



Features of Interviews on Television

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Abstract: *Every day a person receives a large amount of information, and therefore, information genres of mass media are coming forward. Interview is such a genre of mass communication, which is very actively developing today. The peculiarities of the interview genre make it possible to convey to a mass audience what the interviewee saw and heard. The information that the interviewer receives in the process of communication may be intended to satisfy the interest of a mass audience, as well as for professional and personal purposes. The study of the speech of the interviewer and the interviewee can help to establish the language image of the speakers and the peculiarities of its reproduction in this genre. Increasing the level of methodological content and scientific validity is one of the ways to develop the training system for future journalists. To date, there are studies aimed at finding the best ways to learn how to create an interview. The availability of effective methods for training future journalists is mandatory to ensure full assimilation of the subject. The article analyzes the concept of the interview genre, its specifics on television, and provides a modern typology of TV shows in the interview format. The complexity of selecting qualified residents to obtain information about a socially significant person or event is considered.*

Keywords: *interview, interview genre, interviewer, respondent, processing, analysis, research.*

The interview genre occupies one of the leading roles in modern media. It is ubiquitous in periodicals and online publications, on radio and television. Of course, a lot of attention is paid to the genre of interviews in the scientific community. And each researcher tries to look at the interview from different angles. Therefore, the genre has such a wide range of features, goals, text construction, material structure, etc.

The most important and indispensable advantages of the interview, as well as a number of other journalistic materials, are topicality, social significance. Thanks to the radio, the possibilities of the interview genre have expanded, a third party has joined it — the audience, which has become a listener of the dialogue. On television, interviews are spectacular, since the source of information is not only the sounding word, but also non-verbal means of communication, as well as the environment (interior, landscape, people in the frame, etc.).

Interviews are one of the most popular ways to collect information. In addition, an interview is a popular method of providing information to journalists to describe an event or a portrait of a person through a direct comment. Over a long period of development, the genre under study has undergone a number of stylistic, typological and functional changes. This is due to the fact of changes in the social panorama in certain time intervals. And for a deeper understanding of the development of the interview genre, it is necessary to consider all its features at each stage.



As a method of collecting information, interviews have been known for a long time. Even in antiquity, Socrates used it in his dialogues. Herodotus claimed that his "History" was created on the basis of information obtained by questioning, so that past events would not fall into oblivion over time. The prototype of the modern interview is also genre formations, common in the XVIII century: "conversations" and "conversations". However, they often did not involve an exchange of opinions, replicas of really talking co-authors and characters. To a greater extent, they were addressed to the reader, emphasizing the author's desire to get in touch with him, to communicate.

The word "interview" appeared in print in the 60-80s of the XIX century and became widespread as the name of the genre, but it did not immediately turn into a terminological designation.

A. A. Tertychny considers two types of interviews: informational and analytical (6). JI. E. Kroychyk believes that "in modern media, the concept of "genre" is replaced by the concept of "text" and refers the interview to the operational research group of texts. The most important genre-forming feature of the interview is the subjectivization of the narrative. The text is based on the statement of the interlocutor – his lively speech, reflecting the peculiarities of the speaker's thinking"(1). Utterance can be defined as operational coverage of the events that have occurred. Such an approach is an express interview, or micro-interview. The interview can also be presented to the reader as a monologue. At the same time, the interlocutor knows the question in advance, to which he gives an answer in a detailed form. The classic type of interview is an equal dialogical conversation with the presence of clearly defined roles: the interviewer and the interviewee. At the same time, an indirect or direct involvement of the interviewee in the area of discussion is a prerequisite. The subject of the interview can be any relevant event of different directions (social, economic, political, etc.). So, an interview can be considered both as an informational and as an analytical genre. However, the interview is a specific and popular genre of journalism.

