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PAUSES AND SILENCES ON TALK RADIO

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INTRODUCTION

Audio recordings play a central role in various subfields of linguistics. The reliance on recorded speech is particularly relevant to sociolinguistics, where scientists have developed many techniques for recalling and analyzing natural speech. Despite their focus on naturalistic linguistic data, sociolinguists rarely focus explicitly on data management (organization, storage, accessibility, preservation, etc.) and this lack of focus has affected the progress in this field. At the same time, the interviews that sociolinguists strive for are often underutilized to develop language understanding. That is, sociolinguists often focus on a few phonological and/or morphosyntactic variables, thereby excluding many other language features.

Not surprisingly, silence as a phenomenon of communicative activity is often of academic interest to linguists who consider it in the context of cognitive and discursive paradigms (M. Epstein, Y. Zamorskaya, R. Kopylova, G. Kredilin, S. Krestinskiy, O. Nosova, G. Pocheptzov, etc.) There is also a particular lack of socio-philosophical research dealing with the phenomenon of silence. Other scholars are also interested in the relationships and interactions of various linguistic aspects of silence.

However, despite a considerable amount of research, it is too early to say that all aspects of this phenomenon have been considered and interpreted, and therefore silence can hardly be considered definitively studied, because under other, unprecedented conditions, it usually acquires new qualities and characteristics.

Talk radio (the term we use in this article) is a form of talk-based programming that allows callers to contact a station and discuss topics proposed by the host. The relationship between talk radio, public access and public opinion is well thought out internationally [see as examples Sobieraj and Berry 2011; Housley and Fitzgerald 2007] and has dominated research into the genre.

The main idea of modern radio broadcasting is to reflect progressive social trends, segmented and well-prepared information, discussion of specific topics, regular holding of interactive programs, musical material, musical screensavers, jingles, background music, or commercial breaks. This improves the reception and processing of received information.

Regardless of the genre of speech or the degree of preparation of the text, supersegment units are very important in implementing a speaker's communication strategy. Intonation is an important part of oral speech, its structural element, the bearer of semantic meaning, the way in which the emotional and expressive character of a phrase is expressed and communicated, and the It is an expression of functional load.

These analyzes help us understand the relationship between the design features of the talk and the communication context in which the interaction takes place and to which these design features contribute. Emotions and evaluations in talk radio are expressed through the direct participation of the listener in what is being discussed through the communication channel. In this way, talk radio influences both everyday and political discourse by providing a model for speaking and setting the agenda through speaking.

Much research has been done in recent decades to examine the properties of pauses as the primary intonation device for segmenting spoken text. On the one hand it is a break in the sounding, and on the other it is a component of speech signal which, like all other constituents of expression, are the result of the semantic functions of language [Bagmut 1985:87]. The classification of pauses is based on their functional capacity (location of origin and function performed) and actual acoustic parameters (duration and filling). By focusing on how broadcast talks are tailored by producers to vary their relevance to different audiences, on the speaker's part, positive direction to the relevant features of the discourse context attachment is observed.

The relevance of the research is defined by the need for the study of both linguistic and pragmatic features of pauses and silence and how they are actualized by the speakers and influence the target audience on Talk Radio.

The aim of the research is to establish linguistic, structural and functional-pragmatic features of the English-language communities' way of pausing and silencing and their influence on conversation flow.

This study is intended to fulfill the following **objectives**:

- to develop a comprehensive methodology for the analysis of silence;
- to investigate pauses and silences as components of paralinguistic system of the language;
- to investigate peculiarities of lexical units of pauses and silences used in communicative act and its disposition to various semantic processes;
- to examine the way pauses and silences communicatively function in talks.
- to analyze peculiarities of the oratorical sub-style.

The object of the research is presented by pauses and silences on Talk Radio.

The subject of the research are syntactic devices (long pauses, fillers, restarts, repetitions and redirections) used in oral communication on Talk Radio.

Different **methods** were used in the research to achieve its aims. The empirical method was applied for data collection. The descriptive method is used to give an account of the peculiar features of pauses and silences on Talk Radio. Morphological, syntactic and stylistic analyses were carried out to identify peculiar features of pauses and silences in the English discourse.

The material of the research consists of a corpus theoretical background mentioned in reference part and data encompassing speech communication from official channels of You Tube Talk Radio shows' such as Bloomberg Television; PBS NewsHour; TalkTV; BBC; CBS News; CBS Mornings; CBS Evening News

and the live talk radio stations BBcRadio 1/1Xtra/1Vevo; AM950, the FOX News radio, SN590 The Fan, which are available via TuneIn Radio App.

Theoretical value of the research lies in the prospects of using the results of the research in the courses on communicative, media linguistics, and intercultural communication. The results of the study can serve as a basis for further study and research in the respective field and can be used for a comprehensive analysis of the pauses and silences in different types of discourse.

Practical importance of the paper is determined by the fact that it presents comprehensive contemporary research in the field of linguistics dealing with the phenomenon of pauses and silences.

I. MAIN CONCEPTS AND MODERN PERCEPTIONS OF HUMAN INTERACTION IN TERMS OF COMMUNICATION THEORY AND PRAGMATICS

1.1 Communication and modern perception of human interaction

In modern linguistics, it is a well-known fact that, communication between people in society does not take place through the combination of separate isolated units, but in the form of complete expressions, starting with a sentence and ending up with a text. Speech activity is one of the most important conditions of human life itself. In this regard, the theory of speech activity belongs to the general theory of human activity [Kubryakova 1986: p.18]. Any activity is associated with a certain goal, and therefore, the sign of purposefulness determines speech activity as such, which is carried out to achieve certain goals [Karaban 1988: p.8]. In addition to purposefulness, speech activity is characterized by contextualization [Zvegintsev 1977: p. 51], connection with thinking [Tyler 1978: p.131], intersubjectivity [Bakhtin 1986: p.273–280], influence [Tarasov 1987: p.150–152], involvement in another form of activity [Givon 1992: p.53–79] and structuredness [Leontiev 1969: p.27]. All these properties of speech as a specific form of activity make it different both from language and from language material.

Analyzing speech activity as such, one cannot do without taking into account the human factor. The speech mechanisms inherent in a person and used by him are put into action by the speaker himself. Appearing to be perfected over millennia of the use of language in its most diverse functions, reflecting the practice of language used by billions of speakers, speech mechanisms are actions and operations set in motion by the *will* and *mind* of the speakers, and therefore depend on their individual abilities [Kubryakova 1986: p.10].

The ontological nature of speech communication has a dual character, because communication is determined by two factors – internal (psychophysiological) and external (social) [Tyler 1978: p.131-156]. And given

the fact that the mental nature of evaluation is defined by scientists as the innate evaluative meaning, which records the allocation of positive and negative emotions in the mental sphere of a person [Markelova 1997: p.67] , it becomes clear why the issue of the theory of speech activity has always been and still it is of interest to domestic and foreign researchers of language, and among psycholinguists.

Language learning as a phenomenon of communication [Slama-Cazacu 1983: p.305 –316], will make it possible to analyze evaluative attitudes, the interaction of speakers and listeners, trace the effectiveness of psycholinguistic and paralinguistic factors, anticipation of content, surface and deep modifications of communication, personal traits of partners - "*comprehension of everything that is actually done in the text and outside it*" [Tarasov 1987: p.129]. In other words, they need to summarize what they have learned and extend their comprehension beyond the text itself. Connecting new information to known, retelling or summarizing may be appropriate. Again, a combination of techniques is likely to be most effective in building an effective communication.

Speech activity is considered as a form of reflection of reality, and the phenomenon of psychological content - as a specificity and conditions of its course [Zymnyaya 1978: p.48]. Thus, speech activity of a person consists not in making sketches of the picture of the world, but in marking his knowledge according to the epistemic scale "*I know*" - "*I guess*" - "*I do not know*". From the perspective of cognitive linguistics, qualifiers appear not only as a matrix for the transfer of positive information, but also as an epistemic-modal framework, which contains evaluation and verification signals regarding the evidential quality of this information (reliability / unreliability, truth / falsity, understanding / misunderstanding, faith, awareness, etc.). Implicit and explicit impulses of the epistemic-modal order are immanently inherent in evaluation, they are its constant rational companions.

Speech actions and operations are subject to social control. Speech as a type of human activity is always oriented towards the performance of a certain communicative task. All speech communication and speech interactions take place

in the form of exchange of statements, the speaker always takes into account the presence of the interlocutor and his evaluative perception. Speech serves the communication of at least two communicators, that is, speech is under constant control and is constantly subject to the influence of ethical rules, which are probably the most rigid and established among social restrictions [Givon 1992].

A broad study of speech activity involves the study of individual factors that determine it. The evaluative aspect of speech activity is also attributed to them. Motivational moments and the closely related emotional state of the speaker leave an impression on the organization of his speech, which is practically implemented by the use of certain assessment tools of language at all its levels.

The assessment depends on the speaker (subject) more than any other value. The relationship between the evaluative meaning and the author of the speech is multifaceted. The rating expresses the speaker's personal thoughts and tastes, and they are different for different people. In the inner world of a person, assessment corresponds to views and feelings, desires and needs, duty and purposeful will. This creates its conflict: the assessment generated by desire is different from the assessment arising from duty and from the assessment caused by lack.

The generation of an evaluative statement is due to the fact that in the process of communication a person has a need to convey his attitude to the surrounding reality, which naturally cannot be neutral. Human vices were always ridiculed (stupidity, greed, cunning, inquisitiveness, drunkenness, and many others), that is, all human vices were ridiculed. And, on the contrary, such positive qualities as courage, kindness, strength and others were glorified by the people. For centuries, people have glorified virtue.

It is necessary to note the fact that modern linguistics proceeds from the fact that language in its communicative function serves not only to exchange thoughts, but also to express the emotional and evaluative attitude of the speaker to the surrounding world. No matter what conditions and determinants condition a person's activity, they become active only when they manage to penetrate into the sphere of his emotional and evaluative relations, reflect and gain a foothold in it.

In psychology, it is generally recognized that speech activity takes place in a reduced form. But along with this, it is sometimes verbalized and contains expressively colored vocabulary.

Speech activity involves "connecting" national components, orientation in a problem situation, definition of known and unknown, correlation with categories of social experience, culture, etc. Evaluative attitude is expressed in the form of an *order, request, promises, agreements, disagreements, condemnations, encouragement* and the *like*. With the help of these speech acts, the activities of speakers are condemned or encouraged from the standpoint of social and ethical norms. In the acts of forming evaluative values, the prerogative belongs to the word associated with certain features of the concept or object.

The effectiveness of the selectivity of evaluative values is an indirect confirmation of the existence of a national-linguistic picture of the world. The existence of the latter reflects reality, ethics and cultural and everyday stereotypes. At the same time, most of the ideas that take place in everyday life consist of what is called the common sense of natural philosophy, life practice, which consciously creates prerequisites for different interpretations of the value of the same reality in different cultures, the possibility of unequal perception and evaluation of the same essence, and thus - differences in the linguistic picture of the world in the sphere related to emotional and evaluative attitudes [Telia 1986: p.102].

Phenomena marked by linguistic units can be either positive or negative. Accordingly, evaluations are divided into positive and negative. It is natural that between these evaluative poles there is a whole range of evaluations, which differ in the degree of positivity and negativity and are verbalized by the means characteristic of each person.

The Internet as a separate unique sphere of communication is attracting more and more attention of scientists, in particular philologists, giving researchers a resource of the language array, which is rapidly developing and begins to influence the language outside its own borders. It was more often rebuked than mentioned positively, because the uncontrollability and ignorance of the

phenomena in it sometimes frightens, not to mention the dominance of information of dubious quality, and even on the verge of moral norms.

To describe Internet communication, modern researchers use different concepts such as "*computer-mediated communication*", "*de-mass communication*" or "*mass self-communication*" [Castells 2009. p. 55]. Obviously, this type of communication cannot be attributed only to mass or interpersonal communication according to the main typology features.

The processes of individualization of mass communication characterizes not only the Internet communication. For example, the popularity of personalized advertising messages distributed using mobile technologies, face-to-face meetings of politicians with voters, or individual programming of digital television programs also testifies to the processes of individualization of mass communication. Perhaps today we are witnessing the formation of a new type of communication, which combines the features of the types of communication discussed above.

On the basis of the publicity of communicative actions, it is customary to distinguish between public and non-public communication.

Public communication is aimed at performing communicative actions of public interest, based on open access to information and assuming collective perception. This type of communication includes, for example: shows, television or radio broadcasts, meetings, blogs, etc. Other characteristic features of mass communication are a *highly social communication*: it is based on a system of social interests, needs and values. The main function of mass communication is to ensure the relationship between large groups of people, the socialization of individuals, and support for unifying, integrative social processes. Dissemination and collection of mass information is also an important function of this type of communication, but you need to understand that this is not its ultimate goal, but only a means of realizing a more general goal - supporting the social order.

Non-public communication involves the performance of communicative actions that do not have a public status, i.e. those that do not create socially significant information that does not imply open, free access to information and

collective perception of communicative actions. This type of communication includes *communication between family members, job interviews, business conversations, private negotiations, etc.*

This abstract was aimed at revealing the background knowledge about modern perception of human interaction. The results show that all communicative actions and situations are governed by their own, inherent in the system of mass communication, set of rules and regulations as well as attitudes and expectations. No matter what conditions and determinants condition a person's activity, they become active only when they manage to penetrate into the sphere of their emotional and evaluative relations. Along with this, it is sometimes verbalized and contains expressively colored vocabulary. This process of modern speech activity gives researchers a resource of the language array, which is rapidly developing and begins to influence the language outside its own borders.

