

SOCIAL COMMUNICATION

Interview as a component of writer's social and political journalism – genre modifications and particularities of communicative strategies

O. V. Antonova, Yu. Ye. Soloviova

Luhansk Taras Shevchenko National University (Starobil'sk)
Corresponding author. E-mail: antonova.olga.edu@gmail.com, julliana82@mail.ru

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Abstract. The article is dedicated to the distinguishing of genre particularities of interview in writer's social and political journalism and variations of communicative strategies of artists. Those characteristics of this work, which define migration of interview genre to social and political journalism, are studied. Writer's interviews are analyzed in consideration of the communicative role which is played by the word master, starting with interviewee to equal participant of the talk or interviewer. Attention is paid to such original genre form of interview in writers' artistic heritage as self-interview which an artist uses as the most optimal form of realization of his own communicative aim in communication with the audience.

Keywords: interview, writer's social and political journalism, communicative strategy, communicative role, self-interview.

Introduction. Increasing of the meaning of dialogue in society, prevalence of dialogic forms of journalism in comparison to monologic, "dialogization of the process of communication with the audience [4, p. 152]" caused the actualization of interview genre in the modern information space.

Interview becomes sui generis marker of the social role of interviewee, proves his special social position which is considered as acknowledgement of civil services, authority and charisma of the person, allows to influence not only world outlook of a certain recipient but society as a whole. As M. Lukina said, "journalistic interview, if it is going to be printed as a conversation or to give data for the materials of other genres, by its origin is a phenomenon of special social meaning... [6, p. 6]".

Special attention should be paid to interviews in writer's social and political journalism in consideration of those functions of "leaders of opinions" which in crucial moments of the Ukrainian statehood development were taken by artists of word. Asked questions, those events, in evaluation and commenting of which the audience is interested, discussed range of questions – everything releases the level of publicist's authority, indicates public expectations, connected to his activity, permissions, delegated by the community, outlines address audience of his speeches.

Short review of the related publications. Scientific researches by such authors as V. Halych, N. Zavertaliuk, V. Zdorovega, L. Kroychyk, M. Lukina, I. Mykhaylyn, O. Tertychny, S. Shebelist about genre particularities of interview (including those in writer's social and political journalism) have been studied.

Special nature of writer's social and political journalism as "a specific type of social and political journalism in general" [1, p. 17], which has a propensity for active usage of different figurative expressive means, for search of new genre forms, emotional reproduction of the reality, artistic typification of its remarkable phenomena [1, p. 17], reflected also in interviews. Looking for the most suitable means of personality expression in verbal form, writers were creating new genre formats, saturating initially informative texts with different artistic means, using the possibility of improvisation and space for creative flight of thought, provided by compositional liberation of the text, as a

reason for its popularity and availability, building new conception of interview. About this particularity of interview in writer's social and political journalism V. Zdorovega mentioned: "Interview by its structure resembles nightgown which is not too tight, and doesn't fetter the body [4, p. 172]".

Though interview is traditionally considered to be informational genre of journalism, in writer's social and political journalism it gets clear analytical sounding, which is "caused by the nature of social and political journalism [1, p. 381]". That is why the "the review of prescribed hierarchy" which "led to that fact that some genres (reportage, interview, report) stopped to be clearly attributed [9, p. 276]". So the researchers mentioned that interview, informational genre according to its nature, realized in a form of dialogue of a journalist with a famous person, becomes the most noticeable form of problematic competence thinking: "Interview which we list among the informational genres quickly comes closer to the sphere of journalistic analytics, even to artistic journalistic thinking [4, p. 170]". The same thought about interview genre heterogeneity is supported by I. Mykhaylyn which claims that genre form of interview-thinking has not only informational tasks but also analytic ones, not only event is described but also the thoughts of the person: "This type of interview steps over the limits of analytical genres [6, p. 219]". O. Tertychny suggests distinguishing genres of informational interview and analytical interview in which journalist's questions "induce interlocutor to express his knowledge, ideas, thoughts about the subject of future publication in the way that they will disclose cause-effect relations of discussed event, some evaluations will be done, the prognosis of event development will be formulated, necessary arguments for the in favour of position expressed. In the same way the meaning of interview text becomes saturated with the elements of reality analysis which make it analytical publication [8, p. 108]".

The aim of the research is the study of interview genre modifications in writer's social and political journalism and of particularities of communicative strategies of artists-interviewers and interviewees. Realization of this aim foresees the fulfilment of such tasks as: to study the opinions of the researchers about interview genre belonging in writer's social and political journalism, to

characterize its genre forms, to outline variation of communicative strategy of writers during interviewing.

Materials and methods. The object of the research contains writers' interviews of such famous Ukrainian activists as I. Drach, P. Movchan, M. Zhulynsky (in 1980 – 2000s). The researchers used such method and modes as selection and systematization of the material, descriptive and biographical methods, and methods of classification.

Results and discussion. Migration of interview in writer's social and political journalism from the informational genres to the analytical journalistic ones is well noticeable in creative works of I. Drach, P. Movchan, M. Zhulynsky. Their texts can be classified exactly as analytic interviews because they are marked with deep interpretation of discussed question, expression of your own vision of solution ways, well-reasoned defence of publicist's opinions and civil position.

