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VERBAL AND NON-VERBAL COMPONENTS OF TV INTERVIEWS

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INTRODUCTION

Today people are just a click away from any and every information that is available on the internet. There are various forms of media that help to inform, educate and entertain our society. Media can be in print form that is through newspapers, books, magazines etc. Media includes an electronic form for spreading information which is one of the most used media of mass communication.

With the help of radio and TV, listeners and viewers not only get updated but it also creates an understanding of current happenings. Radio being an audio medium helps in disseminating information to every nook and corner of our country. Radio has also played a vital role in creating a platform for imagination. The reach of this audio medium is not only limited to urban areas but it has covered a wide range even to the remote areas of our country. The people living in rural parts of the country are getting more benefits from the audio medium of mass communication. The programs on radio cater the interest of rural section which constitutes small-scale industries, farming, forestry, fisheries etc. which has helped the rural people in their day to day life matters. On the other hand, TV is the second most used medium in terms of reach. Visuals and audio when combined together help in better understanding and provides up-to-date information. News from all parts of the country is investigated and presented through this medium of mass communication. Initially, Television was introduced for education purpose. But later as time passes the objective of educating people turned into imparting information and entertaining masses. Today Television has become an important part of our daily life. It covers a vast section of programs like daily soaps, news, movies, reality shows, sports, weather forecast, religious programs, music etc.

During the 20th century, the interview has evolved in such a way that it has become the dominating form for talk and text production in the mass media. To quote John Corner: "It is no exaggeration to say that the broadcast interview (...) is now one of the most widely used and extensively developed formats for public communication in the world." There seems to be no doubt that the interview has been, and remains,

one of the most vital methods or working forms in modern journalism (Schudson 1995). However, what makes the interview and its representations of it even more important is that the mass media are by no means the only institution that relies on interviewing.

The gesture-and-mimic way of communication research revealed that in its adoption process need to fix attention on cases of gesture-and-mimic channel interference which is being used in the student's native language system. Gender in politics is particularly interesting to study, as there is a tendency of increasing of the women's number in political positions around the world in today's world.

The study of verbal and non-verbal communication has always attracted the attention of numerous researchers, such as R. Edwards, N. Fairclough, M. Harrell, R. Opdenakker, M. Sewell, H. Stuckey, L. S. Vygotsky, A.N. Leonjev and many others. Thus, this topic is a broad field of study that implies perspective in further scientific developments and discoveries.

The topicality of this study is in the obvious importance and necessity of investigating verbal and non-verbal components in TV interviews, since much more information is usually transmitted through non-verbal communication components than in oral speech. Also, this area of linguistics is closely related to the field of human interaction psychology, and is therefore broad and multifaceted from a scientific point of view. The urgency of the work is conditioned by the necessity of the research verbal and non-verbal components in television interviews on the political topic.

Special attention to political interviews should be paid because bearing in mind that television remains the predominant medium, interviews with politicians on television provide the perfect opportunity for people to find out firsthand about activities or proposals by the figures that have taken on leadership of their society. Political interviewing is a phenomenon we face every day. The struggle for power is the main theme and driving motive of this sphere of communication. Since this struggle is realized through language, and language is the interface between the outside world and a human, the existence of linguistic research within political

science becomes inevitable. Most of the works devoted to the analysis of political discourse are in the field of linguopragmatics: they provide a detailed analysis of a rather numerous arsenal of linguistic means, accompanied by various connotations, which form the viewer of a corresponding ideological direction.

A complex analysis of verbal and non-verbal components in television interviews on the political topic is represented in the work.

The object of the research is TV interviews.

The subject of the research is peculiarities of verbal and non-verbal components in television interviews on the political topic.

The aim of research is to analyze the specific of verbal and non-verbal components in television interviews on the political topic.

Implementation of the assigned aim implies the fulfillment of the next **tasks**:

- to study the nature of interviews and its place of TV in different societies and British society;

- to study theoretical works of the native and foreign linguist devoted to the problems of communication and its types;

- to study theoretical analysis of TV interviews and political in particular

- to analyze the interviews as a form of informing the audience and mean of communication;

- to select the illustrative material for the investigation verbal and non-verbal components in TV interviews.

The material of the research is based on 30 fragments of TV interviews in which verbal and non-verbal components in TV interviews are presented. The fragments were selected from TV interviews and TV scripts (2016-2019). The source of the illustrative material is Political interviews which were broadcast on different kinds of television shows, such as the news, current political affairs programs, morning shows and even talk shows on British Broadcasting Corporation (BBC), Independent TV (ITV) and Channel 4. The volume of language data is 430 minutes. The length of each interview is from 10 till 15 minutes.

The novelty and theoretical significance of the results is in the study of verbal and non-verbal components in TV interviews, analysis of non-verbal signals in English communicative behavior, as well as definition of the role and importance of non-verbal communication signals in TV interviews.

The theoretical value of the work is presented by the obtained results which allow to specify the peculiarities of verbal and non-verbal components in TV interviews.

The structure of the work. The work consists of introduction, three chapters, conclusions, and a list of references. The relevance of the work, its purpose and objectives, object and subject, methods and novelty, theoretical and practical significance are explained in the introduction. The first chapter of the study is devoted to the notion of television interview, verbal and non-verbal communication, and gender peculiarities of gender communication. The second chapter addresses the issue of verbal components of TV interview. The third chapter is devoted to the analysis of non-verbal components in TV interviews. All conclusions answer the primary research question stated in the introduction.

I. THEORETICAL FOUNDATION OF INVESTIGATION

1.1. Communication in modern world

Various definition of the language has been proposed by linguists. Language is a form, not the substance (in Chaer Lyons 1995:60). While Chaer (1995:14) mentions the characteristics that constitute the essence of language as a symbol of the sound system, are arbitrary, productive, dynamic, diverse, and humane. Language as a system, which means that formed by a number of components that are fixed and can be patterned.

As a system, in addition to the systematic language are also systemic. Systematic meaning, language arranged according to a certain pattern, not arranged randomly or arbitrarily. While systematic means that language is a single system, but rather consists of several subsystems that differ from other languages. Language subsystem consists of phonology, morphology, syntax, and lexicon. Therefore the language also commonly considered unique but universal at the same time. Unique means having the characteristics or properties not possessed by other languages, while universal means having the same traits that exist in all languages.

Furthermore, Chaer and Agustina (2004:26-29) suggests 16 kinds of distinctive human language, as follows:

- 1) The language uses vowel auditory pathway.
- 2) Language can be spread in all directions; yet receptions are directed. Spoken language sounds can be heard in all directions due to noise or sounds of language that propagates through the air, but the receiver or listener can tell exactly from which direction the sounds of language came.
- 3) The language symbol in the form of sound that can be disappear once pronounced.
- 4) Participants in the communication with language can communicate to each other. This means that a speaker can be a symbol sender and as symbol recipient at the same time.

5) The language symbol can be a complete feedback. The speaker as the sender can hear their own language symbols. Whereas, in some kinetic communication (movement) and visual (sight) as the bee dance, the sender information is not able to see the important parts of the dance.

6) Communication languages has its own specialty. Humans can talk without having to do physical movements to support the communication process. Whereas communication in bees they physically forced to dance in order to deliver messages they intended to.

7) Sound symbols in communication language means and refers to certain things.

8) The relationship between language symbol with its meaning is not determined by the presence of a bond between the two, but is determined by agreement or convention between the speakers of the language.

9) Language as a tool of human communication can be separated into certain unit, i.e. sentences, words, morphemes, and phonemes.

10) Reference or something being discussed in the language not always be at the present place and time. Human language can be used for something in the past, in the future, or are in distant places. Even that only in fantasy.

11) Language is open. It means, symbols of speech can be made according to the human needs.

12) Skill and finesse to master the rules and customs of human language derived from learning process, not through genes inborn.

13) The language can be learned. Someone who was born and raised in a particular language community will be able to learn other languages that not used in their community.

14) Language can be used to express the true and not true, or logically meaningless. Humans can use language to say the right things and that is not true. Only people who can use language to lie or deceive others.

15) Language has two subsystems namely the sound subsystem and meaning subsystems that enable language to have economic function. The economics diverse

occurred by functional sound units that can be grouped and regrouped into meaningful units, e.g. phonemes into words.

16) The language can be used to talk about language itself.

Traditionally it is stated that language is a tool to interact or tools to communicate, in a sense, means to convey thoughts, ideas, concepts, or even a feeling. The concept that language is a tool to convey the thought has had a long history. However, in the sociolinguistic thought considered to be too narrow because the language activity is basically a "who speak what language to Whom, when, and to what end." Therefore, from the view of sociolinguistics, language functions can be viewed from different angles, such as speakers, listeners, topics, codes, and conversation purpose (Chaer and Agustina, 2004: 15).

From the point of speaker, language serves as a personal or private identity and Jakobson called it as emotive function. It means, speakers expressed their stand point on what they speak out. The speakers not only express emotions through language, but also showed emotion when delivering their speech. Therefore, the listener can understand whether the speakers in an angry, sad, or happy. From the point of the listener and the speaker, the language has a function as a directive, which regulate the behavior of the listener, and Halliday defines as instrumental function, while Jakobson called rhetorical. From this angle, the language not only makes the listener to do something, but the activities were consistent with what the speaker wants. This can be done by the speakers through sentences that express a command, direction, demand, or seduction.

From the contact angle of the speaker and listener, the language has a fatigue function, Finnocchiaro called it as interpersonal and Halliday called it as interactional. Despite Pranowo in Halliday (1996:63) also classify the function of language based on the concept beyond the language function as other experts do. They classify into seven functions as follows:

1) instrumental function is the function of the language used to manipulate the environment that led to a particular situation.

2) regulatory function is the use of language that serves to control an event, such as approval, rejection, etc.

3) the representational function of language that serves to make a statement, present the facts, etc.

4) the use of interactional function of language serves to maintain the relationship in order to keep communications running smoothly, delivering jokes, master jargon, idioms used by the particular conversational partner.

5) heuristic function is the function of the language that is used to acquire knowledge in order to recognize the environment, such as a child wondering about what is seen.

6) personal function, namely the use of language that serves to express feelings, emotions, personality, etc.

7) the function of the imaginative use of language that serve to create a system or be imaginative ideas.

The link between communication and culture, could be seen from our daily practice of communication or interaction between individuals and groups. The language we use must have been influenced by where we live, as well as the ethnic neighborhoods around us. In this case, culture in regard to human being way of life. Humans learn, think, feel, believe, and seek what is appropriate according to the culture.

Language, friendship, custom, practice communication, social action, economic activity, politics, and technology, all these were based on cultural patterns. As for who speak Makassarese, Gorontaloese, Sundanese, Javanese, Malay, and English. This is all because they have been born or at least raised in a culture that contains these elements. What they do, how they act, a response to cultural functions. (Porter & Samovar in Mulyana and Grace, 2006).

This means that communication and culture cannot be separated, because culture not only determines who is talking whom, about what, and where the communication takes place, but the culture also helped determine the encode messages, the meaning and the message he had for the conditions to send, pay

attention, interpret the message. Actually, the whole repertoire of behavior we are very dependent on, the culture we grew up, in line with previously disclosed at the beginning of the discussion. Consequently, culture is the foundation of communication. If cultural diversity, it is also a variety of communication practices.

With the rapid development of information technology, an increasing number of communication tools have been planned to satisfy the growing needs of communication. How to choose the appropriate communication media to make the business run more effectively and competitively is becoming a more complex task than 20 years ago. At the same time, how to design the new communication tool to create new communication requirements, and furthermore create a new market is also a challenging and risky task for media tool developers.

The current market has been growing up at many organizations by using electronic communication facilities such as World Wide Web as international communication tools to enhance team work. The Internet is one of the effective tools in media for communication, with Internet you have the ability to transmit and receive large amount of information or data's faster from an individuals or work group around the world. The introduction of new technologies such as the Internet into the household can potentially change the quality of family relationships. If we consider 20 years back many people wouldn't have access to electronic media which is very faster than print/traditional media. Therefore modern communication media has change the mode of communication throughout the world.

Communication media makes our planet to fill a little smaller in large part, due to advances in communication, multiple sources constantly provide us with the latest news of world events, and support leaders make great use of this to shape opinions in their own countries and abroad. Communication is the vehicle that allows us to recall the past, think in the present, and plan for the future. It enables us to manage our relationships with others, and to interprets and interacts with our environment. Communication technologies change the procedures of running our business activities, modern communication media has also provide benefits in our environment especially in the form of enlarging number of effective and cost-efficient services and

facilities, modern communications media also have a great impact in a human life which allow people to benefit from the following points:

- Increase their knowledge within short period of time.
- Allow them to exploit their natural resources.
- Increase their quality education
- Allow them to fulfil their needs.
- Also allow them to exchange their experiences with others communication

technology

Modern Communication Media have a lot of impacts in the above objectives; basically communication media has categorized into two and both two has their impacts which are as follows.

Electronic Media include the Internet, Telephone, Radio etc. It usually have the same basic characteristics as the other media but electronic media extent their own influence which covers more distance more quickly than is possible with traditional means of conveying information. Internet allows people to send and receive e-mails; to participate in discussion lists; to chat - in synchronous communication - with text, video, pictures and audio; to play games with other people in different places in the world; to access and link to text documents, software, music, videos, audios, images, diverse sites with different subjects; to call to a telephone or mobile phone; make conferences and videoconferences, and so forth. Internet became a converged media which allows people to communicate in different ways and search for information whatever the time and place the person is located. And, the most important, as soon as you have access to a computer the access to the network is cheaper than other media. The Internet is therefore a new form of online interaction that enhances offline relationships. It does so by filling communication gaps between face-to-face meetings. Furthermore, the Internet is a way of increasing interaction with family members and closeness to friends. The Internet has expand and contribute in every aspect of life, we can used Internet to exchange and access our digital pictures, news, information and also used to send or receive a message. The Internet has also brought

a major growth by improving the world's telecommunications infrastructure i.e. by making it to become smaller, cheaper and a new way of accessing latest information.

The growth of Mobile Phone has also brought a great impact in communication media by increasing the popularity of text growing continuously and rapidly as well as become our interface to the worldwide. Another modern communication media that have impacts in the development of Human education is the Digital television which it's offered the improvement of greater access to information. Radio is one of the modern communication media which is very effective means of broadcasting information to people especially in the localized area which is the most common business advertisement media.

Print Media/Traditional Media are more capable than the electronic media to delivered localized news that may interest city or distinct resident. Also print media allows reader to store away articles that will be used anytime in the future. Examples of such print media are newspaper and magazines. In the past the telegraph and telephone are the new media used to convey information, though this media has a lot of weaknesses such as requiring of coding/decoding manually when sending each message, as a result of this there is need for standard operator who has good skilled in coding/decoding, but as a result of arrival of modern communication media has breakout this problem. Access to technology such as personal computers and laptops has made the boundary between work time and family time more permeable than ever.

Modern Communication Media has given solution to the increase of demand in access, accountability and efficiency. As a result of change in technology there is expanding of the world wide in many respects e.g. distance and location are no longer obstacles effective communication i.e. globalization occur. Modern Communication Media with technology convergence, shift the model of mass communication and radically shapes the way we interact and communicate with one another, new media serves as many- to- many in today's world. New media technologies therefore have encouraging potential especially with regard to learning and as an educational

medium. Digital technologies can be used to the advantage of family members by using it as “a space where generations meet and do something together.

Technology advances have profoundly increased the capabilities of contemporary organizations. Compared to more traditional means, electronic communication and information technologies can carry more information faster, at a lower cost, to more people while also offering increased data communality, processing, and powerful recombinant capabilities. Furthermore, the use advanced electronic technologies in organization is widespread and commonplace, due to the development of a dependable technical infrastructure, decreasing technology cost and, in many cases, the achievement of a critical of users. The use of these technologies has resulted in substantial changes to inter-organizational relationship, and contemporary organizational form. Social media is that means that employs mobile and web based technology to create highly interactive platforms via which individuals and community share, co-create, discuss and modifies user’s generated content.

Non-verbal communication is a process of generating meaning using behavior other than words. Rather than thinking of non-verbal communication as the opposite of or as separate from verbal communication, it’s more accurate to view them as operating side by side as part of the same system. Yet, as part of the same system, they still have important differences, including how the brain processes them.

Non-verbal communication has a distinct history and serves separate evolutionary functions from verbal communication. For example, non-verbal communication is primarily biologically based while verbal communication is primarily culturally based.

Non-verbal communication also evolved earlier than verbal communication and served an early and important survival function that helped humans later develop verbal communication. While some of our non-verbal communication abilities, like our sense of smell, lost strength as our verbal capacities increased, other abilities like paralanguage and movement have grown alongside verbal complexity. The fact that

non-verbal communication is processed by an older part of our brain makes it more instinctual and involuntary than verbal communication.