1.2. The means of communication

Speech activity is the unity of communication and generalization, active purposeful activity of a person, which has a specific organization and is regulated by a certain system of motives.

At the beginning of the 70s of the 20th century, with the appearance of the concept of "*communication activity*" (communicative activity) in psychology, the concept of "*speech activity*" received a narrow interpretation. In this regard, speech activity is sometimes considered as an activity whose motive is related to the production of speech itself (and not to its use outside of the communicative act).

The most important function of speech as an activity in the communication process is the formation and expression of thought. Given the close connection between speech and thinking, which we mentioned above, scientists distinguish two types of speech - internal and external.

Inner speech is the linguistic design of thought without its expression (oral or written). Linguistic meanings are used outside the process of real

communication. Inner speech is not sufficiently studied because it is not subject to direct observation. Scientists believe that it happens at a high speed, and the degree of language formalization depends on the conditions.

The following types of internal speech are distinguished:

a) internal speech, i.e. "self-talk", which preserves the structure of external speech, but lacks sound or graphic design. Such speech may be caused by difficulties in solving tasks or making decisions, communicative noise, etc.;

b) own internal speech as a means of thinking. At the same time, a person uses special units (subject codes, image codes, etc.). Such speech has a specific structure;

c) internal programming, i.e. formation and consolidation in specific units of the program of speech expression, the whole text or its parts (planning, idea). This type of internal speech is primarily related to communication, as it is the initial stage of the generation of future speech.

Internal speech is considered an intermediate link between thinking and external speech.

External speech is a sound or graphic design of an expression, i.e. verbalization of thought. This type of speech involves the individual in the system of social interaction. External speech involves various mechanisms of encoding and decoding information.

The importance of communication style in communication lies in the fact that with its help there is an understanding of various situations, an attitude towards communication partners that is formed, and methods of solving problems that are chosen.

Effective intercultural communication requires knowing how to use all its components. Among these components, an important place belongs to the style of verbal communication as well as to the non-verbal communication. In this aspect, communication style is a kind of meta-message that indicates how individuals should understand and interpret a verbal message - the context of communication. It is an individual stable form of human communicative behavior, which is

manifested in any conditions of interaction, in any situation. It involves skillful mastery of all speech genres: from a retort or comment to an informative message, lecture, report, public speech.

Verbal communication is the most common method of information exchange between people. It presupposes the presence of three participants: *transmitter - message - receiver*. Oral communication usually uses natural non-verbal and verbal channels simultaneously and in an inseparable unity. Its emotional and aesthetic effect can be enhanced by using such artistic channels as music, dance, poetry, rhetoric. Verbal communication also includes educational trips - expeditions, tourism.

The advantages of oral communication are:

- 1) speed of information exchange;
- 2) good feedback due to direct contact (possibility to ask questions, clarify messages, express agreement or disagreement, etc.);
- 3) ease of communication.

Disadvantages:

- 1) use of inappropriate words for communication;
- 2) the possibility of omitting essential details in the message;
- 3) a high probability of forgetting the information heard by the listener;
- 4) distortion of the message during its further transmission.

Non-verbal communication - communication based on the use of non-verbal (non-verbal) means. This type of communication usually includes sign language, mimic and plastic signs and visual signs, etc.

Non-verbal communication is characterized by:

- non-discreteness (continuity). It is difficult to decompose non-verbal messages into constituent elements (for example, facial movements or gestures);
- semantic probability of non-verbal messages: non-verbal language is much more unstable and semantically variable, which manifests itself both in the units themselves and in the rules for their combination;

- spatio-temporal integrity of non-verbal messages: several elements of a non-verbal message can be transmitted simultaneously; the non-verbal message is decoded in its entirety, i.e. the recipient does not divide it into separate elements in the process of perception;

- involuntary nature: non-verbal communication, to a lesser extent than verbal, is controlled rationally, involuntary non-verbal actions prevail over voluntary, unconscious over conscious. The communicator pays less attention to their non-verbal actions, trying to control speech or writing. This gives psychologists a reason to say that uncontrollable non-verbal movements can be used to judge the degree of sincerity and openness of the communicator. So, judging by the data of psycholinguistic studies, a person has the worst control over the movement of the legs and mimic movements of the lower part of the face (movements of the lips and chin) and best of all - the movements of the hands, eyes and body posture, therefore it is precisely by the movements of the legs, lips and chin that one can judge the speaker's true intentions or his attitude to the content of the communication;

- disorganized nature of learning non-verbal language. As a rule, individuals acquire non-verbal language on their own, through imitation. This applies to the study of the language both by children and by representatives of another culture.

To sum up, this abstract provides us with deeper investigation of common methods of modern information exchange. The importance of communication style in communication process lies in the fact that with its help there is an understanding of various situations, attitudes towards communication partners and methods of solving problems. As a result, through the process of thought making and then formulating it into oral speech, individuals acquire verbal and non-verbal language on their own, through imitation. It is an individual stable form of human communicative behavior, which is manifested in any conditions of interaction and in any situation. Thus, all the means of communication can't exist as a separate elements in the process of communication as they are the building materials of its effective actualization.

1.3. The main components of effective communication

In modern communication science, there are three points of view regarding the ratio of verbal and non-verbal types of communication.

According to the first opinion, non-verbal means complement, clarify and emotionally color verbal information. Ch. Darwin spoke about the relationship between language, gestures and facial expressions and noted: *“The ability of members of the same tribe to communicate with each other using language was of great importance in human development, expressiveness of the face and body actions greatly contribute to the power of the language”* [Darwin Ch., 1908]. The main content in communication is conveyed through words, non-verbal means "accompany" verbal ones, and non-verbal communication as an independent type of communication does not actually exist.

The second point is, that non-verbal means are used independently and autonomously in communication. In addition to the articulatory-acoustic or verbal symbols common in natural languages, several additional systems of silent and non-verbal symbols are also used in the communication process. It is these nonverbal signs that are the subject of nonlinguistic studies such as proxemics, tics, and kinesics. The term proximity was proposed by the American linguist E. Hall. He studies the role and effects of space, area, and distance between people in interpersonal communication [Hall E.T., 1959]. In this way, essential content can be conveyed not only by words, but also by gestures, facial expressions, visual aids, etc.

According to the third opinion, non-verbal means dominate over verbal ones. I. A. Beaudoin de Courtenay called *“gestural language”* or *“optical language”* and considered it an integral component of language development. [Functionalism B.Malinovskogo]. The main meaning is transmitted with the help of non-verbal means of communication, and verbal ones are used exclusively for storing information and transmitting it in time and space.

Regardless of which point of view is taken, it should be recognized that the effectiveness of communication is always higher if the non-verbal and verbal messages correspond to each other in content.

Thus, **Listening** is one of the main links of the communication process. It is a psychological component of verbal communication, a method of decoding and perceiving information. The ability to listen is of primary importance in human communication. By listening, the recipient reveals the meaning of the information received from the communicator. He understands the meaning of the message during decoding.

The elements of listening are: perception by ear, attentiveness, understanding, memorization.

Perception by ear. This is the first stage of listening, the physiological process of selecting sound stimuli.

Attentiveness. This phenomenon is psychological. The human psyche system perceives all sounds selectively. The components of attentiveness are the minimum threshold of perception (everything that a person is able to physically perceive), the level of interest and motivation. Anything beyond the minimum threshold is usually not perceived or interpreted. It was established that the lower the level of individual interest and motivation of communication participants, the lower their threshold of perception, the less attention to the communication process itself and, accordingly, the smaller amount of perceived information.

Understanding (interpretation) - giving certain meanings and meanings to words and messages heard by a person.

According to research, immediately after hearing information, a person remembers only 50%, after eight hours - 35%, after two months - only 25% of what he heard. This 25% is called sedimentary information.

Listening is an active complex process and has different directions. In view of this, four types of it are distinguished [Batzevich 2009: p. 375]:

- 1) listening for pleasure (music, broadcasts of sports matches, performances, etc.; conversations at friendly parties, friendly discussions). Intellectual listening or otherwise benefit from such listening is unplanned;
- 2) attentive, thoughtful listening (lectures, radio news, instructions on certain problems, etc.). The purpose of such a hearing – understanding and memorization;
- 3) critical listening (available in case of uncertainty in reliability of information, its tendency and one-sidedness; listening critically to a person whose views are frankly unacceptable);
- 4) empathic listening - the listener seeks to enter the speaker's situation and perceives his words through the prism of the speaker's experience and feelings. It promotes friendly relations between people, makes the listener a "grandmaster" of communication.

In the process of listening, it is important how developed people are in various types of memory, the state of readiness of attention and individual development, and other mental cognitive processes.

By listening to others, we learn not only to listen to ourselves, but also to understand our feelings, needs, attitudes. While listening, you must:

- forget personal prejudices against the interlocutor;
- take your time with questions and conclusions;
- distinguish between facts and opinions;
- really listen, not pretend, not be distracted

1.3.1 Emotional Intelligence

Emotional intelligence became the subject of psychological research in the 1960s. In 1964, this concept appeared in the work of Michael Beldock "Sensitivity to expression of emotional meaning in three modes of communication" [Beldock 1964], and in 1966 - in the work of Barbara Leuner "Emotional intelligence and emancipation" [Prax Kinderpsychol Kinder psychiatr 1966 Aug-Sep;15(6): p. 196-

203.]. In 1975, the concept of emotional literacy was developed and Claude Steiner's emotional literacy training program was launched. He presented this concept in his book "Achieving Emotional Literacy" [Hretzov 2011: p. 416].

In social psychology, research on emotional intelligence is carried out in the direction of the problem of social intelligence [Andreeva 2013: p. 145-148.]. Domestic scientists define emotional intelligence mainly in terms of communicative competence (I. Aminiv, N. Bobneva, Yu. Yemelyanov, N. Molokanov, etc.). the most complete concept is the concept of social intelligence, developed by V. Kunitsyna [Kunitsyna 1995: p. 48-61.], the essence of which is to highlight communicative and personal potential as the main core of social intelligence.

Communication is indeed an important part of human life, which can be considered as:

- Transfer of information from person to person;
- As a means of communication with various objects. Transfer of information between subjects and information exchange in society as a whole;
- Meaningful aspect of social interaction, action consciously oriented to meaningful perception by other people;
- The act of communication, a connection between two or more individuals, based on mutual understanding; communication of information by one person or several persons [Andreeva 2006: p. 128–131.].

Analysis of scientific sources shows that emotional intelligence always involves orientation towards other people, readiness to see and hear another person and experience their values. All this suggests that the role of emotional intelligence in social interaction is extremely important.

Effective communication with others is very important in everyone's life. It is important to ensure that messages are short, clear and relevant to the needs of the other party. Effective, positive, well-thought-out verbal and written messages

allow you to better manage conflicts, express needs, influence others, and improve listening comprehension - all of these are components of emotional intelligence.

Consider the EQ criteria highlighted by Mayer J. D. and Salovey P. [Mayer & Salovey, 1997]:

1. Understanding emotions. The ability to identify the emotional states of others people and your own allows you to correctly understand your reactions, as well as analyze the state of the interlocutor or partner.

2. Ability to perceive and express emotions. Empathy, compassion, and generally positive expression of emotions allow you to build warm relationships with your interlocutors, convey your emotions, and be "on the same wavelength." Emotional perception, in turn, makes it possible to objectively assess the emotional state of the other person.

3. Regulation of emotions. The ability to control one's emotions and their manifestation is necessary in today's world, because they can disorganize activities or their external manifestation can put a person in a disadvantageous position, for example, revealing his feelings about something else.

Understanding one's emotions and the emotional states of others is becoming increasingly necessary for effective communication and social communication. The world changes and makes its demands, and the most important demand is understanding oneself and others, which can be achieved only by developing emotional intelligence.

Analysis of scientific sources showed that the concept of "emotional intelligence" first appeared in the 60s of the 20th century. The peak of popularity of this phenomenon fell in the 90s of the 20th century. Several models of emotional intelligence were developed by foreign and domestic researchers: Mayer-Salovey-Caruso (considered EQ through IQ), Ruven Bar-On (EQ in the context of personality), D. Goleman (EQ from the point of view of productivity), D. Lucin (considers intra-personal and interpersonal EQ), E. Nosenko (EQ through the concept of "intelligence"), K. Petrides and E. Furnham (connection of EQ with personal traits). Daniel Goleman identified four structural components of

emotional intelligence (self-awareness, self-control, social sensitivity, relationship management). Domestic scientists define emotional intelligence mainly in terms of communicative competence (I. Aminiv, N. Bobneva, Yu. Yemelyanov, N. Molokanov, etc.). the most complete concept is the concept of social intelligence, developed by V. Kunitsina, the essence of which is to highlight the communicative and personal potential as the main core of social intelligence. Besides being able to convey the message clearly, you need to be able to listen so that you understand the full meaning of what is being said and make the other person feel that they are being listened to and understood.