After analyzing the article by N. Y. Yancheva, it is possible to determine the following conditions and patterns that led to the development of the interview genre:

1. The existence of mass materials. The narrow focus of the publication often makes it difficult for a full-fledged interview to appear in it. However, a characteristic feature of the mass press is the lack of confirmation of the reliability of the data. The solution to such contradictions is to receive and broadcast information from the original source. The media, at the same time, preserves the editorial image and reduces the likelihood of providing an unverified message to the audience
2. Democratization of public life. An interview is a dialogical form of communication with developed speaking roles. At the same time, it is important that their roles in the conversation are equivalent. The journalist must be a full participant in the conversation: enter into an argument, clarify and discuss what has been said, etc.
3. Freedom of speech. Expressing one's own opinion through an interview is possible only in conditions of constant pluralism. Without this criterion, the genre simply will not be able to develop.
4. Similarity and imagery. An interview cannot be just a dry relay of other people's words.

The selection of the "interview" genre occurred as a result of the fact that in a number of publications, during the creation of which the interview method was used, it captures the real process of interviewing or is specially constructed in a question-and-answer form, that is, in the form of an interview. In the case when the author sets his task only to communicate to the audience the information received from the interviewee, without trying to comment on them in any way, we can say that he is creating informational material. However, the interview will turn



out to be informative to the full extent if the answers of his interlocutor will focus on the questions: what? Where? when?

The relevance of the interview is due to the fact that it is the core material of the issue. Interest in a particular person, his opinion, does not decrease. On the one hand, the interview acts as an independent form of presentation of the material in journalism. On the other hand, the information obtained can be used in news, messages, reports or comments. The most important and indispensable advantages of interviews in the German press, as well as a number of other journalistic materials, are topicality and social significance. The purposeful dialog form of obtaining information is conditioned by the need to obtain the maximum amount of information from the interviewee. The main generalizing principle of all interviews: "the main actor is the interviewee. His statements are the most important component of the interview. The interviewer assumes the role of an audience representative. His questions are concise, simple and always serve solely the purpose of the interview. The interviewer remains neutral and suppresses possible emotions. His own opinion should not be shown in the interview"(7). This is how the interview in the manual for radio journalists Peter Hullen and Torsten Karg is characterized.

The television interview has enriched the interview genre with an essential quality – entertainment. The source of information here is not just the sounding speech with all the richness of its rhetoric, intonation, emotional coloring, as on the radio, but also the facial expressions, gestures, behavior of the interlocutors, and often their environment. It is the entertainment that explains the special reliability, and, consequently, the wide spread of the interview genre in TV programs.

Interview as a genre occupies a special place on the television screen. In fact, there is not a single news release where journalists do not ask questions to competent people, do not address participants of various events, are not interested in the opinion of others about important events. Interviews are an indispensable element of many complex television forms.

Depending on the task set by the journalist, there is a distinction between an interview-opinion (a statement on any occasion) and an interview-fact (a message about something known to this person). The interview genre is used only when the interviewee can say more than a journalist, or when he supports a public campaign with his speech, if this issue is the focus of attention of many people and it is necessary to find out their views.

A successful interview on the screen should look like a casual conversation between two interlocutors, one of whom is more informed on this topic than the other. The exception is situations of an official nature. But these people could just talk not in the studio, without cameras and lighting equipment. This is a kind of duality of the television dialogue.

Portrait and problem interviews go somewhat beyond the scope of information and are adjacent to the group of analytical genres.

Let's take a closer look at Elena Mirzayeva's "On the Direct Line", which airs on the TV channel "Dune Bulab" 6 days a week.

Tired of work and sitting comfortably at the TV, the viewer finds himself in a virtual world where a company of active and talkative people has gathered. Among them, he finds a person, as if expressing his own opinion, representing himself in the public space of virtual communication. This person calls things by the same names, finds the right words to express an unarticulated, half-thought thought. This virtual space, beckoning with the possibility of "participation," as it were, is a modern political interview.