As with verbal communication, most of our non-verbal signals can be linked to multiple meanings, but unlike words, many non-verbal signals do not have any one specific meaning. A primary function of non-verbal communication is to convey meaning by reinforcing, substituting for, or contradicting verbal communication. Non-verbal communication is also used to influence others and regulate conversational flow. Perhaps even more important are the ways in which non-verbal communication functions as a central part of relational communication and identity expression.

Non-verbal communication conveys meaning by reinforcing, substituting for, or contradicting verbal communication. As we've already learned, verbal and non-verbal communication are two parts of the same system that often work side by side, helping us generate meaning. In terms of reinforcing verbal communication, gestures can help describe a space or shape that another person is unfamiliar with in ways that words alone cannot. Gestures also reinforce basic meaning—for example, pointing to the door when you tell someone to leave. Facial expressions reinforce the emotional states we convey through verbal communication.

1.2. Television as an important means of communication

The number of participants involved in the collaborative work with television production can be considerable. Since only some of them are located in the same physical setting (a particular part of the control room or the studio, or moving around somewhere in between), the use of communication technology is required to permit the successful accomplishment of recognizable actions to take place within the team.

However, unlike people communicating by e.g. fixed or mobile telephones, with or without video facilities, the participants to a team involved in a live TV-production do not communicate on an equal basis. And although images play a

crucial part in this kind of interaction, neither of the participants can actually see each other. Whereas mainly the script and the director very often talk to the camera operators, and occasionally also to other members of the team, by means of microphones, the camera operators use as their sole means for communicating the framings and the movements that their cameras allow them to make. What appears on the screens in the control room is treated by the personnel posted there as accountable actions performed by the camera operators.

Although the camera operators actually could talk to the control room through their microphones, they hardly ever use this possibility, lest they would very likely disturb both the director in his work, and the participants to the studio interaction. It is important to stress that the technology used does not – indeed could not – give full access to what is happening at the other side of the technological interface. Actors on either side are partly “blind” to the settings in which the participants with whom they interact perform their actions.

Posted in the studio, a camera operator cannot know what other shots are available to the director at a given point in time (except for the image currently on the air, which can be consulted at any time by pressing the camera’s “return” button). Nor can he see the personnel in the control room, and thus can’t see what they attend to. If he doesn’t look into his camera, he can, however, see where his fellow camera operators are positioned, and can by means of this knowledge make hypotheses regarding what shots are available to the director. As concerns the people looking at the screens in the control room, these can never perceive anything but screen images⁵ of those parts of the situation that are currently covered by the cameras. It is only through this partial and fragmented view, that they have visual access to the ecology of the stage.

One may note as well that this view excludes, by definition, the camera operator producing the shot, and, by an orientation to a normative rule stating that a camera operator shouldn’t “shoot” his colleagues, it also excludes the other camera operators for the most part of the time⁶. Despite these limitations and differences in mutual access to the situations in which the participants act, participants are clearly

capable of producing actions that are understandable “for all practical purposes”, for the production of the televised interview overwhelmingly proceeds in a fashion that does not give rise to requests for repair.

Broadly speaking, an interview is a verbal interaction in which one person attempts to elicit information from another. The interviews can be dated back to Ancient Greece. Socrates, for example, used the questioning technique as a method of inquiry. As a journalistic procedure, however, the interview did not appear until the nineteenth century. At that time, it was used as a means of gathering information which would later be used for reporting. The advent of broadcasting changed the nature of the interview from a mere news-gathering technique to a presentational device that made it possible to listen to or view the news in situ.

As a broadcasting technique, the interview falls within the domain of mass media communication. Mass media are social, highly organised, structured institutions. In this sense, the interview reflects the features of one of those institutions: broadcasting. Broadcasting is a powerful public process of communication. Like other mass media, it produces messages that simultaneously reach different members of large audiences without generally obtaining direct feedback. Its purpose or social objective is to inform (collecting, analysing, and interpreting news), to educate (transmitting the social heritage from generation to generation), and to entertain the general audience. These functions have arisen from the need of man to satisfy curiosity, to seek self-aggrandisement, and to combat loneliness. Applied to the field of the interview, these objectives show up in varying degrees. Thus, political interviews aim, primarily, to inform and, secondly, to entertain, whereas in talk show interviews the function of entertaining is paramount. Nonetheless, both functions combine in all types of interviews. As far as the educational function is concerned, it can be said to pervade all media messages, and hence also interviews.

A first classification of broadcast interviews distinguishes between (a) in-depth interviews, which last up to one hour, constitute an item on their own right, and focus on a detailed analytical approach to (a) topic(s) which need not be up-to-the minute

news; and (b) short interviews, which only last a few minutes, are a component of a programme, and focus on an immediate, topical subject arising out of a 'hard news' story. Cutting across this classification is the division into information, opinion, and personality interviews. The former type deals with information about the who, when, where and how of newsworthy facts. To this group belong the news interview and the current affairs interview, both of which are very short although the news interview is briefer. The opinion interview exposes and examines in great detail an individual's particular position regarding a specific issue. Hence, this type belongs to the in-depth interview. The interviewee is usually an expert in the area of the issue under examination. Political interviews, for example, basically belong herein. Finally, the personality interview, whose length is variable, inquires into the private life of individuals, concentrating on their emotional state. Despite this division, it is difficult to find interviews which stick to only one of these rigid categories since most share, to a varying degree, elements corresponding to at least two of them. This is especially the case with the categories opinion and personality. It is not at all infrequent to hear an interviewee give his/her opinion on an affair of public interest within a personality interview. A further example of blurred limits between categories is represented by the talk show interview, which is usually centred around a personality but which shares features of the information interview as to the when, where and how of this personality's near future plans.

Talk shows have evolved from the conversation with a personality to the discussion about social issues with a group of anonymous persons that constitute a studio audience. Difficulty in discriminating between broadcast events increases when the term 'talk show' is used to refer to 'audience discussion programmes'. And even the latter term is vague since it may be used as a cover term for a broad genre that comprises different generic forms.

The structure of broadcasting refers to the means used to bring about the objectives of the different TV genres. These means comprise the physical (e.g. buildings) as well as the human apparatus (e.g. cameramen, presenters, reporters). In other words, the structure has to do with the context of situation in which

broadcasting takes place. The institutional context of the spoken encounters determines their highly formalised organisation, of which the turn-taking system is their pivotal structuring device. These TV events are public performances and this justifies the need for an organisational structure, time restrictions (time is limited in broadcasting) and other specific features that result from this ritualised context.

The notion of genre varies depending on the field in which it is used. In literary studies it has commonly referred to classes of texts. It has been put to a similar use by anthropologists in folklore studies, whence the classification into narratives such as myth, legend or tale results (vid. Oring, 1986a). It was indistinguishable from register in early linguistic studies focusing on register analysis, which can be considered predecessors in genre analysis (vid. Crystal & Davy, 1969; Huddleston, 1971). Halliday (1978) used the notion of register to analyse context in terms of the variables field, tenor, and mode. For him register embodies the relationship between texts and social processes, whereas genre refers to only one of three characteristics of a text, namely its organisational structure defined in terms of obligatory elements in a specific order (cf. id.; Halliday & Hasan, 1985). Although the social functions of texts are always implicit in his work, attention focuses on the formal characteristics of texts.

Systemic linguistics has only fairly recently been able to distinguish genre from register (vid. Martin, 1984, 1985; Couture, 1986a). The main difference between genre and register lies in the emphasis of the former on social purpose as a variable determining language use. In other words, emphasis falls on language as discourse, whereas register focuses on language as text, privileging linguistic (syntactic and lexical) over social factors. Linguistic studies, then, recognise genres as goal-directed communicative events with a schematic structure which are distinct from registers or styles (vid. Widdowson, 1983; Swales, 1990; Eggins & Slade, 1997). Using Martin's functional model, goal is a key element in that a genre represents an activity that is performed with the purpose of reaching some culmination. Achievement of the goal requires a process that unfolds through different stages or steps identified in functional terms.

The definition needs some explanation. First, each exemplar of a genre is a communicative event, which is identified not only by the indispensable role of language and by the participants but also by “the role of that discourse and the environment of its production and reception, including its historical and cultural associations” (id.:46). In other words, a genre occurs within a functional setting (vid. Swales, 1986). Secondly, communicative events pertaining to the same genre are recognised primarily by a set of shared communicative purposes that the participants aim to fulfil. Genre membership is determined by the achievement of specific communicative goals. Thirdly, these goals shape the internal structure of the genre and constrain the choice of content and style. After Bhatia (1993), then, it is predictable that a major change in communicative purpose is likely to render a different genre, sub-genres being distinguished on the basis of minor goal modifications.⁸ Also, participants’ behaviour must conform to the restrictions imposed by the genre as to structure, and choice of content and style. This point connects with the “more or less standardised” nature proposed by the same author in earlier definitions (Swales, 1986:10). Genre is most often highly structured and conventionalised. And lastly, communicative events corresponding to the same genre not only share the same communicative purpose but also share features of structure, style, content and intended audience.

Swales’ definition fuses linguistic and sociological parameters thereby focusing on the double nature of genre as product and process. As to the sociological aspect, genre is viewed as an ongoing process in which social roles, purposes, and organisational preferences are negotiated. To these parameters it is necessary to add, as Bhatia (id.) does, a psychological factor, that is, the tactical choices made by a participant in order to achieve his/her purpose.⁹ It is this three-parameter notion of genre based primarily on Swales’ definition that I shall adopt for this study.

This study addresses genre theory inasmuch as it analyses conventions of three television genres or “categories of media products” (McQueen, 1998:27) defined in terms of a specific set of sociocultural needs (vid. Fiske & Hartley, 1978), and recognisable by a set of conventions they use. These broadcast forms are the political

interview, the talk show interview, and the audience debate, each constituting some type of genre of talk.

Within the broad generic type of the broadcast interview we shall concentrate on the political interview and the talk show interview.¹⁰ Both are purposive encounters, occurring in the same institutional context –the television– between, at least, one interviewer and one interviewee.¹¹ The main differences lie in the goals of the events, the relationships between the participants including the audience, and the degree of formality of the occasions.

By political interview we shall refer to a, generally in-depth, type of formal interview with major political representatives (generally government ministers or shadow ministers), often constituting a programme on its own, and staged either in an official room or in a television studio without any audience present (e.g. *On the Record*, *Walden*). What the talk is about, how it shall start and end, and the parts played by the participants is predefined by the broadcasters. The event is organised and organising as well. The roles of interviewer and interviewee are played by, respectively, a journalist and a politician appearing in his/her professional political role. The encounter is staged for the benefit of the general public, who is absent and passive, and is constructed as a mass audience. The ultimate addressee of the communicative event is, therefore, not the interviewer but the audience.

Politicians are accountable to the general public. Demand for accountability is the ultimate goal of the encounter. The public has a right to be fully informed about political affairs in order to, later, decide with their votes whether the governing party should stay in office or whether a different one should take over. Politicians are consequently made to explain their actions to the public. With this general goal in mind and acting on behalf of the public, the interviewer attempts to unmask the truth about policies and political dilemmas in which the politician and the party by him/her represented are involved. Several purposes may be behind the interview. Following Dimpleby (personal interview), the interviewer may be interested in (a) the conflict or potential conflict between individuals in the same party because there are different ideological perspectives; (b) a party's view on an issue because they have not

expressed it publicly; (c) testing a weak policy; or (d) simply trying to find out what a party's policy is. In any case, the interviewer tries to expose the thorny, and often hidden, side of affairs, which is not commonly explained by politicians unless it favours their party's image to the detriment of other parties. By contrast, the purpose of the politician in an interview is to sell a favourable image of his/her party that may increase the number of supporters, or to simply clean-up the image in moments of crisis. The political interview is thus part of a culture of persuasion where "the elite try to persuade and the mass consume according to personal taste" (Livingstone & Lunt, 1994:20).

As bad management of affairs does commonly contribute to damaging the image of the manager, politicians try to hide or distort them to their benefit. However, the potential negative aspects of a policy are brought out by the interviewer. The interviewer's unmasking task results very often in moments of conflict due to the clash between the interviewer's suggestions of what the implications of a policy are and the interviewee's version of it, which will always be aimed at saving the interviewee's and his/her party's reputation. For the achievement of the interviewer's purpose, he/she frequently adopts a tough inquisitorial tone. The interviewer is meant to cross-examine the politician inasmuch as he/she and his/her party are responsible for policies.

The talk show is a complex genre whose boundaries are difficult to draw. Carbaugh's (1988) classification of talk shows into personality-type and issue-type reflects the change that talk shows have undergone from the format of mere chat with a personality to the discussion with audience members about social issues. I shall use the term "talk show" to refer only to the personality-type talk show. This genre comprises a series of short interviews with (and occasionally also performances of personalities, mainly of the entertainment industry. Its characteristics are loosely based upon the rules defining the political interview.

Unlike the political interview, where the informative function is paramount, the function of the talk show interview is constantly shifting between information and entertainment. The information-seeking purpose of the interviewer is approached

from within the format of an informal conversation or chat whose content frequently centres on the personal and private, sometimes adopting the form of gossip, and is often characterised by its humorous and witty tone. With respect to this dyadic conversation, audience members, as Tolson (1991:182) correctly points out, are not exactly constructed as eavesdroppers listening in on a private conversation (vid. Greatbatch, 1988). Though they are audible only inasmuch as they provide applause and laughter, the audience is on few occasions overtly addressed as a third party to the conversation by the interviewer and/or guest in the form of very short utterances often trying to convince the audience of the truth of a humorous statement. Dimbleby (personal interview) compares them with the audience in a theatre; both audiences are viewers at a stage event, watching an entertainment.

Following Tolson (id.), the possibility of transgressing the generic interview protocols is the most characteristic feature of the talk show, and this result from the informal character of the encounter. Distinction between formal and informal interviews is based on the level of formal procedures used for the allocation of turns, turn order, length, and so forth. The closer the interaction to mundane conversation the more informal, but nevertheless retaining certain 'formal' properties in terms of who opens, closes and directs the interaction. Thus, for example, the interview will be considered less formal the more it deviates from a relatively fixed agenda, and the more participants deviate from their pre-established fixed role. The informal character of talk show interviews makes it acceptable for the interviewee to ask questions, to introduce topics, and even to mock the role of the interviewer. Nevertheless, after a gap of transgressions the interaction is generally reoriented by the interviewer to follow generic conventions, so that, to a certain degree, it does always display an orientation towards the principles of formal interviewing. The informal character of the talk show interview lends it its flexible generic structure.

Related to transgression of the generic interview principles is the frequent mixture of truth and insincerity contained in Tolson's (id.) notion of the synthetic personality, reflecting the genre's mixture of information and entertainment. This mixture is especially characteristic of night-time talk shows (e.g. Clive Anderson

Talks Back; Des O'Connor Show; Jonathan Ross; Wogan). As a performance, the interview reveals only partly the real personality of the guest. Part of the experiences recounted may be invented. Moreover, the use of jokes further contributes to hide or distort the truth about the personality. The real personality is consequently open to question. The complexity of the interview, derived from the mixture of features of comedy and of serious talk show interview, presumes a sophisticated audience, capable of discriminating between the true and false pieces of the guest's personal disclosure, a decoding process which is not always successful.

In sum, the talk show interview is understood as a personality-type interview forming a continuum between relatively formal interviews at one end and pure chat trespassing all traditional interviewing conventions at the other end. Though all institutionalised variants of the continuum pursue the double goal of information and entertainment, the more transgressing interviews put more emphasis on entertainment as a result of the exploitation of the structural conventions and especially of the synthetic personality of the guest.

(1) Experts and/or guests and lay studio audience sit together. Experts are singled out by their location, usually in front rows, and visual identification labels. Alternatively, experts and guests may be sitting on a stage facing the studio audience.

(2) The host moves among the studio audience with a microphone.

(3) Each programme focuses on a different topic of social or political concern.

(4) The programme consists of controversial conversation and argument on the chosen topic, expressing oppositional and diverse views.

(5) Selection and order of participants not only depends on the host's management but also on the flow of the argument and on the contribution of the studio audience.

(6) The programmes are cheap to produce, and not part of prime-time broadcasting.

(7) The programmes are either 'live' or recorded in 'real time' soon before broadcasting, with little or no editing.

As Livingstone & Lunt explain, the audience discussion programme has become a forum for the critical discussion of contemporary social and political matters. It is the public sphere (vid. Habermas, 1989) where ordinary people are given access to discuss public issues with representatives of established power, who are publicly accountable due to their official role. As an arena that mediates between society and the state, the programme offers an opportunity to the lay public to try to influence political decisions with their opinions.

The programme breaks with the traditional opposition between programme and audience, and expert and laity. The conception of the audience is no longer as passive and controlled viewers. The audience is a mixture of lay public and experts placed in the studio in order to debate a social or political issue among them under the management of a host. The studio audience is profoundly active. Of the studio audience the lay participants are the true protagonists since very often they question expert status with their knowledge gained from personal experience, thereby challenging the traditional expert-lay differentiation.

