

Interview Characteristics as A Print Media Genre in the Republic of Tajikistan

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Abstract—Genre penetration, appearance of new synthesized genres based on interview, lining the text structure by a journalist with interviewees’ utterances – these features evidence the initial nature of the dialogue, its evolutionary origin. Changes in the society result in changes in journalism. They are shown by constant development of genres, appearance of new, unknown interview genres. Evolutionary processes during last decades have been conditioned by the significant and global expansion of communication borders, which enriched and popularized an interview as a genre, resulted in appearance of its new forms. They can be treated as independent genres, studying which is topical nowadays. Basing on this the purpose of this study was to disclose a role of an interview as a genre in print media in the Republic of Tajikistan in new conditions, after acquiring independence.

Keywords—journalism genres; interview as a genre; printed media in Tajikistan; information genres

I. INTRODUCTION

Current trends in social life put forward a new type of a journalist today. It is today’s youth, who “sharply swing aside a high-flown style of the older generation, ironical, full of massive mockery... They communicate rejecting all pieties as if with their peers”. This new type of “communication” appears in a dialogue, in stylistics and language, in speech patterns. Thanks to a new economical and political situation from the beginning of 90-ieth years of the XX century, a free exchange of opinions is allowed, which results in speech relaxedness, freedom in information form and contents. “External censorship’s weakening...results in language liberation, resignation of conventional forms of expression imposed by the Soviet ideology or their derision”. A language acquires relaxedness, lives a full-on life. The time has passed away when people “read pre-written speeches from a piece of paper” [1].

New models of communicative dialoguing appeared thanks to progressive development of an interview as a genre. As independent they are defined by the following criteria:

- Interviewing place and situation;
- Purpose and theme of talk;
- Communicants’ social characteristics;
- Social status;

- Mass media type, for which the material is prepared (printed media, radio, and television).

Interview variations are evidenced by such characteristics as “author’s initiation, message purpose, subject content, standard means of expression, volume” [2].

A. Problem statement

Scientists have expressed their thesis opinion for many times that national, cultural, social peculiarities influence directly forms of communication, public discourse, stylistic norms of private and mass communication. Appearing changes in language use and tendencies in further development of language norms are a natural regularity, but it is important to see the limits of possible transformations, restricted by literary speech. A modern society, without doubt, has chosen to widen the limits and boundaries of a literary language, changing its norms and composition. Historically it increases tempos of normal language dynamics significantly and changes forms of expression, creating separation from traditions continuity and culture integrity. Few people worry about modern state of the literary Russian language... Triumph liberalism is welcomed by the majority, as it is justified on the background of refusal from authoritarian and restricted perception of freedom, liberty and versification.

The above described process was noticed in 80-th years of the XX-ieth century. In practice, with the account of the contemporary stylistics, the concept “literary” is not stable; its norm frameworks are constantly destroyed by non-literary and subliterary layers of the national language. In contemporary language intersection and crossing of different styles takes place not only in written texts but also in separate utterances; it has become a stylistics norm and speech example used to achieve greater expressiveness in communication”.

This pursuance of expression and expressiveness explains a lot but not all. It is important to differ in literary and public speech “acceptable” and “inacceptable” in the language. Spoken and non-literary elements can be used in different types of public oral speech for different reasons. This type of a public interview-dialogue has the aim to reflect basic characteristics of the codified literary speech [3].

The communicants’ speech behaviour is influenced greatly by the situation of communication, which some researches consider significant. They think that in a public place a person

behaves according to the conventionally accepted requirements and constructs own utterances in the same manner. The level of the situation formality directly determines observance of literary language norms and ethics, degree of speech control. The researcher, developing this idea, speculates about commonly-accepted norms of communication, which regulate the communicants' dialogue in certain conditions, as situation and conditions of communication determine significantly the appropriateness and congruity of language means application.

These theses are universal, determining people's speech behaviour in any language.

B. Literature Review

D.Kh. Samadova that to provide information freedom and its delivery to mass reader the creative team of "Varorood" gaining experience introduced certain innovations into journalism. The author thinks that this tendency can be seen in news-papers "Asia-plus", "Vecherniy Dushanbe", "Narodnaya Gazeta", "Business and Politics". Innovations are in combining variations of the interview genre, its fusion with other forms of journalist creativity. Such interpenetration of different press genres, their integration is a common thing in contemporary mass media [4].

