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Media Communicative Strategies and Axiological System in Interview Programs (based on the Interview in the Program *Nadezhda Strelets*)

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Abstract

The article is devoted to the transformation of the interview genre in the “post-information” era, in new media technologies prevailing and so-called “surplus” (different information excess), in turn resulting in new communication problems. The article relevance is connected with the analysis of verbal and non-verbal actions aimed at achieving a communicative goal in drawing attention to the traditional axiological system in the interview genre. The purpose of the article is to identify the features of communication strategies in interviewing by professional interviewer. The article based on the method of analyzing the communicative strategies and tactics used by a professional interviewer from the point of view of logic and consistency, means of speech/language expression, identifying the advantages and disadvantages of the interview, as well as the description method, including a system of procedures for collecting, primary analysis and presentation of data and their characteristics. The article analyzes the interview in the program *Nadezhda Strelets* by journalist Nadezhda Strelets. The scientific novelty of the article is connected with the study of the influence of modern communication strategies used in media communication on the genre of interview, its transformation in the context of changing socio-cultural and media realities. The article presents an analysis and classification of the media communicative strategies used in interview program, the influence of the axiological system broadcasted in interview programs on social stereotypes. The study of axiological parameters in the interview genre is extremely important in teaching media education and spreading media literacy. Only by relying on these important components it is possible to harmonize media communication, as well as exclude all the conflict communication manifestations from media space.

Keywords: interview genre, media communicative strategies, media discourse, standard, media communication, evaluation, conflict, axiological system.

1. Introduction

In the “post-information” era, prevailing new media technologies and “surplus”, an excess of different information, that resulting in new communication problems.

The increase of information amount raises a lot of intermediaries between information and audience. Bloggers, who often lack not only journalistic experience and specialized education, but also any kind of education, began to spread information, which leads to linguistic and cognitive transformations in understanding. N.M. Usenko notes: “Literacy of adults at the current stage of society's development is over 80 %, and the level for people aged 15–24 is recognized to be even

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higher. However, with the formal ability to read and write, an adequate understanding of someone else's text, and even more so the production of own one, often causes serious difficulties. The problem of communicative illiteracy (functional illiteracy) was identified 50 years ago in the United States, when the inability (complete or partial) of formally literate people to understand texts regulating different kinds of actions became a widespread phenomenon. It goes without saying that the difference between cognition and language signs has serious consequences for both individuals and society as a whole" (Usenko, 2024: 129).

The spread of communicative illiteracy is also due to the fact that illiterate, communicatively illiterate people broadcasting their values, unfortunately, become role models.

Due to the large volume of information disseminated in media, it is difficult to verify for its authenticity, distortion of facts, shifting accents, and other manipulative techniques. Knowing the specifics of communication strategies in the interview (familiarization with the interviewee's biography, his/her earlier interviews, media appearances, statements, beliefs, values, the ability to think through the topic of the conversation, questions) helps to create an interesting interview, successful dialogue between the interviewer and interviewee.

The main task of the interviewer is to win over the interlocutor in order to get "fresh", interesting information from him/her. In the age of the "post-information" society, when obtaining and distributing high-quality information becomes one of the important human needs, interviews as a genre and method of information get more and more important.

The interviewer is responsible for the quality of the transmitting information. The relevance of the article is connected with the analysis of a set of verbal and non-verbal actions aimed at achieving a communicative goal in drawing attention to the traditional axiological system in the interview genre. The study of axiological parameters in the interview genre is extremely important in teaching media education and spreading media literacy. Only by relying on these important components it is possible to harmonize media communication, which is very influential on the usage of native speakers as well as exclude all the conflict communication manifestations from media space.

The purpose of the article is to identify the features of the application of communication strategies in the interview by professional interviewers. The scientific novelty of the article is in the study of the influence of modern communication strategies on the genre of interview, its transformation in the context of changing socio-cultural and media realities. The article presents an analysis and classification of the media communicative strategies used in interview programs, the influence of the axiological system broadcasted in interview programs on social stereotypes. The study of axiological parameters in the interview genre is extremely important in teaching media education and spreading media literacy. Only by relying on these important components it is possible to harmonize media communication, as well as exclude all the conflict communication manifestations from media space. The research results can be applied in media education in teaching the theory of journalism, etiquette in the field of mass communications and in creating media products.