The goal of the audience discussion programmes, and hence of the debate, is threefold: entertainment, information, and public service. It “challenge[s] existing conceptions of genre, particularly the distinctions between entertainment and current affairs, ideas and emotions, argument and narrative” (Livingstone & Lunt, 1994:37). Its fuzzy boundaries derive from the many genre overlaps it originates, a feature which has won it the label of “intergenre” (id.:179).

As mentioned above, of the genres on which the audience discussion programme draws I shall concentrate only on those programmes where the debate genre dominates. I shall consider debates those discussion programmes that adopt the classic debate format in the sense that a social or political problem is discussed in terms of two groups pitted against each other, each supporting one side of the matter and trying to convince of the correctness of the side they support with their arguments. Minor story-telling may be present but only inasmuch as it serves as a warrant for the claims made against the supporters of the other side. The host acts as the chair, keeping order and selecting contributors in such a way that disagreement is

sought (e.g. demanding answers to refutations); in other words, provoking confrontation, but preventing the debate from developing into a quarrel as the degree of emotional intensity increases. The debate is generally established between lay participants and experts, each of the two groups formed by supporters of the two sides of the topic discussed.

Although in the debate the dyad format typical of the political interview and talk show interview is lost, there are remnants of it in that the host usually initiates a dyadic interaction with a member of the audience by asking his/her opinion about the topic. Nevertheless, the debate format is immediately established either by the host selecting a representative of the opposite view as the next speaker or by a supporter of the other side opting to take the floor. Within the debate structure, the dyad format is also maintained during the give-and-take of the two confronting parties.

Alternatively, the debate may be understood in a more traditional way as a panel of experts debating firstly among themselves in front of an audience, and secondly with the audience. In this case the role of the audience is to put questions to the panel related to the topic of the programme, questions which will trigger a debate not only between the panel members but also between the panel, more specifically the member of the panel selected by the question, and the member of the audience who addressed the question. After the topic has been sufficiently debated, the audience express their opinion on the topic of debate through a vote at the end.

Excluded from the debate genre are audience discussion programmes that draw mainly on the therapy genre. Though they share the setting, type of participants and style with debates, they differ on the choice of content, the schematic structure, the roles of the participants, and the goal of the programme. As in debates, programmes typified as belonging to the therapy genre are also staged in a television studio between a host and an active audience made up of ordinary people and experts who engage in an informal dialogue. The programme is also issue-oriented, but while the debate genre concentrates on issues of social policy or public sphere, the therapy genre focuses on domestic or personal matters. The guests, typically women, act as personifications of the problem that constitutes the topic of the programme,

recounting their personal experiences. They are portrayed as unable to solve the problem and seeking help. The format of the programme is typically therapeutic: primarily inquiry on the part of the host and story-telling on the part of the guests, followed by the expert's analysis and subsequent teachings of self-help formulas to overcome the problem. The expert acts as the representative of educated knowledge, whereas the host frequently becomes a moral authority inasmuch as he/she makes moral judgements. Both mediate between guests and the rest of the audience. The aim of the programme is to allow ordinary people to discuss their problems and to provide them with solutions to solve them.

Summarising, the three genres we shall analyse are (a) the political interview, a formal face-to-face encounter between a journalist and a politician who deal in great detail with political affairs; (b) the talk show interview, understood as a personality-type interview between a famous person and a host, which adopts the format of an informal conversation where transgression of the formal interviewing conventions is allowed; and, finally, (c) the debate considered in a restricted sense as one of the genres on which audience discussion programmes or issue-type talk shows draw, and which is characterised by a controversial discussion about a social or political issue between audience members made up of ordinary people and experts, and managed by a host.

The turn-taking system for news interviews operates through pre-allocation of turn types (vid. Greatbatch, 1988; Heritage & Greatbatch, 1991). It is the 'duty' of the interviewer (IR) to ask questions first and that of the interviewee (IE) to confine himself/herself to answering them. This procedure shows two implications which refer to order and type of turn. Turn order, regardless of the number of participants to the encounter, is strict: the IR speaks first and then the IE, and so on successively. The type of turn is also strict: the alternation of turns should form a question-answer pair. IRs and IEs should refrain from initiating actions other than questioning and answering, respectively. It is not proper for any of the two parties to engage in actions other than those provided for them in advance. In short, turn types are pre-allocated to the participants in accordance with their institutional identities of IR and IE.

Management of the interview is achieved by means of collaboration of the participants. This joint effort is manifested in their orientation to the roles of IR and IE which they adopt in order to understand the speech encounter as an interview. Interpersonal orientation towards one another is designed in terms of their internal status (vid. Cheepen & Monaghan, 1990), that is, the temporal status adopted by the participants for the particular speech encounter. The IR adopts a superior internal status as he/she is the controller of the encounter: only the IR can open and close the encounter, make questions and thus allocate next turns, and manage topic shift. The IE, for his/her part, has an inferior internal status due to the role of 'being an interviewee' assigned to him/her. This status shows in that he/she cannot perform the aforementioned tasks and is, strictly speaking, 'under the orders' of the IR who restricts the IE's actions to answering and decides the timing of those actions –the end of a question marks the entrance to the IE's turn. Of course, the internal status is independent of the long-term external status (id.), which is the "social or socio-economic status in the world which an individual is assumed to have relative to another" (id.:15). Thus, for example, a politician that is interviewed in a news programme has an inferior internal status in relation to the IR but is likely to have a superior external status. It is precisely the superior external status of the politician that makes him/her an object of interest to the audience and therefore to the interview encounter. While having a superior internal status, the IR, by contrast, is likely to have an inferior external status.

Due to the institutional role of controller of the interaction, the IR opens and closes the interview. Although the news interview turn-taking system does not provide for which party should open the encounter, given that the interaction is not properly underway until a question has been issued, its structure necessarily pre-allocates first turns to IRs. In like manner, although the news interview turn-taking system does not provide for which party should close the event, given the pre-allocation of turn types, the closing can only be brought about by an IR not issuing a further question, thereby preventing a further sequence from starting. As manager of the encounter, it is only the IR's task to accomplish the closing. At times, IEs respond

to closing turns with acknowledgements. These, however, are not considered a structural part of the closing section, as IRs' behaviour indicate. IRs usually turn to the camera to address the viewing audience immediately after producing the closing turn, thus preventing IEs from producing responses. Further proof for this "unilateral" termination¹⁰¹ (Greatbatch, 1988:416) is the technical device of cutting recorded interviews after IRs' closing turn.

It is again due to his/her institutional role that the IR ordinarily manages allocation of interview turns. By virtue of the role of questioner, the IR has access to both the techniques of self-selection –at the beginning of the event and after each question-answer sequence– and of 'current speaker selects next' (vid. Sacks et al., 1974). In multi-interviewer interviews – interviews involving more than one IR and a single IE– the problem of deciding who is next speaker after a question is solved since there is only one answerer/IE. However, the order of IRs' turns is more complex in this situation. IRs may either pre-arrange the order in which they are to make questions, or one IR may play the role of manager of turn shift and thereby allocate next speaker after each single answer. Yet a further option is for IRs to manage turn allocation on a local basis by self-selection.

In multi-interviewee interviews – interviews involving more than one IE and a single IR– two situations may occur. Either the IR addresses a question to a specific IE thereby selecting him/her as next speaker, or the IR issues an undirected question which any IE may answer by self-selection. In the former case, the turn-taking system pre-allocates the turn to the IR after each question-answer sequence is finished. Turn order in this event is equated to the one that generates in a characteristic two-party interview, namely A-B-A-B. The turn-taking system in the latter context –i.e. in the event of an undirected question produced by the IR– displays variations owing to the number of potential answerers. In this context, a sequence may well be constituted by a single question followed by several answers, each corresponding to a single IE. The process of turn taking among IEs in this situation is produced alternatively, each IE self-selecting after completion of an answer by another IE, and so on until all IEs have issued an answer. Once the last IE has finished his/her turn, the turn-taking

system pre- allocates next turn to the IR. Greatbatch (1988) notes, however, that only rarely do IRs produce undirected questions and that IEs characteristically speak only after having been selected to do so.

As far as the ‘current speaker selects next’ procedure is concerned, IEs do not have access to this technique because, even though answers are addressed at the authors of preceding questions, they do not select next speakers since answers do not require subsequent actions.

TV remains the most important single source of news and political information in most parts of the Western world, although it is losing ground to the internet, especially among the younger generations. Even so, the political importance of the new media is easily overestimated because the most popular news websites are those of the old media, not the digital natives. According to the latest Ofcom Communications Market Report 2014 (p. 298), nine of the ten most popular news websites in the UK are those of old media. The BBC, Daily Mail, Guardian, Telegraph, Mirror and Independent fill the top six positions, while Yahoo is the sole digital native, with less than 7 per cent of the total unique audience of the top ten. Almost three in five in the UK use the BBC website or one of its apps.

Interview is one of the most popular genres in contemporary journalism. Even today, when the lines between the various genres of media have become blurred, interview manages to maintain its unique position as well as its traditional characteristics. There is interview as a method and interview as a genre. From the ancient times, the method of interview has been employed in different parts of social life: in pedagogy, medicine, jurisprudence, business and, of course, in journalism. But, in journalism the use of interview does not necessarily imply producing an article pertaining to the genre of interview. Journalist can use information acquired in an interview, to write news, commentary, correspondence, reportages or essays. However, we will focus on the genre of interview, an article which presents questions from the journalist and answers from the respondent, taken down verbatim.

Analysts acknowledge the fact that no qualitative interview lacks structure (Jamshed, 2014). However, the degree of rigidity in this form of interview is very

different. Structured interviews are fully controlled by the interviewer (who possesses much power) and as such, gives the interviewee less room to be flexible and casual (Stuckey, 2013). Structured qualitative interviews are similar to job interviews. The natures of questions asked by the researcher are very short, and the subjects are expected to respond in a similar fashion, with short and straightforward answers. Based on the principles of a structured interview, it is evident that the interview environment is very tense and can spook unease subjects to give baseless responses. Structured interviews have a set of guidelines which must be clearly observed by the researcher (Stuckey, 2013). The researcher has to adhere to the sequence of questions and question wording during the process. In explaining the response, no participant is allowed to answer another subject's questions. Stuckey (2013) indicates that the researcher should not agree, disagree or suggest an answer. Significantly, in structured interviews, there is no interpretation of the question. The rules also cover improvising, where the research is to do no such thing. It is based on the rigid nature of structure interviews that analysts rate them unfavorably in qualitative studies (DiCicco-Bloom & Crabtree, 2006). The two scholars indicate that structured interviews are favorable for quantitative data.

There are some of the types of interviews:

1. Formal and Informal Interview.
2. Structured or Patterned Interview and Un-Structured or Non-Directed Interview.
3. Situational Interview.
4. Behavioural Interview.
5. Job Related Interview.
6. Stress Interview.
7. Group Interview.
8. Depth Interview.
9. Panel or Board Interview.
10. Phone or Video Interviews.
11. Exit Interview.

12. Walk-in-Interview.

13. Video Interviews.

Characteristics of the journalistic interview as a genre:

— As a rule, an interview reflects reality and is presented 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.

This has been pointed out by David Silverman (1993: 19) who introduced the concept of ‘an Interview Society’, in which the interview is “central to making sense of our lives.” For instance, as social researchers and citizens we should acknowledge that much of what we know about society and social groups is based on interview data, whether in the form of face-to-face interviews or survey research. Inspired by Silverman and the concept of the interview society, Gubrium and Holstein (2002) argue that the methods of interviewing are not only used by different institutions to gather information and produce knowledge.

“The interview is part and parcel of our society and culture” (a. a. p 11). It generates ontological assumptions concerning the informing subjectivity, and what is possible to learn by asking questions. It is essential to the construction of popular celebrities, public opinions and the communication in the media public sphere in general. Atkinson and Silverman (1997: 304) argue that the “collection and celebration of personal narratives has become a major occupation for many contemporary sociologists and others in the social and cultural disciplines”. This

tendency, they argue, is intimately connected to “the rhetoric of interviewing in depth” which purports the qualitative interview as an “authentic gaze into the soul of another” (ibid. 305). The belief in the connection of interviewing and authenticity also remains central when it comes to news representation and, we believe, journalistic mythology.

What we understand as news today is closely related to the use of interviews. To a considerable extent, journalism is about collecting, producing and staging utterances. For this fundamental purpose, a set of techniques and institutionalized practices has been developed within journalism. A first distinction can be made between techniques and practices linked to the management of interaction, and to those linked to the construction of media texts. By ‘management of interaction’ we mean, for instance, the news interview as a form of interaction in which interviewers and interviewees have different roles, and together create a conversation with the help of methods for asking questions and giving answers. By ‘the construction of media texts’, we refer to all the techniques used when utterances are incorporated in texts, genres, narratives and program formats. The interview, as well as other forms of spoken interaction, is sequential in its nature. An utterance is always a response to a prior utterance and is also shaped by the expectations raised in the first utterance. In several instances, a first utterance requires a second utterance to ‘complete’ the sequence. Such combinations of two utterances are called ‘adjacency pairs’ (Schegloff and Sacks 1973).

The interview is not only a method in the collection of news and news material, but also a form for staged performances, edited programs, and the composition of multimodal media texts. The extracted short quotation came to serve as a perfect way of reproducing others’ voices on the newspaper page, where design and visualization became more and more important during the second half of the 20th century. The quotations became visual units that could be contrasted, through capital letters, color and carefully chosen typefaces, to the rest of the text.

Today, quotations and extracts from interviews have become natural elements of news journalism. In television, news coverage is usually built around short cuts

from interviews – ‘sound bites’. In the press, a set of various quotation techniques is used as a vital part of the schematic outline of articles and the multimodal design of the newspaper page, not least in headlines. Together with photos, quotations became a way of giving the newspaper page more life and making it more attractive. The visual representations of politicians and others in the form of photographs and images captured by TV cameras from different angles can also be used in a multitude of ways to create a certain effect, subtly or less subtly, implying certain taken-for-granted knowledge about an interviewee. With the advancement of new media technology, journalists’ possibilities to use interviews and extracts from interviews, as well as ‘telling’ visual representations in the framing of a certain story, have certainly improved, making politicians and other top officials even more vulnerable in the media. Today, a central question one could ask is what will happen to journalism’s power and status when the forms of conversation in the media are changing?

In many program formats that have evolved in later years, the professional interview is mixed with – or substituted by – more everyday conversation. Current affairs programs are created with journalists being replaced by hosts and recruited on grounds other than that of journalistic competence. For example, in some cases media companies have chosen to replace journalists with other media celebrities for the most prestigious assignments, such as interviewing the party leaders during an election campaign.

During the past 10 to 15 years, a set of new program formats has evolved – debate programs, talk shows, current affairs programs – in which conversation and interaction are the lowest common denominators. These formats have been developed in order to meet the demands for regeneration in a situation in which cost of production must be kept low at the same time as audience numbers rule. The programs have been built around interviews with various types of guests – politicians, experts and private people. The production of these types of programs is comparatively cheap, and at the same time they can create a special form of liveliness and drama. Behind the seemingly spontaneous discussions, there is usually a detailed

plan for questions and answers. In the production process, the pursuit of people who are able and willing to say sensational things is what is most important.

Interviewing became an institutionalized practice when certain perceptions about this form of interaction became universally spread. The journalistic interview became more and more natural. It also eventually became natural to the readers, the audience.

Conclusions to the first chapter

The first chapter, named the theoretical foundation of the investigation, reveals the communication in modern world. It is viewed as a very powerful tool for group dynamics and coordination of activities in social settings in human environment. Communication can as well be defined as a process whereby information, ideas, opinions, feelings and messages among others are shared between two people or more people in human environment.

Another important point of the theoretical part of the work is television interviews as an important means of communication. An interview is essentially a structured conversation where one participant asks questions, and the other provides answers.

Though the verbal language is a natural form of human thought's expression, it is impossible to disregard the non-verbal channel. The non-verbal channel plays a part of no small importance in the human life. There are various aspects of the non-verbal communication. The gestures, the mimicry, the body position and movements could be interpreted in different ways.

Media is the reflection of our society and it depicts what and how society works. Media, either it is printed, electronic or the web is the only medium, which helps in making people informed. It also helps in entertaining the public, educate and make people aware of the current happenings. Media has today become the voice of our society. There is a variety of media platform that has stimulated the thoughts of the young generation and other sections of our society, more eloquently.

The verbal component in communication has often been seen as the default form of human communication. It is the one that is often implied when theorizing about human communication in general and with some triviality. As such it has tended to be pushed in the background of communication scholars' interests, as if a specific attention to its dynamics was not crucial, thus losing perspective on the unicity, 'species specific' endowment that the faculty of language represents and how it deeply affected the distinctive and fascinating efficacy of human communication as a whole.

When the attention is brought on means of human communication where the language faculty does not play a role (at least, not a directly observable one), the importance of these non-verbal means in our lives and their effectiveness for persuasion, for the maintenance of interpersonal relationships, or for other socially relevant purposes is emphasized at the expense of words, language or verbal communication. This attitude, enshrined by the saying a picture is worth a thousand words, appears to be endemic to the media, popular science, self-development literature and consulting on communication skills for professionals.

