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**INTERVIEW IN ENGLISH CELEBRITY DISCOURSE:**

**A PRAGMATIC ASPECT**

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**МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ**  
**КИЇВСЬКИЙ НАЦІОНАЛЬНИЙ ЛІНГВІСТИЧНИЙ УНІВЕРСИТЕТ**  
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**КВАЛІФІКАЦІЙНА РОБОТА МАГІСТРА**

**ІНТЕРВ'Ю В АНГЛОМОВНОМУ ДИСКУРСІ СЕЛЕБРИТІ:  
ЛІНГВОПРАГМАТИЧНИЙ АСПЕКТ**

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## INTRODUCTION

For most of the 20th century, celebrities have served beacons of public life. They made it possible to capture the “spirit of the time” (Zeitgeist) at any given moment, the “structure of perception”, largely due to its mediums — cinema, radio, popular music and television. The evolution of women’s hairstyles in America in the 1920s and 1940s under the influence of Hollywood stars is a good example of how celebrity images moved into cultural and public space. Similar examples are given by Clark Gable's swimming suit and John F. Kennedy’s appearance at the inauguration without a traditional top hat, setting fashion standards, at least in the USA.

Throughout the 20th century, celebrity pedagogy has served very specific goals. Celebrities have taught entire generations how to become part of a consumer culture and use it to “make” themselves.

All this determines the special importance for linguistic science of studying the respondent’s cognitive efforts to change the type of the interviewer and the reader, to transform their consciousness, as well as the relevance of this work.

**The object** of research is celebrity discourse in modern English language press.

**The subject** of paper is the interviews with celebrities in English-language press, viewed through communicative strategies and tactics of their construing. The aim of the study is to reveal communicative strategies and tactics of celebrity interviewing in modern press.

**This aim** necessitates the implementation of such research tasks:

- to single out characteristic features of celebrity discourse in modern linguistics;
- to specify the interview as a genre and text type;
- to elaborate on the typology of interview in English celebrity discourse;
- to reveal dialogical nature of interview;

- to define verbal means of interviewing tactics in English celebrity discourse;
- to elicit verbal means interviewing strategies in English celebrity discourse;

**Method of research** used in the paper includes linguo-pragmatic analysis for identifying communicative strategies and revealing tactics of celebrity interviewing in modern press.

**The scientific novelty** of the study is that it is the first study in Ukrainian linguistics that examines the main tactics and strategies for constructing interviews involving celebrities.

**The practical significance** of the study lies in the possibility of using its materials in further studies of this problem.

The structure of the work is determined by its goals and objectives. The study consists of introduction, two chapters, conclusion and references.

## **CHAPTER ONE**

### **THEORETICAL FRAMEWORK FOR INTERVIEW STUDY IN ENGLISH CELEBRITY DISCOURSE**

Nowadays the popular tabloid, "yellow", tabloid media are perceived as synonymous concepts, and some scientists are conducting a more thorough classification. For example, it proposes to divide the entire set of entertainment publications into tabloid, mimicking, entertaining and informative ones. We group popular and tabloid publications as those that represent the entire spectrum of news, which is quantitatively equal to the information block of high-quality publications, but edited in certain stylistic frameworks, and "yellow" and tabloid ones as "specializing in presentation" materials containing rumors, scandals, negative sensations associated with the life of show business stars. But it must be emphasized that there are no clear boundaries between them. In Anglo-American culture, the concept of "tabloid" is associated with newspapers of the "yellow" type.

#### **1.1. The discourse of celebrity in the discourse of modern media**

For most of the 20th century, celebrities have served beacons of public life. They made it possible to capture the "spirit of the time" (Zeitgeist) at any given moment, the "structure of perception", largely due to its mediums — cinema, radio, popular music and television. The evolution of women's hairstyles in America in the 1920s and 1940s under the influence of Hollywood stars is a good example of how celebrity images moved into cultural and public space. Similar examples are given by Clark Gable's swimming suit and John F. Kennedy's appearance at the inauguration without a traditional top hat, setting fashion standards, at least in the USA.

Often, the stars of the screen personify the characteristic mood of the era. For example, James Dean, in his role in *Rebel Without a Cause* (1955), embodied the main fear of 1950s youth culture — the fear of boredom. Examples of such

representative authority of celebrity are numerous and varied. The music videos of the 1980s influenced many styles and directions, with amazing speed spreading over any national barriers. Some celebrities have managed to capitalize on these changes in nature and the influence of representation. For example, Madonna for two decades has become the main repeater of subcultural genres for a larger audience — through pop music, performances, and video clips. In turn, this subcultural style appropriated by her, penetrated into pop culture and fashion.

Throughout the 20th century, celebrity pedagogy has served very specific goals. Celebrities have taught entire generations how to become part of a consumer culture and use it to “make” themselves.

Researchers of the modern press are confused in names and terms. The most common concept is the yellow press. It is obvious that the desire of various publications to get ahead of others in conquering the media market, to stand out among competitors, on the contrary, creates a system of similarities, forming a discourse. In their studies, scientists (E. A. Sazonov, M. V. Lesnaya, V. I. Konkov, Y. M. Zasursky, E. A. Kornilov, A. A. Monastyrskaya, R. I. Maltseva) point to such the characteristics of the "yellow" press, such as taboo topics, sensationalism, thematic eclecticism, the expansion of visualization, a special style, manipulative effect. Even William Renfold Hurst, who is considered the founder of this type of press, identified three main topics that became canonical - this is self-preservation, vanity, love and reproduction (sex). The "yellow" press tends to cover intimate relationships, violating the rules and violating established taboos. She absolutizes the naturalism of these relationships, shocking with hypertrophied attention to them. The yellow press expresses an excessive interest in the privacy of stars known to a wide range of people. It does not remain indifferent to the topic of death, especially to abnormal cases, which frightens the reader or cultivates a cynical attitude towards tragedy (Гурт, 2012). Sensationalism is also inherent in the quality type of press, but the goals of the sensational presentation of material in the "yellow" press are completely different. The main goals of the "yellow" press are attraction and emotional impact. She calls not for analytic considerations, but for

sympathy and empathy. In the absence of sensations, the "yellow" press does not neglect artificial "information explosions." (Гут, 2012)

In pursuit of exclusivity, in its specialization in non-standard, the "yellow" press acquires the features of thematic eclecticism or "fragmentation" of consciousness, "clip-like" images, thematic "mosaicism" (Гут, 2012).

The tabloid type of media reflects the mosaic nature of culture, the decanonization of official forms, the displacement of genres, stylistic boundaries (Эммерт, 2014). The "yellow" press uses the artistic techniques of mythologization: melodramatic conflict, satirism, hyperbolization, metaphorical imagery, parody, aphorism (Гут, 2012). According to V. Gut, a comparison of the characteristics of myth and mass communication shows not only their isomorphism, but also the ability to mutually reinforce. Both in myth and in the mosaic-resonant world of mass communication, the merging of the general, the special, and the single occurs into a single indivisible whole. Mythological time and information blocks of mass communication media give "all times and spaces at once", combine the past, present and future into a single alloy (Гут, 2012).

After analyzing the few scientific interpretations, we can summarize: tabloid journalism is a little-studied phenomenon of the theory of communication and media science, since its development is not considered a priority. This situation is characteristic of both domestic and foreign sciences, in which it is neither a priority nor an actual object of study. That is why there is no comprehensive scientific research of tabloid journalism.

Glossy magazines have long been firmly entrenched in the minds of people around the world. And there are enough reasons for this: who will not be interested in tempting headlines about the secrets of eternal youth, beauty and success (on all fronts)? But it is precisely this illusion of a fundamental absence of problems that cannot be solved that attracts us, creating for most readers a sense of calm and security. As a result, a wide audience of not only women, but also men around the world (Гут, 2012). Having become a guide for people into the world of glamor and luxury, gloss is a certain standard of behavior and imitation. In an effort to expand

the circle of potential readers, the gloss attracts people to itself, imposing on a person a certain way of life, needs and even appearance. A vivid example of this is the myths about Cinderella and the Superhero. This list can be continued, which indicates the desire of the gloss to cover all spheres of life and even the person's ideas about himself (Гудова, 2009). Everyone, undergoing a certain illusion, chooses his own myth for himself, but the gloss itself is common to all. Such blind adherence to "secular" norms leads to leveling (depersonalization) of the personality. Manifesting first in material culture (home, clothes, food), and then in spiritual life, gloss contributes to a change in the linguistic culture of mass communication, causing linguistic expansion, and subsequently changing the structure of social relations (democracy and individualization), and ultimately exposing changes and the value system itself (Gubrium, Holstein, 2002).

But it is impossible not to note the fact that the gloss balances the huge flow of negative information that a person is exposed from morning to night. This is the struggle between the two poles of modern mass culture: a glossy magazine and many media outlets that daily show us the vices of modern society (Гвоздев, 2013).

The Russian glossary interprets the word "gloss" as "the gloss of a surface that has been polished, polished, polished or varnished," this word also coexists in cases where one speaks of "a brilliant appearance and manners" (Gubrium, Holstein, 2002). Consequently, a glossy magazine directly means a periodical printed on expensive coated paper with a shiny cover.

Glossy journalism is an independent link in the general media system. It introduces the younger generation to the intellectual and spiritual potential of society, serves as an important channel for transmitting information and, at the same time, as a means of communication that allows people to "communicate" with each other. With its help, readers know the world in quality (Борисова, 1996).

Glossy media today is a completely "independent component of the overall media system." The specificity of this journalism consists in a clearly defined

orientation to a specific audience, as well as in the use of its inherent “methods of displaying reality, own expressive means, forms, methods of contact with the audience” (Gubrium, Holstein, 2002).

From an aesthetic point of view, glamor is a “specifically-shaped form of expression of existence based on the principles of hedonism”, according to which pleasure is the highest good and purpose of life. The male press "relies primarily on the male readership and serves its needs and interest." This type of periodical can be attributed to publications that declare their target audience a stronger gender or have a thematic content adequate to the circle of interest of men (Бобровская, 2011).

As a result of the intersection of the given values, we get a bright, illustrated magazine, printed on shiny paper, a magazine that is associated with a certain lifestyle, meets fashionable standards and standards, the main readership of which are men and women. Such a publication attracts the attention of a mass audience, which seeks to get closer to fashionable life patterns, as well as advertisers interested in disseminating advertising information among specific audience groups.

The thematic content of the magazine reflects the basic principles of glossy publications, demonstrating the standard spectrum of interests of the modern reader: relations between a man and a woman, parties, career, travel, health and the like. The concept of the publication is to present as diverse information as possible, which will be interesting to men and women and will form in them an idea of the image of a successful man that women like or desire to become so (Пленкина, 2004).

Thus, the main criteria for the popularity of glossy publications are:

1. Audience focus (the publication is designed for a specific audience: male, female, children's, for the elderly and the like);
2. Thematic content (themes of fashion, show business, health and family relations are raised);

3. Illustrative content (vivid photos and illustrations that accompany any text);
4. Printing design (high-quality thick cover, bright colors, high-quality pages that do not crease);
5. The format and size of the publication;
6. The presence in the journal of various kinds of tests;
7. The desire of people to keep abreast of the latest fashion news (Точилов, 2011).

Advertising is the main income of such magazines. Most of the visual information in them, one way or another, is promotional material. Advertising in glossy magazines is a world of luxury. Advertising and journalism in this case are connected, since the latest news from the catwalks and current brands of the season come to the reader from the pages of glossy magazines. Fashion is the main aspect that any glossy magazine considers regardless of specialization.

A characteristic feature of modern gloss is the pursuit of news, which is in the nature of entertaining sensations, forcing journalists to increasingly intrude into the most intimate areas of private life of citizens in the absence of any need for this or just a reasonable need for a democratic society. The main motive behind such an invasion is to reduce information to the level of scandalous news.

Moreover, just in the sphere of invading privacy, the press is increasingly resorting to producing scandalous news in order to arouse interest in the scandalous presentation of material. As rightly noted, "it is no longer a matter of detecting a scandal and exposing it in order to eliminate it. Quite the contrary, only the scandal is interesting, not its elimination ... It doesn't matter that the news is not scandalous - it should be like that. For this purpose, they mix one or the other of what cannot be found in the field of facts: a small rumour, a link to an unnamed source, an assumption made up for fact" (Сукаленко, 2012).