Being a product of telecommunication technologies, any event of deliberately public speech with the widest possible addressee, "In direct communication" is one of the clearest examples of the use



of eloquence in the media environment, reflecting socio-political topics in the form of a polylogue. The conversation between the presenter and the interlocutors is the core of a politically active public sphere. The main task is to convey to the viewer in an accessible manner all the subtleties and nuances of the state policy of the country's leadership, to attract public attention to political problems.

The polemical form of information transmission allows us to consider the problem proposed for discussion from different sides. The main goal is to make politics popular. Genre – studio interview, orientation – socio-political. Broadcast – six days a week from Monday to Saturday. At 14.00 and 19.00. Format – round table, broadcasting language – Russian.

The focus is on timely coverage of political and social events in the country, familiarization of viewers with the nuances of Laws and Regulations of the head of state and the Cabinet of Ministers. Tasks:

- a vivid and detailed description of the situation or event under discussion, considering them from one angle or another, showing different expert opinions, identifying solutions;
- activation of the perception of the content contained in the transmission using the form of a dispute, acute questions and reasonable answers of experts invited to the studio;
- attracting public attention to significant events in the life of the country and international events.

The expected result is to make politics popular, keep viewers informed of current events in the country and abroad, and form public opinion.

Another example is the interview "St. Petersburg is one of the most beautiful cities in the world", which was published in the German edition of *Der Spiegel* (2018. 17 Mar.) (12) refers to the category "Culture". Journalist Benjamin Bidder talks with photographer Daniel Biskup. The first question is: "... many of your photos show Nevsky Prospekt... Why does it fascinate you so much?" it shows that here the journalist resorts to the use of detailed questions. This is a characteristic feature of the interview genre. At the same time, the interview is a portrait. In the first question, the topic set in the title begins to be revealed indirectly. The text can be called journalistic with the use of artistic techniques. For example, the author notes that on Nevsky you feel "like a spectator at a performance." The sentences here are mostly simple. Although there are also complicated ones: "I do not know of any other city where so much would happen in such a small space." Here you can also find an opposition to the interviewee's answer, which was mentioned earlier in the paper. So, in the middle of the conversation, a question follows based on the opposition to what was described above: "Isn't Nevsky just a luxurious facade? After all, the plaster falls off in the alleys next to him ...". This example also emphasizes the presence of some artistic techniques. In addition, here we see the use of bright reinforcing words. Such as the verb "falls off", because in this interview it performs the functions of influence, hyperbolizes problematic questions about St. Petersburg. In addition, during the conversation, there are practically no words from the spoken vocabulary.

An interview on television is significantly different from the newspaper version, where information can be edited, changed immediately before being submitted to the audience. It's completely different on television. The viewer becomes an intermediary and a participant in the conversation. The moderator must carefully monitor the entire process.

Using the example of V. Pozner's broadcast, it can be concluded that even in such a genre of journalism as an interview, where the main role is usually assigned to the interviewee, the position of the journalist can also be actively expressed.



The subjective coloring of a television interview is due to the nature and emotional coloring of the interviewer's questions, his agreement or disagreement with the opponent, any remarks. The audience hears and sees the same thing as the journalist, that is, it receives information not in the periphery of the interviewer, but from the one who is the source of this information, its carrier. And in this case, a person who is not directly involved in the interview process becomes to a certain extent his accomplice, since he hears and sees everything, and therefore passes it through his consciousness.

Journalists use the technique of "separating the cause from the occasion." Also, there is often an introductory lead before the interview. And separately – a certificate about the person with whom the conversation will be conducted directly. The expressiveness of speech enhances its effectiveness, affects the mind, feelings and imagination of the audience. However, in order to achieve such a result, the independence of thinking and activity of the consciousness of the author of the interview is necessary. And also the journalist's indifference, interest in what and for whom everything is created. And, of course, a good knowledge of the language, its expressive capabilities. After all, the richness of speech testifies to the erudition of a journalist, his high intelligence, the study of the issue or problem under discussion. It is important that journalists use new techniques and approaches in the process of creating interviews based on the principles of openness, transparency, tolerance and respect for the interlocutor.