It was analysed that the interview was not only a method in the collection of news and news material, but also a form for staged performances, edited programs, and the composition of multimodal media texts. An interview is a goal-driven transaction characterized by questions and answers, clear structure, control, and imbalance. An interview is usually a dyadic transaction, meaning that it takes place between two people. A talk show host asking questions of a celebrity would be one example of a dyadic interview. Sometimes, however, a person may be interviewed by two or more people or in a panel situation. Consider, for instance, when someone testifies before Congress and is asked a series of questions by a panel of senators. Communication within an interview is transactional and symbolic (both verbal and non-verbal), requires meaning, is both presentational and representational, and takes much for granted.

II. VERBAL COMPONENTS IN TELEVISION INTERVIEWS

2.1. The communicative situation of television interviews

The situation-based approach not only makes it possible to elicit the learners' foreign language expression, but also to develop their sociocultural competence which is seen as an understanding of the social context in which language is used: the roles of the participants, the information they share, and the function of the interaction (Savignon, 2002). Various authors propose different definitions for the term situation. This highlights the complexity and diversity of the phenomenon of situation. For example, a situation can be understood as an appropriate environment for a given piece of language¹ (Widdowson, 1978); as one of the forms of social interaction between learners which creates the context for authentic communication (Neuner, Krüger, Grever, 2000); or as a scenario which learners can change according to their communication goals and needs (Schatz, 2006).

Their conception of situation can be presented in the following most interesting definitions: a situation is the system of interaction (Passov, 1989), the unit of communication, its molecule (Passov, 2002); a combination of verbal and non-verbal prerequisites necessary and adequate for a speech act (Gez, 1982); concurrence of life circumstances which creates the need for verbal expression² (L'vov, 1999); or a dynamic system of interacting objective and subjective factors which involve an individual in communication and guide their speech behavior inside the given act of communication (Skalkin, 2012).

The existing definitions of a communication situation can be presented in the following way:

- a unit of communication;
- a prefabricated environment or context creating the need for verbal expression in the target language;
- a combination of verbal and non-verbal prerequisites sufficient for communication in the target language;

- a system of social interaction.

Conversation is an inescapable activity in people's life. It can be captured by their daily activities. When people go to the office, they have talks with their colleagues and clients to make an agreement. In other case, teachers and students succeed their learning program by doing this activity. In addition, in their homes, they interact with members of the family. Although they use telephone to interact, it is also categorized as a conversation. It is almost impossible for them to do some businesses without talking.

Conversation is also a part of socialization for individuals. For example, they greet other people for maintaining their relationship. Interestingly, conversation also shows their identities, cultures, and understanding. It can be comprehended by an interaction between two persons with different social classes. Each of them demonstrates particular intonation, lexical choice, and gesture in showing their identities. In addition, different cultures that people share in their talks sometimes bring conflict among them. Conversation that people produce has substantial function in their life. It can be illustrated by conversation in courtroom. It is terrible for the judge to decide whether a person is guilty or not without interaction among lawyer, the witness, and other officers. It will be the same as the psychologist to conduct consultancy with the patient without talking. In addition, there will be no marriage without talks among the bride, the groom, and religious official.

Corner states that interview is one of the most widely used and extensively developed formats for public communication in the world. There are various types of interviews, such as political news interview or survey research interviews, whose main function is to gain information, and celebrity talk show interviews, which focus on entertaining the audience apart from gaining information (Schiffrin 1994; Lauerbach 2007). Regardless of the differences, all types of interviews share common features. Firstly, all incorporate the discourse practice of questioning and answering which, on a structural level, yields question-answer sequences, with or without expansions. Secondly, all are characterised by the samerole distribution, all having an

interviewer as a representative of a media organization and an interviewee (Lauerbach 2007:1393).

Political interviews take place in institutional settings, i.e. a TV or radio station. The interviewer is a professional journalist, the interviewee is a politician who represents his/her party. The role of interviewer is to control the dialogue, ask questions that are challenging and try to reveal negative details of political affairs. In addition, they strive to deliver an up-to-date and interesting perspective on events and on their main protagonists (Lauerbach 2007:1393).

The interviewer should also focus on questions which the audience would like to be answered. The result is a more or less adversarial interview which in one-on-one interviews is characterized by an argumentative structure where politicians defend their standpoints against the interviewers who take the perspective of a critical audience (Lauerbach 2007:1394).

Politicians express their opinions and standpoints and present their arguments in order to influence and convince potential voters. They try to sound persuasive and look positive in front of their audience. As Wilson points out, politicians use words and sentences in an emotive manner; it is part of their aim to create a feeling of solidarity, to arouse emotions such as fear, hate or joy (1990:18- 19).

They use various linguistic means to modify the illocutionary force of their utterances so that they show involvement with their statements or detachment from them. In my corpus, linguistic means showing involvement of the speaker prevail over those of detachment, which will be shown in detail in the following sections of this thesis.

The skill of good argumentation is also important in political discourse. Argumentation is considered as an interactionally organized activity and as social practice [...] Argumentation is both the process and product of an exchange of opposing positions by opposing co-participants whose goal is to find out whether arguments are acceptable, appropriate, true and sincere and to convince the other(s) of the validity of their argument (Fetzer 2007:1345). Additionally, Fetzer states that in the genre of political interview argumentation is neither employed primarily as a

source of gaining knowledge, nor as a means of finding or proving the validity of an argument, but rather as a means of persuading a potential electorate represented by the second-frame audience to support a political position or to cast their votes for a political party (2007:1350). Lauerbach (2007) regards argumentation as an essentially dialogic discourse practice since claim and challenge, claim and counterclaim are prototypically realised in dialogic form. In addition, challenges are prototypically realised as questions that expect satisfaction of the challenge in the answer (2007:1390).

The relationship between the interviewer and the interviewee is asymmetrical as the institutional power to organize the talk is held by the interviewer [...]. While the starting-point is based on questions, and the interviewee (IE) has a genre-specific constraint to answer them, s/he may have a certain freedom in answering and developing the topic - or s/he may seize it (Johansson 2007:140). The topics discussed in political interviews are associated with current news events. As regards the audience, it may or may not be present in the studio. It depends on the kind of interview if the viewers are allowed to participate or not.

In theory, the televised journalistic interview especially with a candidate for high office represents that idealistic version of Habermas' public sphere. In this vision, the candidate is asked about his or her policy stances, and is then forced by the interviewer to defend those positions in the face of opposition. But in reality, these interviews take the form of rule-governed speech situations that rely on specified rituals (Baym, 2007).

The political interview is a deliberative activity type in which argumentation plays a predominant role. The question-answer exchanges between an interviewer and a politician taking place in a political interview are part of an accountability procedure that is carried out with the help of arguments and criticisms. In this procedure, the interviewer criticizes words, actions, plans, policies or decisions for which the politician can be held publicly responsible, and the politician is expected to argue in defence of his words and actions. Although the interlocutors address each other directly, they are primarily interested in convincing a listening, reading or

television-watching audience. In this activity type, the participants' argumentation is governed by explicit procedural conventions enforced by institutions with the power to regulate the broadcasting activity and by implicit conventions on which participants agree when they enter the activity type concerned. These conventions precondition in a particular manner the way in which the interviewer and the politician define the difference of opinion, the starting points they adopt, the argumentative means and criticisms they advance and the possible outcome of the discussion.

Any type of media communication is ultimately addressed to the audience, either the general audience or part of it. Consequently, broadcast news interviews have also to be designed bearing in mind that the final goal is to satisfy the audience by providing information about an affair of public interest. The goal, therefore, is somehow reflected in the organisation of the talk, and hence in its structuring device: the turn-taking system.

Within the institutional context of the broadcast interview, the IR occupies one of the three angles that constitutes the triangle of communication: IR-IE-audience. Though the interviewer appears to be the immediate addressee of the IE talk, actually his/her role is that of 'intermediary' between the IE and the audience, who is the ultimate addressee. The role of IR constitutes a means of providing a forum in which the IE can express his/her position and ideas, or simply narrate his/her experiences to the public. Also, the IR functions as a 'spokesperson' for the audience in the sense that the task of interviewing is done on behalf of the audience and somehow represents the questions the public themselves would like to put to the IE. This position as spokesperson is indicated by the IR use, at times, of the pronoun 'we', which indicates group membership akin to the audience. That the IR is not the real addressee of the IE talk is indicated by the omission of continuers or acknowledgement tokens. These response tokens, which are typical of everyday conversation behaviour, treat talk as 'informative'. But because interviews are frequently rehearsed, omission of those tokens when the programme is on the air shows that the IR already knows the answers to his/her questions. Systematic

withholding of these elements thus indicates that the IR treats IE talk as 'known' and that, as a consequence, he/she is not the primary addressee of the talk.

Systematic withholding of response tokens on the part of the IR is not only a feature that shows that IE talk is geared at the audience, but also an example of IR orientation to the constraint of turn type pre-allocated to him/her by virtue of the role adopted in the interview encounter. With the absence of those tokens the IR is acknowledging that his/her task is that of questioning and not engaging in any other action such as responding to statements by the IE. The use of response tokens on the part of the IR would lend a conversational character to the interview talk, thus making the spoken interaction depart from the provisions of the institutional context.

Audience address is not only made indirectly by the IE through the IR, but also covertly by the IR. Marked evidence for this is indicated in the opening section of the interview, in which the IR introduces the guest to satisfy the knowledge of the public. Also, in the closing section, the IR regularly addresses the audience without awaiting an IE response to his/her closing component. Further proof of IR orientation to the overt or covert presence of the audience is the production of summaries of the IE talk prior to the utterance of another question within an IR turn. These summaries are explicitly aimed at assuring audience understanding of the IE talk.

The second constraint mentioned above with regard to the institutional context in which news interviews develop is the objective perspective with which the IR is expected to approach the interviewing task.

Since its inception in the 1920s, the BBC has made formal neutrality a constant theme for journalists. Since the rise of current affairs broadcasting, and more specifically of news interviews, adoption of an impartial stance has also been required from IRs. In this sense, the news interview turn-taking system provides for satisfaction of this condition. Since IRs have to accomplish their task through turns that are at least minimally recognisable as questions, any other activity, such as challenges, news marks, assessments, continuers, or news receipts, is virtually precluded. This normative condition prevents the audience from hostile or supportive reading of IE positions on the part of IRs which could falsely be interpreted as

representing the position of the institutional organisation to which IRs belong.¹⁰⁶ IRs show reluctance to express their opinions in those –rare– cases in which the IE violates the turn-taking system for interviews by questioning the IR on the matter under discussion. The requirement of objectivity, Greatbatch (1988) suggests, can lie in the root of why IRs depart far less frequently from the question-answer format than IEs do. This convention of avoiding responses to IEs’ talk further stresses the fact that news interviews are a product for the consumption of the viewing audience. By avoiding responses the IR is only preserving the “footing” (Goffman, 1981:128) of an impartial elicitor, thus recognising the audience as the genuine recipient of IEs’ talk.

Nevertheless, there is also important evidence to the contrary, that is, sometimes IRs adopt what appears to be a hostile position. Although they characteristically orient to the constraint of objectivity, IRs often accomplish responses to IEs’ talk through the production of third turns containing supplementary questions (vid. Greatbatch, 1986b). These questions display three basic properties: (1) they are located after an answer to a prior question; (2) they are addressed to the author of the prior answer; and (3) they are built on to the preceding answer either by continuing the topical line or by taking up a specific aspect of the answer in question.¹⁰⁷ Greatbatch (id.) has found that IRs commonly use supplementary questions with the functions of: (a) probing IEs’ statements or arguments, either through requiring further details or an account of some aspect of his/her response, or through putting a hypothetical question to IEs; (b) countering IEs’ statements, either through questions which cast doubt on their assertions, through challenges which adopt the form of (statement) + (question/tag question), or through questions attributed to someone else thereby maintaining a stance of formal neutrality; and (c) pursuing a question which IEs have either –covertly or overtly– rejected to answer or not answered on account of insufficient information about it, of its irrelevance or of the presupposition it contains.¹⁰⁸ Declining to answer, especially in the event of covert refusals, frequently generates sanctioning on the part of IRs. This sanctioning behaviour, Greatbatch (id.) suggests, constitutes a means of reaffirming IR status “as a competent report elicitor” (id.:118), a status which has been threatened by the IE,

who, in producing covert refusals to answer, treats questions just as headings. Also, this conduct can be seen as calling for the reissuing of the question that the IE has declined to answer.

However, as Heritage & Greatbatch (1991) note, often those –at first sight hostile– remarks are understood as a genre-specific device to elicit the IE’s point of view on a –usually thorny– matter. The IE acknowledges them as actions specific to the speech encounter at issue, and not as an expression of the IR’s personal stance. In order to maintain objectivity whenever those hostile remarks are made, the IR tends to resort to the technique of point-of-view distancing by using third-person references in cases of challenge.

A similar view is held by Harris (1986), who from a sociological perspective argues that IR questions do encode opinions and attitudes but only with the aim of obtaining an interesting and challenging interview. In this sense, the IR is aware that the choice of the form of the question (e.g. a polar yes/no question, a disjunctive question, or a wh- question) contributes to the achievement of a strategic goal and is, therefore, not arbitrary. For example, wh- questions presuppose the truth of the proposition(s) embedded within. Although this presupposition can be challenged by IEs, this is not what they are required to do. Besides, the message has already reached the viewing audience. Polar and disjunctive questions restrict the choice of answers, positive polars being the ones that encode the least expectations as to the probable truth of the proposition, and tag questions being the ones that encode the most. Further, subordinate clauses within polar questions present propositions as given, shared knowledge. Hence, placing controversial presuppositions in this position may be very effective in an adversary interview as it makes it difficult for IEs to deny them at once. In sum, IRs use questions in such a way that they manipulate disputable presuppositions contained therein. By choosing to challenge presuppositions instead of directly answering questions, IEs appear to be evasive, thus losing credibility. On the contrary, by opting to answer questions IEs are tacitly accepting presuppositions usually to the detriment of their public image. Heritage & Greatbatch (1991) have provided evidence of these cases in which the IE sanctions IR behaviour because

his/her turn seems explicitly hostile to the interests of the IE or to the group he/she represents.

The political interview is not a spontaneous meeting between journalist and politician. On the contrary, it has specific institutional and well-defined objectives. First, politicians are accountable to the general public and attend the interview to account for and defend their political activities. The IR, meanwhile, sets her/himself up as a representative/intermediary of the public/audience. Questions put to the IE are of public interest and purportedly originate from a social interest mandate granted by the general public. The IR aims to find out first-hand the details and inconsistencies of policies carried out (or to be implemented) by the IE or the party/government s/he represents.

2.2. Political television interviews and their verbal components

The interviews were downloaded from the webpages of various British TV. As already stated, we worked only with the transcripts of these interviews. Prosodic means and paralinguistic features are not the subject of this research because it is a very wide topic, which could be investigated in a different study. All transcripts were used as they were found on the Internet. For this reason they may contain grammatical mistakes. It is difficult to say whether these mistakes were made by editing the transcripts or whether they were made by the speakers and the editor did not correct them.

The topics discussed largely depend on the political function of the particular politician.

They can be divided into these main areas:

- current affairs and internal issues in the UK - elections, education, healthcare, energy industry, economic issues, taxes, housing problems, communities in the UK and integration problems
- international politics – the Iraq War, the Middle East
- presidential campaign and elections.

The topics discussed are also connected with the international position of both countries, especially the role of the USA. Both countries are actively engaged in the Middle East conflicts and in the Iraq War, which raises many problems, fears, and uncertainty, and that is why these issues are debated so frequently.

This study presents some analyses of the speech and conversational styles of Theresa Mary May and Boris Johnson. 15 televised interviews were selected from different interviewers, who interviewed Theresa May and Boris Johnson. We have analysed the conversational styles of Theresa May and Boris Johnson.

Special attention is devoted to frequency, nature, and significance of the interruptions that punctuate interviews.

The analyses presented below were based on data drawn from video of televised interviews broadcast.

Vocabulary is often called the mirror of time in which it lives: words reflect the state and development of public life. Modern life cannot be perceived without the qualitative and quantitative growth of discoveries in the most diverse spheres of human activity and there are many opportunities to replenish lexical systems of languages. This gives a powerful impetus for describing and systematizing a large stream of neologisms, idioms, phrases and meanings that cause the emergence of an independent sphere of research in lexicology. We live in a society that constantly develops. New objects in different spheres arise and they need to be named. That is why no science can exist without neologisms, new words. Though the neologisms dominate in the field of knowledge, other people, not only scholars, can also feel the necessity to express and interpret reality by new ways and create new words that would reflect it.