In most cases, the intervention of the press in the private life of persons representing creative professions is based on an interest directly in their professional activities and the most intimate aspects of their personal lives on the

part of the reading public. However, there are a number of points that require a special approach.

Firstly, the representatives of creative professions themselves, interested in expanding their popularity, do not mind the coverage by the press of all kinds, including and the intimate, sides of their private life, without noticing at the same time that gradually their personal life falls under the complete control of the press. Secondly, quite often information from personal life is interpreted by journalists as value judgments and even opinions that characterize the professional achievements of people from the art world. For example, when publishing an article about a popular singer, a journalist, noting the decline (or growth) of his creative potential, may, for reasons, point out a number of facts from his personal life, resorting to both his own journalistic investigation and links to other media (Макурина, 2012).

This kind of practice not only directly constitutes a violation of the right to respect for private life, but also, carried out regularly and in an increasing volume, promotes the introduction into the public consciousness of the belief that private life in all its manifestations, including the most intimate aspects, is not exclusively personal affiliation of each person and can be put on public display. The destructive effect of the press on respect for private life leads not only to a decrease in moral and ethical criteria in society, but also to the formation in the minds of people of a stereotype of behavior that allows intrusion into their and others' personal lives as something familiar and mundane, and this already carries a potential threat the foundations of a democratic society.

## **1.2. Interview as a genre and text type**

Interviews are the most common method of obtaining information used by journalists around the world. Interviews are also one of the most common journalistic genres (Михайлин, 2002). An interview is a genre designed to convey the position, view, attitude, assessment, commentary of a key person on an event, situation, and problem. A journalist receives certain information about reality from a person using the interview method (Лукина, 2003).

As you know, the interview method does not apply to theoretical, but to empirical methods. It is likely that this is precisely why the interview genre belongs to information genres, which are based on information obtained as a result of empirical research methods (Gubrium, Holstein, 2002).

At the same time, the fact that the interview, like other empirical methods, is used to obtain the initial data necessary for the preparation of not only informational speeches, but also analytical ones, remains as if in shadow. Information obtained through interviews can be transformed and presented, for example, on a newspaper page in the form of correspondence, report, article (Gubrium, Holstein, 2002)..

This means that using this method to collect information does not automatically generate the interview genre. Only when the “course” of the application of this method is clearly visible in the text, can it determine the form of such a publication as dialogical (Мамоит, 2013).

If there is such a dominant attribute, the text may be called an interview. But what group of genres — informational or analytical — to classify a specific interview depends on the content of the text set out in the form of an interview. If the information interview only reports facts, answering questions: who? what? where? when?, then an analytical interview, in addition to this, also contains an analysis of facts, answering the question: why? how? what does it mean? The role of the author of an analytical interview consists primarily in the fact that he directs with his questions the analysis that the interviewee usually carries out (Романенко, 2014).

To this end, questions are formed in such a way that they illuminate the key points of an event, phenomenon, process, and situation.

For example, a journalist interviews the Minister of Emergency Situations about a certain tragedy (for example, an apartment building explosion). A journalist can “program” the analytical nature of his speech by raising the question as follows:

- What caused the accident?

- What figures, facts, documents can confirm your idea?
- How much will the budget manage the consequences of this disaster?
- Who will be responsible for this and how?
- What will the authorities do to eliminate the consequences of the tragedy?

What help will the authorities provide to the affected citizens of the city? (Gubrium, Holstein, 2002). Questions of this type should make the interlocutor want to express their knowledge, thoughts about the subject of future material in such a way that cause-effect relationships will be traced in relation to the event that is being discussed, certain assessments will be made, a forecast of the development of the event will be formulated, necessary arguments in favor of the stated position will be made. Thus, the content of the interview text is “enriched” by elements of the analysis of reality, which makes it an “analytical publication” (Сахнова, 2012).

Of course, such cases are possible when the interviewee analyzes events, situations, processes, without waiting for “suggestive” questions. This often happens when the interlocutor is interested in detail, in the smallest details, to illuminate the subject of conversation, which, of course, facilitates the task of the author of a future analytical publication. One way to reach reality is through the interview method. Its peculiarity is the dialogue, that is, the presence of two people who exchange information. Asking questions, the journalist asks the direction of the interviewee's thoughts. Interviewing requires some skills. In contrast to the conversation involving equal partners, which means that the chance for objectivity of coverage of the event is high, the interview presents, for the most part, the subjective views of the interviewed person, because he / she relies on his / her life experience, worldviews and principles. that will stand up for the conversation. Some interviews can be prepared in advance. Some of them are short, unplanned, and take place. Good journalists usually have established contacts – with experts, news sources, or opinion leaders (Сахнова, 2012a). The journalist's competence is still at the stage of preparation for dialogue. One of the main tasks is the choice of the interlocutor for the benefit of the audience. Any interview should be preceded by a thorough preparation: defining the main topic of conversation, strategy and

tactics of dialogue depending on the type of interview and the interviewee's personality, building a composition of questions. When interviewing, the journalist's job is to establish the most relevant tone of communication, to maintain the natural logic of dialogue, to be able to "speak" a silent interlocutor, or conversely, to hold the conversation in the right way, if the interlocutor answers in too much detail (Gubrium, Holstein, 2002).

The interviewer's tasks may include the creation of a particular image of the interviewee: positive or negative. Thus, a series of provocative questions aimed at "angering the interlocutor, provoking passions and receiving an open, impulsive response in the wave of emotions" (СЫЧЕНКОВ, 2000), forcing an interlocutor to lose control and to "put everything in the spirit" may show the interviewee from a completely unexpected, often negative, side. Or, on the contrary, the journalist may give the interlocutor an opportunity to justify himself before the mass addressee.

Since in the classic portrait interview the main interest is focused on the "person", the task of the journalist is to help her to fully reveal herself with a minimal expression of her own "I". The role of the interviewer is to prepare and ask such questions that, on the one hand, will be sufficient incentive for the interviewee's detailed reactions and on the other — will contain the necessary information for the reader to be able to form his / her opinion about the hero.

Although a journalist in any classic interview is merely a mediator between the interlocutor and the audience and his or her personal opinion must remain unknown to the mass addressee, the formation of the emotional-psychological perception of the interviewed reader depends largely on what he or she wants to imagine. The reader sees the hero through the eyes of the interviewer, forms his opinion about him, based on aspects covered by journalistic questions (Gubrium, Holstein, 2002).

Creating an image starts with the header. In a classic interview, it is in the title, inset, and photograph that the journalist's explicit or implicit evaluation is revealed. The title complex of the selected interview includes traditional elements of a classic newspaper interview (Gubrium, Holstein, 2002).

The theme, subheadings and inset together orient the reader to the content of all the material. In addition to the title complex, an important structural component of the interview is photo illustrations and comments on them. Well-chosen headlines, photos and comments play a decisive role in shaping the interviewee's image. The main body of the conversation usually continues to construct the image in a given key (Gubrium, Holstein, 2002). The interviewer's tasks include choosing the appropriate stylistic level of communication, the tone of the conversation. In classic interviews intended for publication in serious publications, the best official level of communication is by name and patronymic and "you", renunciation of obscene language, jargon, etc. The tone of communication depends directly on the language position of the interview participants. I. Ivanova calls the typical "communicative" roles of the interviewer:

- 1) interviewer-partner,
- 2) interviewer-conformist,
- 3) interviewer-diplomat,
- 4) the interviewer-aggressor,
- 5) mixed type (Иванова, 2009).

Many contemporary researchers, characterizing interviews, talk about a certain "code of relationships" between partners and, given a number of parameters, identify at least three types of interaction: dependence, cooperation, trust. The choice of the type of position depends largely on the journalist's personal qualities and is already determined in preparation for the interview.

A classic portrait interview is different from other types of interviews with a relatively loose composition. According to M. Lukina, he is characterized by the development of conversation in an intuitive-improvisational style (Лукина, 2003). The conversation may violate any facts and spheres of life, no matter what it is specifically about, because the purpose of the journalist is not to obtain any specific information, but to overcome the "facade" of the individual, to show what this person really is (Gubrium, Holstein, 2002).

For a classic interview the expression of one's own position, the journalist's personal opinion is not typical. However, this does not mean that the interviewer's personality does not appear in the text. The influence of the journalist on the formation of the reader's perception of the interviewee in the titles, photographs and comments on them is significant (Gubrium, Holstein, 2002).

Interviews on the radio are similar in their function to those in newspaper interviews: their task is to get interested, to attract a mass addressee. Because most radio interviews are problematic, the highlights often highlight the urgency and urgency of the topic being discussed (Gubrium, Holstein, 2002).

The live interview gives an opportunity to observe how the interlocutors interact, what is the level of the journalist's communicative competence, whether he helps the interviewed person to be correctly understood by the mass addressee, to express his opinion accurately.

We consider the periphery of interviews to be circular roundtables on television and radio with elements of discussion, in which several speakers take part, exchanging views, complementing each other. With traditional interviews, the round table brings together a question-and-answer form, which is why some researchers view this method as one type of interview (Gubrium, Holstein, 2002).

In the online interview space, the spatial boundaries are irrelevant because, when using modern technologies, a journalist's interlocutor can be thousands of kilometers away from the interviewer. In addition, a journalist can interview his / her interlocutor simply by communicating with him / her in messengers like Viber or WhatsApp.

### **1.3. Types of interview in English celebrity discourse**

Each journalist has to act as an interviewer, question people, and conduct conversations, without which the preparation of material is rarely necessary.

Should a journalist prepare for an interview with a celebrity, and if so, how? It should be remembered that preparing and conducting an interview only seems to be easy tasks: I asked a question, got an answer, wrote it down on paper or a voice

recorder, everything is ready. In journalistic practice, unplanned interviews take place, without preparation. However, such interviews are successful only if the journalist is highly intelligent and has some experience.

With the growing popularity of the genre of interviews, the interest of scientists from it increased: tutorials for interviewing began to be created, classifications, interview typologies were developed, as well as types of questions, replicas, interviewees, etc. were distinguished.

The interview is one of the most popular genres in modern journalism. Even today, when the boundaries between different media genres are blurred, the interview manages to preserve its uniqueness, as well as its traditional characteristics (Gubrium, Holstein, 2002). The word 'interview' was first introduced by Joseph Burrige McCullough in 1867 and appeared in the OED in 1869. The first examples of interview as a means of spreading information via press date to no earlier than 1830s.

The sphere of usage of interview is television, radio, newspapers, magazines. Interviews affect the mind and feelings of the reader or listener. It forms a certain attitude, draws attention to events, facts, and encourages action. Journalist can use information acquired in an interview, to write news, commentary, correspondence, reportages, or essays (Gubrium, Holstein, 2002).

There are three types of broadcast interview: the live interview, the phone interview, and the recorded interview (Barrot, 2012). Live interview is a synchronous face-to-face conversation between the interlocutors. Phone interview, on the other hand, is a synchronous non-face-to-face conversation between interlocutors. Recorded interviews are not done in real time in comparison with phone and live interviews. However, they may be face-to-face or not (Barrot, 2012).

Interview can be considered as a method and as a genre. The characteristics of the journalistic interview as a genre are (Gubrium, Holstein, 2002):

- Reflection of the reality in the form of questions and answers.

- While holding an interview, one party – the respondent or the interviewee is the possessor and source of some definite information; the other – the journalist or the interviewer – is the receiver and disseminator of this information.
- An interview-as-genre must pertain to something topical and interesting for general audience, not just for the journalist who conducts it. It implies readership, listenership or viewership.
- An interview, unlike all other journalistic genres, serves to show the opinion of the respondents but not of the journalists themselves.
- An interview excludes discussion.
- The time interval between the interview taking place and being published or broadcast should be as short as possible.
- Answers and questions are based on the laws of monologue speech.
- The interview may exist as a standalone text, but it may also exist as part of another text.
- A lot of conversational vocabulary (Gubrium, Holstein, 2002).