The development of audiovisual media greatly contributed to the popularization of interviews. This is due to the wider spectrum of the impact of television and radio broadcasting on the audience, since information could now not only be read, but also heard and seen by the interviewee himself. Such information transfer contributed to a brighter emotional coloring of the message, thanks to the speaker's speech, rhetorical techniques, intonation, timbre, gestures, facial expressions, etc.

Subjectivism, in this case, arises as a consequence of the fact that the journalist is a repeater of information, that is, he needs to convey someone else's message so that the audience understands its essence. However, it should be borne in mind that readers, in any case, will receive information already from the journalist and will regard the message that he understood from the message. As a result, it is impossible to achieve a full-fledged transmission of information, however, the journalist should be as close as possible to the true message of the interviewee. This should be facilitated by the question-and-answer form of the conversation and its subsequent coordination.

Modern researchers offer several methods of creating interviews. Over the years, they have been developed in practical and theoretical works. For example, this is evidenced by the works of M.M. Lukina. "In the theory of journalism of the Soviet period, it was customary to consider interviews in two main keys – as a method of collecting information and a genre. In the scientific and educational literature of the 1970s and 1980s, which was read and re-read by more than one generation of journalism students, two approaches to the study of interviews were presented - methodical and genre. The first considered the interview as a tool for collecting information as a question-and-answer method of obtaining information" (3).

Classical domestic approaches divided the interview into method and genre. However, if you pay attention, the interview method itself is far from homogeneous. So, from the point of view of the process and the result, two subspecies can be distinguished in it:

- interview as a method of reflecting reality (or, as they used to call it, a method of collecting information);
- interview as a method of representation of the source material (or, as they said before, the method of displaying the material on the strip).



Interview as a method of reflecting reality (the process of communication) on the basis of classical questions, news can be conditionally divided into four more types: conversation, survey, conversation and the interview itself.

Interviews as a method of representing the source material (the result of communication) can be divided into monologue, dialogue and polylogue.

At the intersection of methods of collecting information and representing the source material of the interview, a "field of origin" of interview types is born, thanks to which it is possible to track the appearance of new varieties of interviews and quickly determine the place of an existing variety.

Currently, the evolution of television interviews as a genre is taking place in Uzbekistan. At first it was a conversation. More than two people most often take part in the conversation. Another term is "round table". Then there was a talk show.

As a system of elements, the talk show genre has been developing for hundreds of years, interacted with other genres, absorbed the functions of several of them.

Often, the buzzword "talk show" means something that has nothing to do with it. So, say, five times a week, on weekdays, a talk show is broadcast on the channel, which, in fact, is a conversation between a journalist and a person invited to the studio, most often an official or a public figure. An ordinary TV interview, and not even live. This is, firstly, the host of the program (and not just a journalist-reporter, interviewer, commentator, etc., but a showman). Secondly, the person or problem that is the basis of the discussion is a spectacle. Thirdly, the people in the studio, the so-called "internal viewers", who not only observe what is happening, but also actively participate in it. And finally, fourthly, of course, millions of people watching what is happening on their home TV receivers.

The task of the talk show is to activate the perception of the content contained in the transmission through the form of a dispute, acute issues, statements of various points of view. In contrast to the usual monologue system of communication, dialogue is assumed here. And, perhaps, even a trialog - different versions of a polyalog, in other words, that polyphony that is characteristic of any lively and hot, interested discussion of a public issue of concern to everyone.

The main thing in an interview is to find an approach to a person. To do this, you need to learn as much as possible about him, be familiar with the topic you will be talking about. It is also necessary to choose an interview strategy, to understand how questions will be asked. It is best to start with lighter topics in order to "warm up" the interlocutor, moving on to more complex and interesting ones.