Let's note that author's personality is the most important feature in any journalism genre. Every person, including a journalist has personal communication style, which is notable in any situation. The author in the interview is a text creator and of the way of information delivery, as well as a person participating in a dialogue, which complicates describing the stylistic features of this journalism genre.

Difficulties arise in differentiating such notions as a created author's image and direct author's personality. The issue of creating the author's image was raised for the first time in 30-ieth years of the XX-th century, as a semantic-stylistic ground of a literary work, text. Some scientists mix the notions authors' "personality" and "author". In journalese' style the roles of the author and narrator coincide, that is the main distinctive feature of the publicistic speech, as it acquires features of documentality, emotionality and "frankness". In publicistics a journalist is a creator of the written piece, that is the notions "the author" and "author's personality" coincide, and "author's image" has different content, though preserved as a compositional-spoken category. "Author's personality" is author's "I" of a journalist characterizing his or her attitude to the reality.

We share the opinion of Z.S.Smelkova who divides the author from his expression through speech. He thinks that first, "the author's image is a poetic category, which allows interpreting informative and communicative text integrity". Second, author's "I" is a linguistic category, conversational personification of the author, as the text personality, his conversational part opposed to conversational parts of other text characters. Third, the author as a person, this is an extralinguistic category, it is always behind the analytic newspaper text. As the author of the text is an extralinguistic category, and author's image and "I" are text categories, then

there is no match between the author's concept with his image or his text "I" [5].

Despite the said above, many authors think that author's position, no matter what it is called, is present in the interview genre and is expressed in author's style, his manner of communication and speech position peculiarities. Besides, speech position is connected with such communicative factors as theme, interlocutor personality, linguistic composition, interlocutor's language image. According to E.I. Golanova interviewer's communicative positions are divided into two types:

1) an interviewer is a person adhering traditions in communication, he speaks politely, correctly, following the norms of the public speech and prepares materials and questions on the theme of the speech;

2) an interviewer of a new type who chooses linguistic means freely, psychologically relaxed, and an interview is lead without necessary preparation of questions and studying the theme, in a form of a free talk.

As a rule, interviews may be soft and hard. In a hard interview, an interviewer can interrupt the respondent rudely, notice contradictions in his words, influence psychologically, and ask unexpected, guiding and contradictory questions and so on. This method reminds investigation during the interrogation of the accused. The hard style is used to evoke respondent's emotions which he or she tries to hide, because they threaten his/her "I". Hard interviews do not guarantee complete objectivity, and when the text is contracted the facts can be misinterpreted, deliberately hiding the moments, which are not wanted. The acceptable level of objectivity and truthfulness is guaranteed by the necessity to reflect answers to the main questions in the interview, the hard style in the interviews can be justified by lede effectiveness, which determines logical integrity and the structure of the interview [6].

In a soft interview the respondent is listened to politely and sympathetically, and requests to specify the answers are accompanied by a polite excuse. For example: "Excuse me, please, but could you...". Means for easing-off addresses help highlight the key points so that respondent's statements are perceived as his personal opinion, which can be argued or accepted, which allows introducing generalizations and specifications as well-known facts.

The described above communicative positions are characteristic for publicistics of the last 20-30 years. Before this time, the journalistic rules were precisely described in recommendations and textbooks, no deviation from these rules was allowed, and journalist had a role of a short hand typist. The situation has changed recently. A journalist takes an active part in communication, which results in the second type of the communicative position in journalistic.

The interview style is influenced by many factors. G. Mel'nikov describes three main styles of an interview:

- 1) traditional;
- 2) manipulative;

3) humanistic.

In the traditional style an interaction with the social surrounding is kept. This interaction at the first sight is purposeless and undescriptive. The interviewee is perceived as an attribute of communication, his presence is a necessary ritual, limited by greeting, respondent introduction and saying good-bye to him.

II. RESULTS AND DISCUSSION

Russian language print media have the tradition of introducing an interviewee to the readers before the start of the talk. For example: “Young and beautiful, with a beautiful voice, charming and attractive though not long in a show-business, but already known as a modern talented singer of the national show stage. Meet - today our guest is Zulaikho Mahmadsheeva. She nicely agreed to answer questions of our readers...” [7]. After such an introduction a journalist greets the communicator and starts the interview.