Language is both personal and social. On the one hand, we can use language to express our internal thoughts and desires. On the other hand, language exists outside of us, because society influences and dictates the needs and demands of the use of certain terms, which are changeable in different periods of history. Language reflects society. It reflects gender division. The linguistic patterns people adopt are influenced much by the interaction patterns, by the people one regularly talks to and by the

social status of the people who are concerned. Language is sensitive to the living patterns and the interaction patterns. Communication takes a large part in the process in which we become male or female because males and females are taught different linguistic practices. For example, females are often more expressive and intuitive in their communication, while males tend to be instrumental and competitive. In addition, there are differences in accepted communication behaviors for males and females. To improve communication between genders, one must understand these differences found in the opposite sex.

Throughout history, the public image of a female politician has been influenced by the notion that the identity of a 'politician' is male. Nowadays the situation has somewhat changed. From the second half of the 20th century women tend to change this stereotype and are actively involved in many spheres, particularly in politics. Despite the performance of "natural" role of mother and wife, women seek to participate in decision-making processes, obtaining masculine features of behaviour both in actions and speech.

It should be emphasized that the subject of this analysis is only the language of politicians, not that of interviewers. The reason for the decision to investigate only the answers of politicians is that the utterances of interviewers show a very low degree of involvement. One reason is that their questions are preprepared and even though they have to react to the answers of the politicians spontaneously, they use only a limited number of means showing involvement. Another explanation is that their primary role is to lead the discussion and ask challenging and tough questions which the audience wants to be answered. They do not aim at asserting themselves in front of the listeners, and, unlike the politicians, they do not want to influence the audience. If one still wanted to do an analysis of linguistic means expressing involvement used by interviewers, it should be taken into account that the functions of these means differ from those of politicians. As already mentioned above, the reason is that interviewers play a different role in this type of interaction.

In this section, we analyse how John Rentoul, the political editor of *The Independent*, 'models' (c.f. Stockwell, 2009) the mind of Theresa May, the British

Prime Minister, as she delivers a speech to the 2018 Conservative Party Conference. To do this, he creates a distinctive mind style for May, the features of which we describe below.

We analyse linguistic peculiarities which were taken from Theresa May's interviews.

The most obvious indicator of direct thought representation is the pronominal choices used in the text and other forms of what Semino (2011) calls 'person deixis' – deictic words that index the personal and social relationships between people (see also Stockwell, 2002). Throughout the 'what she meant' sections of the piece, 'I', 'we', 'us', 'my', and 'our' all refer to May or the Conservative Party, and 'you', the audience. The thoughts attributed to May sometimes also include vocative addresses to other politicians, for example:

What she said: *I've seen the trailers for Bodyguard, and let me tell you – it wasn't like that in my day.*

What she meant: *Unlike some people, Boris Johnson, I can tell the difference between fiction and reality.*

In the quote from the speech, May alludes to a television series, 'Bodyguard', about a policeman whose job it is to protect the British Home Secretary, a position May held prior to her assumption of the premiership. Here, in the representation of her thought, the quote is interpreted as an attack on her Conservative rival for the party leadership, Boris Johnson. The use of vocatives ('Boris Johnson', and elsewhere in the article, 'ladies and gentlemen'), in addition to the pronominal choices, indicate that the viewpoint in the 'what she meant' sections should be interpreted as May's. Indeed, in this specific example, the clash of tone between the reported speech and thought also contributes to the character of the mind style created for May. The original section of speech is an appeal to the politician's ethos – she is demonstrating her awareness of mass culture and uses a colloquial expression 'in my day', both of which constitute a form of 'public construction of normalness' (Fairclough, 2000, p. 99) and assume a shared familiarity with May's political career. Conversely, the reported thought is not an attempt to build rapport with an audience,

but is instead an attack on a political opponent, Boris Johnson, whom she is represented as implying cannot ‘tell the difference between fiction and reality’. This contrast in the interpersonal quality of the speech and thought representation contributes to a dissembling mind style that runs through the whole text.

May’s mind style is also constructed throughout the text through modality, evaluative language and what Simpson (1993) terms *verba sentiendi* – language that presupposes some form of cognisor:

What she said: *Security is the bedrock of freedom... the freedom that swept across Europe when the Soviet Union collapsed, and nations were reborn in sovereignty and independence.*

What she meant: *what Jeremy Hunt should have said in his ridiculous leadership bid the other day.*

In this example, May’s remarks on foreign policy are interpreted as an implicit criticism of her Foreign Secretary, Jeremy Hunt. Hunt had previously given a well-received speech to the conference which many perceived as an attempt to position the minister for a leadership challenge. May’s supposed criticisms are constructed through the use of the deontic modal, ‘should’ and the evaluative pre-modifier, ‘ridiculous’. As in the previous example, the mind style constructed in the ‘what she meant’ section is at odds with the tone of the reported speech. In the quotation from the speech, May uses a variety of words – ‘*security*’, ‘*freedom*’, ‘*nations*’, ‘*reborn*’, ‘*sovereignty*’, ‘*independence*’ – that all suggest a solemn register of statecraft which is contrasted in the reported thought with another attack on a colleague. Again, the effect is to portray the Prime Minister as disingenuous; she is not really concerned with the political values she lists, but in using them to jockey for position against her opponents in the Conservative Party. *Verba sentiendi* and evaluative language are later used to resume the reproaches of Boris Johnson in a similar fashion:

What she said: *Britain isn’t afraid to leave with no deal if we have to. But we need to be honest about it. Leaving without a deal – introducing tariffs and costly checks at the border – would be a bad outcome for the UK and the EU.*

What she meant: *I am not afraid of Alexander Boris de Pfeffel Johnson.*

As before, the discussion of statecraft – the UK’s negotiations with the EU over Brexit – is reframed as an attack on an internal political enemy. Rentoul uses *verba sentiendi* to formulate a claim that May makes about her emotional state of mind (she is ‘not afraid’). The claim itself is suspicious; in a similar manner to the disnarrated, negation foregrounds an expectation (see Karttunen 2008, p. 420; and also Nahajec, 2009) – in this instance, the expectation that the Prime Minister might actually be afraid after all. It should also be noted that Johnson is here referred to by his full name, ‘Alexander Boris de Pfeffel Johnson’. Johnson is known as a “hard Brexiteer” in favour of leaving the EU without a trade deal. This group of politicians often use right wing populist rhetorical strategies, constructing an identity between themselves and “the man on the street”. The naming strategy is evaluative because the aristocratic background indexed by Johnson’s lengthy and (ironically) German full name casts some doubt on his claim to represent the will of ordinary people.

As these three examples demonstrate, a key pragmatic feature of May’s mindstyle is the way her directly reported thoughts clash with the reported speech from the conference address. This dissonance portrays May as cynical and dissembling: where she attempts to form relationships with her audience, she is actually thinking of her opponents; where she claims to be concerned with great issues of state, she is in fact preoccupied with the internal politics of the Conservative Party.

The analysis is complicated by a third voice in the text which can be attributed not only to May’s words or a projected internal monologue, but to Rentoul’s personal evaluation of the speech:

What she said: *Let’s say it loud and clear: Conservatives will always stand up for a politics that unites us rather than divides us. That used to be Labour’s position too. But when I look at its leadership today, I worry it’s no longer the case.*

What she meant: *Let us divide ourselves from that Marxist fanatic while spouting platitudes about unity.*

Characteristically, the ‘what she said’ section contradicts the ‘what she meant’ section; the former is a claim to promote unity, the latter a call for division. There are

a number of linguistic features in the first clause ('let us divide ourselves from that Marxist fanatic') that suggest this is May's perspective. The thought is an imperative addressed to her audience, the pronominal choice 'us' and the reflexive pronoun 'ourselves' all refer to the Prime Minister and the Conservative Party, she uses the evaluative naming strategy 'that Marxist fanatic' (a reference to the left-wing leader of the opposition, Jeremy Corbyn), and the distal deictic 'that' to signal 'our' ideological distance from the leader of the Labour Party. All these linguistic features construct an interpersonal and ideological locus consonant with May's. In the following clause, though, she describes her own linguistic behaviour as 'spouting platitudes about unity'. Both 'spouting' and 'platitudes' connote a negative attitude to what the Conservative politician has said which is marked, given that this is a thought attributed to her.

There are two interpretations, here. One is to say that whilst this is presented as May's thought, it is actually Rentoul's more or less overt comment on what she has said – he is explicitly criticizing her, in his own voice, for being vacuous. Indeed, that this is a metatextual comment about the speech connotes the presence of a narrator at a higher diegetic level to May's internal consciousness, thus supporting this view. Another interpretation is to say that this is also what the Prime Minister thinks – that she too believes she is 'spouting platitudes'. From this perspective, May is at fault precisely because she agrees with Rentoul that the speech lacks any substance and yet cynically mouths the words for political advantage.

A similar blurring of the journalist and politician's voices is repeated later in the article:

What she said: *we have fundamental strengths as a country... English... global language... free trade... But our greatest strength of all is the talent and diversity of our people.*

What she meant: *Our greatest export is prefabricated slabs of cliché.*

With the exception of the reporting clause, 'what she meant', there is nothing else to suggest this is May's thought ('our', here, refers generically to the whole nation, which is inclusive of, but not limited to, the Prime Minister and members of

the Conservative Party. It could therefore index the speaker as Rentoul or indeed anyone belonging to that generic group). As in the previous example, there is a similar ambiguity over to whom the opinion should be attributed. Certainly, the pejorative noun phrase ‘prefabricated slabs of cliché’ suggests this is the journalist’s opinion, but it could also be May’s. Again, if it is the former, then the Prime Minister is criticised as vacuous, or, if the latter, cynical. Interestingly, there is a further ambiguity in the reported speech. The ‘prefabricated slabs of cliché’ are elliptically listed, ‘English...global language... free trade’. This is mimetic in two senses: first, of the experience of someone who is in the conference hall but not really listening to the speech (presumably because they have heard the clichés before); second, of the style in which a speech writer or advisor might list a series of talking points. The speech itself, then, is also narrated from an ambiguous perspective. At times, this embedding of Rentoul’s thoughts in May’s is more subtle, for example:

What she said: *No institution embodies our principles as Conservatives more profoundly or more personally than our National Health Service.*

What she meant: *Substitute “as the Labour Party” and Corbyn could have said the same last week. I am not letting them own that territory.*

What she said: *We have had disagreements in this party about Britain’s membership of the EU for a long time. So, it is no surprise that we have had a range of different views expressed this week. But my job as prime minister is to do what I believe to be in the national interest.*

What she meant: *The Tony Blair gambit: win points for candour – divided party – then use it to show leadership. I’ll do what I believe to be right even if my party hates it.*

In both quotations from the speech, May is talking about ‘principles’ and what she ‘believe[s] to be in the national interest’. Contrastingly, in both subsequent ‘what she meant’ sections this is reframed as a form of political positioning. In the second sentence of each, it is May’s perspective that is constructed through the use of pronominal choices (‘I am not letting them own that territory’; ‘I’ll do what I believe to be right even if my party hates it’). In the first, however, it is unclear who is

speaking; one could interpret them either as Rentoul's commentary on what he perceives as May's political manoeuvring, or as May's cynical self-awareness of the rhetorical performance she is giving. If compared to Cohn's (1978) model of consciousness representation, these "what she meant" sections can be interpreted not as quotations from May's inner speech but coming close to psychonarration, where the narrating voice takes over to portray the deepest, perhaps even unconscious feelings and desires of a character. This is the mode where the narrator most clearly takes discursive and epistemological advantage over a character in portraying inner states not consciously known to the character themselves (see Palmer, 2005). Ambivalence over the speaker and the point of view is also reflected in Rentoul's use of metaphor:

What she said: *The British people need to know that the end is in sight. And our message to them must be this: we get it.*

What she meant: *The light at the end of the tunnel is a train coming in our direction.*

Here, May is talking about the conclusion of the Brexit process. The metaphor Rentoul uses is a play on the English expression 'there's light at the end of the tunnel', which means that things are bad now but look as though they might be getting better. The expression relies on a conventional conceptual mapping between brightness and a positive value judgement (LIGHT IS GOOD/DARK IS BAD). In the reported thought section, this conventional mapping is flipped to imply the opposite of what May means in the quotation from the speech. Rather than the light being a sign that we are about to leave the bad situation, it is instead a portent of something more dangerous to come.

The previous examples all involved some meta-linguistic commentary ('spouting platitudes' or 'cliché'), this use of metaphor is interesting because the blurring of voices suggests that this textual representation of May might agree her Brexit negotiations will end in disaster (indeed, later she is reported as thinking 'prepare for the next recession').

The journalist's critique, here, is not only directed at the style May uses and the way it positions her in relation to her political opponents, but at the content of her argument; that is, she is either deluded or, if we assume that this is not only our opinion about the likely outcome of Brexit but that he believes May thinks this too, then he is accusing her of actively misleading electors.

The following examples were taken from Boris Johnson's interviews. The corpus contains a large number of devices which accentuate the force of the proposition.

All the ideas of the first TV interview of Boris Johnsons as a Prime Minister are centered on the idea of Brexit, or withdrawal from the EU, as the only one relevant idea to the UK community, as the only true way of society development, as the only true way for better life in the UK:

...we are going to restore trust in our democracy and we are going to fulfil the repeated promises of parliament to the people and come out of the EU on October 31 no ifs or buts and we will do a new deal, a better deal that will maximise the opportunities of Brexit while allowing us to develop a new and exciting partnership with the rest of Europe based on free trade and mutual support.

So, the idea of Brexit is propaganded by Boris Johnsons in his first interview as a Prime Minister and promoted among the UK people. This propaganda and promotion of Brexit in Boris Johnsons' message represent the pragmatic purposes of its creator. In this case, the information about the policy lines of Boris Johnsons Cabinet in the sphere of internal and external policy of the UK, which is centered around Brexit, or leaving the EU by the UK, forms the informative component of it. The first interview of Boris Johnsons as a Prime Minister is oriented to the diverse addressee: *British people, his opponents, people working and living in the UK and people of the EU*. As a result, he uses different techniques to influence them realizing his pragmatic purposes. To realize his pragmatic purposes to influence addressee he uses the inventory of language units, among which we can observe Stylistic devices and Expressive means.

Ideological discourse presupposes the existence of some opponents, or people who are against the propaganded ideas, who have some other, alien ideas which can be interpreted by propagandists as even dangerous, threatening for the given community. So, Boris Johnsons uses language units with negative meaning to discredit his opponents (prisoner, wrong, crake, incapable, pessimists, indecision and so on) and language units with positive connotation to show benefits of Brexit (exciting partnership, free trade, mutual support, honouring, strong leadership and so on). In this case, a combination of several synonyms the negative meaning of which is gradually rising from the weakest to the strongest one, known as climax, is able to influence the addressee greatly, showing the rise of the negative features in the nature of Brexit opponents:

The doubters, the doomsters, the gloomsters – they are going to get it wrong again.

Adding some energy by pronouncing the given enumeration without any conjunctions or prepositions, known as asyndeton, repeating several combinations of sounds [stes], [tes] within this climax chain is able to make the given utterance more stressed and tensed. Ideological discourse is characterized by opposing to the alien ideas which is realized in discourse as some contrasting, based on the antonymic usage of the words:

...it is time we looked not at the risks but at the opportunities...

The given example contains the antonymic pair “not at risks but at the opportunities” the meaning of which is not based on the usage of antonyms, but on the usage of the words which became opposite in their meaning contextually. Boris Johnsons uses a lot proper names, which is normative to the given type of discourse: Downing Street, Queen, United Kingdom, Britain, England, Scotland, Wales, Northern Ireland, Brussels and so on. The usage of a great number of abbreviations: GP, NHS, UK, EU, CO2 gives some rhythm to the given utterances, making them stressed and even able to economize the time of the pronounced speech.

Some of them are even able to avoid the negative meaning of the clipped word combinations. So, abbreviation LGBT of the word combination “lesbians, gays,

bisexual, transgender” is able to hide its negative connotation, which is more striking for elder persons. The usage of the idiomatic phrase “to lose their shirts” given below makes the underlined phrase emotionally coloured, stressed and believable:

The people who bet against Britain are going to lose their shirts.

The usage of the categorical transposition by adding suffix –s to the conjunctions if, but and changing them into Nouns in the form of “no ifs or buts” is able to strike the addressee by the unusual form of their usage, making the given utterance more emotional and categorical:

...we are going to repeated promises of parliament to the people and come out of the EU on October 31 no ifs or buts and we will do a new deal...

We can also state that Boris Johnsons uses a great number of anaphoric parallel constructions with the repeated initial part of it in his first interview as a Prime Minister:

My job is to make your streets safer – and we are going to begin with another 20,000 police on the streets and we start recruiting forthwith.

My job is to make sure you don't have to wait 3 weeks to see your GP and we start work this week with 20 new hospital upgrades, and ensuring that money for the NHS really does get to the front line.

The repeated elements of the parallel constructions help to arrest addressee's attention, to stress the importance of the given information, to etch the information given by addressor in the memory of addressee. With the same purpose, Boris Johnsons uses epiphoric parallel constructions with the repeated final part of it:

...and the ports will be ready and the banks will be ready and the factories will be ready and business will be ready and the hospitals will be ready.