The questions are no less important, they need to be prepared at least ten (unless the interview is used as a method within another genre, for example, a reportage). The questions should be open, that is, those that can be answered in detail, and not just "yes" and "no". The best beginning is the words "why", "why", "how", "what".

It is necessary to show your interest and the importance of the interlocutor, so during the interview you need to deal only with the interviewee, and not check your mail or look out the window. Also, along the way, you can ask additional questions that will help you find out something more interesting or get the interlocutor to talk.

To get a person to talk, to understand him, to feel and to create an interesting conversation is an interview and this is the art.

The presenter of a television interview tries to establish contact with the audience at all levels of text organization: communicative, semantic, compositional and pragmatic.



At the communicative level, i.e. the organization of the act of communication itself, the journalist tries to connect viewers to the communication situation:

- greets them first, and then the studio guest ("Good afternoon ... good afternoon, Valera");
- introduces the studio guest to the viewers ("Today we have a well-known and responsible person in our studio, First Deputy Prime Minister of Russia Boris Efimovich Nemtsov");
- indicates the beginning, the end, the change of topic ("Let's move on to today"; "Okay, I'll probably ask a little bit about the perspective at the end"; "Now let's change the topic of conversation");
- comments on the nature of the question ("And last. May be... Have you paid attention to this?").

All of the above means of explication of targeting usually begin or end the discussion of the minutemes into which the television interview is structurally divided, i.e. orient viewers in the structure of the conversation, making it easier for them to perceive and understand it.

The presenter also organizes direct communication between the interviewee and the viewers using telephone, paging or Internet communication. At the same time, the presenter gives the viewer the word, i.e. this communication is through an intermediary.

The double addressee factor is also taken into account by the presenter when organizing the content side of the TV interview. A TV interview as a certain speech genre has its own genre-fixed set of typical topics that it is customary to talk about with a particular guest of the studio, depending on his social role and status (an eyewitness to the event, a participant in the event, a professional in his field, an interesting personality, etc.).

This set of topics is socially fixed, i.e. it is recognized by members of society as mandatory. So, information is expected from the participant of the event about how it all happened, how the actors behaved, viewers are interested in the direct impressions of the participant of the event and his assessment from the standpoint of today.

The presenter during the interview should touch on these topics, corresponding to the social role of the interlocutor.

The composition of the TV interview is also built taking into account the observer. In the introductory part, the journalist gives an indirect characterization of the interviewee, using, for example, precedent phenomena — fragments of culture, with the help of which viewers themselves formulate a thesis for themselves — what exactly is being proved.

The second (main) part of the interview consists of the justification of the assessment. Both the presenter and the interlocutor take part in substantiating or refuting the thesis. The final conclusion about the truth of the assessment is made in the final part of the interview (for example: "Thus, I see that Viktor Seleznev in the movie "Waiting Room" you definitely turned out. You played yourself. Thank you for that"). Thus, all participants of communication are included in the proof of the thesis — the addressee (journalist), the addressee (interlocutor) and the observer (viewers).

In order to convey information to the viewer as lossless as possible — in the most accessible and complete form, the journalist usually uses clarifying questions, or interpretive remarks expressing understanding (interpretation) of the content of the interlocutor's previous remark. They help viewers more accurately understand the meaning of what the interlocutor said. Interpretive cues are usually used by a journalist in the following cases:

- the interlocutor talks a lot, but it is unclear (either too concrete or too abstract), evades a direct answer;



➤ the interlocutor finds it difficult to find words to describe the situation.

Interpretive replicas are introduced with the help of summarizing words (so, in this way, therefore, in one word, in short); clarifying words (that is, in other words, in other words, it means); words requesting the correctness of understanding (if I understood you correctly, you want to say, you think, believe, think).

Thus, the entire structure of a dialogue with a dual addressee is subordinated to the observer factor — starting from the phase of making contact to the organization of the substantive side of the dialogue at the level of selecting topics of conversation and ways of discussing them.

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