In the genre of interview such specific characteristics of social and political journalism as large scale of analysis, ability to generalize, to step up from certain fact to general image of reality are expressed. As an example, let us analyze I. Drach's interview done by correspondent of the newspaper "Literary Ukraine" O. Yermolaev "I hear this earth..." before 70th birthday of the writer. The writer tells about the state of his small motherland as of embodiment of the fate of the Ukrainian village: "If you look around you can see everywhere some kind of desolation, non-will to feel that we belong to deep ancient land [2, p. 1]". The artist is worried that there 15 senior pupils in the local school but the next year only three first formers will sit at the desk. I. Drach was also telling about the visit to the place which was a cemetery before, about a find of two Orthodox Christian stone crosses, maybe, of Cossacks' epoch. Emphasizing on the necessity to remember historical lessons the writer-publicist shared his intention to organize in Tetiyev the museum of memory about the victims of holodomor (artificial famine) in 1932–1933. Extrapolating the difficulties of his home village on the problems of the whole state, I. Drach expressed his vision of future development of Ukraine, names the mistakes and drawbacks on this way: "Now they are looking at us as at crazy people who waste so much time for the things that can be done in 1 – 2 weeks. We are playing in the endless Ukrainian election campaign "pull-push". (...) Instead of adopting of the experience of state establishment of our closest neighbours we sink in discord [2, p. 2]". But the writer-publicist looks with optimism in the future of his state and believes that "... Ukraine will overcome all the misfortunes which exist [2, p. 2]", because "we all, from Donetsk to Lviv are the one nation [2, p. 2]".

It is to be mentioned that such characteristic of interview in writer's social and political journalism as ease of interlocutors' thought exchange, equal participation in discourse creation, absence of strictly regulated roles "interviewer – interviewee" and the pattern of composition "question – answer". The interview of P. Movchan "For the one, who knows the history, the root of his nation, the sun rises quicker" published in the newspaper "Education of Ukraine" is like this [7]. The interview with the publicist is built on the basis of the problem of development and full-grown functioning of the Ukrainian language. P. Movchan has a

clear position which he expresses well-reasonably to the readers of this edition. As a head of all-Ukrainian community "Prosvita" named after T. Shevchenko the artist works actively on strengthening of mother tongue on the state positions in education sphere. His heightened attention to this problem is not always approved by the population of Ukraine which has different levels of self-awareness. Thus, the interviewer's words that some people think that P. Movchan is like a crazy person cherishes the Ukrainian language lead to such writer's affirmative answer: "Yes, I am crazy when it comes to the survival of my nation, I cannot help worrying about the future of my Motherland (...). Language is the history of the nation. Language is the way of civilization, culture, and this is also prosperity. And the most burning our problem is to prevent the loss of one more generation. So kindergarten – school – higher educational establishment. Today this is the main [7, p. 2]". As artists are usually masters of communication, deal with the word freely and don't need "direction" from a journalist to get the exact, exhaustive formulating of their position. Free way of published talk creates the readers' feeling that they were present during the talk, gives the possibility to make autonomous evaluation of artist's position.

This blur of communicative roles in an interview reach that level, when a writer himself fully takes the journalistic duties of interviewer in conversation with "colleagues". This can be exemplified in the interviews published in the book "Approaching" by M. Zhulynsky, where his abilities and skills as a journalist-interviewer have found the way of manifestation. He creates interesting series of interview with prominent contemporary artists, like V. Drozd, V. Yavorivskyi, V. Shevchuk, Yu. Shcherbak, I. Chendei, Ye. Hutsalo, in order to demonstrate fully their artistic originality and to disclose personal characteristics of the masters of word. Publicist have told about the motifs which encourage him to introduce to the book of literary criticism his talks with authors: "It is possible to retell the neither impressions, nor talks, but I wanted, as it is said, to make public at least the thoughts of Ivan Chendei. I offered him something like interview and he confessed honestly that he doesn't like interview because he sees some programme behind each of them. ... But I persuaded Ivan Mykhailovych that the reader will have the possibility to check all his answers to my questions; so as he in artistic practice expresses his opinions, views, his understanding of history and modern times of the mother land, as well this "interview attempt" will add considerably, will deepen my thoughts about his creative works [3, p. 58]". Interviews of M. Zhulynsky with writers is characterized with the ease of communication, skilfully created atmosphere of confidential conversation which encourages for the most full the artist disclosure of artist's personality. Interviewer's questions raise prominent, the most important aspects of the activity of the interlocutor, make him to be interested, cause emotional reaction which gives a possibility not only to get necessary information but also create bright, colourful portrait of fiction writer. For example, in the conversation with V. Yavorivsky the publicist asks questions about writer's small motherland, described in his works: "Podil village Teklivka is often mentioned in your works. Here it is early novel "And