The given example contains also the usage of polysyndeton, when the conjunction and is repeated several times to slow down the tempo of speech, to emphasize the information about the enumerated subjects, objects, phenomena, to arrest addressee's attention to the given facts. We can state that Boris Johnsons uses a great number of polysyndetons in his speech which represents his individual feature and form his individual style. The number of polysyndetons varies from

polysyndeton with the conjunctions “and” and “or” up to polysyndeton with the prepositions “in” and “for”:

...we know the enormous strengths of this economy in life sciences, in tech, in academia, in music...

and political personality is admired and even loved around the world for our inventiveness, for our humour, for our universities

for the equalities on which we insist – whether race or gender or LGBT or the right of every girl in the world to 12 years of quality education ...

The results of the investigation show that Boris Johnsons uses also asyndeton, or enumeration without any conjunction, to rise up the tempo of speech, to make his message more energetic, vital and vivid:

...whose brand and political personality is admired and even loved around the world for our inventiveness, for our humour, for our universities, our scientists, our armed forces, our diplomacy for the equalities on which we insist...

Another feature of Boris Johnsons’ first interview as a Prime Minister is the combination of several polysyndetons and asyndetons within the limited space of speech, which means sudden tempo speech changes, when slow speech tempo is suddenly changed, turned into the high speed speech tempo or vice a versa:

whose brand and political personality is admired and even loved around the world for our inventiveness, for our humour, for our universities, our scientists, our armed forces, our diplomacy for the equalities on which we insist – whether race or gender or LGBT or the right of every girl in the world to 12 years of quality education and for the values we stand for around the world ...

We consider that sudden tempo speech changes have the effect of the defeated expectancy, when addressee supposes to listen to the material given in one kind of tempo, but sudden its changing makes addressee struck, surprised, astounded and astonished. As the result, the given information etches in the addressee’s memory and is recorded in it as the most striking and unpredictable items. Boris Johnsons uses a lot of repetitions in his speech – distant and chain.

So, several words are repeated in some distance to each other, but they form the milestones of the message: Brexit, deal, change, it's time, be ready, let's, decision, leadership, work, opportunity, partnership and so on.

The other type of repetition, known as chain repetition, is used in Boris Johnsons speech with the same purpose to make the repeated information more valuable, to arrest addressee attention to it, to etch the given information in addressee's memory, to influence addressee with the purpose of accepting the idea of Brexit as the most relevant to the UK community:

...we level up across Britain with higher wages, and a higher living wage, and higher productivity...

The given example also contains the usage of the Comparative degree of the Adjective higher to show the rise of quality within the objects, subjects and phenomena as the result of Brexit. Boris Johnsons uses emphatic sentences to stress some ideas, to make his message more emotionally coloured:

It is here in Britain that we are using gene therapy...

... and that is the work that begins immediately behind that black door...

To give some detailed information, to prove some facts, to give more arguments for addressee, Boris Johnsons uses detachments and parenthetical sentences:

...and so I am announcing now – on the steps of Downing Street – that we will fix the crisis in social care once and for all with a clear plan...

My job is to make your streets safer – and we are going to begin with another 20,000 police on the streets and we start recruiting forthwith...

Some detachments are used to express Boris Johnsons' attitude to the given facts, to the no-deal Brexit as an urgent problem of the UK:

...and we are forced to come out with no deal not because we want that outcome – of course not - but because it is only common sense to prepare...

Inversion known to have strong position and emotional colouring is able to influence audience greatly, stressing the most valuable ideas, making information more convincing and acute within the first interview of Boris Johnsons as a Prime Minister:

... with high hearts and growing confidence we will now accelerate the work of getting ready...

The usage of a great number of epithets, both of the adverbial and adjectival nature, makes the speech of Boris Johnsons more emotional, expressive, on one hand, and more convicting, on the other hand: *high-skilled jobs, extraordinary bioscience sector, new partnership, anti-democratic backstop, begins immediately, fantastic new road and so on.*

Metaphors within the speech of Boris Johnsons are able not only to influence the addressee emotionally but to provoke thinking over the described problems:

...it has become clear that there are pessimists at home and abroad who think that after three years of indecision that this country has become a prisoner to the old arguments of 2016

No one in the last few centuries has succeeded in betting against the pluck and nerve and ambition of this country.

Pun, or play upon word, is known to be one of the most powerful Stylistic devices which states the high level of its creator IQ, as well as addressor orientation to the high level of addressee knowledge to decode this message in the form of pun. Pun contains the elements of humour, satire and this fact makes it more emotionally coloured:

Never mind the backstop – the buck stops here.

The usage of metonymy, or part of the whole, in Boris Johnsons' speech makes his message more expressive and allows to avoid long terms, names by appealing to associations:

...we prepare for the remote possibility that Brussels refuses any further to negotiate...

...it is time we unleashed the productive power not just of London and the South East but of the awesome foursome that are incarnated in that red white and mblue flag who together are so much more than the sum of their parts and whose brand and political personality is admired and even loved around the world ...

So, Brussels as a seat of the main EU institutions is associated with the EU leaders, managers of the EU policy and it sounds clearly without any detailization of the names and groups. The word-combinations every corner of England, Scotland, Wales and Northern Ireland in combination with conjunctions who, whose are able to provoke thinking about the people of these parts of the country.

The usage of intensifiers makes the speech of Boris Johnson more expressive and convincing, influencing the feelings and emotions of addressee: only common, far less serious, now and only now.

Matter-of-factness is typical of political interviews, a certain amount of affectiveness may also be found in this genre. It manifests itself in the use of linguistic means contributing to the modification of the illocutionary force, thus showing involvement. Politician must show a positive relationship to their viewers and be frank and unreserved, otherwise they may have difficulties with persuading their voters.

Andrew Marr: Simple question to start with, how could such a man be released onto the streets of Britain after serving only eight years? My final guest this morning is the Prime Minister, Boris Johnson. How could it happen, Boris Johnson?

Boris Johnson: Well, I'm afraid that when you look at the case, there are a number of conclusions that one can immediately draw. And that is, of course, first of all, Andrew, that I pay tribute to the emergency services, the reaction of the police, the public. Our sympathies, of course, are with the victims and their families.

Boris Johnson: But although it is very early, I think it is legitimate to look at the case in the way that you just have and to ask ourselves exactly that question. How could he be out so early? The answer is, I'm afraid, that he was out because he was on automatic early release. When the judges reviewed his sentence in 2012, they had no option but to comply with the law that Labour brought in in 2008, which meant effectively.

Andrew Marr: You say Labour, you've been in power.

Boris Johnson: Effectively that he was out, they had to comply with the law as it stood. And he was out in eight years. And this was a guy. Don't forget that Judge

Wilkie said was a very serious jihadi. And that's why, that's why, I've been in office for 120 days.

Andrew Marr : Your party has been in power for ten years.

Boris Johnson: That's why when I stood on the steps of Downing Street, I said we were putting more money into policing. But I also said in August that we would no longer allow the automatic early release of serious and violent offenders. And what we're doing now is there is a bill, which was in the Queen's Speech, to prevent automatic early release.

Andrew Marr: There is nothing in your manifesto which would have changed this case, is there? Nothing in your manifesto.

Boris Johnson: There's a bill in the Queen's speech to prevent automatic early release, which I have campaigned against. And it was, to get to your question Andrew, it was because of automatic early release that this individual was out on the streets.

Andrew Marr: And that came about because

Boris Johnson: And that, had it not been.

Andrew Marr: His original sentence, sorry can I say his original sentence

Boris Johnson: And if he hadn't got that early release.

Andrew Marr: His original sentence.

Boris Johnson: If he hadn't had that early release

Andrew Marr: His original sentence

Boris Johnson: He would've been in until 2026.

Andrew Marr: His original sentence was in an indeterminate sentence to protect, IPP to protect the public.

Boris Johnson: That's exactly correct.

Andrew Marr: That was abolished by the Conservatives under your colleague Ken Clarke when he was justice secretary, was that a mistake?

Boris Johnson: No. What we were doing.

Andrew Marr: Why not?

Boris Johnson: Because he was sentenced under Labour's system that allowed him to be released automatically.

Andrew Marr: He was sentenced under IPP.

Boris Johnson: Having served only eight years. And when the judges, Judge Leveson and others reviewed his case in 2012, they determined that he could come out effectively after only eight years.

Andrew Marr: Alright, your government

Boris Johnson: Even though

Andrew Marr: Your government got rid of the IPPs in 2012.

Boris Johnson: So, what we have said.

Andrew Marr: In 2012 you got rid of the IPPs in 2012.

Boris Johnson: No.

Andrew Marr: And here is what the Ministry of Justice said about that. He said there was going to be new determinate sentences. This will see more dangerous criminals given life sentences and others spending longer periods in prison with tough conditions on release. It did not happen.

Boris Johnson: What we have said and what I have said since coming to office in the last three or four months is that I think this whole system of automatic early release, which was brought in by Labour, it was under and it was under that system.

Andrew Marr: You've been in power for ten years.

Boris Johnson: I've only been in office for 120 days.

Andrew Marr: I beg your pardon, you are leader of the Conservative party.

Boris Johnson: And by the way, one of the reason

Andrew Marr: The Conservative party has been in power for ten years.

Boris Johnson: One of the reasons we're having this election is because we have a Queen's speech that was blocked by parliament, amongst other things, not least Brexit. And we need to get it done so that we can move forward. I think it's ridiculous. I think it's repulsive that individuals as dangerous as this man should be allowed out after serving only eight years. And that's why we are going to change the law.

Several boosters may be combined in one utterance in a sequence, as can be seen. These linguistic means function as boosters also because when used at the beginning of an utterance, they anticipate and stress the information that will follow.

Modal meaning of an utterance includes the degree of certainty which the speaker expresses as to the validity of the proposition of the utterance. The speaker may be hesitant about the validity of the information included in the proposition. Thus, if s/he attenuates the force of this utterance, s/he expresses uncertainty or irresponsibility for its validity. In Examples, Boris Johnson used modal adverbs *maybe* and *perhaps* to show his uncertainty about the facts expressed in his proposition, which means that, pragmatically, these linguistic means function as hedges:

Well if I may, and get back to back to my key point, the way bring our county together, the way to heal the rifts in our country, is to deliver on the mandate of people, which was the single biggest vote that any party or proposition in the history of this country.

One of the reasons perhaps that there is a bit of shock and shell at the moment, is that quite a few people that don't necessarily want to get Brexit done, and rightly or wrongly they think that I am going to get it done, I am going to get it done and of course they want to do what they can to interrupt that and I think that would be a real mistake.

I mean. It's early days - you know what we're trying to do is to broaden the appeal of the, of the party, remove a lot of the negatives, try and appeal to people who are women, younger and maybe up in the north and living in urban areas.

Quirk (1985) classify intensifiers into two subsets: amplifiers and downtoners. Amplifiers are further divided into maximizers, which can denote the upper extreme of the scale, and boosters, which denote a high degree, a high point on the scale (Quirk et al. 1985:590). They give these examples of maximizers: *absolutely, altogether, completely, entirely, extremely, fully, perfectly, quite, thoroughly, totally, utterly, in all respect*, and the intensifying use of *most*. For instance:

SR: Did you say those words?

BJ: My words have been totally taken out of context.

SR: So, we're in a school what's your plan for education if you become Prime Minister?

BJ: I think education is the single most important thing that we Conservatives believe in. In the sense that it is the tool that every kid should have to make the most of their talents and their opportunities, and a great education is the job of the state to provide to absolutely everybody. What's been happening in the UK over the last few years is that too many schools have been falling behind in their per capita provision. So what I want to do, day one, is level up and make sure that everybody, primary schools and secondary schools, get the funding they need. We're also announcing today something for special educational needs schools as well.

SR: Ok, tell us the context then?

BJ: I'll tell you. I was being told that there was absolutely no way that the UK could leave the Single Market and the Customs Union and that we would have to stay run by the EU, and I don't think that is the case. I think, actually, if you look at my record, as somebody who has campaigned for business, who has stuck for business through thick and thin, I don't think there's a politician like it. I can't think of anybody in my party or any party that has stuck up for financial services in London during some very difficult times, and indeed I can't think of anybody who has gone around the world championing UK businesses and driving home the message about this or that contract and genuinely acting as an ambassador and evangelist for UK business. That is what I will be if I'm lucky enough to be elected.

Paul Brand: In the past week alone you've been accused of grabbing a journalist's thigh, sleeping with a business woman you were dealing with as Mayor of London, and accused of shouting down the female MPs.

Should women trust you?

Prime minister: Absolutely and look at what we're doing, look at what we said on steps of Downing Street, we have a very clear agenda, 20,000 more police officers, that's what we are delivering, look at we are doing on the NHS...

Andrew Marr: The Chief Inspector.

Boris Johnson: I absolutely deplore the fact that this man was out on the streets. I think it's absolutely repulsive and we are going to take action.

Andrew Marr: That repulsive thing happened under the Conservatives. It was Conservative legislation and a Conservative regime under which. Would you like to apologise to people for the fact that that happened?

Boris Johnson: I must respectfully repeat to you

Andrew Marr: Yes, but what about the sums?

Boris Johnson: I think I've explained the nurses and of course the sums will add up. If you look at our budget, at our manifesto, it is fully costed. I must draw.

In the group of boosters there are, according to Quirk et al.'s classification, these expressions: *badly, bitterly, deeply, enormously, far, greatly, heartily, highly, intensely, much, severely, so, strongly, terribly, violently, well, a great deal, a good deal, a lot, by far, exclamatory how*, and the intensifying use of *more*.

SR: Apparently he put a dog chain through the jaw of a defeated king and then made them live in a dog kennel. Should Jeremy Hunt be worried?

BJ: This election is by no means over, Sophy. There's a long way to go. I'm full of admiration for lots of people in the Conservative Party. I've never known a time where there's been so much talent on the Conservative benches. I admire Jeremy very much and whatever happens he will not be in a dog kennel, I can tell you that much, with or without a chain around his neck. That's a promise.

Andrew Marr: Okay 74 other people. What are you doing about them now?

Boris Johnson: What we're doing there is we've taken a lot of action, as you can imagine, in the last 48 hours to and I won't go into the operational details.

Discourse-organizing boosters fulfil the function of emphasizing parts of the utterance and making these parts more prominent in the context of utterance structure. In this respect their function is primarily textual and cohesive (Urbanová 2003:70). The classification proposed by Urbanová is more logical because lexical items *very, completely, totally, right, absolutely, certainly, pretty, strongly*, etc. express and stress speaker's attitude to the proposition more than orientation to the content of the message. For this reason, Urbanová's classification is preferred in this

thesis and the above-mentioned devices were included in the group of speaker-oriented boosters.

Boris Johnson: But although it is very early, I think it is legitimate to look at the case in the way that you just have and to ask ourselves exactly that question. How could he be out so early? The answer is, I'm afraid, that he was out because he was on automatic early release. When the judges reviewed his sentence in 2012, they had no option but to comply with the law that Labour brought in in 2008, which meant effectively.

SR: So let me get this straight. So you want to put more money into schools, you want to put more money into transport in the North, you want to rollout full fibre broadband to every household in the country, you want to put 20,000 more police on the streets, and you also want to cut taxes? I mean come on. That's having your cake and eating it, isn't it?

BJ: Well actually, of course, as the great Tunisian scholar and sage Ibn Khaldun pointed out as early as the 14th century, there are plenty of taxes that you can cut which will actually increase your revenues and there are ways of making sure that you can stimulate growth, you stimulate enterprise and you get more in. But what is certainly true is at the moment Sophy there is cash available.

Boosters actually and simply are used to emphasize the content of the part of the utterance, they belong to the group of discourse-organizing boosters.

Andrew Marr: Nurses and hospitals, not true what you said before was it?

Boris Johnson: We're upgrading 20 hospitals and building 40 new ones. And you are going to say, oh, well, it's only six. Actually, that's not true.

SR: So let me get this straight. So you want to put more money into schools, you want to put more money into transport in the North, you want to rollout full fibre broadband to every household in the country, you want to put 20,000 more police on the streets, and you also want to cut taxes? I mean come on. That's having your cake and eating it, isn't it?

BJ: Well actually, of course, as the great Tunisian scholar and sage Ibn Khaldun pointed out as early as the 14th century, there are plenty of taxes that you

can cut which will actually increase your revenues and there are ways of making sure that you can stimulate growth, you stimulate enterprise and you get more in. But what is certainly true is at the moment Sophy there is cash available.

Boris Johnson uses the hearer-oriented booster as *you know*, which means that he relies on the background knowledge of the audience:

Andrew Marr: I'm going to come on to Brexit in just a minute. But you voted for the freeze in in-work benefits. Now, partly as a result of that, there are more than four million children in this country living in poverty. Are you proud of that?

Boris Johnson: We're ending that freeze, as you know.

Andrew Marr: No, it is not, it is in your withdrawal agreement. It is in your withdrawal declaration.