Thus, without positive communication, it is impossible to achieve mutual understanding in any issue, in order to make sure that other people correctly perceive outgoing information. When all participants are interested in a positive outcome of the conversation and it is equivalent for them, the necessary effect arises. To maintain the process of communication the recipient must apply maximum efforts for the correct perception of the message. It should be clear, structured and concise. There is always an opportunity to ask a direct questions or leading questions, depending on your position in the process of communication, but not to confirm what you said, but in order to find out the real opinion of your interlocutor.

1.4. The Phenomenon of Pauses and Silences in theory of communication

1.4.1. Pragmatic characteristics of silence

Despite the fact that the study of silence as the mainstream of linguistics has began recently (the end of the second half of the 20th century), today we can talk about a variety of approaches to the analysis of this phenomenon. In accordance with the interpretation of the role of silence in communication and the methodology of studying this phenomenon, two main areas of research can be distinguished:

1. Silence as an element of non-verbal communication and an object of study of paralinguistics

2. Silence as a complex communicative phenomenon and an independent object of study of the theory of communication

Traditionally, considering and defining silence in opposition to speech, many linguists attribute this phenomenon to the sphere of paralinguistics. The silence in communication is characterized by accompanying, complementing, or substituting the speech act. At the same time, silence in the context of communication is understood in modern linguistics as the exchange of information through the sign system of the language.

There are many studies devoted to identifying relevant signs of silence as an act of communication, however, most scientists come to the conclusion that silence can function as an act of communication if it is purposeful, has intentionality and conveys certain information that is successfully perceived and deciphered by the addressee.

In modern linguistic literature, there are many definitions of the concept of silence. So, for example, Bohdanov K.A. considers silence as *“a zero speech act and expresses the opinion that only communicatively meaningful silence can be subjected to linguistic analysis”* [Bohdanov 1997: p. 38]. Bazylev V.N., on the contrary, does not fundamentally distinguish between silence and pause, but focuses on the study of silence in different lingua cultural communities. He argues that *“the functions of the act of silence are inherent in the minds of the speakers”* [Bazylev 2005: p. 28]. Kopylova T.R. attributes silence to the significant building units of the language and claims that it is used as *“a sign accepted in this community, endowed with a certain content and relatively unambiguously interpreted by members of this community”*, but recognizes the existing difficulty in distinguishing between sign and unsigned silence. In the concept of S.V. Krestinsky, silence is *“a complex communicative unit that includes signs of sign and speech characteristics, expresses different psychological states, and is a marker of social status”* [Krestinsky 2014: p. 93- 94]. The implicative content of

the act of silence is the main link in its entire structure, since a certain set of implicatures, each of which is realized in a specific context, directly expresses the meaning of the act of silence.

S.V. Krestinsky identifies three types of implicatures characteristic of the act of silence:

1. Conventional implicatures do not depend on the context and are characteristic of such fully conventionalized acts of silence, such as "minutes of silence". Such an act of silence is conditioned by tradition and is performed by agreement in a strictly defined situation. Arutyunova N.D. calls this silence "*ritual*" [Arutyunova 1994: p.114].

2. Standard implicatures are implicatures of partially conventionalized acts of silence in stereotypical communicative situations such as "offense", "embarrassment", "greeting", "farewell", "question-surprise", etc. The standard implicature represents a transitional stage from the conventional to the communicative implicature and can be both understood intuitively, based on experience, and deduced from the context.

3. Communicative implicatures should be deduced from the context by means of certain logical operations. In the case of an act of silence, both standard and communicative implicatures are deduced on the basis of propositional and intrasilental content. In this case, the derivation of communicative impersonations of an act of silence always requires relying on the following information: 1) the context of the use of silence, 2) the Principle of Cooperation, 3) background knowledge, 4) general knowledge of all relevant information by the communicants [Krestinsky 1991: p.11-13]. The last position raises some doubts, since the background knowledge of the communicants is the knowledge shared by them as for all the information relevant to a specific communication situation.

Research by S.V. Krestinsky allows us to conclude that the act of silence and the speech act have a somewhat similar communicative structure. However, it would be incorrect to completely liken them to each other, since the act of silence can transmit information to perform other functions similar to the functions of a

speech act, only if there are appropriate subjective contextual conditions [Krestinsky 1991: p.10]. Arutyunova N.D. believes the meaning of silence is given by the context, the specific speech situation, the rules of social behavior, beliefs and rituals [Arutyunova 1994: p.106-117]. Thus, silence as a communicative act takes place in the activation case when a certain speech act is not actualized, but communicative intentions are preserved.

L. J. J. Wittgenstein noted the semantic load of silence in his treatise. The philosopher's famous thesis: "*What cannot be talked about, should be kept silent*", raises the problem of the existence of the inexpressible in language and proves the possibility of using silence as an alternative form of expression [Wittgenstein 1989: p. 178].

Not every silence can be communicative and informative. V. Bohdanov proposes to distinguish *communicatively significant* and *communicatively insignificant silence* [Bohdanov 2007: p.174-175]. The object of linguistic research there is communicatively significant silence, which "*performs a certain symbolic function in verbal communication*", conveys information and contains "*a significant number of the most diverse communicative meanings of a semantic-pragmatic nature*" [Bohdanov 2007: p.174-175; Batzevich 2010: p. 204].

Silence, which is devoid of functional load and attests to the physiological state of a person (for example, silence while working, sleeping or walking), is considered communicatively insignificant [Bohdanov 2007: p.175].

The researcher singles out the following three types of communicatively significant silence:

- 1) "silence of the addressee" or "silence of listening";
- 2) "silence of the speaker" or "silence instead of speaking";
- 3) "elliptical silence", which is determined by the syntactic structure of the text and is expressed by an ellipsis [Bohdanov 2007: p.202].

The first type of silence ("addressee's silence") is related to the change of communicative roles in the communication process. During the dialogue, the addressee processes the interlocutor's words during his silence and formulates his

own the opinion that he later expresses, having exchanged communicative roles with the speaker. Sometimes the addressee interrupts his silence with verbal or non-verbal interjections that prove his interest or disinterest, demonstrate agreement or opposition to what was said [Bohdanov 2007: p. 202].

The second type of communicatively significant silence undergoes detailed consideration in linguistic research - "silence of the speaker". V. Bohdanov gives him the definition of "*zero substitute for verbal reaction*", since here silence appears in the place of expected speech [Bohdanov 2007: p.202]. The interpretation of the "speaker's silence" depends on the specific situation, the meaning and illocution of the previous statement, and also corresponds to the maxims of H. P. Grice, namely: *maxims of completeness of information*, because silence in a speech act is always informative; *maximum quality information* - silence is usually not a lie; *maxims of relevance (relationship)* - silence can be appropriate and inappropriate; *maxims of manner (method)* – in a specific speech act, silence can be experienced unambiguous or ambiguous interpretation [Bohdanov 2007: p.178].

V. Bohdanov's analysis of acts of silence based on Grice's maxims can be one of the ways of their interpretation, that is, silence has the same communicative properties as a speech act. However, on opinion of S. Krestinsky, it is necessary to pay attention to several characteristic features of the act of silence. By Grice's *maxim of completeness of information* we mean the amount of information that contained in the communicative act. At the same time, the statement should have no less and no more information than required [Batzevich 2009: p.143].

Considering the act of silence, we cannot talk about the amount of information it contains, but only about the presence of some information [Krestinsky 1990: p.40]. The content of this information, according to V. Bohdanov, should be understood as implicature, since silence does not mean anything outside the speech act, while a word or a sentence preserves its meaning and beyond it, and in the speech act only actualizes it [Bohdanov 2007: p. 178]. The truth of the statement, which is provided by *the maxim of the quality of*

information, is also realized in the act of silence. But V. Bohdanov's statement that silence is usually not a lie seems contradictory.

Silence can convey true and false information. If the speaker silently bypasses a certain fact known to him, then for addressee, this indicates its non-existence and leads to misinformation [Svintzov 1983: p.71]. Here, according to S. Krestinsky, it is about the strategic function of silence not to disclose certain facts, i.e. to keep silent. [Krestinsky 1990: p.42-43]. Studies of pause and silence need to be distinguished, but their nature is the same - not to say anything and not to talk about something [Krestinsky 1990: p.42-43].

The last two maxims of Grice - *relevance and manners* - are realized most fully in the act of silence. According to the communicative situation, the interlocutor's silence is appropriate or inappropriate. Example, *silence of children in the presence of adults*. In this case, it is relevant silence. But if you answer silence for greetings, then the "Principle of Politeness" will be violated, and silence in this situation will be irrelevant [Krestinsky 1990: p.43]. As for *the maxim of manners*, the ambiguity of the interpretation of the act of silence depends on the method of transmitting information and the context of communication, as well as on the common fund of knowledge of the communicators.

Considering silence as a communicative unit, researchers interpret it not only as a zero speech act, but also as a sign [Pocheptzov 1986: p. 90.]. There are such conditions of the significance of silence as "conscious and deliberate use of silence by its sender", "awareness of the recipient about the deliberate nature of silence" and "the presence of the addresser and the addressee in common knowledge about the meaning of silence" [Krestinsky 1989: p. 93]. Silence can to be a sign and a speech act, these two characteristic properties are interconnected [Krestinsky 1989: p. 93]. By silence a certain meaning is hidden, which allows us to talk about the symbolic nature of this phenomenon [Krestinsky 1989: p. 94; Arutyunova 2000: p. 433]. But it is not enough to consider silence only as a sign, since it has a characteristic structure and main functions speech act.

The structure of a speech act consists of locution, illocution and perlocution. Therefore, for the integrity of the statement, its correct construction, communicative orientation and influence on the addressee are important.

The components of the structure of the act of silence are also illocutionary and perlocutionary acts, that is, silence contains a certain communicative intention and influences the interlocutor. Unlike a speech act, an act of silence does not have a locution. S. Krestinsky suggests replacing the terms illocution and perlocution with "intrasilencel content" and "post-silence effect", which testify to the properties of the act of silence in common with the speech act, but at the same time reveal its specificity [Krestinsky 1993: p. 60]. In addition, the researcher attributes "*presuppositional*", "*propositional*" and "*implicative content*" to the structure of the act of silence [Krestinsky 1993: p. 60]. Thus, the act of silence has five-level structure.

By *presupposition* we understand "the zone of intersection of the cognitive spaces of the participants of communication, which is actualized in the process of communication" [Batzevich 2009: p. 352]. Within the framework of a specific act, the common fund of knowledge of the communicators is a presupposition. If the cognitive space of the addressee does not coincide with the space of the addresser, that is, there is no shared knowledge about a specific situation, then there is a collision of two presuppositions. In this case, a situation may arise in which silence will act as a reaction of one communicator to the unfamiliar presupposition of another [Krestinsky 1993: p. 60].

The term *proposition* denotes a "semantic invariant of an utterance", therefore speaking of propositional content, we mean thoughts that are not expressed at the moment of silence [Batzevich 2009: p. 352]. In the research of S. Krestinsky we find that "any act of communicatively significant silence can and does have a suggestion", since a person does not stop thinking even during silence [Krestinsky 1993: p. 61].

Thus, the propositional content of the act of silence constitute non-verbalized thoughts of the communicator at the moment of silence, which under

other conditions or in the second situation became a speech act. So, the act of silence is a potential but unrealized speech act for certain reasons act. Therefore, it is not enough to consider silence only as a sign, since it has a characteristic structure and main functions in speech act.

1.4.2. Functions of Pauses and Silences

Silence is a universal phenomenon that can be both a tactic and a strategy of speech behavior. Moreover, in different societies, silence is a universal analogue of speech actions, which is used by the communicant depending on the situation and a set of communicative, gender, statutory and socio-cultural factors. Thus, in the process of communication silence can be transformed into a communicative strategy, which means the optimal implementation of the speaker's intentions to achieve a specific goal of communication, i.e. control and choice of effective communication and flexible modification in a particular situation and communicative tactics - a certain course of action at a certain stage of communicative interaction, aimed at obtaining the desired effect or preventing the effect of undesirable; speech techniques that allow to achieve the communicative goal. Silence is the communicative tactics of the addresser and the communicative strategy of the addressee.

Silence, deliberately chosen by the speaker as a means of conveying a particular message, is called "*eloquent silence*" [Ephratt 2008: p.1913]. The functions of such silence, according to the researcher, fully correspond to the communicative functions of the language, or, more precisely, the functions of speech, in the model of R. Jakobson [Jakobson 1975: p.193-231], namely:

1) the referential function, which is characterized by orientation to the context and serves the purpose of transmitting information, making judgments about the world external to communicants;

2) an emotive (oxypressive) function, focused on the addressee and having as its goal "the direct expression of the speaker's attitude to what he is talking about" [Jacobson 1975: p.198];

3) a conative function oriented towards the addressee and finding "its purely grammatical expression in the lexical form and imperative mood" [Jacobson 1975: p.200];

4) a phatic (contact-establishing) function aimed at ensuring and maintaining communication;

5) a metalinguistic function, the central component of which is the language itself (code): code "[Jacobson 1975. p.202];

6) a poetic function aimed at the message as such, focused on it for its own sake.

