicative language competence creates working basis for the language culture improvement of philologists, journalists, translators, etc. [3].

English word interview means “face-to-face meeting, conference” comes from old French *entrevue* “meeting”, related to the verb (s’) *entrevoir* “to meet, to see each other, to visit each other”, formed from the prefix *entre-* “between”, and the verb *voir* “to see” [4].

The first interviews appeared in Ancient Greece and Ancient Rome. At first, there were verbal notifications. An Ancient Greek legend about Fama, the patroness of information, has come down to us from Virgil and Ovid. “Book 4 of the Aeneid marks the appearance of a giant winged monster with a body covered in eyes, ears, and mouth, who spread news of the love between Dido and Aeneas across the region of Libya. In the book 12 of the Metamorphoses, Ovid depicts the House of Fama as a building full of openings where information from all over the world is gathered, sorted, and sent out again” [5]. Furthermore, at that time there were no censors in the modern sense. They appeared later. Over time, relevant information appeared on the walls, then it was written on boards

covered with plaster, and eventually on paper. Thus, for the first time, Plato's dialogues, which are the prototype of discussion or analytical interview, appeared in paper form.

Some scientists conventionally divide interviews into informative and non-informative, confusing them with the classic type of interview. The authors of the article believe that all types of interviews are informative in terms of content and inform respondents. And the goal of journalists is to inform, to convince, to encourage action or decision-making. This is a threefold task of journalistic skill, in which special attention is paid to the requirements for language communication, especially in the Ukrainian information space.

Conditions under which the interview is conducted:

1. The journalist and the interviewee or interviewees establish a dialogue between two or more people.

2. In the process of dialogue, an opinion, which is a subject of conversation, a topic for discussion, should appear.

3. Points of view will be clear only when the meeting participants communicate in the same language.

Accordingly, the interview consists of an interviewer, a respondent, a topic of conversation and a common language. It is essential to remember that in the interview the main focus is on the interviewee (the one giving the interview).

Communication is a complex process of interaction between people, which is rather ambiguous. Therefore, there are the following types of communication:

- contact-remote;
- oral and written (taking into account the form of the language used);
- dialogic-monological (depending on the variable and constant position: I am the speaker, and you are the listener);
- interpersonal-massive (taking into account the number of participants) [6].

In the last decade, Ukrainian journalism has always been interested in the genre diversity of newspapers, television and Internet resources. Furthermore, the interview in some means of mass communication holds a dominant position. In the Odesa region, in 2003, the Odesa regional organization of the National Union of Journalists of Ukraine ordered the Sociological

Information and Research Center "Pulse" to conduct research on this topic.

Places were distributed as follows:

1. Newspapers:
  - Extended information and comments.
  - Problem articles.
  - Event interview.
2. Radio:
  - Information messages (unique, extended and commented).
  - Event interviews, flash interviews.
  - Monologue genres – speeches of politicians, figures of culture, education and art.
3. Television:
  - Information messages.
  - Interviews are problematic.
  - Interview-portraits.
  - Blitz survey (interview-questionnaires).
  - Talk show.

The journalistic community then made the following conclusions:

1. The genre palette in mass media is impoverished.
2. To pay attention to the use of reports and essays.
3. To enhance the efficiency of materials.
4. Few materials for a youth audience.
5. To enhance interaction of newspapers, radio, television and Internet publications with their audiences by giving feedback.
6. To use polemical genres in TV broadcasts, which are gaining popularity from year to year.

Today's mass media has become more up-to-date, emotional and, unfortunately, they have been modernized by military reports from the battlefield with the Russian occupiers. We hope that this brutal period in Ukrainian society will end in victory. This is not only a courage development time, especially for young journalists, but an experience gaining and trust building in journalism. And we have many examples: creativity of Dmytro Gordon, Natalya Vlashchenko, Savik Shuster, Oleksiy Sukhanov and many other promising young journalists. We are sure that if such research were conducted today, analytical, discussion, interview-portraits and reports would be prioritized in the journalistic palette.

On the basis of existing dialogue genres, new socially prioritized types of interviews are formed under the influence of the dynamic development of society. We offer a classification of different types of interviews.

Classification of different types of interviews							
classical interview	analytical interview	event interview	interview-portrait	interview-questionary	blitz interview	flash interview	press conference

Very often, some journalists confuse conversation with dialogue. If in most interviews the main person is the interviewee, then in the conversation the dialogue takes place on an equal footing, that is, the burden is the same on both: the journalist and the guest (they can correctly interrupt each other, complement each other, draw their own personal conclusions). In the process of dialogue, genres mix with each other. Practice shows that there is no genre in its pure form [7].

We tend to consider the analysis of the dramaturgy of the interview-portrait as artistic and journalistic, since it is compositionally built according to literary requirements.

Signs of a portrait interview:

1) The number of meeting participants is only two, and not more.