apples fall"... To what extent these dramatic and tragic stories are real? Impressive symbolic scene when people in church robbed by fascists instead of holy icons put the portraits of their husbands and sons who died at the battlefield [3, p. 259]". We should also mention delicate psychological analysis and professional readiness of M. Zhulynsky's questions. Combining literature studies knowledge with information about the author he skilfully describes the artist through in the light of his creative work, draws a parallel to characters. Memories about the native village of V. Yavorivsky caused special lyricism of conversation, pushed the writer to recollect his fellow villagers which became the prototypes of the narrative characters, helped to disclose individual author's mechanism of literary image creation, going up from a fact of life to the artistic typification. The question to Yu. Shcherbak about priorities in creative work and usage of different genres caused interesting in its openness writer's reflection, self-analysis of creative successes and failures, frank talking about needs and motifs which encouraged the writer to start writing in this or that case. These are peculiar details to the portrait which were disclosed in the conversation with M. Zhulynsky, are of great importance for the understanding of Yu. Shcherbak's creative work.

Looking for the ways of creative expression writers are tending to invent new original genre forms of interview, the best suitable to their communicative manner and aim. Thus, in M. Zhulynsky's works there is such a genre form as self-interview (the author introduces this concept – O. A., Yu. S.). Peculiar, original in its content, "conversation with himself" opened slightly a door to artist's creative studio, allowed to see his creative intentions, plans, to hear his hesitations and worries, get to know his life convictions and professional credo. M. Zhulynsky's with psychological trustworthiness creates two images: strict and exacting critic-interviewer and open and frank book author who answers his questions and remarks. There images-characters talk, discuss, argue and agree with each others, opening the deep sides of real author's "me" in front of the future readers. Put into the mouth of their imaginary interviewer strengthened on purpose, captious critical passages (for example, "What if author of the book went here through the short and safe way, viz: gathered everything written before, wrote to the end what was not finished before – and a book of literary essays with the inclusions of authors dialogues with writers appeared? [3, p. 4]", "What caused the name "Approaching"? Warning in case of critical remarks about incompleteness of literary portraits, inserted into the book, about approximateness and inaccuracy of evaluation about the creativity of chosen for the research prose writers? [3, p. 5]") encourage the artist to give his own answers which gathered together create the discourse

of the conversation, incredible in the level of openness and deepening into author's world, into mysterious space of creative intentions and of the attempts to realize them. We consider this not to be an attempt to neutralize negative reviews, but the realization of the intention to explain arguable moments to himself as to the most exacting censor, to find out the answers to his own important questions, to make himself aware of his own aim in in the conversation with himself.

Successful self-presentation of the publicist in the genre of self-interview is caused by the high communicative culture of the artist, well thought-out realization of the chosen strategy. As I. Ivanova mentioned, in interview "rather clear one can trace out image of both the author and the addressee (and the latter has double nature – he is both interviewer and reader/viewer) [5, p. 11]", that's why the artist not only created convincing images of interlocutors but also during the creation of self-interview he foresaw and took into consideration the reaction of the recipients, predicted their criticism, that range of problems which could have interested them. In the dialogue with his peculiar alter ego philologist comes to the conclusion about the necessity of psychological deepening into creative world of the writers of 1960s because the general panorama of the literature generation is impossible without deeply individualized portraits of personalities: "In order to understand at least to some extent what is literature today it is necessary to get to know the creative personality almost all of those who is creating it and is its certain, individual personification and expression. But how not easy is to do this! Real artist is a very big mystery which if meant to be "unraveled" by not only one generation [3, p. 6]".

Conclusion. So, in writer's social and political journalism the genre of interview gets new characteristics, migrating from the group of informative genres to the analytic publicistic ones. Active search for the most optimal forms and communicative strategies for the representation of artist's worldview basics and value orientations happens. At the same time a publicist can change the roles being both interviewee and interviewer, and sometimes even combining these two images in one text, creating the genre form of self-interview. Due to the dialogical character of the genre which creates the feeling of interactivity, directness of the communication with an activist and due to the important authority of I. Drach, P. Movchan, M. Zhulynsky; interviews with them are interesting for reader audience and became widespread because of replication in press. The skill to define clearly you thought, to share it in argued manner, grab the attention of public to discuss important problems of nowadays became characteristics of artist's works of this genre.

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Интервью как составляющая писательской публицистики — жанровые модификации и особенности коммуникативных стратегий

Антонова О. В., Соловьева Ю. Е.

Аннотация. Статья посвящена обрисовке жанровых особенностей интервью в писательской публицистике и вариаций коммуникативных стратегий художников. Рассмотрены характерные черты этого произведения, обуславливающие миграцию жанра интервью в аналитическую публицистику. Осуществлен анализ писательских интервью с учетом той коммуникативной роли, которую исполняет в них мастер слова — от интервьюируемого лица до равного собеседника и интервьюера. Уделено внимание такой оригинальной жанровой форме интервью в творческом наследии писателей-публицистов, как автоинтервью, к которой писатель прибегает как к наиболее оптимальной форме реализации собственного коммуникативного намерения в общении с аудиторией.

Ключевые слова: интервью, писательская публицистика, коммуникативная стратегия, коммуникативная роль, автоинтервью.