It should be born in mind that there are no language messages that would have only one of the six functions listed above. As R. Jacobson has pointed out, the difference between the messages lies not in their exclusive manifestation of function, but in their different hierarchies [Jacobson 1975: p. 198]. Therefore, the structure of the message mainly depends on the dominant function. There is no doubt that silence serves many important communicative functions in the structure of communication. One of our research challenges is to understand how the language function (speech) activation model developed by R. Jacobson is implemented.

The eminent French philosopher M. Foucault wrote that silence is at least the complete end of speech, from which it is separated by a definite boundary, but which exists with what is said and what does (or interacts with what is being said). We can't draw a clear line between what is said and what is not said as part of an overall strategy of action [Steven L. Bindeman 2017 p. 27]. Silence is a phenomenon that occurs against the background of communication and is a form of communicative activity.

It is under the condition of taking into account the discourse that it is possible to adequately "decode" its meaning. In particular, in this regard, V.

Bazilev writes: *"In terms of communicative inevitability, taking into account a specific or speculative dialogue, any silence is silencing about something, the silence of someone, to someone"* [V. Bazilev 2005. p. 586]. And it is in the discourse of the individual that the pragmatics of silence is concretized.

Researchers emphasize that understanding a person by non-verbal means of communication is no less important than by verbal ones, because non-verbal components will help determine the true value of a verbally conveyed message. Non-verbal human behavior indicates his psychological state, and long pause as a silent sign is a strategic component of human communicative activity. Thus, the observations of scientists prove that silence is a full component of the communicative act.

What is more, silence as a means of communication performs several functions, the essence of which is determined by the context of communicative activity. For example, S. Krestinsky points to six functions of silence, and T. Bruno points to only three functions. However, based on the interests and purpose of the study, I can identify and consider two of the five functions mentioned by J.W. Jensen: *the function of communication* and *the function of influence*. The function of communication is responsible for the fact that there is contact between individuals. Silence in the function of influence can be ambiguous and can express hatred, agreement, stubbornness, unwillingness to tell the truth, shyness, modesty. The function of influence actually outlines the goal that the one who is silent wants to achieve. [Jensen, 1973: p.13]

As for the communicative situation, it is quite difficult to draw a clear line between where one situation of silence ends and another begins. Therefore, we can conditionally distinguish the following communicative situations of silence:

- 1) empirical, domestic (psychological reaction to specific situations of reality);
- 2) social (consequence of coercion or consequence of indifference, the consequence of deceived expectations, voluntary refusal to speak, conformism);

3) existential (rejection of violence in communication in which a person is suppressed by the individual).

Silence, thus, can also carry certain information and express a variety of psychological states of a person. An interesting point of view draws W. Schmitz, who notes the contextual nature of silence, which significantly complicates its interpretation and it can be easily misunderstood. [Schmitz, 1994: p.6]

As already mentioned, instead of the term *illocution*, S. Krestinsky suggests talking about *intrasilent* content of the act of silence, which in turn consists of such components as *intention, strategy, modality, psychological state and social status* [Krestinsky 1993: p. 62]. The intention of the act of silence is the verbally unrealized intention of the communicator. Silence as a strategy is used to achieve a certain goal or to influence the interlocutor. The modality of silence expresses the attitude of the communicator to the situation. With these three components the psychological state and social status of the communicator are related, which cause a situation of silence [Krestinsky 1993: p. 62]. Emotional states such as *surprise, admiration, fright, excitement, embarrassment* and a number of others can lead to the process of communication until the communicator is silenced. In addition, silence is often conditioned by what is accepted in society social rules (silence of a subordinate in front of a boss, a student in front of a teacher, a child in front of parents).

The central component of the structure of the act of silence is its implicative content, which is derived from the basis three previous levels and expresses the actual meaning of the act of silence in a specific situation.

S. Krestinsky considers three types of implicatures that are characteristic of the act of silence, namely *conventional, standard* and *communicative* [Krestinsky 1993: p. 64]. The implicature of the conventional act of silence, which is determined by the "*social and cultural traditions*" of society and does not depend on the context, is perceived unambiguously and deduced on an intuitive level [Krestinsky 1989: p. 93]. For example, the "*moment of silence*" has a ritual meaning and is used in society to honor the memory of the deceased. This act of

silence, according to S. Krestinskyi, became a sign, because its implicature fixed a specific value.

In stereotypical situations, such as "*insult*", "*dismay*", "*question-surprise*", standardization takes place implicature, which the researcher associates with the "*frame character*" of human communicative activity [Krestinsky 1993: p. 64-65]. Thus, the situation of using silence is standard, therefore its standard implicature can be deduced from the context or intuitively. In such a way, communicative implicatures of the act of silence require logical derivation from the context. For this it is necessary pay attention to the context of using silence, the principle of cooperation, background knowledge and shared knowledge of all relevant information.

The last component of the five-level structure of the act of silence, *the post-silence effect*, denotes the impact of the act silence on the communicator and expresses his reaction. If the act of silence is successfully interpreted, the next verbal move is made. Silence can also cause a negative reaction in the communicator and be perceived as ignoring the interlocutor or reluctance to answer.

The five-level structure of the act of silence studied by S. Krestinsky testifies to its common properties with speech act. But the context plays a decisive role in the interpretation of silence. The meaning and function of silence depend on the specific situation.

According to the context, silence means avoiding a certain speech act: not greeting, not asking, not answering, not apologizing, etc. Therefore, it is necessary to distinguish silence from a pause, since a pause causes only the suspension of a certain action, but does not indicate its avoidance, while the actual silence replaces the speech act in the process of communication [Zimmermann 1983: p. 41]. Silence as a component of communication should not be equated with a total silence. Silence as a phenomenon means the absence of any sounds and belongs to the phenomena of nature. Unlike the actual silence, silence as a phenomenon is not an action, but a "*state of being*" [Epstein 2006: p. 179].

Thus, outside discourse, decoding silence is virtually impossible, because silence, like every zero sign, is ambiguous and its meaning follows from the conditions of a particular speech act. It is due to the discursive space that it becomes clear that to reveal such a complex phenomenon as silence, sentence analysis is not enough, the analysis must reveal the maximum number of nonverbal codes in texts that serve as a prototype background, prototype focus and for nonverbal code recognition.

Conclusion Part I

The aim of this chapter was to study the notions of “communication”, “silence” and “pauses and silences in speech activity”, to make an in-depth investigation of these three discourses and establish the relationship between them.

The investigation of the notion of the “communication” was carried out, and the conclusion was made that all speech communication and speech interactions take place in the form of exchange of statements, the speaker always takes into account the presence of the interlocutor and his evaluative perception. The most important function of speech as an activity in the communication process is the formation and expression of thought.

Then, the notion of the “silence” and its function was explained. Silence as a unique component of communication was described, as well as its specific objectives, taking into account its most important function – to communicate the message to the addressee.

What is more, a large number of definitions of silence in modern linguistic literature were indicated. The findings suggest that silence is considered from the standpoint of the creation of speech acts, communicative linguistics, cognitive science, conflictology, discourse analysis, sociolinguistics, and psycholinguistics. But it can function as an act of communication only if it is purposeful, has intentionality and conveys certain information that is successfully perceived and deciphered by the addressee. Taking into account the fact that silence has a clear, pragmatic focus, the linguistic tools, strategies, and tactics that are used to create the pragmatic effect were described.

II. THE WORLD OF RADIO TALK

2.1. Definition, structure and organization of Radio Talk

Since its inception, radio has become a powerful way to provide up-to-date information. It is vital for the existence of both an individual and society as a whole, because the level of development of society is determined, in particular, by the level of its awareness. Individuals and societies as a whole consume, perceive, store, process and communicate information. Social information is effective when it reflects progressive social trends, contributes to the development of state-building, optimistic motives, i.e. meets the criteria of novelty, credibility, timeliness and requests of radio listeners.

Worldwide broadcasts now offer more than 20 major format variations, determining listener interest in each developed radio market. These include musical and interactive formats. Each of them appeared on radio and developed precisely when the economic and technical feasibility for it, as well as the social order of the target audience, were appropriate.

Thus, after the successful launch of a number of music formats, which, as a rule, were used by commercial and public stations in the 60s and 70s, as well as the "News" format ("*All News*"), characteristic of state stations, in the early 80s years, the "Talk" ("*Mutual network*" - "*talk radio*") format appears, which immediately gains popularity among listeners. Its popularity was so great that one by one talk radio stations began to appear in the world, and the American radio corporation "ABC" even created a station called "*Talk radio*".

Talk radio is a radio format that features discussion of current affairs, usually moderated by a single person, and interviews with a number of guests. Audience participation is typically a key feature of talk radio programs around the world, where listeners can call the show's host or submit questions, comments, or music requests that are relayed on-air.

Talk radio (the term we use in this article) is a form of talk-based programming that allows callers to contact a station and discuss topics proposed by the host. [see as examples Sobieraj and Berry 2011; Housley and Fitzgerald 2007]. The relationship between talk radio, public access, and public opinion has been well considered internationally and has dominated research in this genre.

Most of the components are subject to structural constraints. The headlines, almost for granted, appear right near or at the beginning of the show. Less obvious is that the presentation of the news kernel at the top of the news article structure must precede the news article. Thus, the structural backbone of the News Bulletin program is a series of news items that are nothing more than a studio presentation of the News Kernel. In practice, this "pure sequence" is usually produced using news reports and news interviews that build upon and structurally rely on news presentations. At the same time, the increasing use of so-called "free elements" in structural chains should be taken into account.

Headlines in the typical format appear very near the beginning of the bulletin program. However, titles between news items are increasingly repeated at regular intervals throughout the program flow. In this capacity, phrases such as "*Next...*", "*Later in the show...*", "*After the break...*" preceded the show with "*Today's Top Stories...*" at the end of the show. If headlines are designed to grab your initial attention, trailers and synopses for these news stories are designed to keep your attention within the unfolding show.

Broadcasting as a discourse order is based on an implied contract between the broadcaster and the listener regarding the nature of the news, the news being structured by certain values and qualities. Relevance, factuality, scope or importance, clarity, interest, credibility, authority, sufficiency, and timeliness include the discourse of news headlines, news presentations, news reports, news interviews, etc. It contains a structured arrangement of elements organized by genre. In a unique way, the structural criteria of broadcast news determine the order of these discourse elements in the daily flow of news discourse.

The technical possibility of communicating with the air by means of a telephone connection has opened a new era of shaping radio stations. Both commercial and public radio stations have started to use "*Talk*" format. Gradually, this format, which at the beginning of its formation was considered as a "news supplement", that is, an opportunity for listeners being more informed and receive information, gradually transformed into a talk show, that is, into an entertainment type of program. It is made up entirely of conversational talks. These radio programs cover many genres and formats of speech, from political diatribes to highly interactive exchanges with audience members. They may feature monologues - there is only one announcer, it is the most common type of program; dialogues between the hosts; interviews with guests or call-in listeners. Many talk shows feature music, sound effects, and news interspersed with interviews, debates, social and political commentary, religious advice, therapeutic discourse, question-and-answer sessions, sports fan exchanges, and storytelling. Since the overwhelming majority of listeners perceive radio as recreation, entertainment, and an 'opportunity to escape from everyday problems', 'talking' programs appear like a 'good advice' (psychologists, nutritionists, hairdressers, etc.) began to develop actively.

An emphasis on audience reaction can also be found in a short 1932 essay "Two Types of Popularity". In this essay the authors acknowledge the role of radio as an educational tool. W. Benjamin believes that the audience should be respected and content should not be served top-down, but the audience's interest is "genuine" and taken into account by the presenter.

W. Benjamin placed the transmitter and receiver in the same horizontal plane. Long before technology provided a tangible way to connect these two poles in real time, W. Benjamin saw the seeds of listener alienation in the development of broadcast communications (commercial, political, educational, etc.) in Europe and elsewhere. The silence and passivity typical of the broadcasting model can be redeemed by the network-based idea of radio technology and a horizontal rather than top-down educational approach (speakers and listeners as producers).

W. Benjamin's idea is particularly relevant today because it focuses on listener feedback. German philosophers recognized the peculiarities of electronically mediated young societies potential for public participation and production.

W. Benjamin's analysis is useful as it reminds us that social participation and production are not only the result of network richness [Benkler, 2006], but also that they are not new phenomena arising from the spread of ICT. With the development of new electronic media, the distance between media creators and viewers has begun to shrink. W. Benjamin's state of mind needs to be reassessed to fully understand how the Internet is changing the relationship between radio and listeners [Benjamin, 2003]. For the first time in the history of radio, the once invisible, private and passive radio audience has been transformed into a visible, connected and audible public actor thanks to the stage provided by social networks. Better understand the dramaturgical approach.

It is common for national and public broadcasters to produce programming products with distinct characteristics apart from the talk format. A segmented combination of "All News" and "Talk" format elements and advertisements, as well as segments of major music formats related to selection of musical material, presenter's work, form and content combination, style, etc. The genre is constantly developing and improving. In practice, key elements from different genres are often mixed and interacted.

As a result, each of the different structural elements is exposed in broadcast discourse in different ways, reflecting the different subgeneric statuses of the elements as a whole. Organizing broadcast news as a discourse sequence provides a stable discourse material for the daily production of news broadcasts and sets a general horizon of expectations so that they can be easily understood. At the same time, the predictability and reliability of this set of discourses is a well-functioning set of conventions that provide a platform for innovation and change.