At first glance, the interview seems simple and obvious. An interview is a conversation aimed at obtaining the necessary information (Gubrium, Holstein, 2002). He or she makes an initial contact, determines the location, defines the basic rules, and then begins to ask the interviewee or the ‘respondent’.

Interviews are performed in a specific social context. Apparently, interview has been one of the key elements for effective academic, business and professional, political, and other social communication. It is a conversation between or among interlocutors. Interview can serve many functions one of which is performance evaluation and screening (Barrot, 2012). Modern genre of celebrity interview is a complex combination of a number of existing genres, including monologue, dialogue, dramatic monologue and comedy. Interviews can function as information-gathering instrument that is used in surveys and news gathering (Barrot, 2012).

In a professional context, one sector that deals greatly with interviews is mass media acting as a discourse community. Media is defined as – one of society's key set of institutions, industries, and cultural practices (Masterman, 2001, p. 16) and the people's way to connect to their social world (Couldrey, 2003). In these fields, interviews are integral to the gathering and delivery of accurate information, in which interview questions are formulated under the notion that interviewers are impartial conduit for the overhearing audience (Clayman & Heritage, 2002).

In conclusion, Interview is extremely popular nowadays and is broadly used in different spheres of communication. Furthermore, it can help in solving certain social issues. However, in most classifications interview is considered as a method of gathering information. Thus, by the degree of standardization, there are two main types of interview as a method (СЫЧЕНКОВ, 2003):

- 1) formalized interview - a conversation on a detailed program, which includes the sequence and construction of questions, options for possible answers;
- 2) informal interview - a conversation on the general program, but without specifying specific questions with minimal detail of the recipient's behavior.

Three types of interviews can be distinguished by the method of material presentation:

- 1) interview-monologue (the author's name is omitted or the role of a journalist is clearly defined, for example: "Written by S. Wilson");
- 2) interview-dialogue;
- 3) interview-polylogue (СЫЧЕНКОВ, 2003), which involves communication with several partners at once.

V.V. Sychenkov (СЫЧЕНКОВ, 2003) proposes this term as a way out of the interspecific impasse that many theorists have found themselves in. Forms of interviewing polylogists are such forms of formation as a press conference, briefing, questionnaire, blitz-poll and various forms of interviews on the Internet.

The number of interview participants is classified into the following types (Тертычный, 2010):

- 1) individual interview (only correspondent and respondent participate);
- 2) group interview (more than two people participate);
- 3) mass interviews (from hundreds to thousands of respondents).

Depending on the goals, the following types of interview can be distinguished as a method of obtaining information (СЫЧЕНКОВ, 2003).

An informational interview is the most common type aimed at collecting news material. Due to strict time standards, this interview is characterized by dynamic rates of reference, answers to key questions of the journalist: who? what? where? when? why? Operational interview is a kind of information interview presented in an even more concise version. All news media, radio or television news stories necessarily include the speeches of specialists in a particular field on very specific occasions, presented in the form of a very brief but content fragment (20-40 seconds), selected from a full interview (Gubrium, Holstein, 2002).

Another type of interview - interview-opinion - sets the goal of collecting different opinions on any specific, usually narrow, issue. Popular forms of targeted interviews are blitz polls (street talk / vox pop). Their characteristic feature is the posing of the same questions to as many respondents as possible, to representatives of one or, conversely, different social groups (Gubrium, Holstein, 2002).

Interview investigation is conducted to investigate any event or problem. It is organized extensively and is not strictly bound by time constraints. The subject of investigation can be complex and contradictory, so it is important to pay attention to setting goals, to study all written and oral evidence, to think carefully about the strategy of the conversation (Gubrium, Holstein, 2002).

Interview portrait (personal interview) is focused on one hero, often on a person who has shown himself in any sphere of public life and attracts the interest of the public. Portrait interviews with "ordinary people" are less likely to occur, or they must be something typical or very typical (Gubrium, Holstein, 2002).

In a creative interview, often referred to as a conversation, a dialogue, a journalist is not just an intermediary in conveying information. He actually acts on an equal footing with the interlocutor in the process of joint creativity (Gubrium,

Holstein, 2002). There are also types of interviews that differ in the form of organization (Корольов, 2009).

A press conference is an interview in which journalists are invited to meet with a person, a source of information, at a specific time and place on specific occasions in order to disseminate, clarify or refute any information. The initiator makes a detailed report about the event or event that is being planned, after which journalists can ask questions (Gubrium, Holstein, 2002).

Exit to the press is actually a small form of a press conference to inform journalists about the results of a past event, whose initiator is a newsmaker. Events of this kind are not planned in advance. The newsmaker or his press secretary access the press immediately after the end of the meeting, making a statement and answering journalists' questions with providing only the necessary dose of information (Gubrium, Holstein, 2002). Briefings are a planned event that is held at regular intervals and is dedicated to the dissemination of current information on the activities of an organization or company (Gubrium, Holstein, 2002).

The complex format of the interview is a roundtable: the journalist is talking not with one, but with several participants. Here the interviewer's functions are broader: besides the question-and-answer communication, his / her tasks also include the management of the conversation (Gubrium, Holstein, 2002).

Unlike the previous formats, the roundtable and its variants - debates, ordinary and "panel" discussions - need to be elaborated more carefully.

A telephone interview is also a working procedure for preparing the material of all media channels, and is a completely stand-alone format, which is used in television and radio broadcasts for actual inclusions when information from the scene is needed. Its advantage is the time factor. However, telephone contact is not enough for portrait interviews or investigations that require a meaningful dialogue with an interlocutor. Interviews conducted through various Internet services (e-mail, forums, chats). Although in terms of mediation, this type of interview organization is superior to the above, it has several advantages: saving time and

resources (you can reach anyone and anywhere with the help of the Internet) (Gubrium, Holstein, 2002).

The controversial issue of interviewing as a genre is its relevance to certain classes of genres. Traditionally, interviews are classified as information genres (КрИНИЦЫН, 2010). As for modern concepts, for example, V.V. Sychenkov (СЫЧЕНКОВ, 2003) describes the following system of contemporary interview genres: information genres (interview-report on meeting, interview-interview interview, interview-opinion; analytical genres (conversation and analytical interview); art-journalistic genres (satirical interview, interview-interview, interview-report, and interview sketching and interview portrait) (Gubrium, Holstein, 2002).

The distribution of genres may vary depending on the author's point of view, the affiliation of the classified genres to a particular field (eg, television genres), and the consideration of certain genres as a form of interview or independent education (Gubrium, Holstein, 2002). There are classifications of interview participants. The textbook "Television Journalism" offers the following classification (*Телевизионная журналистика*, 2002). Interviewees are traditionally divided into three categories by social role:

- 1) politicians and statesmen, specialists and people with specific knowledge in any field; they are interviewed to find out about something;
- 2) celebrities who are interviewed to make the details of their lives and activities accessible to the general public;
- 3) ordinary people we meet at home, on the street, at work; they are interviewed to find out public opinion about an event (Gubrium, Holstein, 2002).

Interviews are one of the most common genres of journalism. This is due to the frequency of use of this genre and the technique of its execution. On the one hand, in the modern world, the flow of information received by humans is fast and significant, and modern journalism is more about transmitting information than analyzing it in depth (Gubrium, Holstein, 2002).

On the other hand, the interview is characterized by activity, simplicity, efficiency and relevance, which attract the attention of a large audience (Gubrium, Holstein, 2002).

In addition, the interview genre is multifunctional: a successful interview can be a more effective advertisement than a regular promotional or informative article. In this regard, as a separate type of interview stands out advertising interview - "genre of image advertising, telling about the object of advertising in the form of questions and answers" (Ромащенко, 2015). Such an interview can be about a product, an organization, a person, and serve as a surefire way to create an image.

Image is a "long-term role mask" that is "hoped" by anyone to gain popularity, gain attention, maintain public interest in their person, and achieve goals. Image becomes particularly important when it comes to outstanding figures and celebrities. As a rule, people do not come into contact with them in life, do not observe them in their daily life, but derive information about such members of society from other sources that reflect their image, rather than the real traits inherent in the person. One such source is various interviews on radio, television, print and the Internet. The information presented in this genre places the reader / viewer / listener in a trusting relationship (Ромащенко, 2015a).

In this respect, the interview can be classified as a multifunctional journalism genre, which is a conversation, an interview with an interviewer with one or more socially relevant personalities on topical topics, which serves as one way of creating an image (Gubrium, Holstein, 2002).

With their help different ways of speech behavior of the person and its influence on the audience, influencing on creation of the image are realized: means and methods of argumentation, stylistic deviations, means of expressiveness, explication of certain concepts, peculiarities of the syntax of the speaker's speech, etc. Journalist, processing the interview material, can also to influence the formed image of the interviewee. Therefore, the verbal (linguistic, speech) personality image and the content of the interview are interrelated and interdependent

(Gubrium, Holstein, 2002). The means of creating an image in the interview genre vary depending on the form of its presentation. If the conversation is perceived by ear (over the radio), then in addition to language and style features, the acoustic characteristics of the speaker's speech are important. Other elements of the image play an important role in the situation of video presentation of the interview: appearance, atmosphere, gestures, facial expressions, etc.

Interviews as a genre practicing various forms of organization, methods of representation, degree of standardization, can model the image for subjects of all kinds (individuals, organizations, etc.) by using different types of interviews. For example, the creation of politicians' image is facilitated by both interviewing dialogues and interviewing polylogists of varying degrees of standardization, information about which is often unknown and, perhaps, unimportant to the addressee. Based on the classification of interviews by purpose, interview portraits should be singled out as the main way of forming the image of celebrities, since in them all attention is focused solely on the personality of the interviewee. Interviews conducted at press conferences or briefings also affect the perception of political figures. Interviews are an effective way of realizing certain image roles (Ромащенко, 2015c). Since image is generally perceived as a stereotype of a person, the roles that enter into it are the embodiment of some stereotypical representation that has developed in the mass consciousness. On this understanding of the image, most classifications of his roles are built, which in reality can be diverse: "patriot", "fighter for justice", "excellent family man", "sage", "seer", etc. (Ромащенко, 2015c).

Classifications of image roles are open and variants of combining them are unlimited, therefore, along with the most common roles, each politician tries to build a unique image, emphasizing their "strengths", and on this basis to accept one or another role, which subsequently becomes a distinguishing feature that is realized in his behavior and speech (Gubrium, Holstein, 2002).

Thus, interviews as a method of gathering information have been known for quite some time. Interviews have emerged as a key genre of journalism since the

20th century thanks to the rapid development of the media (print media, radio, television and the Internet) and their introduction into society (Gubrium, Holstein, 2002).

The distinction between interviews as a method and as a genre influenced the formation of basic scientific approaches to this concept: methodical and genre. The "fixation" of the described method led to the emergence of the genre of the same name. Most interview classifications are based on his understanding as a method of gathering information. All the variety of interviews is classified according to the degree of standardization, the method of presentation of the material, the number of participants, the form of the organization, the goals and other parameters.

Interviews as a genre, including its various varieties, researchers refer to informational, analytical, and artistic and journalistic genres.

One feature of the interview genre is its multifunctionality. In particular, the interview is an effective way of forming the image of different representatives of society or organizations, as well as a reliable source for the study of features of their speech behavior, image roles, image structure and means of its creation.

#### **1.4. Stages of working with an interview**

Work on the interview can be divided into three consecutive stages: preparation, conduct, completion (Колесниченко, 2008).

The first step is to identify the objectives of the interview. This is the starting position. The success of all subsequent steps depends on how clear the tasks of the interview are. The interview planned and proposed by the journalist or planned by the editorial staff needs to be "tested for strength" by setting several questions for itself, the answers to which will help clarify the tasks.

- Why do you want to interview? What results do you want to achieve?
- Why did you choose this particular person to solve these problems?
- Is this person interesting to you personally?
- Is this person interesting to the public?

The task of the interview is determined by many factors. This features the character of the interlocutor, and his role in a particular situation, and the socio-political circumstances that have developed, and the scale of the problems associated with the hero, and social stereotypes.

The second stage of preparation is the study of the object, the collection of a dossier for a specific person, an attempt to study the motivation of the actions of a potential respondent based on documents.