If an interview precedes some anniversary date or an interviewee has achieved some success in the sphere the interview starts with congratulations. For example, before the holiday Navruz a journalist started the interview with Fariduni Khurshedon, a singer, with a traditional congratulation: “Faridun, accept our congratulations with the holiday Navruz and we wish you further creative success and victories” [8].

Publications analysis showed that a journalist as a rule starts an introduction with a short talk about the guest.

At the end the leave-taking is usually the same: a journalist thanks a visitor for the talk and meeting and wishes further success. So, the interview with a famous rap-singer BAHAR was as follows: “Thank you for an interesting talk and communication, we wish you health and further creative success” [9]. The interview with a singer Jonibek Murodov ended in a similar way: “Thank you, Jonibek, for your sincerity and kindness, we wish you further creative success in your hard work, happiness and all your dreams come true” [10].

Traditionally, a guest behaves according to the genre norms. He uses etiquette and regulatory greeting norms, congratulations, introduction, communication and leave-taking. A journalist asks questions so that they contain polite and respectful speech patterns: “what do you think...”, “share, please ...”, “could you explain, please...” and so on. Such functions of the speech etiquette permit creating social equilibrium, favourable and harmonic atmosphere of communication, promoting dialogue productivity.

Official situation requires polite and respectful attitude to the guest, irrespectfully her/his social and official position. Etiquette means emphasize official character of the situation and distance in addressing “You”. Such communication with a guest neutralizes his status, age and sex, addressing him by the name and surname determines the distance in communication, mode and emotionality, topic for the discussion and so on.

Choosing a manipulative way of communicating an interviewee is treated as means of a certain influence. In this case personal qualities of the guest, such as kindness, wisdom, eccentricity are not important, but a possibility to use them for a certain result is. For example, a journalist can manipulate on greed and stupidity of the guest. The same methods and techniques are used in manipulation as in achieving non-manipulatory aims. Sometimes they are difficult to separate.

It should be taken into account that the guest can have manipulative and psychological techniques for protection from such influence. Instead of the correct image in the manipulative style a communicator offers some stereotype, which is more favourable at a certain moment. Among the features characterizing self-presentation, we can enumerate cause and false action motives, their fragmentation. The manipulatory style is characterized by precise journalist position in communication. But the analysis of Tajikistan mass media in the Russian language a manipulative style is not used in interviewing.

A humanistic style is used in communication of sympathizing, understanding, and compassion. In this interview style the aim of the talk can be easily changed. The result of this communication is predictable – it is to change the perception of the topic or some object by both communicants, but not only by one of them. As a rule, a trustworthy, confidential and intimate, even psychological communication takes place [11]. The main feature of the humanistic communication is congruence that is complete identity, correspondence and similarity of the speakers. As interview partners trust each other, the main mechanism of the influence is impact and double-sided suggestion. Mutual changes are the result of these changes. The communicants do not waste energy on the defence or profit search. The interaction is formed on mutual understanding and compassion.

Humanistic style is used in the interview for acquainting the guest, his/her achievements, life positions and creative success, and note information about some political event or phenomenon. In other words, a humanistic style is chosen for cultural-educative purposes, which is characteristic for a portrait-interview.

In Russian language mass media in Tajikistan we can find many publications where a journalist chooses a humanistic style of communication. So, in the interview with Munira Dadaeva in “Avitsenna” paper, a merited artist of Republic Tajikistan, a feeling of mutual respect is formed, naturalness and benevolence of the communicants, which are the main characteristic features of the humanistic style. The journalist, keeping trust relation to the guest, asks questions, which may be intriguing and interesting for the reader [12].

Interpersonal communication is considered psychologically full-fledged when the communicants are on equal terms, as only a dialogue is a real interpersonal communication. To illustrate the example let’s cite a part of this interview:

«- First I played on the stage in 1989 year and had a role of a terrorist in the play “About the legend”. Those feelings I had at first can not be compared with anything and are difficult to describe in words. Simultaneous excitements, joy, thrill...

- Well, if it was 1989, the concept of “terrorism” was not as threatening as it is now.

- It was a comic role, but not terrorism in real meaning of the word.

- In film “Mukhabbat” you speak very little...