2.2. Types and Variations of Radio Talk

2.2.1 Conservative talk

If state and public broadcasting are intended to satisfy the interests of society or individual communities, influencing public opinion and shaping it, then non-state (private) stations, having determined the target audience, seek to satisfy only their interests. If the commercial activity as such is the main one for private stations, then for state and public radio it is only subsidiary (advertising, subscription fees, production, etc.). One way or another, regardless of the economic status of the stations and their form of ownership, each of them on the air offers its audience programming that is characterized by its inherent belonging to traditional conversational and musical formats.

FOX News Radio is a conservative radio station that offers news updates and talk shows featuring well-known FOX News actors and hosts such as Brian Kilmeade, Tucker Carlson, Greg Gutfeld, Jimmy Failla.

The Greg Gutfeld Show on FOX News Radio is popular with the audience. This talk show begins with a music screen saver that informs the audience about the end of the commercial pause. The host starts with salutations and introductions. There were 3 guests that came to the studio for a reason. Before the beginning, the moderator presents a warm-up section that begins with a music screensaver "Greg's Leftovers" to attract interest in upcoming topics for discussion and create a friendly atmosphere. No commentary is present, just the sound effect of audience reaction. After that, the moderator announces News and Discussions part. The host presents the news with reliable media quotes and poses a tricky question to his experts one by one to hear all opinions.

On the conservative talk radio experts are called from different areas according to the theme of the program. Interviews with people and the style do not always follow to the script. The interviewer may react, comment or express an opinion. The shows are organized in segments, each separated by commercial

pauses. Musical tracks are not used at all, but there are many music screensavers that function as a program segmentation.

Tucker Carlson Tonight on FOX News Radio opened with a musical jingle and introductions. He began to present and comment on public news related to a certain issue. His monologue is presented with evidence from reliable sources and quotes from politicians. The format includes guests who enter the program for a brief interview to support the opinion of the presenter. The podcast format also includes Producer's Pick segments that are stand-alone program segments.

The majority of radio presenters are politically conservative, influential individuals who can shape public opinion. It is likely due to the fact that their audience tends to be conservative. But the most popular hosts seem to be more successful because of their personality and mind than because of their political views. Conservative talk radio focuses on the attraction of advertisers and forms a part of Information type of broadcasting. This AM talk format has become the dominant form of talk radio in the United States, as people actively involve in culture and politics of the culture and feel that they can influence it. The conversation on "live" air is an exchange of judgments, remarks, emotions, which are characteristic of direct communication. The conservative talk radio moderators present controversial matters of public significance in an honest, fair and balanced manner.

One important aspect of media accountability in the news is the performance of neutrality. As long as interviewers restrict their role in accountability interviews to asking questions on behalf of the public it is difficult to associate them with holding a particular personal line on a particular issue.

In the context of accountability interviews we may say that the gather of discourse practices around neutralism [Clayman and Heritage, 2002] amounts to a normative order in this dimension of the overall order of discourse of the news. However, there are growing signs of disruptions to this normative order or, at least, that the rigour and coherence of its application varies. Increasingly, the accountability interview verges on argument as views are expressed no longer as

embedded within interviewer questions and no longer formally separated through devices such as the third—party attributable statement from those of the interviewer. Instead, the question and answer structure is replaced by assertion and counter assertion.

2.2.2. Hot talk

Radio is an institution that genders people through many different tactics [Connell, 1987], the most striking of which is format.

In media such as newspapers, magazines, radio, and television, journalists use this questioning method to obtain information. Interviews come in many different types in terms of their duration, content, and purpose.

First, there is the traditional interview program. Duration varies from 10, 30, or 60 minutes, depending on topic and interviewee. Most of these interviews are based on personality. You may have heard of long interviews with celebrities in public life, literature, science, sports, movies, and more.

Second, there are interviews that are used in many radio programs such as documentaries. The interviews here are short, specific and few in number. The intention is to get a very quick response.

Thirdly, there are many programs based on news and current affairs programs and interviews.

Channel owners invest in research that informs market needs and formats their channels accordingly to attract the widest possible audience within their target audience. In doing so, they hope to maximize advertising revenue [Chambers, 2003].

Hot talk is also known as FM talk or shock talk. You can appear on any radio show. Hot talk show hosts are usually DJs who entertain and seduce listeners with their provocative humor. They are also known as shock jocks. The difference between a shock jock and a regular presenter is that shock jocks have no problem using aggressive and dramatic language to get their point across.

Once the format is established, channel management then focuses on how to effectively promote the channel to its target audience. When catering to male audiences, companies often employ male speakers or rely on a specific appeal that allows consumers to identify with his Mann-like archetype of Marlboro [Grohmann, 2009].

Previous research on the role of radio in constructing masculinity has focused primarily on talk programs. These researchers found that his one way of recognizing the crisis of masculinity in society and reaffirming masculinity was through talk shows aimed exclusively at male audiences. They are radio hosts who defy social etiquette just to get as much publicity as possible. But by 2010, talk radio had finally taken the country by storm, becoming the country's most popular form of radio. When most shock jokes abandoned radio in favor of satellite, the Internet, and other media [Hayes & Gravesen, 2013]. Despite the central role the shock jocks played in the talk radio revolution, they ultimately fell victim not only to the FCC, but also to their success in normalizing once-shocking radio content.

With the development of more open audiences and listeners seeking to avoid offensive or inappropriate content, modern shock jokes began appearing on radio as shock comedians. So I was looking for a good example of a shock jock that appears in the air.

A slight example of the comedian shock jock is **The Stephany Miller Show** which includes political wit, progressive news and comedy. Her show is on the air every morning on **AM 950 Radio station**. She uses censorship to dramatize things and fast-paced language. The structure of her show is segmented, with a music pauses and contains call-in programs with people and invited experts. She has two other hosts in the studio, but she plays the leading role in making sound effects and discussing. In addition, the comic effect is reached by means of sound effects, which may contain inappropriate sounds as well. She also works with the tone and height of her voice. In general, it is her personality and progressive commentary full of functional sound effects that attract and retain listeners.

A remarkable example is the shock jocks **Opie and Anthony Show** that is off the air today, due to the lack of boundaries in the conversational discourse. Like many other shock jocks in the past, they have been forced to move into their own podcasts and streaming services to broadcast their thoughts on today's more sensitive age. However, they also try to be comical, but do not hide behind the sound effects. They are the ones who are willing to entertain and inform by breaking taboos, by being deliberately offensive and by crossing all boundaries.

Drawing on a long tradition of intimate and offensive conversations on radio, shock jocks confidently disseminates vulgar jokes, racist and sexist comments, and sex, bodily functions, culture, and politics. attracted a predominantly male audience [Douglas, 1999]. Opie and Anthony and other shock jockers marked a rejection of honorable middle-class masculinity and a celebration of unrestrained "boy or men" identities [Cross, 2008, p. 6; Douglas, 1999].

Douglas also points to the technological and regulatory changes that fueled the rise of talk radio. In particular, the use of satellite technology for program distribution has reduced talk show costs and facilitated national syndication [Douglas, 1999]. As these analyzed shows suggest, Schockradio reflects a media culture increasingly accustomed to explicit sexual content and physical traits once seen as obscene, exaggerated or facilitated.

2.2.3. Progressive talk

Psychological research shows that liberals and conservatives have different cognitive, emotional, and motivational functions [Cichocka A., 2016]. This is reflected in their different personalities. For example, liberals are *"generally more open-minded in their pursuit of creativity, novelty, and diversity, whereas conservatives' lives are more orderly, conventional, and orderly"* [Carney D., 2008]. These personality differences are expressed in different linguistic habits. For example, people with high openness to experience are more likely to be timid and use long language [Pennebaker J., 1999], while people with low extroversion prefer rich vocabulary and use more formal language [Dewaele J.M., 1999],

conscientious discord (should, would), causality, and exclusionary language use [Oberlander J., 2006].

Conservatives also score higher than liberals on the need for closure, reflecting their tendency to reduce ambiguity and uncertainty [Webster D., 1994]. As a result, conservatives prefer to use nouns over verbs and adjectives. They may also prefer shorter, clearer sentences.

Compound sentences with multiple clauses, on the other hand, are more likely to convey ambiguity and thus may appeal to liberals who are generally more open-minded and tolerant of ambiguity.

In terms of radio formats, Progressive's talk radio represents a fundamental tenet of freedom of expression, based on a highly individualized approach that places less emphasis on playfulness and human cooperation. Radio talks are created where social or economic issues can be discussed controversially. Thus, when different experts come together to discuss these issues, people understand different perspectives. These discussions on the radio usually last 15-30 minutes.

AM950 is the only Progressive Talk Radio station in Minnesota. They feature national presenters including Thom Hartmann, Stephanie Miller, Norman Goldman, Amy Goodman, David Pakman and Brad Friedman.

As one of the few independent radio stations in the country, they cover news, questions and stories that are not broadcast through the corporate media.

I have been listening to **The Thom Hartmann Program**. The moderator conducts the discussion and ensures that everyone has enough time to speak. For each guest called, he gives 25 minutes and when the time is up, he interrupts the speaker with excuses and makes a brief melodic break. At first glance, it is call-in program, segmented with the melody pauses, but it also has a book club heading for educational purposes. He reads the "Dark Money" of Jane Mayer and reads an extract which is worthwhile, but with the omission of certain parts (e.p. anecdotes).

Melodic pauses make it possible to switch between the sections and to give time to process the information.

After the next call-in part of the program and discussions on the subject of concern a part of the more Book Club appears. This time the moderator is reading an excerpt from “Capitalism: A Ghost Story” by Arundhati Roy.

On the contrary, **The David Packman Show** appeared as an international syndicated political and news talk show aired on AM950 station. It seems to me that it was written and properly prepared in advance as a monologue in conversational way. After all the programs I analyzed, the pauses between the newscasts in his program were updated in the form of the “dead air” on 10 seconds. This silence strategy gets me even more interested. His show has neither sound effects, nor screensavers. Sometimes his speech seems like an unstoppable flow of information, with pauses to take a breath or provide the listeners with reliable material. Nevertheless, any radio broadcast is a dialogue, even when the correspondent is alone in front of the microphone, without an interlocutor, he conducts a dialogue with the listener. And the success of that dialogue is in the perception of the radio material.

To sum up, I have found that political language becomes less complex over time and is not systematically related to the government-opposition status of the speaker. Regardless of whether it is personality or strategy, the results presented in this paper point to a more general problem in increasingly polarized democratic societies. In this way, largely irrelevant factors such as linguistic complexity can influence the public’s response. Progressive talk radio format allows to air diverse voices and challenge conventional and established thinking, all with the goal of creating progressive change in the community through direct conversation.

2.2.4. Sports talk

Sports and radio undoubtedly represent a strong and synergistic relationship that embodies “*three defining tasks in radio production that is, actuality, narrative and liveness*” [Hendy 2000, p. 73]. Moreover, they can offer us players, teams, and places in the context of regular events such as baseball or league football, and rare spectacles such as boxing matches [Whannel 2009, p. 205]. Sports arguably

“represent one of the most powerful forms of human drama, evoking intense emotional engagement in the audience” [Brookes 2002, p. 27]. Generally speaking, radio is the foundation of the unmistakable sports experience. It is much more intimate than television, saying that *“whereas television provides the viewer with an ideal viewing position, radio provides the viewer with an imaginary identity with the ideal audience”* [Tolson 2006, p. 112].

Sports commentary was initially viewed as problematic, but it was believed that listeners needed visual aids to better understand the game, so radio commentary was actually *“imaginative”* [Crisell [1986] 1994, p. 7] and provide qualified information at the same time. Furthermore, with the advent and proliferation of portable radio transmitters, even the audience themselves at the venue can listen to clearly communicated and well-informed commentary while watching [Wilby and Conroy 1994. 198].

It's possible that the millions of people who listened to the game at home were much more aware of the complexities of what was going on than the thousands who actually watched the game. Usually the presenter has to add more to the field activity that is verbally delivered invisible to the radio audience.

Play-by-play is a North American broadcasting term for coverage of sporting events with narration detailing the action of the current game. In North America, game-by-game personas in many sports are assisted by color commentators and sometimes sideline reporters.

A combination of a play-by-play announcer and a color commentator is now considered the norm, and it was far more common for shows to have a single play-by-play announcer working.

SN590 The Fan is an example of combination of a play-by-play announcer alone with a color commentator which allows to feel the difference in the perception of the game and follow the manifestations of silences and pauses in the process of broadcasting.

In the light of existing research, music does not appear to contribute to sports radio. Radio is one of the most popular media in music and sports [McLeod 2011]

and television is of greatest interest in sports and media [Owens 2006, p. 125; Miller 2016]. Music is also almost completely absent in sports radio studies, where it is mainly concerned with the rhetoric and discourse of moderators, reporters and listeners on the phonecall interviews on air.

The Sports talk radio format is an intermediate form of listening in which attention is ready to receive important information, but the focus of attention may be elsewhere. In this mode, the listener is always ready to listen and fully attentive. The fact that more than 80% of the air time is for any type of music (i.e. jingles, beds and incidental music in addition to the playlist tracks). They are not formally presented as a music program, but suggesting that the show may be viewed as a music program by listeners.

Conclusion Part II

The purpose of this chapter was to clarify the Radio Talk format as a new way of shaping public interest in culture and politics and to distinguish the communicative techniques that help radio talk format to reach more active listeners and participants.