Boris Johnson: As you know.

Speaker-oriented Boosters includes items which emphasize the subjectivity of the speaker and show his/her attitude to the proposition. These assurances appear in the corpus most frequently: *I know, I believe, I can assure you, I'm sure, I'm certain, as I say, certainly, really, of course, obviously, surely, definitely, absolutely, and clearly.*

Andrew Marr: I'm sure you do but let me ask you.

Boris Johnson: About these sentences I believe they deserve some punishment and that is what they will get.

Andrew Marr: You are a man who enjoys, as everyone can hear right now, you're a man who enjoys using words. You are a very literate man. You had wonderful libraries when you were growing up. Wonderful libraries at Eton and Oxford. Does the rest of the country deserve to have very good libraries as well?

Boris Johnson: It certainly does. And if I look at

Andrew Marr: Can you try to listen to my questions.

Boris Johnson: Of course.

Politician wants to affect opinions and attitudes of the audience by attempting to show positive attitudes to the listeners, subjectivity of the opinion, understanding, and agreement. They aim at persuading the audience that they are the right persons

for the function they exercise. Expressions such as *I think, I mean, I know, and I'm sure* indicate a high degree of involvement of the speaker in the interactional process.

Investigating the gender features of political interaction, we pay attention to the gender specificity of communication in general. O.A. Voronina (2001) singles out the following characteristic features of communication between men and women in the process of political interaction:

1. Female politicians are more mobile and changeable in their political speech and actions; they can easily change the social role in the process of speech interaction: they can put themselves in the place of the listener, listen to another point of view. They pay attention to the comments. It is much more difficult for men to switch. They often show emotional detachment. When discussing the topic of political dialogue, they pay little attention to the remarks that are not connected with it, do not pay attention to the comments and questions of the audience.

2. As evidence, women are more likely to give specific factual examples, based on their own experience or citing the experience of their friends or relatives. The male politicians do not do that. It is much easier for them to plan for the future than to take into account and analyze the mistakes of the past.

3. A contradictory picture has developed in the analysis of interrupting the interlocutor during the conversation. O.A. Voronina (2001) focuses on the diversity of political dialogue. Very often, the initiative of interrupting comes from men participating in this dialogue. This phenomenon is harmful to the process of communication.

4. In the speech of male politicians, there is also a pronounced specificity, accuracy, categorical judgments and proposals, the lack of emotional coloring of political texts, meaningful rudeness of speech acts. Very often, in social same-sex groups, obscenity is used in the speeches of all participants in the communication process. If the social group is mixed, this feature is not observed.

5. One of the features of women's political speech is the emotional exaggeration of the examples, facts, and phenomena used.

6. Male politicians often make associative connections with such certain directions of human activity as men's hobbies or professionalism (for men); female politicians emphasize the nature, animals surrounding the ordinary world.

7. In the female speech, there is a very large proportion of the psycho-emotional coloring of their statements; men do not often use any assessment in their statements. Women often focus the audience's attention on the positive assessment (in extremely rare cases – neutral).

Men engaged in political activity, focus the audience's attention on a negative assessment of (sometimes rather rude). These features of speech of women and men participating in political dialogue are defined as the main directions. The peculiarities of speech can also include the features of psychological character, temperament, professional activity, the role played by the politician (outside of biological affiliation) in society as a whole, and the socio-status group in particular.

Foreign scientists dealing with the problems of communication of women legislators have established the characteristic features of this behavior:

- diminutive suffixes are very often used in the speech acts;
- the predominance of indirect speech acts; the words "please", "thank you", "would you be so kind" are used more often in women's speech. Sometimes they sound in the form of questions.

- lack of dominance, ability to listen to the participants of the dialogue and pay attention to their problems. By giving a general assessment to speech acts of women legislators, we can talk about them as human, addressed to human problems. This distinctive feature of political women's dialogue has a negative influence on the participants in this communication process. Such soft, gentle, human communication forms the opinion that women are weaker, more insecure and generally less competent in solving political issues (Genovese, 1992). Thus, the "human" approach to language, adopted in linguistics, focuses on all the characteristics of a person as a person and as a professional, reflected in the language. Therefore, gender is understood as a social phenomenon, viewed through the prism of cultural characteristics.

The analysis of the TV interviews of politicians of both sexes allows classifying the following verbal features as common for masculine and feminine TV interviews:

1. Appealing to concepts that are fundamental in a democratic society (*freedom, law, democracy, right, equality, justice*):

"Their cause, at its core, however, is not about the pursuit of values that we can relate to; but in pursuit of values that directly contradict our way of life. They don't believe in democracy, equality or freedom" (Boris Johnson).

These concepts are "sacred formulas" for every citizen of his country. This is their peculiarity and frequency of use in a political dialogue. In addition, speakers use them in order to justify their actions in front of the community.

2. Frequent use of the superlative and comparative degree of adjectives, adding expressiveness to the statements of politicians:

"As for me, I am older, better educated by the events that shaped my premiership, but I still believe that those who oppress and brutalize their citizens are better put out of power than kept in it" (Boris Johnson).

The lexical features of the political media discourse of male politicians include the following:

3. The predominance of negatively colored lexical units (such as *ailure, disaster, ruin* etc.)

Male politicians use these words if they need to discredit another candidate's policy.

4. Frequent use of words with negative prefixes *un-, dis-, il-, im-, in-, ir-*:

"The notion of humanitarian intervention was the meddling of the unwise, untutored and inexperienced" (Boris Johnson).

5. The use of the word *war* and semantically related lexical units, such as *sword, death, army*.

6. The variety of linking words: *since, as, moreover, thus, therefore, consequently, however, nevertheless*.

Linking words make the speech of a politician more coherent and add some expressiveness to it.

The lexical features of feminine political media discourse include the following:

7. Frequent use of the words *hope, believe, feel glad, love, frustrated, doubt, worry*, denoting different emotional states.

This vocabulary helps to create a positive image of a politician, to bring him closer to the people.

8. Use of expressive phrases (e.g., *"incredibly demanding job", "very difficult problems"* and so on):

Expressiveness helps to focus and draw attention of the audience to some phenomenon or event.

9. Such introductory words as *maybe, probably, perhaps, verb seem, modal verbs may, might, indefinite pronouns some, somewhat, somehow, someplace, phrases a kind of, a sort of and phrases some kind of, some sort of*.

"Perhaps I may also say: will he do me the honour of reading through the speech to the end" (Theresa May).

10. Expressing the shade of obligation using modal verbs:

"And we have to find ways of working together" (Theresa May).

Female politicians mainly use literary lexicon of the English language in TV interviews in order to make their speech more understandable to a wide audience, they do not practically use words belonging to special colloquial vocabulary (vulgarisms, jargon), so-called obscenity. Therefore, female communication is characterized by literacy and correctness of speech, the use of correct and understandable vocabulary for the broad audience, the accuracy and expressiveness of the information offered.

Following the lexical ones, we have singled out the grammatical features of the masculine and feminine TV interviews. In the course of empirical and theoretical, we have come to the following conclusions:

- The prevalence of the active voice over the passive. We believe that the use of the active voice gives the speaker greater confidence.

- Low frequency of compound independent clauses. In our opinion, the addressees of the message more easily perceive sentences with coordinating and subordinate conjunctions than independent clauses.

- Lack of elliptical structures.

The grammatical features of the male political media discourse include the following:

11. Preference is given to simple sentences.

We believe that male politicians tend to be more practical and understandable for the entire target audience.

12. Using compound sentences.

The grammatical features of feminine TV interviews:

13. The predominance of complex sentences in the speech.

14. Frequent use of homogeneous parts of the sentence, which allows to focus the audience's attention on any fact.

We identify gender strategies as a factor in the realization of the language of the politician in mass media, identify and describe the speech strategies and tactics used by female politicians in the political media discourse.

Conclusions to the second chapter

Political discourse consists of many genres, one of them being political interview. Political interview may be regarded as a specific genre because it structures reality in a specific way, i.e. it takes place in an institutional setting, there is an interviewer, who directs the interview and asks the questions, and an interviewee, who is a politician and answers the questions of the interviewer. Since the politician is aware of his/her responsibility and status, his answers are sometimes evasive and vague. The reason for this is that s/he does not want to be accused of lying.

The role of the interviewer is very important at this point because a good journalist should insist on the politician answering the questions and s/he should know how to force the politician to do so. At this moment, it is also more interesting for the viewers. When analysing political interviews, it is important to apply pragmatic approach, which is also adopted in this thesis. Linguistic means employed by politicians have various pragmatic functions. These functions may be interpreted properly only when the context in which the utterances were expressed is taken into account.

The broadcast political interview is a kind of formal interview with (usually) high-ranking political representatives as part of a programme aimed at informing. It is produced in a studio or official office and might have a live audience. There are basically two roles in the political interview, interviewer (IR) and interviewee (IE), which characteristically are assumed by a journalist and a politician respectively by virtue of their professional roles.

Having analyzed the speeches, namely speeches, appeals, and publications, politicians (both men and women) we can focus on the characteristics of the two pronounced gender strategies due to biological characteristics:

1. The use of characteristic features (male or female) to determine the characteristics of a speech portrait. The gender strategy applied in the political dialogue uses certain tactics: radical change and correction of their verbal behaviour;

2. Appeal either to the female or male target audience. It highlights the gender tactic of speech "contemplation" and the gender tactic of using stereotypes and metaphors, primarily to enhance the emotional expressiveness of speech. The categorical wording is very clearly traced, an orderly tone is used. Such stylistic devices form a certain effect of the impending danger. The quote below consists of simple sentences. Moreover, this seeming simplicity has a very great semantic meaning: rapid reporting of this message (namely, its content aspect) to the recipients, i.e. to the audience.

III. NON-VERBAL COMPONENTS IN TELEVISION INTERVIEWS

3.1. Characteristic features of non-verbal components

The definition of nonverbal communication has evolved considerably over time. Contrary to the old perceptions of it as a communication without words or language, the modern theories propound that like verbal messages, nonverbal communication too acquire vocal characteristics. Where verbal vocalic denotes the content of the message, nonverbal vocalic refers to the manner in which the message is conveyed. It includes both visible and audible cues delivered with the message content. Each fragment of nonverbal behaviour has the potential to communicate meaning. The term 'behaviour' is very much synonymous with 'cue' as it serves as an audio, visual, tactile or any other sensory information which is used by the receiver in forming an opinion about the sender.

Likewise, it also affects the response from the receiver. All the conscious, subconscious or unconscious nonverbal cues transmitted by the sender have an immense impact on the overall message conveyed. They need to be practiced, perfected, and even controlled by a leader for effective management at the workplace. And therefore, it requires rigorous training and practice sessions in the curriculum of management education. Nonverbal behaviour can complement a verbal message by adding to its meaning (e.g. a smile with a nod to show cordial agreement), substitute for the verbal message especially if it is blocked by noise or any other interruption (e.g. a sneer instead of a statement of disapproval), accent it (e.g., using intonation for emotionally charged messages), or contradict it (e.g. a shrunken forehead with a statement of appreciation).

By the term non-verbal communication we understand all communicative acts that are performed without words. It is a universal system, through which we can express our feelings and emotions without even "opening the mouth", "it is a language that allows us to hear the words with our eyes" (Thiel 1997: 9ff). Gestural

behaviours are an indispensable element of every communicative act as “our body cannot communicate” (West and Turner 2004: 136).

Non-verbal communication is usually understood as the process of communication through sending and receiving wordless messages, language is not the only source of communication, there are other means also. Non-verbal communication can be communicated through gesture and touch, by body language or posture, by facial expressions and eye contact. Anthropologists theorize that long before human beings used words to talk things over, our ancestors communicated with one another by using their bodies. They gritted their teeth to show anger; they smiled and touched one another to indicate affection. Although we have come a long way since those primitive times, we still use non-verbal cues to express superiority, dependence, dislike, respect, love, and other feelings.

Non-verbal communication differs from verbal communication in fundamental ways. For one thing, it is less structured, which makes it more difficult to study. A person cannot pick up a book on non-verbal language and master the vocabulary of gestures, expressions, and inflections that are common in our culture. We don't really know how people learn non-verbal behaviour. No one teaches a baby to cry or smile, yet these forms of self-expression are almost universal. Other types of non-verbal communication, such as the meaning of colors and certain gestures, vary from culture to culture. Non-verbal communication also differs from verbal communication in terms of intent and spontaneity. We generally plan our words. When we say «please open the door», we have a conscious purpose.

We think about the message, if only for a moment. But when we communicate non-verbally, we sometimes do so unconsciously. We don't mean to raise an eyebrow or blush. Those actions come naturally. Without our consent, our emotions are written all over our faces. Although you can express many things non-verbally, there are limits to what you can communicate without the help of language. If you want to discuss past events, ideas, or abstractions, you need words-symbols that stand for thoughts – arranged in meaningful patterns.

It is considered more polite or nicer to communicate attitudes towards others non-verbally rather than verbally, for instance in order to avoid embarrassing situations.

They concluded there are five primary functions of non-verbal bodily behaviour in human communication: express emotions, express interpersonal attitudes, to accompany speech in managing the cues of interaction between speakers and listeners, self-presentation of one's personality, rituals (greetings).

Speech contains non-verbal elements known as paralanguage, including voice quality, emotion and speaking style, as well as prosodic features such as rhythm, intonation and stress. Paralanguage (sometimes called vocalics) is the study of non-verbal cues of the voice. Various acoustic properties of speech such as tone, pitch and accent, collectively known as prosody, can all give off non-verbal cues. Paralanguage may change the meaning of words [9, p.108]. The type of non-verbal communication, vocalics, or vocal characteristics, accompanies everything we say. Meaning can be derived from how we use our voices while we talk. Vocalics include inflection (upward as in asking a question, downward as in making a statement), tone (monotone, excited), accent (southern, eastern seaboard), rate (fast, slow), pitch (deep, nasal), volume (fast, slow), number of vocal interrupters («aaaahhh,» «well,» «uh»), and quality of voice indicators (clear, scared). Subtle (and not so subtle) cues – like irony and sarcasm – about intensity and emotion are given through vocalics. Thus, non-verbal communication differs from verbal communication in fundamental ways. Spoken language is normally used for communicating information about events external to the speakers, non-verbal codes are used to establish and maintain interpersonal relationships.

Firstly, there are basically three elements in any face-to-face communication: words, tone of voice, facial expression. Secondly, the non-verbal elements are particularly important for communicating feelings and attitude, especially when they are incongruent: if words disagree with the tone of voice and facial expression, people tend to believe the tonality and facial expression.

When communicating, non-verbal messages can interact with verbal messages in six ways: repeating, conflicting, complementing, substituting, regulating and accenting/moderating.

Repeating. «Repeating» consists of using gestures to strengthen a verbal message, such as pointing to the object of discussion.

Conflicting. Verbal and non-verbal messages within the same interaction can sometimes send opposing or conflicting messages. A person verbally expressing a statement of truth while simultaneously fidgeting or avoiding eye contact may convey a mixed message to the receiver in the interaction. Conflicting messages may occur for a variety of reasons often stemming from feelings of uncertainty, ambivalence, or frustration. When mixed messages occur, non-verbal communication becomes the primary tool people use to attain additional information to clarify the situation; great attention is placed on bodily movements and positioning when people perceive mixed messages during interactions.

Complementing. Accurate interpretation of messages is made easier when non-verbal and verbal communication complement each other. Non-verbal cues can be used to elaborate on verbal messages to reinforce the information sent when trying to achieve communicative goals; messages have been shown to be remembered better when non-verbal signals affirm the verbal exchange.

Substituting. Non-verbal behaviour is sometimes used as the sole channel for communication of a message. People learn to identify facial expressions, body movements, and body positioning as corresponding with specific feelings and intentions. Non-verbal signals can be used without verbal communication to convey messages; when non-verbal behaviour does not effectively communicate a message, verbal methods are used to enhance understanding.

Regulating. Non-verbal behaviour also regulates our conversations. For example, touching someone's arm can signal that you want to talk next or interrupt.

Accenting/Moderating. Non-verbal signals are used to alter the interpretation of verbal messages. Touch, voice pitch, and gestures are some of the tools people use to accent or amplify the message that is sent; non-verbal behaviour can also be used

to moderate or tone down aspects of verbal messages as well. For example, a person who is verbally expressing anger may accent the verbal message by shaking a fist. In face-to-face communication, meaning is carried by blending two components: the verbal (with words) and the non-verbal (without words).

Non-verbal communication adds nuance or richness of meaning that cannot be communicated by verbal elements alone. In real time, same place communication, face-to-face communication, ordinary chat, there are many opportunities for this blending to take place.

Head nodding seems to play a key role in turn-requesting, while having slight or no implication in turn-yielding. Speakers do not methodically upsurge the amount of nodding as the episode progresses. On the other hand, there is a stagy intensification in nodding by the listener.