The third stage of preparation is the most difficult for beginners, but well-established and common for professionals. It is about making an appointment with the appropriate timing, which is determined by the respondent or spokesperson when it comes to the VIP-person (Кузьменко, 2016).

You can make an appointment by phone, email, or direct contact. When negotiating a meeting with an interlocutor, the word “interview” should be avoided.

A potential source during negotiations about a meeting can lead to many reasons for refusing (the most typical ones are distrust of a journalist, doubts about the reputation of a publication, distrust of a particular publication if it is associated with an unsuccessful experience of interaction or negative publication, fatigue from journalists, fear of public speaking, not interested in the subject of conversation, limited time) (Кузьменко, 2016).

Agreeing with the hero about the meeting, you must try, depending on certain tasks and the situation that has developed, to convince him that the interview is an opportunity: to become famous, to tell about yourself; affect the consciousness of people; express your point of view, shed light on the problem; help other people avoid mistakes. Therefore, most often a meeting is scheduled on its territory and at a convenient time for him. “If the interlocutor hesitates, you can invite a person to come to the editorial office. If the interview has an eventual reason, then it can happen where circumstances require it” (Лукина, 2003).

Undoubtedly, the ability to correctly present oneself as an independent, responsible, creative worker is extremely important for practical journalism in the

genre of interviews. For example, the Western stereotype, when a journalist pays little attention to appearance, does not take root in the countries of the post-Soviet space, where the respondent subconsciously necessarily pays attention primarily to the elements of the external image and only then the content of the questions (Gubrium, Holstein, 2002).

When the interviewer agrees to provide information by telephone, his identity and the integrity of the signal will certainly be checked. Therefore, it is more efficient and easier to ask someone of his acquaintances to recommend themselves to the respondent.

It is also ineffective to contact the respondent with a letter, regular or in the form of email. Most often, such a message simply does not overcome barriers in the form of secretaries, assistants, and when it is a state institution, the letter, as a rule, is simply lost when passing through the court (Gubrium, Holstein, 2002).

As an exception, the third stage (preparatory) occurs when the journalist meets the respondent in places of informal communication: parties, clubs, gyms. However, the financial situation of the average journalist and potential respondent is sometimes so different that they have to meet quite rarely (Gubrium, Holstein, 2002).

The fourth stage of preparation is the formulation of certain questions to which the journalist assumes the answers of the respondent. Practice shows that there can be no more than five such questions. All of them should be original, not repeated and relate to one specific problem or some aspect of it.

“As a rule, the respondent’s answers to three or four questions are considered the real and most effective result. After all, a conversation that begins with a specific answer, for all psychological signs, tends to “deviate” from the topic” (Лукина, 2003). The respondent’s response, first of all, if he is a highly educated or creative person, is certainly enriched by a significant associative series, memories, parallels. This, of course, is a positive moment when it comes to a leisurely conversation between two competent specialists who are familiar.

However, the laws of the interview have their own severe restrictions, including timing.

After the preparation stage, which includes determining the objectives of the interview, preliminary research, making an appointment and developing a strategy, you can begin the interview. Extensive, extended interview dialogs typical of Soviet-era media are a thing of the past.

A modern interview requires maximum tension of journalistic attention, ability and ability to instantly switch from topic to topic, taking into account the course of the conversation, the mood of the respondent, his inner discipline and pragmatism (Лукина, 2003). The effectiveness of the interview, however, depends on the journalist taking into account the individual characteristics of the interlocutor. In the process of accepting information from the respondent, the journalist should take into account the degree of certain lack of freedom (both his own and the respondent), which provides for certain constraint, limitation, internal censorship, which exists regardless of the socio-economic structure of society, and even - the presence in it democratic institutions.

### **Conclusions to Chapter One**

For most of the 20th century, celebrities have served beacons of public life. They made it possible to capture the “spirit of the time” (Zeitgeist) at any given moment, the “structure of perception”, largely due to its mediums — cinema, radio, popular music and television. The evolution of women’s hairstyles in America in the 1920s and 1940s under the influence of Hollywood stars is a good example of how celebrity images moved into cultural and public space. Similar examples are given by Clark Gable's swimming suit and John F. Kennedy’s appearance at the inauguration without a traditional top hat, setting fashion standards, at least in the USA.

Throughout the 20th century, celebrity pedagogy has served very specific goals. Celebrities have taught entire generations how to become part of a consumer culture and use it to “make” themselves.

Interviews as a method of gathering information have been known for quite some time. Interviews have emerged as a key genre of journalism since the 20th century thanks to the rapid development of the media (print media, radio, television and the Internet) and their introduction into society.

The distinction between interviews as a method and as a genre influenced the formation of basic scientific approaches to this concept: methodical and genre. The "fixation" of the described method led to the emergence of the genre of the same name. Most interview classifications are based on his understanding as a method of gathering information. All the variety of interviews is classified according to the degree of standardization, the method of presentation of the material, the number of participants, the form of the organization, the goals and other parameters.

Interviews as a genre, including its various varieties, researchers refer to informational, analytical, and artistic and journalistic genres.

One feature of the interview genre is its multifunctionality. In particular, the interview is an effective way of forming the image of different representatives of society or organizations, as well as a reliable source for the study of features of their speech behavior, image roles, image structure and means of its creation.

Celebrities often are interviewed to make the details of their lives and activities accessible to the general public. Interviews with celebrities mostly printed in glossy magazines and tabloids.

## CHAPTER TWO

### INTERVIEWING TACTICS AND STRATEGIES IN ENGLISH CELEBRITY DISCOURSE

Recently, there has been a tendency to study verbal communication as a component of human activity, since communication has much in common with other activities. They are united by the presence of the object, goals, means, methods of achieving the result and the result itself.

Integral components of the speech behaviour of representatives of any sphere of professional communication are the methods of the communicative effect of the speaker on the addressee. Journalistic discourse is no exception in this regard.

#### **2.1. The notions of tactics and strategies in contemporary linguistics**

It can also be noted that in the works of recent times, the idea that both the levels of the language structure and the levels of language proficiency are multidimensional, which, objectively, it is necessary to take into account the realization of the "language in speech" is increasingly being traced. It is about the "normative character of linguistic consciousness" – the normative (for a given time) level of linguistic reflection of the individual (Караулов 2010). The idea that the grammar is lexicalized and the vocabulary is grammaticalized allows one to speak of a nationally specific "grammar of meanings", the consideration of which is realized purely by linguistic methods. These phenomena realized by the personality in the process of communication in a certain socio-cultural environment, one can obviously include phenomena such as the possession of linguistic forms of expressing elements of synonymous attraction (topics that occupy a prominent place in the interests and activities of a particular collective attract more synonyms); elements of folk taxonomies (the classifications of objects

and phenomena of the surrounding world formed in a given ethnic community); elements of the implementation of the "principle of cooperation" (rules for accounting for the amount of communicative contribution given by a given ethnic community, depending on the shared goal); elements of the implementation of the principle of politeness (the rules of this ethnic community in assessing and minimizing the expression of impolite opinions and judgments), etc. Although these rules and principles are usually referred to the communicative and pragmatic side of communication, possession of the language means of their implementation (and in the methodical plan – learning to own them) can, in our opinion, be attributed to this level of realization of the speech personality.

If, however, the proposed scheme for the organization of a language / verbal personality is legitimate, then its three-dimensionality allows us to say that this personality is realized in the linguistic / speech space, by which a structured set of linguistic knowledge and skills for their realization, in the process of its speech activity in a given linguistic and cultural community.

To this level, there is a specific, national-specific set of concepts, ideas, concepts that evolves into a certain picture of the world, appropriated by a person in a given socio-cultural environment and realized by her in speech communication. It is this level of language / speech personality that has recently been most closely and consistently considered by specialists. It seems extremely productive for us to consider these issues the introduction into the scientific use of the concept of "cognitive space", which "is in a certain way a structured set of all knowledge and ideas inherent in either (1) a particular linguistic personality, or (2) a particular society. Cognitive structures are understood as a form of coding and storage of information; this definition seems more accurate to us than given in other works: they represent a kind of "content" (i. e, having a certain content-value) form of encoding and storing information. This is not about a meaningful form of coding, but about the form of coding content).

At the same time, linguistic and phenomenological cognitive structures realized in the organization of the language personality are distinguished. First,

they form the basis of linguistic and speech competence, they form a set of knowledge and ideas about the laws of language, its syntactic structure, lexical stock, phonetic and phonological structure, the laws of the functioning of its units and the construction of speech in a given language ". In principle, such an understanding of the linguistic features of the organization of a linguistic personality can be attributed to the manifestation of cognitive structures, however, in our view; this indicates least two features of the research approach.

First, we are talking about the widest possible approach to understanding cognitive phenomena: it is not by chance that in the works of the authors of this concept, speech regularly comes both about cognitive and linguistic-cognitive phenomena, both of which are considered synonymous.

Secondly, the content invested in this understanding of linguistic phenomena can be considered as belonging to the cognitive component of the individual precisely linguistic – when considering the speech personality, i. e, personality in communication, in communication, this content can be fully attributed to its first verbal and semantic component, of which we spoke above (we can even note that according to the "triad of Y.N. Karaulov", referring only to the language personality, this content will also refer to its first component). (Караулов 2010)

Concepts, ideas, concepts, etc. are not linguistic phenomena in themselves: they are "reified" with the help of linguistic means, "linguistic structures", being phenomena that undoubtedly relate to the cognitive level of organization and realization of the personality in communication. And, in our opinion, they can be attributed to phenomenological cognitive structures that "form a set of knowledge and ideas about the phenomena of extralinguistic ... nature" (Почепцов, 1990).

These phenomena are included in the mental-linguistic complex of the language personality, which is understood as "a self-organizing information system functioning on the basis of the human brain, which provides perception, understanding, evaluation, storage, transformation, generation and transmission (transmission) of information"; "the quality of each component of the mental-lingual complex and the entire mental-lingual complex as a whole is determined by

the individual abilities and conditions in which socialization takes place " (Почепцов, 1990). In our opinion, the second structural component of cognitive space may be mental cognitive structures. These questions can be considered within the framework of O.G. Pocheptsov theory of language and speech mentality. In the concept of language mentality, language is seen as the unity of the language-system and language-activity, or speech; it includes the language mentality (where the language is a system) and the speech mentality (where language is like speech); linguistic-mental acts consist of linguistic acts — an act of conceptual and / or focal representation of the world, and recitative acts - acts of situational representation of the world. The linguistic mentality, according to the author, is formed in relation to the individual:

1) the characteristics of this individual as a representative of a certain sociocultural group (educational level, profession, age, gender, etc.);

2) features that are determined by its socio-cultural environment (especially the country as a socio-cultural environment - its cultural traditions, history, political structure, etc.), thus, sociocultural stereotypes of the perception of the world form a linguistic mentality".

The author rightly believes that the types of mentality should be distinguished not by language, but by socio-cultural trait: "the differences between linguistic mentality of representatives of different sociocultural groups that are members of one language community, Gut prove to be more significant than the differences between the linguistic mentalities representatives of a socio-cultural group, belonging to different linguistic communities" (Почепцов, 1990).

It is interesting, in the plan of this study, and the differences distinguished by the author, which can be found at the level of speech mentality (recitative acts): they are related to the volume (for example, the sentence of the original language requires more than one sentence of the target language); a conceptual set (for example, the phrase "time is money", actively living in Russian speech, is always perceived as an expression of "American mentality"); the importance of conceptual variables (in the British mentality, Andrei Sakharov was described as the "father of

the hydrogen bomb", "human rights activist", in the Russian - as an "academician", "people's deputy"). The pragmatic level of language includes, firstly, nationally-determined (for all their intercultural relevance) principles, conventions, strategies and rules of communication. Secondly, these rules are implemented on the basis of pragmatic presuppositions, which include a nationally defined set of general background knowledge, including contextual notions. The third vector of the pragmatic level can be considered national-determined value characteristics of the pragmatic context (Караулов 2010). The multi-vector nature of the pragmatic component of verbal communication naturally leads researchers to consider it in spatial parameters: "As we know, in the process of communication with the help of language, the subject of speech acts, defining and delineating a certain pragmatic communicative space, is called the pragmatic space of language, where the language fixes the multiple relations of the speaker to reality, and uses language in the process of communicative activity a) calls, b) indicates, c) expresses these relations, and the addressee perceives and interprets these meanings" (Караулов 2010).