The investigation of the radio talk world was conducted. The results show that, talk radio influences both everyday discourse and political discourse by providing models of talk and by setting agendas through talk. Emotionality and evaluation on talk radio is expressed with the help of immediate participation of listeners in what is being discussed via communicative channels.

Indeed, a major challenge in writing about broadcast news at the present time is the accelerating rate of change in the overall news environment. One kind of pressure for change comes from the relation of news to its audience. At one end of the demographic spectrum, those who watch mainstream evening news programmes are growing older, while at the same time there is evidence that younger audiences are finding different sources for their news, relying less on print and broadcast media and drawing more of their news from the web and dedicated news channels or through genre-mixing formats. In addition, some studies have shown that changing life-styles and patterns of work have encouraged different preferences in the way news is attended to: the working day, for instance, has grown longer leading to a growing preference for 'morning' or 'breakfast news' over 'evening' or 'late-night news'.

Finally, the main idea of modern radio talk is to reflect progressive social trends and to contribute to the development of state-building optimistic motives via communicative techniques such as segmented and well prepared information, a certain topics for discussion, regular holding of interactive programs, a selection of musical material, musical screensavers, jingles, background music or taking commercial breaks that allow better assimilation and processing of received information.

III. THE ROLE OF PAUSES AND SILENCES ON TALK RADIO

3.1. The Role of Pauses and Silences in Different Types of Radio Talk

Before looking at research on pause phenomena in prepared or spontaneous speech, as argued by M. Oliveira (2002), two important functions of pauses need to be mentioned.

- a) They give the speaker time to properly clarify the next set of information.
- b) They are very important for speech recognition as they help the audience to digest the input cognitively.

In the pause study by F. Goldman-Eisler (1968), pause duration of less than 250 milliseconds was considered a necessary factor for articulation, so designations of more than 250 milliseconds are considered a standard criterion.

On the other hand, Bada E. & Genç B. (2008) argued that, not only longer than 250 ms pauses could be considered, but shorter pauses as well meant more than just giving time to take a breath. Pauses less than 250 milliseconds in a sentence mark the beginning and the ending of a phrase. It shows the main difference between native and non-native speakers, as native speakers unconsciously pause more before sentences than before, but non-native speakers fail to transfer this pattern of pauses into their speech [Bada, 2006; Bada and Genç, 2008].

Language is often associated with images that suggest continuity in speech production, not continuously filling time, especially when spontaneous. Thought is often unstructured and must be organized in a linear flow of language. However, one idea can straddle other ideas without a clear connection. Some ideas are poorly expressed and some require correction or refinement [Fox Tree & Schrock, 1999]. Therefore, it is not surprising that human language is not very fluent [Clark & Fox Tree, 2002; Kendall, 2009; Rose, 1998].

These features separate spontaneous speech from prepared discourse.

3.1.1 Conservative talk

Given that you are listening to the radio host without being able to see him/her, it can be difficult to tell if their speech was spontaneous or if they read pre-prepared material. To make sure that the analyzed speech is indeed spontaneous, the material included in this research consists of dialogues (interviews). Unlike monologues, dialogues cannot be prepared in advance. The host usually prepares some questions for the interlocutor before the interview. However, in live conversations, language decisions are made on the spot.

In the **Greg Gutfeld Show** on the **FOX News radio** station the presentation process of each expert is supported with a pause for the sound effect of applause in the studio. It creates a sense of involvement.

The goal of the host is to entertain not only the listener, but the guests and create a convivial atmosphere. He reads out the latest news in a mocking mood, allowing the public and listeners time to react. While he is reading, everybody listens to him carefully so that they can react accordingly. The speed at which you enter content is set by the presenter. The most important thoughts are sorted and distributed in order. From this show, it is possible to witness partially conventionalized acts of silence in typical communicative situations such as 'insult', 'embarrassment', 'greeting', 'farewell', 'question and surprise'. Canonical entailment here represents the transitional stage from traditional entailment to communicative entailment, which can be either intuitively understood through experience or derived from context. However, in radio format they are updated as background sounds (applause, laughter, sad noises, impact sounds, etc.) and speaker silence. Each new post-commercial discussion begins with a memorable jingle and applause to let listeners know they're back in the studio.

It should be mentioned that during active listening to the **The Greg Gutfeld Show** supportive replies in a conversation flow come much faster than confuting ones. So the speaker does not disagree or confront, but presents his own point of

view through silence, takes a break to draws more attention to what he is going to say.

(1)

Greg Gutfield: So Harland, How's life?

Guest 1: Pretty good! u...It's my favourite serial!(audience laughs) Let me ask you, how's Colint Chocula?

Greg Gutfield: erm... I never wake him up when I go to work. (audience laughs)

Guest 1: Holy Frank Berry! (1,-6:56)

In Fragment (1) the speakers use filled or voiced pauses to sound smoother. These generally act as delay actions to give the speaker more time to prepare words and phrases in the near future [Rose, 1998:54]. They can be unlexicalized or lexicalized. Unlexicalized pauses can be filled with any of the following phonetic combinations: /a/, /am/, /u/, /um/, /e/, /em/, /m/. In R. Rose's work also was a short form of /er/ followed by a contraction of /erm/, as the most common form of unlexicalized pauses [Rose, 1998].

(2)

Greg Gutfield: Let me ask you, have you been the victim of a crime?

Guest 1: am...yes...a...yes, I have. I had my car stolen. It's a Prius. And eee...It took about eight month to get it stolen, but they finally did. (audience laughs) (1,-8:11)

As can be seen from fragment (2), pauses and silences give the interlocutor time to think when the discussion turns into an interview format with recollections of personal past events (childhood, parenthood, etc.). They began to play a functional role as a filler for collecting their thoughts. Of course, controversial information evokes silence, interrupting the communication process for analyzing newly obtained information. But silence appears to be the worst way to go when it comes to radio. So the hosts try to fill the uncomfortable pauses and act according to the script they were given.

(3)

Greg Gutfield: You know, who told me about this?

Guest 4: well...Kilmeade?

Greg Gutfield: Yes, Brian Kilmeade.

Guest 4: Little Backpack.

Greg Gutfield: It's not just full of paper.

Guest 4: No...I mean...Listen...e...a...m...Listen

Greg Gutfield: yeah?

Guest 4: Listen, everything after the WW2(...) (1,-12:22)

Filled (voiced) pauses are phrases such as 'so', 'okay', 'let's see', 'like', 'well', 'you know' and 'I mean'. Terminology for these types of breaks varies.

T. Harley (2001) calls them parenthetical remarks, but J.E. Fox Tree and J.C. Schrock (1999) classify them as discourse markers. These are sometimes called editing expressions [Clark & Wasow, 1998]. H. Clark & J.E. Fox Tree (2002) refer to them as part of a performance supplement. Their presence is one of the reasons that spontaneous utterances differ from planned utterances. Whether it's an opinion interview or a perfect script in advance, it's typical of public radio to carefully assemble it.

Unlike spontaneous speech, prepared speeches allow for advance planning and ample repetition time, so speakers don't need extra time, and they also help organize and express ideas [Fox Tree & Schrock, 1999], which is the general purpose of filled pauses.

In acts of silence, both canonical and communicative implications are derived based on propositional and unspoken content. In this case, the following information must always be used as a basis for deriving a communicative imitation of the act of silence and requires relying on: the context of the use of silence, the principle of cooperation, background knowledge, general knowledge of all relevant information by the communicants. The last position raises some questions, as the background knowledge of a communicator is the knowledge they share about all information relevant to a particular communicative situation. The most common

type of hesitation among all guests are filled unlexicalized pauses. This is due to the need to minimize planning and effort while filling potential quiet gaps in the air.

3.1.2. Hot talk

Radio station content requires text analysis as an optimal research method. Text analysis helps researchers understand how people perceive or make sense of the world around them [McKee, 2006]. This understanding is achieved by determining the most likely interpretation of the text.

McKee A. argues that meaningful practices are important for identity formation. Texts supporting this process are therefore worthy of analysis. Text analysis requires looking at the entire text. For radio, you have to consider everything that the station broadcasts: music, video, DJ talks.

An example of mixing Progressive talk with Hot talk occur on **AM 950 Radio** in **The Stephany Miller Show**. The host uses sound effects to conceal censorship, to dramatize things and fast-paced language. Her show is segmented by music breaks and includes call-in programs with regular people and experts. Her "silence for listening" is characteristic of the progressive talk. She gives them time to fully express their thoughts instead of interrupting them.

In addition, her program includes previously recorded interviews to give the studio a pause in the debate, but provides listeners with informative content. Silence and hesitation markers (unfilled and filled pauses) are used as a signals for interlocutors [Maclay and Oswood 1959]. G.W. Beattie (1977) found that people are more likely to be interrupted during silence (unfilled pauses), and that filled pauses tend to follow unfilled pauses. In other words, when the speaker is not speaking (non-filling pause) but wants to hold a word, a filling pause is created to indicate his willingness to continue speaking.

Fragment (4)

Stephany Miller: ah, you're wearing your nerd shirt. Hi, Startraker. Hi!

Call-in guest: Hi! Waving the Star Trek flag. Yes! Star Trek is back...is amazing these days. I'm very happy he's...

Stephany Miller: (interruption) (grunting sounds) I'm so grateful, so grateful. Thanks! (in cartoon voice)... Okay! Well (laughs)

Call-in guest: (laughs)

Stephany Miller: Okay (laughs) I'm being seeworthy. Okay. Hey, how about that Tucker Carlson text? Wow...

*Call-in guest: yeah...How about that...yeah...It turns out he's fu*ing (censorship sound) racist(...) (2,-0:01)*

This case demonstrates that any hostile or negative connotations that might be associated with generating an interruptive bid of change are likely neutralized by the interrupter. So the point so far is that the phenomenon of 'interruption' is not best understood simply as a particular type of linguistic overlap [Drummond, 1989]. Rather, the interruption should be treated as an act of interaction along the explicit direction of the members themselves (see also fragment 7). It is the achievable function of a given interaction environment, i.e., one speaker doing something to another speaker or being treated as having done something to another speaker. It can be viewed as a social resource.

Commenting on the use of sound effects, they appear all the time to support or evaluate the act of speech. The sound effects she employs can also contain inappropriate sounds and sounds of censorship. This has a shocking and contrasting effect on how the listener perceives information. The speed with which information is presented and the desire for comical humor break down barriers. This is also an example of avoiding "dead air" on the radio.

Also, Fragment (4) shows an active use of filled pauses (yeah, well, wow), repetitions (Hi, Startreker. Hi!; so grateful, so grateful; okay...okay), restarts (Star Trek is back...is amazing these days) and redirections (Okay (laughs) I'm being seeworthy. Okay. Hey, how about that Tucker Carlson text?).

As Brennan, S.E. and Williams, M. (1995) argue, interstitial speakers create the illusion of greater continuity. It happens in the process when the delay with

filler is subjectively shorter than the same delay with complete silence. This strategic use of silence and filled pauses acts as a contrast when speaking, playing with the intonation and tone of her voice on-air.

Another example is an outstanding shock jocks **Opie and Anthony Show**. However, they also try to be comical, but do not hide behind the sound effects. These are the people who are willing to entertain and inform by breaking taboos, by being intentionally offensive and by crossing all boundaries.

(5)

*Opie: It' a...motherf*ing messy thing...(all laughs) Man, we have a call.*

Anthony: Give it to me, baby!

Opie: Let's go to Jay from Cleveland.

*Caller:Yay! When you go home and everything falls... F*k out of window...*

Anthony: (interrupt) Damn, Could you still on your phone,sir? These one breaks up.

*Caller: em... First of all, f*ck you! I work full time and I work full time since I was 16. I...I don't want that f*ing n*gas that go around and robbing the schools.*

Anthony: oh.. well... Works good for you. I like that.

Caller: yeah...but..you love ever guy...

Anthony: dare I said that?...I've never said that my life.

*Opie: I think he completely backed up...It su*ks. (3,-31:24)*

Commenting on Fragment (5). They also use pauses to listen to one another, but have a tendency to interrupt one another more. They often make a lengthy pause before creating and uttering a very vulgar word or just pronounce it to reach the comic effect. They violate all broadcasting rules by taking long breaks, making inappropriate noises, etc. They also use filled and unlexicalized pauses, as well as lengthenings, but I didn't find false starts or redirections. Their speech is spontaneous and personal. It is certainly not a program of sensible perception.

Given the rapid growth in the number of radio stations, especially over the past decade, and the associated decline in host voice quality, especially their

fluency, it is easy to see that the frequency of hesitation varies greatly from host to host.

The main assumption is that the frequency of hesitation markers may be related to the host's formal education. This allows us to conclude that this aspect of speech may be influenced by increased awareness of and practice for lack of fluency. The research studies the fact that public radio stations tend to hire less qualified people with little or no professional training.

3.1.3. Progressive talk

Talk radio is an organized arena for often dogmatic and contentious conversations. In fact, certain kinds of talk radio shows have become notorious, at least in British and American culture, simply because they are hosted by overtly argumentative and rude personalities. In these shows, the caller's role is to call and state his/her opinion on the topic of the day, but the host regularly responds skeptically or controversially, or refutes those opinions. to provoke discussion with the caller [Hutchby, 1991]. The entertainment value of such programs therefore seems to hinge on the presenter's ability to provoke controversy by being professional and skeptical [Hutchby, 1991]. Therefore, talk radio program discourse is expected to provide a rich source of data for the type of conflict talk that can be termed "for its own sake" argument or confrontational talk.