- Little? I think, very much. I don't know the Tajik language very well, that is I always asked what people speak about and what Mukhabbat tells. I almost learned the whole script by heart.

- Don't you know the Tajik language at all?

- No, I know a little, but it was not enough for the film. If you say a sentence – I will understand only a couple of words, and the other words I will try to understand from the context. What about the role Mukhabbat. It is a country girl, scilent, humble and shy. Earlier, all visiting girls were like this, now they are different.

- Is there anything from you – Munira Dadaeva in the role of Mukhabbat?

- Perhaps, there is. It is fidelity to principles and pride. When Mukhabbat is turned out of the house, she does not ask back and does not stoop, just leaves. And one more moment, if you remember, – when the girl comes home, and sees her sister-in-law kissing with a guy. Mukhabbat turns them out of the house – these are my characteristic features. I am for the truth and often suffer because of it. I do not care what person is in front of me. If I see injustice, even if it does not concern me – I'll speak out. Of course, I will keep subordination, and if I see an old man, I won't speak rudely and in ‘hey, you’ manner, but will gain my point. I can't stand hypocrite.

- Did you have problems because of this?

- All mu life. Our people do not like truth.

-How do you take criticism?

- It is OK, but I accept criticism only from clever people, who are specialists in the sphere which they criticize...” .

This interview is in reality an easy heart-to-heart talk about life, creative success and art. The communicators laugh, tell jokes, and sympathize, being equal and keeping to a common behaviour model, for people well-acquainted with each other. The task of the social preparedness of a person to communication is teaching effective rules of the communicative activity, as well as formation of the conditions for qualitative psychological changes in interacting people, necessary for truly creative communication.

A journalist chooses a humanistic style of an interview, if he feels interest to the interviewee and his/her life:

“- It is hard to believe that you are in our company safe and sound. Do you know what terrible rumors are spread about you?

- You should not trust rumors (smiles widely). To tell you the truth, I am accustomed to such attention. It is excellent if people speak about you” .

The person is strengthened in the communicants' speech, the journalist and the guest are in the status of equal partners – they can argue, agree, or not agree with each other.

On this basis it is interesting to classify the interviews according to their types, by prevailing styles of the speech behaviour to each other. The analysis of Russian language print media in the genre of interview showed that the dialogue texts can be of two types: neutral and cooperative. In comparison with the first type, which is a social norm, the second is marked.

The confirmation of this opinion is given in the work of U.V. Krasnoperova, who studied the interview genre and denoted that if the heuristic macrointention is dominant, it supposes a gap in knowledge of an interviewer and an interviewee; we find a complementary or informative type of the dialogue – informative and expert type of the interview. On the opposite, a problem interview where partners compare interpretations of the reality in the talk, is an interpretational or competitive dialogue; and a coordinative macrointention comes to the foreground”.

The author thinks that during the interview partners' interaction directly depends on the macrointention, and correspondingly, “cooperative interactions of the interview partners are in case of heuristic macrointention. If the purpose of the interview is to compare and juxtapose and interpret important events (as a rule, economical or political), which have interpretational character, the interview can be cooperative or neutral” [13].

A journalist, who is interested in receiving information about some interesting events in the sphere of economics, culture and politics, has a neutral style of speech. An interviewee interests him both as a person and a source of information important for the society. On the account of the said above it is clear that this style of a journalist's speech or his communicator is characteristic for pragmatically adjusted drive to the communicative cooperation, whose main text indicator is “explicit expression of the speaker his communicative intention”.

Conversational vocabulary is used in the cooperative communication in the inclusive form, combining positions of the communicants on the issue discussed. Any kinds of agreement with the partner's position refer to the communicative cooperation in a cooperative or friendly type of the interview. It can be expressed explicitly (“I agree with you...”, “Yes, it is correct...”, “You are absolutely right...” and so on) or implicitly (“- Well, that is the reason why I invited you to this place, where there are two theatres. Thousands of Dushanbe citizens dream about being here, but

they will never have a chance to do it. And me, who has almost 20 years, lived outside our Motherland, perfectly understand you and them... - You are right, not only Tajiks but thousands of other our nationals, who are far from our Motherland now, dream about visiting a tea-house "Rokhat", and thousands of thousands just stand up from a hospital bed and leave the hospital. The Lord gave us so much happiness! But we just do not hear and do not understand..." [14].