They are well-defined as hand and arm movements usually away from the body, which generally complement it, and which appear to allow a direct association with speech (e.g. an upraised and pointed index finger). Precisely left out from the meaning of hand and arm gestures are movements in which the hand comes in contact with one's own body. Samples would be rubbing the chin, scratching the cheek, smoothing the hair, picking lint from the socks, etc. Such self-adaptors are quite recurrent for several individuals both while they are speakers and while they are hearers.

Spatial distance, or the space between speakers, has also been shown to evoke emotion. This particular non-verbal cue is pertinent to this study for two reasons. First, during a town hall debate, candidates are in motion and are likely to come within close distance of each other. The debate analyzed in this study was a town hall. Second, spatial distance made headlines after the 2016 town hall debate. Here, Trump was reported to have stood very close to Clinton to the extent that some called his spatial distance menacingly close (Diaz, 2016). This reflects research indicating that at close proximity, men elicit more negative emotions than women do (Hertenstein & Keltner, 2011). At intimate distances of six to 18 inches, the other person's facial features and expressions are more pronounced and more impactful, as

well his/her body odors, body heat, breath, and so on (Hall, 1982). Depending on the social context and acceptability rules, such physical nearness can be threatening, as is the case in most Western cultures. However, the effect abates with increased spatial distance between communicators, namely, the personal distance (1.5–4 feet), the social distance (4– 12 feet,) or the public distance of 12 or more feet (Hall, 1982).

Notwithstanding the large diversity of features surrounded by the realm of communication, smile and laughter happen in the background of turn-taking. They appear to play a major role in back-channeling (e.g. a silent smile of feedback, perhaps attached to direct eye contact). However, a smile may stand at the end of a speaker's turn as a request for taking over the turn.

Throughout a conversation, a person may change the position of his legs or may shift his seat in the chair. The role that shifts of posture play in the turn-taking mechanism is uncertain. But one can undertake that people do not actually sit still in their seats for a significant length of time. Listeners may be resting for a time and then, as they prepare to take the speaking role, move to an upright position or even to a forward-leaning position. On the other hand, speakers at times "punctuate" their yielding of the floor by leaning back in their chairs as they finish their utterances.

The non-linguistic column is divided into paralinguistic and body movements. In the case of paralinguistic features in the analysis, we found chiefly four of them which were the most common ones in the corpus. These were the use of pauses, cough, laugh as well as whispers. Currently, in the case of body movements throughout the communicative situation, these kinds of features were the most prevalent ones in every single video. Instances such as nodding, eye movements as well as eyebrow movements, hand gestures, blinking and pointing were the ones used by the interlocutors in order to be as a supplement in the process of communication.

3.2. Non-verbal components in political interviews

Contemporary scholars have examined gender-based non-verbal communication patterns regarding such cues as posture, gesticulation, smiling, emotional expression, and so forth (Allen, Gervais, & Smith, 2013; Hall et al., 2001; Hall & Xing, 2015; Henley, 1977; Semnani-Azad & Adair, 2011; Vacharkulksemsuk, et al., 2016). These studies found that women deployed gendered cues such as smiles, but other studies found gender-neutral patterns regarding cues such as expansive postures and facial expressions. The same dynamics have been reported during political interviews.

Approaches to understanding political figures focusing solely on their words fall short as even the most articulate of spokespersons with the most well-developed of scripts fail to convince audiences when their presentation is awkward or not credible. At the same time, less articulate individuals have time and again been shown to be capable of seizing the imagination, and followership, of those enraptured by their speechmaking prowess, even despite an obvious lack of knowledge. With highly scripted leaders, it becomes immediately apparent that there is incongruence between the message conveyed via the verbal channel and the non-verbal signalling accompanying it.

Non-verbal cues and signals from the body and face provide salient and reliable evidence for evaluating and selecting political leaders, especially when compared with the often incomplete, if not misleading, information provided by the political figures themselves. Of note is the potential for interaction between cues and signals and how this effects our perception of political figures. The more static cues of facial physiognomy can influence the interpretation of a facial display and affect interpretation of emotions and behavioural intent. For example, dominance or neotonic cues provided by facial morphology affect perceptions trustworthiness that in turn can be influenced by facial dynamics (Gill, Garrod, Jack, & Schyns, 2014). This suggests that cues provided by facial morphology may influence pre-held conceptions regarding respective leadership styles (Keating, 2002), but also the

subsequent (mis)interpretation of these signals (Stewart, Méhu, & Salter, 2015). In other words, the face one is born with might influence the interpretation of its displays and with it potentially affect preferential behavioural strategies.

This study presents some analyses of non-verbal components in TV interviews of Theresa Mary May and Boris Johnson. 15 televised interviews were selected from different interviewers, who interviewed Theresa May and Boris Johnson. We have analysed non-verbal components in TV interviews es of Theresa May and Boris Johnson.

Table 3.1 Types and numbers of non-verbal expressions used

Table 3.1 Types and numbers of non-verbal expressions used

Non-verbal cue	Number of occurrences (Theresa May)	Number of occurrences (Boris Johnson)
Multi ...	31	26
Multi !!!!	28	20
Multi ?????	28	14
LOL	17	19
See ya	17	17
Okay	15	18
:-)	15	22
Oops	14	15
Oh	14	16
Yep	11	7
Wow	9	13
Hey	2	10

Non-verbal means of communication are as follows.

1. Visual: kinetic: “hand-play” (hand motions), head, legs, body movements, gait; face expressions, eyes, posture, poses, head position, direction of eyes, visual contacts, skin reaction: blushing, paleness, sweating; spatial-time organization of

communication): distance between interlocutors, the angle of rotation to the interlocutor, personal space; subsidiary means of communication: emphasizing or hiding of body-build peculiarities (signs of age, sex, race); means of conversion natural body-build: clothes, hair-do, cosmetics, glasses, tattoo, moustache, beard, jewelry, small things in hands.

2. Acoustic: paralinguistic (voice quality, voice range, pitch): volume, tone, rhythm, pitch of sound, extralinguistic: speech pauses, laugh, cry, cough, crack, sighs.

3. Tactile: touch, handshake, hugs, kiss.

4. All-factorial: pleasant and unpleasant smell of the environment, natural and artificial human smell.

The Theresa Mary May's main psychological method in political discourse is the speaker's heightened starting position, preparing the audience for the perception of information through the visual form of argumentation that determines the rigid format of the discussion. Three types of argumentation are actively used in the discourse: visual (demonstration of documents, papers), theoretical (citation of sources), practical (explanation of reasons, schemes of calculations, analytics of price policy). The main discursive strategy of a speaker is always the destructive presentation of someone's decision or action.

The purpose of the speaker's strategy is to analyse the perception of reality, which affects the subconscious of the audience and promotes public confidence in politics. In the structure of the non-verbal profile of Theresa Mary May speech, the oratorical characteristics of the voice are the main. Strengthening the starting position of the discourse is facilitated by the voice of the speaker, acting as the main instrument of influence, which she possesses masterfully. She knows how to speak passionately, persuasively, and express everything: restrained nervousness, jubilant joy, commanding tone, and reassuring promises.

From a psychological point of view, Theresa Mary May combines the traits of thinking and artistic types of personality, and from the communicative point of view, she belongs to the type of "leader" and "fast communicator" [6, p. 121-124]. Such people are audit communicators who enjoy communicating with people and

expressing their thoughts clearly, at a moderate pace, in which they see a display of professionalism and competence. The leader is interested in the effectiveness of the actions, which is also reflected in the picture of her speech. In the process of argumentation, Theresa Mary May demonstrates the "corporate syntax" of designing the voice of a complex subordinate cause-and-effect proposal. In the main part of the proposal, it rhythmically lists the causes, facts and circumstances.

Then, instead of a short pause meaning "comma," Theresa Mary May pauses for a longer period, that is, she puts a voice to the point. Then there is a supplementary sentence, beginning with the words "And therefore...", in which a clear, convincing and confident voice makes arguments, the consequences of the above-mentioned reasons, and a program of necessary actions is voiced. This division of the complex sentence into two simple ones allows Theresa Mary May to give a rheumatic function to the investigative sentence, to draw the attention of the listener to the content of the argumentation, to emphasize new, important information for the speaker. This effective paralinguistic approach was actively replicated in British political rhetoric.

For Theresa Mary May, the main facial components of behavior are the expression of the eyes, which compensates for the facial restraint. Eye behavior and eye contact are not only the main channel for receiving and transmitting information, but also, together with voice, an effective means of influencing the audience. Theresa Mary May looks skillfully at implementing strategies to monitor the emotional context of the situation and to scan for non-verbal actions from the audience. The gestural component of Theresa Mary May's non-verbal communicative behavior is not very remarkable: it is mainly illustrator gestures or index gestures such as greetings or goodbyes. The actual component (clothing style and hairstyle) of the non-verbalist of this politician is very significant. The image focuses on femininity and beauty, which makes it possible to visually dominate the male society of politicians, to "capture" the auditory by the unexpectedness of the image, to pay attention to itself, to be the object of visual and then auditory interest.

Boris Johnson's speech begins with the appealing to the audience, represented by the personal pronoun "you". The speaker pronounces the words slowly enough and clearly pauses. The strategy of self-presentation is implemented here through the tactics of discrediting opponents: Boris Johnson talks about how voters were deceived by other parties ("You were told that... tuition fees and inequality were inevitable. They were not"). The emphasis in the interview is on the last, briefest but very important sentence, consisting of only three words. Each word is accentuated, after each word there is a pause, and each word is accompanied by a nod. Then Boris Johnson uses the phrase: "You all deserve better," with a look and hands pointing to the audience.

The non-verbal canal in this case helps to solidify with the electorate. Solidarity tactics are used in the following: "Let's put principles and values first!". This appealing to the audience is accompanied by a gesture, the purpose of which is to draw additional attention to what is said and focus the attention of the addressee on the thought. Further, Boris Johnson focuses on himself: "why, why I got into politics". The word "I" is highlighted, while Boris Johnson points his hand at himself. Then he uses the tactics of favourable comparison and opposition to his opponents, which is realized at the verbal (lexical) and non-verbal levels. The pronoun "we" is accompanied by such positive-evaluative words as "real action", "decent human society", "hope", and juxtaposed with "other parties", for the description of which the word with the negative semantics "fear" is used.

At the non-verbal level, this juxtaposition of "we" - "they" is also highlighted. When Boris Johnson talks about opponents, he points at them with his hand and looks at them, and when he talks about his party, he points with his hand at himself and looks at the viewers. At the end of the speech, Boris Johnson addresses to the electorate and uses an imperative inclination, calling for his party to vote, while smiling and looking at the audience.

The non-verbal profile of Boris Johnson's behaviour is dominated by voice and visual components. In his television interviews, he often resorts to receiving voice prompts. It's about changing the tone of his voice in those parts of speech where he

wants to get emotional response from the audience. For the same purpose, he move his eyes away from the text, quickly raises his head, sends an signal to his expression that it is this part of the utterance that is cognitively and emotionally loaded in the discourse.

Boris Johnson draws attention better of a small audience than a large one. In a situation, for example, in political debate, it is pragmatically very effective - improvisation and non-verbal expression of interest, enthusiasm and open smile form a positive emotional background of the situation and lead to the achievement of the necessary communicative goal. As conclusions about Boris Johnson's non-verbal discourse profile, it should be noted that there is a functional and expressive combination of voice and visual cues. In the mimic plan, the expression of the extraordinarily lively eyes and the charming smile remained dominant.

As we can see, facial expressions, gestures, tone of voice and even the style of clothing of the political leaders described above lend themselves to systematization and form an individual non-verbal profile of their discourse in the political context. The components of the non-verbal profile, having referential, emotional, social and pragmatic meanings, are functionally integrated into the recognizable idiocycle of politics. Visual, audio, artifactual signs of mediastile as the essence of non-verbalistic discursive behaviour are a special communicative channel of communication, through which is transmitted and perceived rational and emotional information that has and is not directly related to the political activity of the individual. Non-verbal signs are combined into behavioural patterns, the possession of which allows the politician to communicate more effectively and, accordingly, to have the desired pragmatic impact.

Conclusions to the third chapter

Non-verbal communication can be communicated through gestures and touch (Haptic communication), by body language or posture, by facial expression and eye

contact. Speech contains nonverbal elements known as paralanguage, including quality, emotion and speaking style, as well as prosodic features such as rhythm, intonation and stress.

Non-verbal communication is a sign system used in the communication process and is different from verbal with form and means of detection. With the help of gestures, facial expressions and poses it is possible to understand the truth of the pragmatics of political speeches. Non-verbal components also express the attitude of participants in the speech act to each other, the level of communication between the communicant and the recipient. Non-verbal means of communication are marked by situational, dialogical and need a common social and linguistic experience to understand the depth of the referent's content.

Nonverbal communication occurs in person to person interaction, excluding the words expressed by the same – occurring through gestures, bodily postures, silence, facial expressions, the direction the body is facing, somatic, natural or artificial singularities, organization of the objects in space and even through the relationship of the distance kept by the individuals.

There are five primary functions of nonverbal bodily behaviour in human communication:

- to express emotions,
- to express interpersonal attitudes,
- to accompany speech in managing the cues of interaction between speakers and listeners,
- self-presentation of one's personality,
- rituals (greetings).

In TV interviews, non-verbal means of communication contribute to the improvement of communicative perception. In some cases, non-verbal units can serve as a more accurate, expedient, concise, or even the only means of transmitting a speech message. Non-verbal units meet at different stages of communication and increase the emotional and expressive value of the linguistic component, delivering the message's completeness.

Therefore, the category of emotiveness is an integral part of the successful implementation of TV interviews and the fulfilment of its main functions. It can be expressed through a variety of non-verbal means: gestures, facial expressions, etc. Non-verbal communication often carries a more significant content load and affects more the whole process of communication.

GENERAL CONCLUSIONS

The conducted research gives the possibility to make the following conclusions:

In the first part of the work the nature of interviews and its place on TV in different societies and British society was determined. Media and society are closely related to each other. The extensive impact of media on society can easily be seen these days. Media reflects our society, how it works and what it constitutes. With the advancement in technological area, our society has also observed the expansion in the thoughts and ideas of people. Our society has accepted every single invention starting from the printing press to the latest smartphones. Earlier people used to communicate things with the help of sketch and print forms but as time passes the medium became more advanced. TV remains the most important single source of news and political information in most parts of the Western world, although it is losing ground to the internet, especially among the younger generations. Even so, the political importance of the new media is easily overestimated because the most popular news websites are those of the old media, not the digital natives.

Interviews remain central to the authenticity of the data collected for qualitative studies. According to the covered context, although they have a limited historical timeline, interviews have developed alongside the philosophical reflection of the existing research paradigms to remain a perfect tool in qualitative, and even quantitative studies. Significantly, of the three types of qualitative interviews, the semi-structured approach has been validated to be ideal for qualitative data collection. This is because it gives the researcher the flexibility of twisting certain variables to develop a good connection with the participant.

The interviews as a form of informing the audience and as a mean of communication were analyzed. Political interview may be regarded as a specific genre because it structures reality in a specific way. It takes place in an institutional setting, there is an interviewer, who directs the interview and asks the questions, and an interviewee, who is a politician and answers the questions of the interviewer.

Since the politician is aware of his/her responsibility and status, his answers are sometimes evasive and vague. The reason for this is that she/he does not want to be accused of lying. The role of the interviewer is very important at this point because a good journalist should insist on the politician answering the questions and she/he should know how to force the politician to do so.

On the base of the results of comparative analysis from the position of gender differentiation it is proved that at this moment of development of linguistic genderology it is studied to what extent the gender factor influences on the processes of communication in comparison with the other extralinguistic factors. Hence, extralinguistic and intralinguistic factors of gender influence have to be taken into consideration in the formation of political discourse, i.e. gender aspect has its own impact on the presentation of lingual image of the social group at all language levels and also on the communicative material.

Verbal and non-verbal components in TV interviews were investigated in this research and it was concluded that non-verbal communication differs from verbal communication in fundamental ways. For one thing, it is less structured, which makes it more difficult to study. A person cannot pick up a book on non-verbal language and master the vocabulary of gestures, expressions, and inflections that are common in our culture.

Obviously, when communicating, non-verbal messages can interact with verbal messages in six ways: repeating, conflicting, complementing, substituting, regulating and accenting/moderating. During the research the main non-verbal means of communication were investigated: visual, kinetic, acoustic, tactile and all-factorial.

In TV interviews, non-verbal means of communication conduce to the improvement of communicative perception. Sometimes, they can serve as a more accurate, concise, expedient, or even the only ways of giving a speech message. Non-verbal units meet at different stages of communication and increase the emotional and expressive value of the linguistic component, delivering the message's completeness.

The practical part of the work was based on political interviews of famous politicians of the present Theresa Mary May and Boris Johnson. The ways of experiencing information and influencing the viewer through the various means they use in their television interviews have been thoroughly researched. Facial expressions, gestures, tone of voice and even the style of clothing of the political leaders described above lend themselves to systematization and form an individual non-verbal profile of their discourse in the political context.

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DATA SOURCES FOR THE RESEARCH

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