In **The Thom Hartmann Program** the moderator conducts the discussion and ensures that everyone has enough time to speak. The ability to pause and give the opponent a voice is the basis for a long-standing relationship. For each guest called, the moderator gives 25 minutes talk. The moderator uses silence for listening until the time is up, and only then interrupts the speaker with excuses and switches on a music screensaver.

In this case, "interruption", by definition, seems to be an intrusive, disrespectful, even hostile act. And indeed, in many cases, speakers who start from points that do not have good transitional relevance, or are not suitable for the

current speaker, are penalized by the host for making improper bids on air. Fragments (5,6), taken from a talk radio shows, are particularly clear examples.

(6)

Thom Hartmann: Dustin from Kansas says you disagree with me. Dustin so you go to the front of the line. What's on your mind?...

Caller: Hi! ...um...You were talking about a gun control earlier, correct?...

Thom Hartmann: I was...

Caller: Alright! Well...um...Before you went to break you mentioned that you have a book about a Big Brother aeee...nd somewhat like 1984 and how POS and NSA are all spying on us, right?

Thom Hartmann: uh...but...actually...it'szzz...it wh- it...why are you asking these questions, Dustin? Wh-iz...wh-...Tell me what you want? What you called about?

Caller: Alright, the main point of the Second Amendment is for self-defense from a POS is riding or breaking into your house and for hunting for recreational... And most important thing is to protect ourselves from a tyrannical government...

Thom Hartmann: (interruption) That's a lie! That's an absolute...

Caller: That's not a lie..th-

Thom Hartmann: That's the worst lie that the NSA has been promulgating since 1974. Give me one quote!

Caller: Look at these...

Thom Hartmann:...from any of the founders... that said that.

Caller: Thomas Jefferson...argh..Don't have it on top of my head...I do..

Thom Hartmann: The Jefferson quote you're thinking of is(...)

Caller: yes

Thom Hartmann:...it has nothing to do with The Second Amendment

Caller: okey. But no... so to speak

Thom Hartmann: Dustin,wh- wait. Just think for a minute. Seriously,(...)

(4,-0:02)

The latter strategy allows the host to "take control" of the exchange, for example by demanding acceptable answers to questions or even blatantly blocking the caller's access to the airwaves.

Approaching the phenomenon of interruption as an interaction rather than a mere continuous phenomenon makes it easier to distinguish between specific uses of the interruption by talk radio hosts and to construct controversy within the organizational constraints that characterize the setting. Two such uses are focussed on. First, the use of interrupts to achieve argumentability of the caller's account:

e.g. from (6)

Thom Hartmann: The Jefferson quote you're thinking of is(...)

Caller: yes

Thom Hartmann:...it has nothing to do with The Second Amendment

(4,-0:05)

And second, using pauses to limit the discourse options available to the caller at a particular moment :

e.g. from (6)

Thom Hartmann: Dustin from Kansas says you disagree with me. Dustin so you go to the front of the line. What's on your mind?...

Caller: Hi! ...um...You were talking about a gun control earlier, correct?...

Thom Hartmann: I was...

Caller: Alright! Well...um...Before you went to break you mentioned that you have a book about a Big Brother aeee...nd somewhat like 1984 and how POS and NSA are all spying on us, right? (4,-0:02)

Fragment (6) also shows an active use of unlexicalized pauses (um, uh, argh), filled pauses (well, but, actually), lengthenings (aeee...nd, it'szzz), repetitions (it...it, alright...alright), restarts and redirections (it'szzz...it wh-it...why are you asking these questions, Dustin? Wh-iz...wh-...Tell me what you want? What you called about?) as the conversation turns its mood.

Finally, a possible reason for low interaction awareness is that silent intervals are often irrelevant to the structure of the message, and irrelevant to how

it is read. The discourse structure of dialogue is more opaque, so pauses do not coincide with thematic changes. This is also supported by the negative correlation between changing the subject and acoustically pausing. Planned pauses may not be perceived in the same way as a prosodic phrasings. In spontaneous speech, speakers can primarily use other prosodic features (intonation variations, segment lengthening, tempo variations, etc.) to inform phrasing and discourse structure.

3.1.4. Sports talk

Sports reporters have journalistic duties and as a rule they should thus be objective. However, they often fail to comply with reporting standards and they become subjective. Such subjectivity can influence the spectator's perception of events.

Sports reporters have journalism obligations, so they should usually be objective. However, they often fall short of reporting standards and are subjective. Such subjectivity can affect a viewer's perception of an event.

Balanced journalism coverage plays a key role in ensuring that media content is presented appropriately and realistically. Representation is the process by which members of the same culture create and exchange meaning, and this process is accomplished through language [Hall, 1997]. Being the live format of regular sports commentary for consumers, it is difficult to automate. Commentators are usually presented as narration, with the action and audience sounds heard in the background. In this role, broadcasters are adept at representing themselves and describing each match or event in a rapidly changing sporting event.

The baseball **Toronto Blue Jays Radio** station where **Ben Wagner** broadcasted play-by-play alone, without a color commentator and the basketball **Toronto Raptors Radio** station where **Paul Jones and Eric Smith** broadcasted in duet, all sports broadcasters share one similar purpose, not to keep silence during the game.

The energy in **Ben Wagner's** calls makes the baseball game fun to listen to. The descriptions he gives make it easy to visualize what's happening and it keeps you engaged. Ford C. and Thompson S. (1996) found that pauses help identify units of perfect intonation. The smallest discernible pause was 0.3 seconds. However, Ben Wagner has acted as both a commentator and a color his analyst, which is very difficult to cover. But it's easier for listeners to get used to their voice and not be distracted by others.

Many studies have examined pitch characteristics that signal the end of a turn. Cutler A. and Pearson M. (1986) found that there are several contour lines indicating yielding. Whatever the characteristics, it is clear that phonological information plays a role. The speaker should provide some other verbal cue, not the "over" cue. And these signals range from pauses (filled or unfilled) or discourse markers to interlocutor questions.

In **Paul Jones** and **Eric Smith** basketball broadcast silence occurs when speakers split the air and change the broadcast floor. When something goes up in value on court sports commentator Eric Smith provides a real-time commentary of a game traditionally delivered in the present history. A color analyst Paul Jones analyses the overall situation on the sports field and the actions of the players. Color analysts typically interpret certain situations in the game from a subjective and nationalist perspective. They often voice their criticism, blaming unfavorable referees and violent play on their national teams. And the background noise serves as engagement entertainment.

Sacks H. (1974) believes syntactic information is important. Complete turn building unit is one that can be interpreted as syntactic, such as sentence, clause, phrase, and word. Each of these units has a projectable component. The interlocutor knows that the unit may be syntactically complete. Comment type changes on the field, during the game, are linked to actions. More actions require more explanation. At the same time, when less important events occur on the game field, more background information should be shared, so the commentator should

be an objective narrator as well as an entertainer. A good example occur in the Fragment (7).

(7)

Eric Smith: Handle by Lopez. [stadium noise] Raptors up by the port. [stadium noise]

Paul Jones: Wow. Gotta be honest, they won't get away so easy. [stadium noise]

Eric Smith: They are swigging it [stadium noise]. There's still on the drive. That comes rolling in the Fort Riley for the nice hold aaaand... He's there! [stadium noise; applause].

Paul Jones: Hard shot! But be honest, that went 'passed glass' has foothold by that punch of Lopez. [stadium noise]

Eric Smith: They swept without worry. Gasol opens for 3. aaaand...Yes! [stadium noise; applause] Five-point lead to Toronto. (5,-0:09)

The basic premise underlying fragment (7) is that the ultimate criteria for success in sports broadcasting is not the smooth exchange of speaking turns or other prescribed ideals, but that two or more interlocutors set. It is the achievement of the purpose. This type of radio talk is characterized by the fact that interruptions are treated as interactive acts. Because both commentators deal with descriptive information.

Another type of filled pause in Fragment (7) that often occurs on sports live commentary is defined as an intriguing pause (aaaand...He's there!; aaaand...Yes!) (see also Fragment 2: am...yes). What is specific about its function is that even if we were not paying attention while listening to the commentary, that makes it seem like it will be followed by something significant. In other words, when a speaker does not produce any talk (unfilled pause), but still wants to hold the floor, a filled pause is produced, to signal the desire to continue talking. This is an example of engagement strategy for the listener, when we experience a response to change in the surrounding and start paying extra attention in response to getting what is happening or we are awaiting for mood changing reply.

Even in cases of controversial or ambiguous scenes (fouls, penalties, etc.), the commentators accurately reported what happened rather than interpreting or taking sides with the team. This gives the viewer the freedom to judge the scene for themselves, without the influence of color commentators. Appear again to comment on the use of stadium noise and applause and to support or evaluate speech acts.

Basically, presenters try to avoid silence in this type of presentation. Sometimes it makes sense to involve the crowd, but commentators should intervene whenever possible. Intonation plays a fundamental role in interpreting speech. Intonation units are characterized by pitch (fundamental frequency), duration, intensity, and alternation between speech and silence (pauses). In sports broadcasting, intonation plays an important role as an entertainment strategy, creating an emotional bond with listeners.

3.2. Relevance of Pauses and Silences on Talk Radio

Talk radio represents a public context where individuals can articulate their opinions on social issues. Different shows have different ways of determining the space allotted to callers to convey their opinions. For example, in some shows he explicitly commits only one topic per show. The caller's role is to speak out on the topic, and the host acts as a moderator, correlating the stories and identifying their differences and similarities. However, in other shows known as open lines, callers choose a topic to talk about themselves and are given the floor at the beginning of the call to introduce the topic and give their opinion on it. In this sense, the Open Line Talk on radio show allows callers to set an agenda for discussion with the host.

However, the agenda is neither fixed nor set from one point of view. In fact, the agenda can become a battleground centered around what can be said properly within its terms. This leads to the paradox of the talk radio controversy. While callers may appear to be in a position to control what is considered acceptable or

relevant input on their topic, in reality it is the host who tends to be in that position.

The total number of different types of hesitations, based on R. Roses's (1998) classification is given in Table 1 and Chart 1.

		Conservative Talkshows	Progressive Talkshows	Hot Talk- shows	Sports Talk- shows	Overall
False starts		108	54	134	28	162
Repairs	Repeats	277	73	333	129	405
	Restarts	75	22	88	35	110
	Self-corrections	29	29	25	25	54
Lengthenings		75	63	403	145	471
Silent (unfilled) pauses		29	64	136	83	200
Filled (voiced) pauses	Phonetic (unlexicalized)	326	851	606	405	1,457
	Lexicalized	402	203	300	106	503

Table 1. The number of hesitations in the research by type.

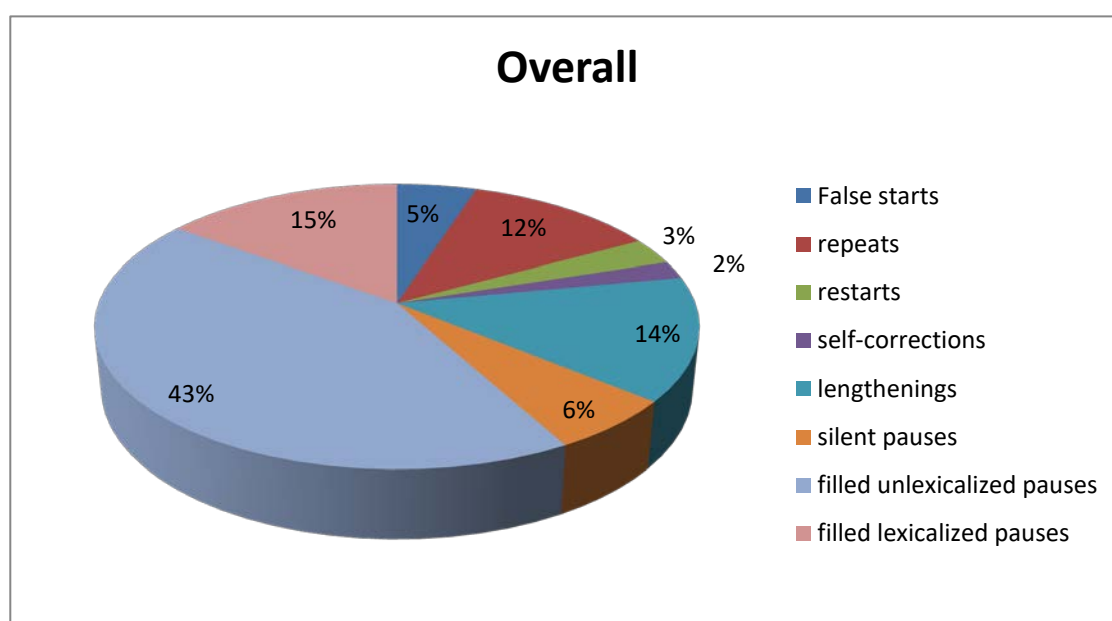


Chart 1. The ratio between the frequency of different types of hesitations.