2) The form of the meeting is built on the basis of questions-answers (from classic interviews, questions – what? where? when? have a more informative focus; from analytical interviews, questions – what? where? when? how? in what way? for what purpose?), the subject of conversation by the method of induction or deduction, namely from general to partial and vice versa; analyticalness is inherent, and therefore both interlocutors conduct a dialogue on an equal footing.

3) By content, they are divided into:

– Event interviews are based on an up-to-date current affair (for example, an expert interprets a decision on pension reform).

– Questionnaire interview: short two questions – yes or no (for example, conducted among customers of a sweet shop).

– Blitz interview (from German – lightning): the journalist asks the interviewee a question with three possible answers, it is necessary to choose one (for example, where would you like to live? In Cherkasy, Kharkiv or Odesa?). There can be up to seven answer options for such questions. As a result of the dialogue, they provide an opportunity to learn about the further unrealized plans of the guest.

– Flash interview (from English – flash-fast) is a short interview from the scene of the event (for example, the presentation of award ceremonies).

Lately, artistic and journalistic interview-portraits (essays) are completed with short blitz interviews, interview-questionnaires and flash interviews. The answers of the journalist interlocutor complement his portrait.

The authors of the article consider that the portrait interview can be referred to the dialogic interview genre.

There are three active persons of the press conference: the press secretary (host of the event), the official who answers the questions of the journalists and the group of respondents (journalists of mass media).

Duties of the press secretary:

1. Introduces himself, names his position, surname, first name, patronymic.

2. Introduces the official who is responsible to answer the questions of journalists (names his position, surname, first name, patronymic).

3. Presents a topic of the conference.

4. Focuses attention on the press release, which was prepared by the press service and sent to journalists in advance. It gives specific numbers, facts, and examples that journalists can use in their materials.

5. Get acquainted with the regulations of the press conference.

6. Gives the floor to an official to speak.

The role of an official at a press conference:

– speaks without breaking the regulations;  
– his speech lasts 7 minutes and is called an introductory speech;

– dwells on the main problems of the topic;  
– it is desirable for the official to use technical means in their speech to demonstrate schemes, tables, diagrams, pictures, etc.;

– the official thanks for attention and is ready to answer journalistse questions.

The role of journalists at the press conference:

– introduce themselves – name their position, the media which they represent;

– questions should be specific, concise and non-offensive.

The meeting (press conference) is concluded by the press secretary, who thanks both the journalists and the official for their fruitful work.

Note:

1. After the press conference, journalists of mass communication media and online

publications may invite the official to give an interview.

2. If the official could not or was not ready to answer the question, they note that they will send the answer to the addressee in a written form within one or two days.

3. If the presenter is a woman, then she enters the audience first, followed by an official. In the same way, they leave the audience (according to etiquette).

4. The organizers of the press conference should pay attention to one very delicate detail – age and gender: if both the presenter and the head of the institution are women, then the one who is older enters and leaves the audience first. If the presenter and the official are men, the one who is older enters and leaves the audience first. If the presenter is a woman, and the official is a man, then it is desirable that the woman enters first. The exception is meetings in diplomatic institutions. Despite their age and position, the first to enter and leave the press conference are diplomats who hold a higher position.

From our work experience, we have come to the conclusion that there are common requirements in all types of interviews:

1. Do not ask the interviewee two or three questions at once.

2. Remember the famous sayings of the ancient Greek philosopher Socrates: “I know that I know nothing”. And also, “Speak, so that I may see you”.

3. When preparing for any type of interview, remember another ancient wisdom: “Say what you know, but don’t say everything you know”.

4. If the guest of a TV-radio program or an article in an Internet publication responds with a long monologue, be guided by folk wisdom: “Words so that words are tight and thoughts are spacious”.

5. Do not use “taboo words” (obscene, vulgar, dirty and offensive words) in public. Such words lead to immorality. Unfortunately, lately, in Ukrainian TV and radio programs, presenters or guests sometimes allow themselves to use obscene words. For example, Geo Leros, People’s Deputy of Ukraine, blogger, in his TV program regarding claims against the Administration of the President of Ukraine, used obscene words. Apropos obscene words they were transmitted to Ukrainians back in the 17th century by Muscovites.

Today, the “sample” of such vocabulary is the speeches of the Russian anti-Ukrainian Solovyov and his propaganda TV band, who are antisocial political elements that ignore traditional cultural values, use primitive social jargon, and support occult views and profane language. Such ideology has poisoned the Russian public and is perceived by it as the norm.

We think that our language ombudsman should monitor and respond to the clogging of lexical norms in the Ukrainian language, monitor the use of only literary and specifically Ukrainian words by journalists. In some journalistic materials you can hear: instead of “zokrema” – including; instead of “obabich” – on both sides; instead of “na protiazi” – “protiahom”, etc.

It is high time for central television to open a language program for all segments of the population, which would popularize the culture of the Ukrainian literary language, reveal all its diversity, unlimited possibilities and melodiousness.

6. “Thunders only that empty inside”, remarked W. Shakespeare.

7. Do not break the boundaries of the personal space of the interviewee (this especially applies to the marital status of the guest).