Speaking about the general fund of knowledge necessary for communication to produce and recreate the information space of a text (Караулов 2010) (in its broad sense), one should also note the theory of spatial distribution of this knowledge, which also refers to the pragmatic component of communication (in some works - to cognitive-pragmatic).

This knowledge is distributed in the following types of mental spaces: individual, social and universal. The presence of spatial parameters of realization in the communication of any and every language / verbal personality allows, in our opinion, to speak of yet another level of understanding of this communication the level of the communicative space in which this personality can realize itself. By communicative space we mean a set of spheres of speech communication in which a certain linguistic personality can realize the necessary needs of one's being in accordance with the linguistic, cognitive and pragmatic rules adopted in the given society (Караулов 2010).

The concept of "communicative space" uses in his works and B.M. Gasparov, realizing under it "a mentally presented environment in which the speaking subject feels himself every time in the process of linguistic activity and in which the product of this activity is rooted" (Караулов 2010).

The notion of communicative space seems to be broader than the genre, it includes in themselves, along with and along with the genre characteristic proper, such properties of the language message as its "tone", the subject content and that general intellectual sphere to which this content belongs, it also includes communication. The most important aspect of the communicative space is the author's presentation of the message about the real or potential partner to which he addresses his interests and intentions, the nature of his or her own personal and linguistic relations with him. Finally, the self-consciousness and self-esteem of the speaker, his idea of what impression he and his message aim to produce on others".

In our opinion, all these "building blocks" of cultural space are reflected in our definition, but, so to speak, "larger constructions": all of them can be separated by language, cognitive and pragmatic blocs. However, the very fact of addressing this concept, although the author and comes to him in a different way, through the analysis of genre parameters, primarily the artistic text, indicates the need for a deeper and more careful consideration of this, the most general level of speech communication. From the point of view of the arguments presented above, is also interesting the development of I.E. Klyukanov concept of the "communicative universe", which he associates with the problem of intercultural interaction. At the same time, culture itself is understood as a "communicative personality", realized by three vectors of tradition, modernity and postmodernity. The communicative universe of intercultural interaction is also characterized by vector characteristics: it can be represented as the intersection of the three axes of coordinates - reality, language and consciousness; it can be represented as a kind of field formed by the intersection of the global coordinates of epistemality, sociality, temporality and affectivity (Старостина, 2008). Thus, the speech personality is a linguistic personality in communication. And at the level of the speech personality, both the

national and cultural specifics of the linguistic personality and the national and cultural specifics of communication itself are manifested (Караулов 2010).

From the position of teaching language as a means of communication, a two-pronged approach to the national and cultural component of the learning process is necessary: on the one hand, it is about the totality of the national-specific knowledge and skills of the linguistic personality that the foreign language person must master; on the other hand, on the totality of skills that a linguistic personality must communicate in communication, i.e. (ideally) about mastering the totality of national-specific practical skills of the speech personality in all forms of communication in the necessary for its being a non-cultural and other-language communicative space (Караулов 2010). A communicative strategy is a set of theoretical moves planned in advance by a speaker and realized during a communicative act aimed at achieving a communicative goal (Караулов 2010).

The presence of various definitions of this language phenomenon determines, at the same time, a large number of approaches to the classification of its species. The most common in modern linguistics is the division of communicative strategies into confrontational and non-confrontational (cooperative) (Grice, 1975).

The strategies of the first type are focused primarily on the creation and maintenance of conflict situations. These strategies are focused on the fact that, acting actively and independently, the communicator achieves its own goals, not paying attention to the interests of the communication partner (Караулов 2010).

Most often, this strategy is presented in three of its varieties: discredit, appeal and threat. At the same time, it is characterized by the presence of aggression, and manipulation is one of the main means of its implementation. At the same time, aggression involves demonstrating to the interlocutor an extremely negative attitude as a response to the previous actions of the partner, while the second phenomenon involves controlling the behavior or opinion of the interlocutor, imposing his own point of view on this or that issue. In general, confrontational strategies are used in situations where the speaker deliberately goes

into conflict, which was originally envisaged by the plan of the act of communication (Караулов 2010).

Non-confrontational or cooperative strategies, in turn, require the speaker to achieve his own goal, while maintaining a balance of interests of both parties involved in communication. Such strategies are opposed to confrontational ones, since they are oriented towards a compromise and are characterized by the use of more “soft” methods and tactics. Here we should talk about the need to highlight such forms of implementation of these strategies as cooperation and appeal. In such acts of communication, dialogs prevail with the expectation of a reciprocal response by the initiator of the dialogue, allowing taking into account the opinion of the interlocutor on a specific issue, which facilitates the entire process of interaction (Караулов 2010). In general, communicative strategies, representing a complex of speech actions designed to solve a specific communicative problem, are implemented through a series of communicative tactics. Under this term we follow the linguist O.S. Issers means “one or more actions that contribute to the implementation of the strategy. They are interconnected as “genus and species” (Иссерс, 1999).

Moreover, the set of various tactics is variable and dynamic; it can change in the process of communication when the speaker’s goal and his communicative strategy change. The most successful is the communicator, which uses a whole range of tactics, each of which includes several phrases. It should be noted that in the media the primary role is played by the tactics of accusations and acquittals, which aim either to indirectly discredit the opponent (discrediting strategy), to draw attention to a certain person by accusing her of any wrongdoing (self-presentation strategy) or to compromise the conflict (threat strategy). One of the important markers of these tactics is the manipulation technique, which allows realizing a massive impact on the audience’s opinion (Караулов 2010).

The most frequent communication tactics of negative analysis (the communicator’s message is extremely negative, while negative emotions in

relation to the described events are expressed implicitly using mainly lexical language means; latent effect is characteristic - suggestive function);

accusation tactics (attribution of guilt to a specific person; the opponent is exposed, as a rule, using negative tokens; a variant is impersonal exposure, when the communicator does not call his opponent directly, but only points to him using vague personal sentences and deictic words );

blackening tactics (deliberate demeaning, displaying the opponent's weak or negative (sometimes imaginary) sides, rude mockery of him to undermine his authority and deprive the masses of trust; sometimes used by the communicator to show his merits, attractiveness against the background of the opponent; this tactic is realized through the use of tokens with negative connotations, most often functions in political discourse);

presentation tactics (presenting someone in an attractive way to achieve professional or personal goals; presenting the subject in an exceptionally positive light with the help of tokens with a positive connotation; a variety is a self-presentation tactic; when it becomes the main goal of communication, it turns into a strategy);

tactics of rejection of criticism (communicating by a communicator of arguments in someone's favor in order to justify his actions, at the same time, a distance is made from the situation in order to show the audience his innocence and objectivity in relation to the described events);

incentive tactics (a call to action, to adopt a certain point of view, convincing the recipient to act in a way that is beneficial for the communicator; it is typical to use the pronoun "we" to create a sense of ownership at the addressee);

cooperative tactics (appeal to the ideas and values of the addressee in order to use it in their own interests, which helps to establish a balance in the communicator-recipient relationship; the maximum effect is achieved by creating a trusting atmosphere);

promise tactics (obligation to fulfill the will of the recipient after fulfillment of any conditions, at the same time, the recipient's confidence in these obligations

is important; this tactic is realized by using perfect verbs in the form of the future tense);

warning tactics (warning the recipient from taking any actions that could potentially harm his reputation or current state of affairs);

provocative tactics (incitement to actions characterized by negative consequences; tactics involve addressing the speaker to taboo topics, denying universal values and supporting deviant and delinquent behavior) (Вит 2004).

Thus, in modern linguistics there are various approaches to the definition of the concept of communicative strategy, which determines the diversity of their classifications. At the same time, this is due to the functioning of strategies in different areas of discourse (advertising, political, Internet communication, etc.). In general, a communicative strategy implies a combination of speech and non-speech means used for the communicator to implement a specific goal and aimed at the interlocutor in a communication situation. On the other hand, this is a set of tactics, the careful selection of which ensures the success of communication and allows the speaker to skillfully manage not only the act of communication, but also sometimes the opinion of his interlocutor.

## **2.2. Tactics of interview in English celebrity discourse**

Interviews are considered by many to be the most difficult genre of journalism. And it is quite justified. If almost anyone can learn to write news by template, then not everyone will be able to find an interlocutor. But there is good news: you can master communication skills and master the tactics of conducting interviews.

### **2.2.1. Presentation tactics**

Our analysis of illustrative material indicates that in the genre of informal interviews, the following three patterns of manifestation of an evaluative attitude to certain events, facts or discussed situations are revealed.

From the point of view of the frequency factor in the genre we are analyzing, these models can be designated as follows:

1. models with predicates manifesting a retrospective assessment of the respondent (47.4% of examples);

2. models containing an explication of situations, facts and events that are the subject of the respondent's assessment (52.6% of the examples);

3. models with predicates conveying a prospective estimate (32.2% of examples).

1. These models are presented, in particular, in the following varieties:

- predicate model *it's insane that*.

(1) *“What is it about Michael Freeman that's a good fit for your concerts?”*

*I can't be aware if she's a really good fit for my concerts. I can't be aware if that's what I love about him. I suppose that I'm of opinion that the thing that makes Michael Freeman great is that he's utterly active in the present moment, and that's not so bad for a concert and for the people he's dealing with. It's insane that he is going to be doing this ...”* (Vanity Fair, 2008, Oct., 20).

This example in which *it* or *that* acts as referents of an assessed situation or event previously updated in an interview, is, according to our observations, the most standard form of retrospective assessment.

(2) *“So you get into it more through performing than reading?”*

*It's really nice. I definitely love, through that period, love reading plays and either being in them or imagining myself playing these characters. I like the idea of embodying other people a lot. There is something thrilling about that for me - somehow becoming somebody else in a convincing way ...”* (Vanity Fair, 2007, May, 17);

(3) *“Writing and directing are very different jobs. Is it worth for you to direct your own script this time?”*

*Yeah, that's a good idea. It's what I want to do and I do it. And it is edifying in a lot of ways to do, and it also gives the control I am in a lot of ways looking for...”* (Hello, 2008, Dec, 23).

In this example, pronouns *it* and *that* are, as a rule, interchangeable, although they have their own pragmatic features. *It* directly acts as the referent of the

estimated event or situation; that component refers to the formulation of the assessed situation / event ('what you / I have just said / might say'). So, in (2) the replica reaction *It's really nice*, reveals the fact that the respondent ascribes *nice* to the feeling of euphoria experienced at the moment of spontaneous dialogue; in (3) pronouncing the statement that's a good idea, the interviewee positively assesses his creative method of implementing the script. In (1) - (3), a predicate that evaluates the state of things mentioned in the dialogue is stereotyped and potentially retrospective.

Another model – associated with the explication of assessed events and situations – is implemented in the genre of informal interviews when spontaneous dialogue reveals problems with the perception of a retrospective assessment, for example, if the interviewer perceiving the assessment does not immediately respond to this assessment. In this case, the respondent publishes new information, makes the assessment of the situation or event more explicit, details his previous replica, strengthening the assessment of the proposition of the previous replica. It seems that the interviewer in this case intentionally does not produce a reaction to the retrospective assessment of the interviewee in order to causate the latter to publish additional information that is interesting for subsequent readers of the interview.

Consider the following example, in which interviewees discuss a creative situation with a colleague of the interviewee.

(4) *“Do you have any theories on why Mr. Show fails?”*

*That's not entirely accurate. Mr. Show is, I think, artistically successful. That's really nice.*

*???*

*I mean to be able to do such kind of a show. And that's why it continues to matter to at least a small group of people. I guess you're right. Show business doesn't seem to be fair to Mr. Show” (Hello, 2007, Feb., 27).*

In this example, the respondent in his first replica-reaction repeatedly focuses the attention of the interviewer on his disagreement with the proposition

contained in the stimulus-replica. He positively assesses (*That's really nice*) not the fact of a potential failure of a colleague (which makes up the interviewee's question), but his undoubted success with the audience. This statement, according to the interviewee, is designed to logically complete the topic under discussion, outlines the possibility of a spontaneous dialogue moving to discuss another topic.