Characterizing the speech behaviour of the interview participants to each other we can surely talk about some "code of relations" between the dialogue partners and with the account of some parameters, divide them into three types:

- dependance;
- cooperation;
- trust.

So, "partners' dependence ... can be dominance and equality..., cooperation... can be in diverse forms, the three the simplest of them are: cooperation, neutrality and conflict". In practice a logical model of the speech behaviour – a dialogue – takes certain forms which depend on several subjective and objective factors. For example, in an official situation there are two types of interpersonal communication: dominating and equality (equal rights) [15].

When the interview develops as a genre individual speech of the interviewee is important. Speech is a social product which is created for communication and in the communication [16]. Speech peculiarities have different people, different social layers of the society, different classes and groups of population (villager speech, town citizen speech, of a worker, an intelligent and so on). There are speech peculiarities in a labour group, in a family, in a certain socium and so on. Speech peculiarities are formed by some family, social, industrial and other relations. For example, in couples parents-children, a boss-a subordinate, a doctor – a patient and so on. All these factors influence the speech during an interview. Thanks to the interview genre there appears phonetic, morphological, lexical, syntactical and orphoepic enrichment of the communication language, by synthesis of the extraparalinguistic and figural-expressive means.

Stylistic and linguistic peculiarities of an interview are formed by globalization and scientific-industrial progress. Today such tendencies are characteristic for speech style development and the Russian language as: abbreviation and words contraction, language structures typization, terms, borrowings, dialectizms, phrazeologizms, slang expressions and argotizms.

To reduce the distance between the speaker and the addressee, to involve him into the talk different linguistic means and methods are used, which are aimed at establishing the contact between the communicants. In an interview this function, where the attention is focused on a person and professional credo, cultural worldview and the internal world; can be fulfilled by simple syntactic systems, explanations, spoken simple vocabulary and idioms. In order to attract

attention and create a feeling of trust in addressee, interview texts can reflect events and facts from the speaker's life. For example, in such view:

"- It is known, that your husband always supports you in your creative activity. How does he influence your creative life?

- First of all, my husband sponsors me, he undertakes all the expences – buying a song from the author, music, costumes, record expences in a studio and so on."

An interview can have emotional lexical methods. For example:

"- Think of that! How, where, and when did you get there?

- In 9 days after Shurik's death, I decided to substitute him. Even my father could not do this, he even did not go to the collective farm, but my mother went".

III. CONCLUSION

Syntaxis and vocabulary in a simplified form are rarely used by a quality press in political interviews that differs them greatly from common interviews, thanks to complex structures and vocabulary, which enhances their influence.

The analysis results show what interview types are widely spread and used by national Russian language journalists. A dialogue-interview is at the first place, which is in the form of a talk on topical issues with a socially important person. So, a dialogue-interview is widely used by journalists in newspapers "Asia-Plus" and "Narodnaya Gazeta".

A portrait-interview is at the second place, which is also often used. Its purpose is to create a vivid and emotionally-psychological image of the communicant. These interview-genres are popular in Russian language mass media because:

- 1) people are interested in some categories of public people (actors, singers, scientists, writers, politicians, specialists and so on);
- 2) possibility to learn about the life and internal world of the character of the publication;
- 3) to learn that the information in the interview is true and received from the first person;
- 4) in a special form of the interview text, reflecting directly the communicant's opinion.

Basing on the analysis of the features and peculiarities of the interview, its genre and typological evolution on the example of Russian language mass media in Tajikistan we can draw the following conclusions:

- Publications in the Russian language demonstrate flexibility, dynamic character and mobility of the genre system, its ability to transform quickly.
- A journalist professional level is important for new genres' formation in Russian language journalism;

their application of skills in practice which widens journalist creative abilities; in its turn it is reflected in the evolutionary dynamics of the genre structure and development of new interview types.

- Application of nearly all genres in a dialogue nowadays is widely spread among popular national editions. They are often used in papers “Vecherniy Dushanbe”, “Asia-Plus”, “Deigest Press”, “Avitsenna” and others.

Besides, literary-ethic norms are both used and ignored in oral public speech in print media. We can say that there is an active change in social-political orietiers and a certain change in linguistic or/and speech tastes in different society levels. In reality, a new form of the public speech behaviour is formed.

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