8. Do not forget that a journalist can be characterized by how well he built a portrait, by virtue of his interesting questions. The more successful they are, unexpected for the interlocutor, the more the answers in the interview are thorough, interesting and sincere.

9. The use of good and competent pronunciation has a significant impact on the perception of listeners. Here are a few reasons why this is important:

– Comprehension and clarity: correct pronunciation helps convey ideas and messages clearly and precisely.

– Trust and authority: using correct pronunciation is a sign of language care and professionalism. This adds credibility to journalists and affects the trust of the audience. When listeners hear a journalist pronounce words correctly and skillfully, they are more likely to take his message seriously.

– Influence on the language environment: journalists have a great influence on the language environment, and their pronunciation can contribute to improving the quality of speech

among the population. Competent pronunciation of words helps to produce correct sound patterns and avoid common mistakes in speech.

– Popularization of the Ukrainian language: intelligible and beautiful pronunciation of Ukrainian words contributes to the popularization of the Ukrainian language precisely because of the orthoepic aspect. Refined pronunciation adds appeal and draws attention to the language, stimulating the desire to learn and use it.

Speaking about the portrait interview, it should be noted that it belongs to publicism. The word in this type of interview is descriptive, and the form of communication is a dialogue. When preparing an interview on television, a newspaper, and less often on the radio, the main thing is to love your character, so that you can find and choose the most appropriate information from the huge amount of material and submit it to reveal the character's portrait. This is the level of professionalism, competence of the journalist and their skill.

Portrait interview is a deeply psychological genre. It requires individual research in a scientific article. Furthermore, this type of interview takes a long time to prepare. The journalist immerses themselves in the fate of the future interlocutor and experiences his life.

Interview portrait has recently been divided into several subtypes:

1. The conversation is based on the interlocutor's statements from newspaper materials and electronic media of previous years. This technique is used by journalists more often with politicians, public figures, former state and regional leaders to find out whether the guest has changed his or her point of view. For example, Dmytro Gordon, a well-known Ukrainian journalist, successfully uses this technique in his portrait interviews.

2. It is very rare for a portrait interview to use a photography of the interviewee as the basis for the dialogue. "Family Album" was the name of a TV program by the Odessa TV studio that was popular in the late 70s and mid-80s. A photography is a vivid document, a significant feature in the life of the person being portrayed. Flipping through a family album, the character of the program tells the presenter why this photo is so valuable to him. It is the photographs (photo documents) that best reveal the portrait of the character. The guests of such TV programs

could not contain their emotions: they cried or laughed, recalling the people with whom they had overcome the hardships of the Second World War and worked together in peacetime. In general, the guests' stories, with the help of photo documents from the family album, vividly revealed the portrait of our contemporary. This type of interview is commonly called a biographical interview.

3. The interview portrait is becoming a popular genre in Ukrainian journalism from year to year. Dialogues with young professional soldiers of the Armed Forces of Ukraine are particularly apt and exciting. All of them impress our society with their love for Ukraine, patriotism, and unquenchable desire to achieve victory. Such interviews are structured as classic interviews, i.e. question and answer. A very good example of a classic interview portrait is the dialogue between journalist Natalia Mosiychuk and Valeriy Kur, the founder of the Main Directorate for Combating Corruption and Organized Crime in Ukraine. The journalist has created a series of interviews in the "Pravo na vladu" section. She asks her interlocutor very relevant, sharp, topical questions, and he describes the stages of Ukraine's development through the activities of Ukrainian presidents.

4. New subtypes of interviews can include anniversary interviews (on the occasion of a famous person's anniversary).

5. The name of the next interview-portrait has not yet been fully determined, but it has great potential. There is no presenter on the screen (this is essentially a television subgenre). Down-the-line interviews are very commonly used, particularly by 24-hour news channels, but they are intrinsically challenging. They're so-called because the questions are not asked face-to-face, but via a remote link (the 'line'). The interviewee listens to the questions through an earpiece and answers the questions directly to camera. This technique is used in interview portraits with artists (actors, directors, composers, screenwriters, writers).

Journalistic practice suggests that an interview should last from 1.5 to 29 minutes. The length of the interview depends on the genre and subgenre chosen by the journalist (flash interview, blitz interview, questionnaire interview). They are short, not long. All other subtypes of interview portraits last up to 29 minutes.

**Conclusion and prospects for further research**

As for interviews, as well as any other genre, the main skill of journalistic art is the ability to listen to the interviewee. As Chinese scholars once noted, the interviewer should listen with eyes, ears and heart. Only then, in our opinion, every journalistic word will resonate in the hearts of our readers, listeners and viewers. This is the social significance and feedback from the media audience. Secondly, journalists are carriers of the literary language, models of revival

and its dilution from obscenities. Journalists with good pronunciation contribute to the preservation and popularization of the national language as an important component of cultural heritage.

Prospects for further research include identifying the functional aspects of language in interview and its role in the interaction between journalist and interviewee. Also, to identify typical language strategies which are used to express opinions, explain, persuade, create an atmosphere, etc.

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