However, the interviewer deliberately pauses in communication, thus trying to get additional information from the interlocutor and, possibly, other value judgments. Filling this gap, the interviewee explicitly formulates his positive assessment of the situation of colleagues. In prosodic and grammatical terms, this statement is "associated" with the previous replica of the interviewee. In the aspect of prosody, it corresponds to the pitch of the word *nice*, at the grammar level it appears as a dependent syntactic form on the infinitive form of the second replica of the reaction (*That's really nice ... to be able to do such kind of a show*).

This scheme is intended to show that the evaluating predicate is initially introduced into the replica-response of the interviewee in retrospect, i.e. a posteriori to the actualization of the assessed situation or event. The speech step implemented in this case, according to the interviewee, is characterized by semantic completeness and prepares for the transition of spontaneous dialogue to discuss another topic. However, due to the (intentional) absence of the interviewer's reaction to the assessment expressed in the replica, an additional replica reaction is initiated containing an explicit, syntactically dependent wording of the assessed situation or event. The explication of the assessed situation / event is characterized by the dependence on the previous replica-reaction of the interviewee, occupies a post position in relation to the evaluating predicate.

(5) *"So you think its cancellation is deserved.*

*Look, it's nice though you know to be able to think that the show has not been completely realized, and we are all very young and we don't know what the hell we are doing. None of it held together. People talk about that show like it is comedy genius, but in my opinion it never even came close. It has some high points*

*and sometimes it could be offbeat, but it is mostly a lot of comedy sludge”* (Hello, 2007, March 3).

The pragmatic nature of the interviewee’s replica-reaction indicates that he wants to end the topic under discussion with an appraising statement that’s nice though. However, impromptu, he adds the statement you know, thus appealing to the interviewer so that he recognizes his unexpected assessment. In the same replica, the interviewee explicates the assessed situation, specifying the object of assessment and expanding the position of the dialogical statement.

Our observations indicate that an assessment of a situation or event can be implemented in the genre of informal interviews and with the help of interrogative statements:

(6) *“Isn't that disturbing you? Never having been surprised when a business doesn't act like a business...”*

*You sound like you're becoming a company man. Sometimes networks have crazy, random, arbitrary, myopic reasons for yanking a show. And sometimes their reasons are entirely valid.*

*When a network executive is looking at something like The Ben Stiller Show, which didn't really evolve or change from the first episode to the thirteenth, they have to be thinking, "O.K., are we gonna put all of our resources into this thing and pump it full of money and hope it pays off?"* (Vanity Fair, 2008, May, 15).

When the stimulating replica does not receive a reaction from the interviewee, the interviewer explicates the subject of the assessment due to the semantic extension of the proposition of the interrogative statement. One of the elements of the communicative attitude of the speaking subject, implemented in this dialogic unity, is the enhanced stimulation of the response of the initiator of the interview. Attitude on pseudo-uncertainty is chosen by the interviewer as a necessary speech tactic, since it is this tactic that programs the respondent to important detailed commentary on the propositional content of the original dialogical replica.

The purpose of this commentary is to instill confidence in the initiator of the interview in terms of the truth of his dialogical statement. In other words, the respondent will present more personal information about himself than, perhaps, previously thought, which is essential for the success of an informal interview with a readership. The response of the respondent in this case can take a wide variety of forms: manifestation of confirmation (agreement with a previously put forward assumption), refutation of an assumption (expression of disagreement with this assumption), and spontaneous initiation of one's own assumption. In any case, at the same time, the respondent sets out information that is interesting to the readership.

In particular, in example (6), the respondent manifests agreement with a previously put forward the assumption, clarifying certain facts from his own professional activity. He does this in order to reassure the interviewer of the expressed uncertainty. At the same time, the explication of the assessed situation appears to be a kind of incentive for the progressive development of an informal conversation, since it predetermines the local topic of subsequent communication and potentially generates a response speech reaction.

The third type for expressing the assessment of a situation / event in the genre of informal interviews in the tabloid press is represented by such a variety in which the evaluating predicate is updated immediately before the coverage of the estimated facts, and the evaluation itself has a prospective character, i.e. the assessed situation / event was not made public at the previous stage of constructing the dialogue, which is an indicator of the spontaneous nature of communication:

(7) *"Do you think you are deeply involved in the creative work?"*

*It is so funny. I do all the editing. I sit over the editor's shoulder. I hardly ever even show [my cut to] my colleagues. The truth is, what you really want is for people to say, "It's perfect! My God - don't change a thing!" (Laughs) And when they say anything other than that, you tend to say, "Well, they didn't get it." We take a long time to do postproduction. We change the stories, and we take scenes that were meant to have one purpose, and repurpose them to do other things. Or*

*change the whole order of the way the story's told...*" (Vanity Fair, 2007, March, 13).

The evaluation predicate in the response line of the interviewed subject *It is so funny*, placed in the initial position, entails the fact that the subsequent statement will contain an appropriately assessed situation. This situation is presented in sufficient detail in the reactive speech action of the interviewed subject. At the same time, the climax of the assessed situation is accompanied by the laughter of the responding interlocutor. In example (8), the predicate *it is / was funny* explicitly performs a text-forming function, combines a number of consecutive stimulating and reacting replicas into a holistic thematic block:

(8) *"What do you think made the show catch on?"*

*You know it's funny. Number One was the level of the writing and the acting. There was no comedy on the air that had this level of sophistication. I think it took a while for audiences to get used to not just having: set-up, joke, set-up, joke, but to be watching something that required more of them. But once people started getting it, it was very rewarding. We always assume the highest level of intelligence of our audience, and I think it feels good to people to not be pandered to. And besides the acting and the writing, there was sort of a perfect storm of good fortune. The start of Season Two coincided with The 40-Year-Old Virgin coming out.*

*Sure, that was big.*

*So suddenly you've got a guy who is becoming the biggest comedy movie star in the country also on a sitcom, which has never happened before, I don't think. The other thing that really shot the show over the top - this was the year, of course, that I stood watching it from afar - was that Apple came out with the video iPod. One of the first shows up on iTunes was The Office, and it instantly became the No. 1 download. That, combined with The 40-Year-Old Virgin, gave it this hipness and relevancy and popularity. You must worry with a show like this - yes, it's great, smart humor, but are there enough people in America who want that kind of humor and who get it to make the show a network hit?*

*I always felt like there would be enough people, because I had felt the same way about Seinfeld. When Seinfeld started, my college-educated friends and I thought it was really original and fresh” (Vanity Fair, 2008, Dec, 11).*

It's funny predicate as a verbal way of manifesting the estimated content of a dialogical replica involves a detailed presentation of the assessed situation, it is a pragmatically effective means of modeling the semantic, lexical, connotative and associative connections of the dialogical text of the interviewee implementing the assessment. Based on the presence of these connections, we consider it appropriate to introduce the concept of a “thematic grid”, by which we mean a series of evaluative lexemes that turn out to be related by the types of relations presented above that implement a single stylistic function in the dialog text and reflect in detail the same assessed situation. The thematic grid, initiated by the predicate it's funny, forms a certain collection of tokens repeated in the subsequent dialog text. These lexical units have a common connotative meaning, implement the same stylistic function and reflect a specific assessed situation. In particular, in example (8), a lexical field is clearly identified that manifests the “show” situation, which is the subject of an ongoing assessment in an informal interview. This field is formed by several lexical groups, which, in turn, correspond to various conceptual groups directly related to the situation assessed by the respondent at the moment of communication.

The most important of them related to the connotative semantization of the situation are the following:

- words and expressions, directly or indirectly speech the subjective sources of originality of the show: the level of the writing and the acting, no comedy on the air, this level of sophistication, set-up, joke, set-up, joke, hipness and relevancy, smart humor, big;
- expressions evoking objective sources of originality of the show: coincided with The 40-Year-Old Virgin coming out, Apple came out with the video iPod;
- expressions evoking the cast of the show that made the show successful: a guy who is becoming the biggest comedy movie star in the country;

- expressions evoking the audience: the highest level of intelligence of our audience;
- expressions evoking the audience's positive reaction to the show: very rewarding, not be pandered to, popularity;
- expressions evoking the positive reaction of the author of the show (interviewee) and his colleagues: it was really original and fresh.

As the basic criteria that determine the occurrence of the above expressions in a single thematic grid, we consider, first of all, the commonality of connotation and meaning expressed by the context of use. The syntagmatic relations modeled by the respondent in the text of the interview between the above grid expressions are revealed in their implication connection. In particular, the implication of the common name the show is characteristic of the weakly implication, i.e. unlikely sign – a perfect storm of good fortune.

### **2.2.2. Provocative tactics**

During the joint construction of the interview, the interviewee has to answer frank questions, agree or disagree with information about his personal life and creative activity, which the interviewer seeks to publish to maintain the interest of readers in the text of the interview. Naturally, the interviewee is trying to look like the perfect representative of society in the eyes of the readership. In this regard, he has to deny some facts known to the interviewer and updated during an informal interview. This is how provocative discourse is formed in interviews presented in tabloids. Let's consider the phenomenon we are analyzing with an example:

(9) *“Right. So who of you is more popular? In one of your interview you declared your growing popularity...*

*I have said nothing of the kind. I wouldn't ... You know what I mean.*

*Well, your opponents don't think so...*

*I can't be doing with the trouble. I wouldn't 4 say anything of the kind. I'm growing in popularity, but I'm certainly no superstar. I learned a long time ago*

*that fame and money is not a ticket to happiness. More often than not, I think it's a ticket to madness...*

*HHhhhhhhhhhh ...” (The London Paper, 2009, May, 21).*

In this example, a conflict is between the testimonies of the interviewer and the respondent. The respondent, in his turn, denies the specific action attributed to him. He then supports this denial with an emphatic statement from a 1st person I wouldn't contain an implicit proposition. The interviewer, and therefore the reader, are called upon to independently explicate the opinion of the interviewee.

To support his opinion, the interviewer cites the point of view of the opponents of the interviewee. In this case, the interviewer not only aims to strengthen the contradiction between the points of view in the situation under discussion, but also stimulates the interlocutor to develop their opinions, self-esteem, which is especially valuable for readers.

The reuse of the construction I wouldn't block the development of this topic in the interview. Readers begin to take the position of the interviewee, to share his point of view in the actualized situation. In other words, the denial of facts through the operator I wouldn't serve as a means of involving the readership in a spontaneous conversation, an incentive for its spontaneous reactions to the evaluative component of the argumentation that is semantized by other elements of the interviewee's dialogical replica. Even if the assessment of the facts by the interviewee is not explicitly expressed in his speech action, it is derived by the reader from the context of the conversation. The following example illustrates how statements, pragmatically supporting the denial of fact, contribute to the formation of a reader's reaction programmed by the respondent.

*(10) “That participating in this film series may affect negatively your future as an actor. Do you understand what I'm talking about?”*

*Yes*

*Okay. And do you know the incident I'm talking about?*

*Not at all...*

*Not at all...*

*No. I'm not going to change my viewpoints of the world and my experience at the airport and grocery store, because I am now getting recognized in public... You know what I mean.*

*All right ...” (The London Paper, 2010, Jan. 23).*

This example contains the main component identified by readers, which contextualizes the modal statement from the 1st person of the interviewee. In this case, the respondent resorts to the to be going to do smth construct, which pragmatically carries the same illocutionary load as the wouldn't component, i.e. denies the specific action attributed to the respondent.

The normative meaning of this construction is reinforced by the statement You know what I mean, which suggests that the interviewer and readers should independently explicate the opinion of the interviewee and join him.

Each of the representatives of informal communication resorts to representations from his own model of the world, in which not only the individual's already mastered life experience is “localized”, but also the virtually elusive and constantly changing world of needs, opinions about something, potential possibilities in terms of which the subject being interviewed Feels very uncertain, but a full-fledged "master." In spontaneous interaction, several models of the world involuntarily interact — the world of the interviewee, the interviewer, and the reader.

The discovery of a common denominator in these worlds is considered as the least necessary condition for the effectiveness of a communicative action. Tabloid interviewers actually recreate each other's world models.