It can be seen that silent pauses accounted for only 6% of all hesitation in the samples analyzed. Considering the relatively high percentage of filled pauses, 58% of the total, we argue that speakers consider silence to be the most unpleasant option, as silence implies a complete rupture in communication. S.E. Brennan & M. Williams (1995) argue that the use of filled pauses by speakers creates a greater illusion of continuity. The delay with filler is subjectively shorter than the same delay with dead silence.

As seen in Chart 2, non-lexicalized filled pauses account for 43% of all hesitations registered in the survey. Arguably, this is the most common type of hesitation. Research confirms that the most common non-lexicalized embedded pause is the short form /er/ [Rose, 1998]. Filled lexicalized pauses, on the other hand, account for 15% of all hesitations, ranking second in terms of frequency.

We conclude that it is easier for speakers to fill potentially blank spaces in utterances with non-lexicalized pauses because they require less planning than lexicalized pauses.

In the act of communication, it is impossible to transmit our thought system continuously, without pauses. These are the periods between our oral utterances. All audiences take time to process information. They need time to think, so they need a station to hold their breath and stop.

Humans instinctively try to avoid silence. After all, they worry that this will mean disapproval and rejection from those around them. As social creatures, fear of rejection triggers fight-or-flight mechanisms designed to alert us to danger in order to keep us safe. However, in the act of communication, long pauses are more likely to occur when the conversation goes beyond its intended endpoint. If the break is too long, someone has something to say. This awkward silence can even be a bargaining tactic. The best pauses in conversation ranges from 1/4 second to 0.5 seconds. Just the right amount of time to catch your breath. Taking too long can make people feel uncomfortable or disrupt the natural flow of conversation.

Pauses occur between all thematic units and immediately after the introductory sentence or paragraph of the subject. They play an important role in

the cognitive planning of speech as they provide the speaker with ample opportunity to organize what the speaker is going to say next. A hypothesis proposed by Goldman-Eisler (1968) is that pauses are external reflections of cognitive processes occurring in the speaker's mind during speech. The researchers came to this conclusion based on several studies showing that fluent speakers are more efficient at placing poses that meet grammatical requirements. On the other hand, non-fluent or hesitant people are more likely to pause at ungrammatical points.

Since radio is an auditory medium, extended periods of silence are one of the worst things in programming and often prompt impatient listeners to switch to competing stations. Radio hosts are therefore expected to show no hesitation on-air. Despite the fact that hesitation does not necessarily indicate poor communication skills, listeners are often distracted or irritated. Mistakes can be obvious to the untrained ear when they appear in radio conversation [Goffman, 1981: p. 240]. Furthermore, he argues that the radio host's ability is to control the output. In this way, moments of doubt and distraction should be hidden from the audience. For this reason, many radio stations prefer to air commercials over dead air, as commercials can at least keep the audience interested.

By using fillers, professional speakers are doing the exact opposite - indirectly stating that there is a problem with preparation. Given that professional speakers are expected to be knowledgeable and competent, this can significantly undermine their authority. In E. Goffman's (1981) opinion, an accomplished public speaker should not exceed an acceptable limits for pauses, restarts, repetitions or redirections [Goffman, 1981: p. 172], and Mead A. (2000) clearly emphasizes the importance of fluency as a determinant of interpreting quality.

Talk radio pauses and silences remain important design elements for several reasons.

1. To separate program elements and program information for easier understanding.

2. To create a focal point that allows you to emphasize important messages.

Grab your ears and set the mood.

Pauses and silences are all about "contrast". It can also be considered an orientation response, as our senses automatically concentrate on the source of the stimulus. You hear the sound, you turn your head. You hear a cry, you turn around. There is a sudden silence where previously there was sound, we begin to listen attentively.

We've experienced an orientation response while listening to the radio, even when we are distracted. If the station suddenly experiences a technical failure that causes "dead air", or if the jockey is late for the next recording, or if the network news his talk is delayed. This unexpected silence immediately catches our attention. Contrast is defined as a dramatic display of unlikeness. The sudden "dead air" commands our attention as much as an explosion or a cry. This absence of sound is strategically deployed in advertising to catch our ears and improve engagement.

The silence when "contrasted" with the sound commands our attention as strongly as the sound commands our attention when "contrasted" with the silence.

All this is done on Radio talks via:

- using a short pause at the beginning of an advertisement to attract the attention of the listener;
- separating the message from the previous commercial
- doing a pause at the end of an advertisement to allow the listener to absorb one or two messages before being immediately bombarded by another. A strategic pause at the beginning, middle or end of a commercial or the tactical use of contrastive silence enables the audience to more effectively process and retain what they just heard. Today, anything that can be done to improve the management of a commercial message is a good idea.

Conclusion Part III

The purpose of this chapter was to determine the linguistic features of pauses and silences on Talk Radio as a component of communication.

The investigation of the peculiar features of expressing pauses and silences on Talk Radio at the morphological level was conducted. The pause intervals in spoken language vary by different genres, e.g. spontaneous speech and reading aloud.

This research reported that the number and the distribution of pauses as well as the speech rate differs across the speaking styles. The distribution and features of pauses in professional news announcement, non-professional news reading and monologues have been compared.

The results show that spontaneous speech contains long and frequently occurring pauses, while professional announcing is characterized by shorter and fewer pauses.

Non-professional announcing is placed in between those two polarities. The pauses occur mainly in places relevant to the underlying message, e.g. at syntactic boundaries, and at semantically important words. However, pauses also occur in other positions. In those cases there seems to be a preference for sites as e.g. in connection to conjunctions.

The peculiar features of pauses and silences on Talk Radio at the syntactic level were indicated. The results show that, radio hosts are expected to show no hesitation on the air. Thus, when a speaker does not produce any talk, but still wants to hold the floor, a filled pause is produced, to signal the desire to continue talking.

Finally, the investigation of pauses and silences on Talk Radio as a component of communication in the English language communities was showed that pauses and silences must be understood as an ultimate engagement strategy. Because pauses and silences are context-dependent, they can express many meanings.

CONCLUSIONS

In order to achieve the aim and objectives of the paper, it was necessary to provide a theoretical background of the research, providing different approaches to defining the terms “communication”, “silence” and “pauses and silences in speech activity” to make an in-depth investigation of the named types of discourse and establish the relationship between them. Since there is no generally accepted definition of these terms, although it is commonly used notions, the paper provides various definitions given in dictionaries and linguistic works.

Pauses and silence are situational in nature and manifest themselves in speech. In the process of communication they can be transformed into a communicative strategy, which means the optimal implementation of the speaker's intentions to achieve a specific goal of communication, i.e. control and choice of effective communication and flexible modification in a particular situation and communicative tactics that serve as a certain course of action at a certain stage of communicative interaction, aimed at obtaining the desired effect or preventing the effect of undesirable; speech techniques that allow to achieve the communicative goal. Thus, pauses and silences serve as communicative tactics of the addresser and the communicative strategy of the addressee.

The present study was designed to investigate the paradigmatic organization of spoken pauses and silences as a component of communication in the English language communities on Talk Radio. The research has revealed that the main function of the silence is pragmatic, which means that it is aimed at influencing the addressee, his emotions, feelings or rationality, convince him to respond. Therefore, all the features of silence in communication were studied from the pragmatic perspective. The results of analyzing silence in oral communication indicate that silence must be understood not only in the mode of speech, but also in other contexts, in combination with other non-verbal signs, just as it becomes clear in the context of culture.

Communicative implicatures, in the case of pauses and silences, should be deduced from the context by means of certain logical operations. The results show

that both standard and communicative implicatures are deduced on the basis of propositional and intra-silence content. In this case, the derivation of communicative impersonations of an act of silence always requires relying on the the context of the use of silence, the Principle of Cooperation, background knowledge and shared knowledge of all relevant information by the communicants.

Thus, silence as a communicative act takes place in the activation case when a certain speech act is not actualized, but communicative intentions are preserved.

The radio shows analyzed in the research are characterized by a wide range of topics. They cover sports, religion, economics and business, art, ecology, entertainment and music, as well as politics and society.

Talk radio represents a public context in which private citizens can articulate their opinions on social issues. The function of communication is responsible for the fact that there is contact between individuals. The speech mechanisms inherent in a person and used by him are put into action by the speaker himself. Appearing to be perfected over millennia of the use of language in its most diverse functions, reflecting the practice of language used by billions of speakers, speech mechanisms are actions and operations set in motion by the *will* and *mind* of the speakers, and therefore depend on their individual abilities.

In order to obtain the most objective results possible, the analyzed samples were taken from different episodes of talk shows on various subjects, as well as from different parts of the episodes (beginning, middle and ending).

The application of syntactic devices (fillers, restarts, repetitions, redirections) that make the dialogues more interesting and complex was analyzed. The results show, that pauses occur between all topical units, and directly after the topic-introducing phrase or clause. They play a crucial role in the cognitive planning of speech since they provide speakers with ample opportunity to organize what they are going to say next. The knowledge about the variation of pausing in different speaking styles is necessary for several applications, such as text-to-speech systems, speech recognition, and dialogue systems where the structure of the message can be crucial for good system performance.

In general, the study of linguistic and pragmatic characteristics of pauses and silences on Talk Radio as a component of communication in the English language communities confirms their great pragmatic potential to be a tool to ultimate engagement strategy. The work shows that the influence of streaming services, especially Radio Talk on American listeners is stronger than expected. And even if social media is still seen as the leading medium in America, public as well as private broadcasters have to adapt to constant changes especially in the online segment. Pauses and silences can be considered as an orientation response, as our senses automatically concentrate on the source of the stimulus.

RESUME

The master's thesis is devoted to the study of linguistic features of pauses and silence as a component of communication on Talk radio. The work provides a linguistic analysis of modern English discourse.

The relevance of the research is defined by the need for the study of both linguistic and pragmatic features of pauses and silence, how they are actualized by the speakers and influence the target audience.

The aim of the research is to establish linguistic, structural and functional-pragmatic features of the English-language communities' way of pausing and silencing and their influence on conversation flow.

The object of the research is presented by pauses and silences on Talk Radio.

The subject of the research are syntactic devices (long pauses, fillers, restarts, repetitions and redirections) used in oral communication on Talk Radio.

Different methods were used in the research to achieve its aims. The empirical method was applied for data collection. The descriptive method is used to give an account of the peculiar features of pauses and silences on Talk Radio. Morphological, syntactic and stylistic analyses were carried out to identify peculiar features of pauses and silences in the discourse of English-speaking communities in different types of talk radio.

The structure of the research is presented in three sections. In the first part, the concepts of "communication", "silence" and "pauses and silence in speech activity" are considered. An in-depth study of the relationship between these three discourses is carried out. The presented citations of the definitions were taken from dictionaries and linguistic scientific works.

The second practical part of the study is divided into two sections, which try to define the concept, structure and organization of English-speaking radio, as well as provide a morphological analysis of the types and varieties of the Radio Talk format.

The third practical part of the paper is divided into two sections which attempt to define morphological, structural, and semantic characteristics of the collected Radio Talk's with examples of pauses and silences on Talk Radio, taking into account their pragmatic functions. The practical value of this paper offers an analysis of hesitations in English speech production on the radio, based on a research conducted on the speech of 17 American hosts from private and commercial radio stations.

The research data consists of a corpus theoretical background mentioned in reference part and data encompassing speech communication from official channels of You Tube Talk Radio shows' such as Bloomberg Television; PBS NewsHour; TalkTV; BBC; CBS News; CBS Mornings; CBS Evening News and the live talk radio stations BBcRadio 1/1Xtra/1Vevo; AM950, the FOX News radio, SN590 The Fan, which are available via TuneIn Radio App.

As a result of the observation, the characteristic tendencies of pauses and silence in the process of oral communication and the emotional and background influence on the English-speaking opponent were identified and described.

Taking into account the fact that there is no general definition of these concepts, the study assumes that the discourse of silence covers a significant number of text elements that are functionally interconnected and have certain extra-linguistic parameters, but cannot be considered as an independent type of discourse.

Overall, the study of the linguistic and pragmatic characteristics of pauses and silences on talk radio as a component of communication confirms their great pragmatic potential as a tool of engagement strategy. They can be seen as a subconscious response to an abrupt change in discourse. Thus, silence as a communicative act takes place in the case of activation, when a certain speech act is not actualized, but communicative intentions are preserved.

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APPENDICES

1. Fragment (1,2,3) Gutfeld: San Francisco is spiraling out of control [Electronic resources] – Режим доступа до ресурсу: <https://youtu.be/7sNVsONUL7s>
2. Fragment (4) Media and the Constant Normalization of Terrible Behavior [Electronic resources] – Режим доступа до ресурсу: <https://youtu.be/J-qxuLDhzqM>
3. Fragment (5) The Opie and Anthony Show - May 3, 2013 (Full Show) [Electronic resources] – Режим доступа до ресурсу: <https://youtu.be/WPN2uee8mSw>
4. Fragment (6) Thom Takes On a Caller lying About Guns [Electronic resources] – Режим доступа до ресурсу: <https://youtu.be/9Wj9v-OEHno>
5. Fragment (7) Last 5 mins of 2019 NBA Eastern Conf Final Game 6 Milwaukee Bucks vs Toronto Raptors (longer ending) [Electronic resources] – Режим доступа до ресурсу: <https://youtu.be/1Vw38ooZbGc>