### **2.2.3. Cooperative tactics**

Despite the fact that the statement contained in the stimulating remark of the interviewer does not necessarily imply a response, in the genre of informal interviews for such a stimulus, the response is always realized. It seems that this is due to the fact that the interviewer resorts to the statement of certain facts in order

to represent his maximum awareness of the subject being interviewed, speech manipulation.

Thus, in the dialogical remark of the interviewer, the statement is an effective way of manifesting a communicative strategy of stimulating the respondent to the subsequent updating of information of interest to the reader. In relation to the reader, it is a strategy of stimulating a value judgment about the respondent and informing the interview text, which can satisfy the curiosity of the readership. The expected reaction to the approval in the genre of informal interviews is the confirmation of this statement, agreement with it.

The continuous nature of the process of exchanging dialogical remarks in a spontaneous dialogue is ensured by statements that provide confirmation put forward by the interviewer, which convey the positive mood of the interlocutor:

(11) *“Maybe people have a hard time understanding sacrifice.*

*I think that is true” (Vanity Fair, 2009, Oct., 2);*

(12) *“In the movie you had some beautiful silent footage of Budapest in the 1920s. It's amazing how quickly that disappeared.*

*It's really a lost world” (Vanity Fair, 2009, Oct., 2);*

(13) *“He kind of has that in common with [office boss] Michael Scott, when you think about it.*

*A little bit, yes. Not quite as sophisticated or polished maybe, but yeah” (Vanity Fair, 2009, Jan., 22).*

Examples (14) - (16) demonstrate that confirmation by the interviewee of the facts put forward in the interviewer's replica stimulus is not always realized by an affirmative statement. Thus, various lexical elements in the replica stimulus introduce negation into the respondent's statement. If in this case the interviewer's response contains an affirmative statement, then it is perceived as a disagreement with the opinion of the interlocutor:

(14) *“It's strange, it doesn't sound great on a personal level.*

*"I take it with a pinch of salt ...” (London Paper, 2010, Apr., 13);*

(15) *“Nobody likes the thought of 36,000 people singing 'Who ate all the pies?’*

*I know it is banter. If I was in the stand I'd sing it to me too” (London Paper, Apr., 12);*

(16) *“You've done Comic Relief for 21 years. And you seem not to get tired of baked bean baths ...?When you meet kids who were supposed to be dead last week and are still alive - yes, it's baked beans, but it's an immensely powerful thing ...” (London Paper, 2009, Sept., 9).*

In example (17), the component *that* in the respondent's response line refers to the entire statement updated in the interviewer's stimulus line. The absence of denial and the introduction of the *so* component into the dialogical cue makes the interviewee's statement a confirmation of the fact actualized in the interviewer's initiating cue:

(17) *“A lot of cracking British black actors end up playing villains and crims in Hollywood ...*

*So then, that explains it ...” (London Paper, 2009, Oct., 23).*

In the presence of a shift to the lexicological component of the lexicogrammatical field of spontaneous communication, the responding response of the respondent in example (18) is modeled as a confirmation of the fact put forward in the interviewer's stimulus-replica, since a lexical relationship is found between the *poor* and *whore* components. In addition, the replica reaction contains a repetition of the *Magdalene* component and the affirmative tonality of the statement remains:

(18) *“But I was under the impression that Magdalene was poor ...*

*Magdalene was recast as a whore ...” (London Paper, 2008, Dec, 21).*

All the above expressions of confirmation of facts contained in the replica-reactions of the interviewee are statements. However, in an informal interview, the respondent quite often responds by confirming the facts contained in the interviewer's replica by requesting some information, i.e. resorts to the answer in the form of a question.

### **2.3. Strategies of interview in English celebrity discourse**

Modern interviews are mainly studied by linguists from the standpoint of genre studies, rhetoric, micro and macro stylistics. But less attention is paid to the communicative aspect of the interview.

Communicative strategies are closely related to the concept of speech behavior, the model of which is three-component and combines the field of subjects that correlates with the communicative goals of the participants in communication, the field of action that includes the communicative strategy and communication tactics, and the field of tools that correlates with the techniques and language tools used by the participants in communication.

#### **2.3.1. Confrontational strategies**

Refusal from cooperative tactics can be potentially predetermined by a tense psychological state, the internal discomfort of the interviewed subject, who interprets a direct request for any detailed information as a kind of encroachment on privacy, an unreasonable invasion of the emotional-volitional sphere. These circumstances become a pragmatic basis for the initiation of replica reactions containing a refusal to answer the question. Such remarks do not participate in filling the information gap of the interview in the tabloid press, are characterized by a low degree of cooperativity, as well as the absence of a positive result in the implementation of the intention of the interviewer asking the question (Акопов 1996).

In this case, indirect reacting remarks are realized, which is “a functional-semantic complex aimed at alternative development of communication compared with the intention of the initiator of dialogical communication”. Functional-semantic complex is the term of functional grammar; based on a specific semantic category, a grouping of means of different levels of the language, as well as combined language means interacting on the basis of the commonality of their semantic functions. Moreover, "each type of speech act of a negative reaction has its own set of means of expression, the use of which in a particular situation

depends on a number of reasons: on the speaker's intentions, the nature of the stimulus line, and the characteristics of the speech situation."

However, in this case there is no unsuccessful communication, which is characterized as "communicative failure ", which is the reason for insufficient understanding from the point of view of communicants."

The direct form of expression of the respondent's abandoned tactics combines dialogical statements in which, through performative verbs, reluctance / impossibility to give a positive / detailed answer to a previously posed question is established.

Direct abandoned tactics can be either categorical or relaxed. Categorical refusals indicate that the interviewed subject at the moment of communication is not able to provide direct response information to the interviewer. For example:

(19) *"Do you have any personal animosity towards Henry / Felix? Do you think he has any towards you?"*

*Felix Salmon: I'm constantly asked this question and I'm annoyed ... I won 't answer it definitely" (Vanity Fair, 2010, March 39).*

A direct refusal of this kind seems to indicate that the interviewee has a negative attitude to the proposition of the question, and the corresponding relations between the interviewees. If, however, circumstances are found that prevent the interviewee from providing response information (for example, the need to maintain secrecy), and the relations between the participants in a spontaneous conversation are friendly, then the responding interlocutor constructs direct mitigated refusals. Such refusals contain in their propositional structure either an indication of the direct motivation for the refusal, or an apology. The introduction of these components of illocution noticeably softens the categoricity of the dialogical replica as a whole, to a certain extent modifying its main pragmatic function:

(20) *"Let's switch gears and talk about M \* A \* S \* H. You said that you considered the show your favorite piece of work. Is that true?"*

*Frankly speaking, I don't know. I must have felt that way when I said it, perhaps because that show just keeps reverberating” (Vanity Fair, 2009, Sept., 15);*

(21) *“One of my colleagues says you were a poor role model for him, as proof that people from ethnic groups could do great stuff and not get shot.*

*Sorry, but if I support this idea I'll upset my spectators ... I try not to do that” (London Paper, 2009, Sept., 9).*

According to our observations, direct failure tactics in the respondent's speech are regarded by the participants in spontaneous communication as peculiar markers for changing the topic discussed in an informal interview.

The implementation of these tactics leads either to a sudden curtailment of speech cooperation, or to the subsequent conflict development of this cooperation.

### **2.3.2. Non-confrontational strategies**

Tactics manifesting indirect refusal are considered as such reactions that implicitly, as inferred from the general context of communication, reveal unwillingness and / or impossibility of a positive and detailed response to an interviewer's request. Analyzing the genre of informal interviews, we identified such varieties of speech tactics of refusal that can be defined as situationally-limiting; conflicting; rejecting; corrective; parry; ignoring.

In 29.3% of cases of using indirect failure tactics, the interviewee resorts to a replica reaction indicating the rejection of certain elements of the communicative situation that reflect the conditions or circumstances of spontaneous speech interaction. Participants in an informal interview assess their communication situation in their own way. As a result of this, the interviewee refuses to answer, makes a reference to any element of the situation that prevents the answer to the question. We define such rejections as situationally restrictive. They, as a rule, make reference to the time factor. For example:

(22) *“Why did you decide to leave the show?*

*There's no possibility to consider that question at the present moment...*"  
(*London Paper*, 2008, May 17);

(23) *"You've had a war of words with some celebs. Do you intend to keep schtum, but get so riled you can't help yourself?*

*The future will answer this question...*" (*London Paper*, 2009, May 11);

(24) *"Paparazzi -friends or foe?*

*Tomorrow's concert will show it...*" (*London Paper*, 2008, Nov., 19).

The respondent's pragmatic attitude in the process of constructing the response should be provoked by a questioning statement that makes up the proposition of the initiating replica of the interviewer.

In the above examples, the interviewed subject expresses a negative attitude towards the initiator of the interview, which is directly reflected in the corresponding expressive charge of the response replica-reaction, which manifests indignation, indignation and other similar layers. The interview is in an extreme direction, characterized by pronounced emotional tension among opponents in the dialogue and illocutionary mismatch of their dialogical actions:

(25) *"You love to hate her...She's not just sold her fake tits, she's sold her soul. She's got to the point where no one wants to see her tits anymore and the fairytale marriage was an illusion... Did she sell it all and have – nothing left of herself?*

*You won't put all that stuff about Jordan in, will you?"* (*London Paper*, 2008, Feb., 13).

As a result of this, the interviewee refuses to answer, makes a reference to any element of the situation that prevents the answer to the question. We define such rejections as situationally restrictive. They, as a rule, make reference to the time factor. For example:

(26) *"Why did you decide to leave the show?*

*There's no possibility to consider that question at the present moment...*"  
(*London Paper*, 2008, May 17);

(27) *“You've had a war of words with some celebs. Do you intend to keep schtum, but get so riled you can't help yourself?*

*The future will answer this question ...” (London Paper, 2009, May 11);*

(28) *“Paparazzi -friends or foe?*

*Tomorrow's concert will show it ...” (London Paper, 2008, Nov., 19).*

The respondent's pragmatic attitude in the process of constructing the response should be provoked by a questioning statement that makes up the proposition of the initiating replica of the interviewer.

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The stimulating remark owned by the interviewer has the structure of an interrogative statement. A journalist implements a request for information, not taking into account the factor of the addressee, namely the extremely negative attitude of the respondent to the subject of speech discussed in the conversation, which, in turn, causes no less negative reaction from the addressee. This reaction takes the form of an expressive speech act manifested by an interrogative structure that implements the illocutionary meaning of indignation, indignation.

The unwillingness to maintain a spontaneous conversation with the information unpleasant for the interviewee can be done by the latter by denying the presupposition of the original replica, which is true in this informal

communicative situation. Negative connotative stratifications of the respondent's response line are aimed at the initiator of a spontaneous dialogue, the stimulating line-question of which is considered by the respondent as tactless, not observing politeness maxima. The dissonance in the communication of the interview participants is due to the fact that the respondent actually neglects the stimulating remark with the structure of the interrogative sentence, thereby showing reluctance to participate in communicative interaction. This method of presenting failed tactics, in fact, reveals the fact of non-observance of the maxim of sincerity in the previous speech action of the interviewer:

(30) *"You get a bit saucy for your latest show posters...*

*I never saw such posters ..."* (London Paper, 2009, Jan., 23).

The response replica is based on the denial of the allegedly false presupposition of the initiating replica. In terms of meaning, it appears as false information if the interviewer is a priori confident that his interlocutor observes a maxim of sincerity. If the initiator of communication has any doubts that he is being given false information, he can only distinguish between truth and falsehood outside the framework of this dialogical statement.

Verification of this statement for truth is potentially capable of creating a conflict situation in communication, to jointly clarify misunderstandings and further clarify the current state of affairs.

### **2.3.3. Other strategies**

A person who is represented in linguistics as a linguistic personality, throughout his life takes part in an unlimited number of acts of communication. In accordance with the purpose of communication, he chooses one or another model of speech behavior in order to ensure successful and, most importantly, effective interpersonal communication. In order for the act of communication to finally live up to expectations and end safely, the speaker or writer uses a certain set of speech means and techniques that contribute to the realization of his intention. This speech arsenal is determined by a communicative strategy.

In modern science, there are several definitions of communicative strategy. In particular, M.L. Makarov, adhering to a pragmatic approach to the study of this concept, suggests treating as “a chain of decisions of the speaker, his choice of certain communicative actions and language means; the implementation of a set of goals in the structure of communication” (Макаров, 2003).

At the same time, the researcher indicates the need for verbal influence on the interlocutor, which will help transform the behavior of the latter in the right direction. The communicator is forced to plan the communication act in detail, based on his goal and objectives, in order to ensure the success of his message and the implementation of his own goals. However, M.L. Makarov pays great attention to linguistic means, and not to the purpose of a communicative act, which forces us to bring this definition closer to communicative tactics, because these tools implement a specific speech strategy in a specific situation (Макаров, 2003).

T.A. van Dijk describes a communicative strategy as “a kind of general instruction for each specific situation of interpretation” (ван Дейк, 1989). Moreover, through one strategy or another, both the speaker’s personal goals and general social goals can be achieved (ibid.). The choice of a particular line of speech behavior, according to the linguist, is influenced by the communicator's specific intention, which manifests itself in this situation (cognitive-discursive approach).

According to O.S. Issers, developing approach T.A. van Dijk, a communicative strategy should be understood as “a set of speech actions aimed at achieving a communicative goal” (Иссерс, 1999). At the same time, the linguist connects this concept directly with the planning stage, when not only the strategy itself is determined, but also the tactics, means and methods used are outlined in accordance with the general purpose of communication.

This linguistic phenomenon, which determines the way to achieve the speaker’s goal, involves “planning the process of verbal communication, depending on the specific conditions of communication and the personalities of communicators, as well as the implementation of a communication plan” (Иссерс,

1999). Here, the researcher, continuing the cognitive approach, draws a parallel between linguistics and military affairs, where the strategy is closely related to the calculations of military operations, but in linguistics OS. Issers presents this as a preparation for actions involving social confrontation or cooperation.

Researcher E.V. Klyuyev insists on defining this phenomenon as “a set of theoretical moves planned in advance by the speaker and realized during the communicative act aimed at achieving the communicative goal” (Клюев, 1998). Moreover, the development of a particular strategy depends on the specific intent of the communicator. Linguist V.S. Anokhina, considering a communicative strategy, gives this phenomenon the most general definition of all presented: “the choice of a certain line of speech behavior in a specific situation in the interests of achieving the goal of communication” (Анохина, 2008).

Thus, today in linguistics there are a large number of definitions of a communicative strategy, which can be divided into several groups in accordance with the approach used (cognitive, pragmatic, psychological). However, it seems most appropriate to consider this phenomenon as a complex linguistic phenomenon that arose as a result of the interaction of the above approaches. In this study, we will understand by communicative strategy the general goal of the speaker within the framework of a specific act of communication, as well as the speech perspective. The communicative strategy determines the communicative behavior of the addressee and is implemented through a combination of speech moves (tactics), represented by a complex of verbal and non-verbal means.

In this regard, in linguistics there is also a clash of terms communicative and speech strategy. Some linguists suggest to consider them synonymous and not to differentiate in any way, but the rest, following T.A. van Dijk, it is believed that the concept of a communicative strategy is primary, more general, since it includes not only verbal, but also non-verbal techniques.

So the researcher identifies the paralinguistic level, which includes gestures, facial expressions, kinesics, any physical contact of the interlocutors. At the same

time, the speech strategy implies a combination of exclusively verbal techniques and means expressed formally.

In the process of modeling the perspectives of a spontaneous form of dialogue, the parties involved in an informal interview change from time to time the selected communicative roles of the speaker and listener, providing each other with a corresponding speech effect. At the same time, the initiator of the interview and the respondent manifest both consent and disagreement with each other's opinions, emotional substantiation of this opinion.

“Consent is a complete or incomplete coincidence, and disagreement is a complete or incomplete discrepancy between the point of view of the communicant and the statement of the communicator. The occurrence of reactions of consent and disagreement in dialogic speech is determined by the communicative content of the replica-stimulus. ” At the same time, "any representation becomes simulative, but not just a snag, but a social construct." This process involves evaluating people, events, and situations.

(31) *“Your last one sounds particularly great. What's it about?”*

*As its name suggests, Mr. L. T. K. Panfono, a master window-maker, disappears one day, only to soon reappear. But just as he is about to explain where he disappeared to, he re-disappears. It's a nail-biting mystery, not least because all the windows in the world also disappear”* (Vanity Fair, 2008, July, 23).

Expressions Mr. L. T. K. Panfono, a nail-biting mystery in the context of the replica of the interviewee realizes the value of the character's assessment. They are used to identify certain qualities — in this case, positive — of the subject being evaluated. The object of evaluation in the genre of informal interviews can be represented not only by people, characters, things, but equally events, situations, actions of a certain person in a certain situation. In this case, the score is encoded not so much in the object as in the subordinate clause or the predicate itself.

(32) *“How did you feel?”*

*I think it's sad that they would put a lien on my house. It was ridiculous. So then I went to my eye doctor and when I got home yesterday reporters and news*

*crews were camped outside my house. I said, Oh my, what has happened? I almost fell over a news crew. I could not believe they were there over a penny. It was crazy!”* (Vanity Fair, 2008, Nov. 19).

An evaluative component is detected in the interviewee’s response line, which is part of the think it's sad phrase. The second component of this phrase formulates the situation that the interviewee evaluates: they would put a lien on my house.

### **Conclusions to Chapter Two**

Interview texts occupy an important place in modern English-language tabloids. In this regard, strategies for the active involvement of the interlocutor in the conversation extend their pragmatic effect not only to the interviewer, but also to subsequent readers.

The concept of active involvement of the reader in the process of creating an interview in a tabloid seems to imply an aesthetic reaction, which can be defined as a context-derived feeling of matching different meanings in a particular statement of the interviewee. According to our observations, this reaction can take the form of both an interrogative and a constitutive speech act, actualizing the emotive meaning. The comprehension of meaning through the coherence of discursive constraints, as well as the perception of oneself as a connecting link in dialogical interaction, situationally gives rise to an emotional experience of penetrating into the essence of the meaning of the replica of the interviewee, of being connected with a simulated speech situation, of which the reader is an element. As the interpersonal interaction develops, this reader’s experience is refined, adjusted under the influence of conventions, social schemes, intentional structure and modality of informal interviews. Accordingly, the semantic, pragmatic, structural-functional, discursive possibilities of realizing the illocutionary power of the respondent's replica - as a reaction to the interviewee's statement - lead to a particular emotional richness of the interview in the tabloid, which part determines its success among subsequent readers.

## GENERAL CONCLUSIONS

For most of the 20th century, celebrities have served beacons of public life. They made it possible to capture the “spirit of the time” (Zeitgeist) at any given moment, the “structure of perception”, largely due to its mediums – cinema, radio, popular music and television. The evolution of women’s hairstyles in America in the 1920s and 1940s under the influence of Hollywood stars is a good example of how celebrity images moved into cultural and public space. Similar examples are given by Clark Gable's swimming suit and John F. Kennedy’s appearance at the inauguration without a traditional top hat, setting fashion standards, at least in the USA.

Throughout the 20th century, celebrity pedagogy has served very specific goals. Celebrities have taught entire generations how to become part of a consumer culture and use it to “make” themselves.

Interviews as a method of gathering information have been known for quite some time. Interviews have emerged as a key genre of journalism since the 20th century thanks to the rapid development of the media (print media, radio, television and the Internet) and their introduction into society.

The distinction between interviews as a method and as a genre influenced the formation of basic scientific approaches to this concept: methodical and genre. The "fixation" of the described method led to the emergence of the genre of the same name. Most interview classifications are based on his understanding as a method of gathering information. All the variety of interviews is classified according to the degree of standardization, the method of presentation of the material, the number of participants, the form of the organization, the goals and other parameters.

Interviews as a genre, including its various varieties, researchers refer to informational, analytical, and artistic and journalistic genres.

One feature of the interview genre is its multifunctionality. In particular, the interview is an effective way of forming the image of different representatives of

society or organizations, as well as a reliable source for the study of features of their speech behavior, image roles, image structure and means of its creation.

Celebrities often are interviewed to make the details of their lives and activities accessible to the general public. Interviews with celebrities mostly printed in glossy magazines and tabloids.

Interview texts occupy an important place in modern English-language tabloids. In this regard, strategies for the active involvement of the interlocutor in the conversation extend their pragmatic effect not only to the interviewer, but also to subsequent readers.

The concept of active involvement of the reader in the process of creating an interview in a tabloid seems to imply an aesthetic reaction, which can be defined as a context-derived feeling of matching different meanings in a particular statement of the interviewee. According to our observations, this reaction can take the form of both an interrogative and a constitutive speech act, actualizing the emotive meaning. The comprehension of meaning through the coherence of discursive constraints, as well as the perception of oneself as a connecting link in dialogical interaction, situationally gives rise to an emotional experience of penetrating into the essence of the meaning of the replica of the interviewee, of being connected with a simulated speech situation, of which the reader is an element. As the interpersonal interaction develops, this reader's experience is refined, adjusted under the influence of conventions, social schemes, intentional structure and modality of informal interviews.

Accordingly, the semantic, pragmatic, structural-functional, and discursive possibilities of realizing the illocutionary power of the respondent's replica - as a reaction to the interviewee's statement - lead to a particular emotional richness of the interview in the tabloid, which partly determines its success among subsequent readers.

## РЕЗЮМЕ

Робота присвячена лінгвопрагматичній специфіці основних стратегій та тактик побудови інтерв'ю зі знаменитостями в англійському дискурсі знаменитостей. Актуальність роботи зумовлена вивченням дискурсу знаменитостей за допомогою такого методу отримання інформації як інтерв'ю крізь призму прагматичного підходу.

У роботі розроблено типологію інтерв'ю зі знаменитостями. Більшість класифікацій інтерв'ю ґрунтуються на його розумінні як методі збору інформації. Вся різноманітність інтерв'ю класифікується за ступенем стандартизації, способом викладу матеріалу, кількістю учасників, формою організації, цілями та іншими параметрами.

Мета роботи – розкрити комунікативні стратегії та тактику опитування знаменитостей у сучасній пресі.

Ця мета обумовлює необхідність виконання таких завдань дослідження:

- виділити характерні риси дискурсу знаменитостей у сучасній лінгвістиці;
- визначити інтерв'ю як жанр та тип тексту;
- деталізувати типологію інтерв'ю в англійському дискурсі знаменитостей;
- розкрити діалогічну природу інтерв'ю;
- визначити словесні засоби тактики інтерв'ю в англійському дискурсі знаменитостей;
- виявити словесні засоби реалізації стратегії інтерв'ю в англійському дискурсі знаменитостей.

Методологічним підґрунтям дослідження слугував метод лінгвопрагматичного аналізу для виявлення комунікативних стратегій та виявлення тактик опитування знаменитостей у сучасній пресі.

Магістерська робота складається зі вступу, двох розділів, висновків до кожного розділу, загальних висновків та резюме українською мовою.

Загальний обсяг роботи становить 72 сторінки. Список використаної літератури включає 61 позицію.

*У першому розділі* магістерської роботи окреслено теоретичні засади вивчення інтерв'ю як жанру та як типу тексту у сучасному дискурсі знаменитостей, виділено основні характеристики інтерв'ю, визначено головні типи інтерв'ю як метод отримання інформації, виокремлено основні стадії роботи з інтерв'ю.

*У другому розділі* магістерської роботи встановлено головні тактики та стратегії проведення інтерв'ю, визначено впливи різноманітних тактик та стратегій на опитуваних та які результати будуть для інтерв'юера, виділено варіанти, за яких ті чи інші тактики можуть допомогти інтерв'юеру досягнути комунікативної цілі.

Ключові слова: celebrity discourse, interview, communication strategies, interviewing tactics, press, media.

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1. Hello: official webpage. Взято з: <https://www.hellomagazine.com/>
2. The London Paper: official webpage. Взято з: <http://thelondonpaper.newspaperdirect.com/epaper/viewer.aspx>
3. Vanity Fair: official webpage. Взято з: <https://www.vanityfair.com/>