2. Materials and methods

The article based on the method of analyzing the communicative strategies and tactics used by a professional interviewer from the point of view of logic and consistency, means of speech/language expression, identifying the advantages and disadvantages of the interview, as well as the description method, including a system of procedures for collecting, primary analysis and presentation of data and their characteristics. The article analyzes an interview in the program *Nadezhda Strelets* by journalist Nadezhda Strelets.

3. Discussion

Today a vast amount of scientific research and educational works is devoted media education in whole and to the interview genre study in particular (Agarkova, 2004; Fedorov, 2008; Fedorov et al., 2014; Fedorov, Chelysheva, 2002; Fedorov et al., 2019; Gálík et al., 2024; Peskova, 2015; Pronyakina, 2016; Shmakova, 2016; Sokolovskaya, 2020; Kirchhoff, 2022; Stoumpos et al., 2023; Švelch, 2008; Yang et al., 2023). M.M. Lukina (Lukina, 2012) presents the most effective interview structure, considering the basics of a journalist's creative activity based on her own experience and the experience of both domestic journalists and Western colleagues.

N.V. Kodola (Kodola, 2007) analyzes the compositional features of the interview, the stages of preparation for the interview, and the interviewer's communicative features.

The researchers give recipes for which etiquette formulas of the Russian language are preferred, necessary for successful interviews, and focus on phrases that can be uttered in communication and which should not. Non-verbal vocal and visual components of communication, such as intonation, body language, facial expressions and postures, too. They help the journalist to get the desired answers from the interlocutor are very important.

According to A.D. Sokolovskaya (Sokolovskaya, 2020), in portrait interviews, intonation plays a major role in expressing modal evaluative values, because it contains different emotions of the interlocutors, which can be used to determine their attitude to something.

Also researchers (Brusenskaya et al., 2022; Brusenskaya, Kulikova, 2022; Fedorov, 2001; Kulikova, 2022; Kulikova, 2025; Langer, Gruber, 2021; Pakhomova, 2008; Shin et al., 2022; Švelch, 2008) noted violations of ethical and ethical linguistic norms of media communication (Li et al., 2023).

Many researchers note, that interview-conversation is one of the most difficult types of interviews, so only the interviewers with the greatest experience succeed in this type of interview, because for this this type of interview it is necessary to use maximum creative abilities. Here, the journalist plays the role of a participant in the conversation, and not just an intermediary between the respondent and the audience. A variation of such an interview is a personal interview. The interviewer should reveal the personality of the interlocutor as much as possible so that the audience sees him from all sides, the interviewer should be a psychologist at the same time (Ozbek et al., 2023): the interviewer should be able to identify the socio-psychological, emotional characteristics of the interviewee, to identify his/her value system.

L.P. Shesterkina and T.D. Nikolaeva believe, that "portrait interview has entertainment and recreational functionality" (Shesterkina, Nikolaeva, 2012: 30). Such an interview is often referred to biographical ones, because a journalist collects information about a person, media person, his/her life, and professional activities reflecting the character of the main hero and etc. (Fedorov, 2017; Fedorov, Levitskaya, 2015; Lane, 2020; Macgilchrist et al., 2020; Kayal, Saha, 2023).

It is necessary to use special tactics the "star interview", as the "star mask" hides a personality. Now such an interview is very popular among the youth audience.

As the youth audience has moved to the Internet, journalists and non-professional interviewers create interview blogs on different Internet platforms.

V.V. Korabelskaya in the article "The role of video blog in modern Internet communication" writes: "...interview blogs are arranged in this way: a celebrity from any sphere (social, political, economic life, a movie or theater star, a musician, etc.) is invited to a particular issue, then the host, who is most often the author and creator of the blog, interviews his/her guest. A distinctive feature of such interviews is their informality, which can be considered an advantage when comparing such blogs with interviews on television" (Korabelskaya, 2020: 70). For example, the characteristics and communication strategies and tactics of Nadezhda Strelets' portrait "star" blog interview with theater and film actress Ekaterina Klimova.

4. Results

We try to look at the Blog interview of Nadezhda Strelets with theater and film actress Ekaterina Klimova (Issue on March 26, 2023) (Nadezhda Strelets, 2023)

from the point of view of logic and consistency. The interview begins without an introduction or greeting. The first issue question is a "warm-up" question to the respondent in the dressing room: "What does a beautiful woman mean to you?"

The respondent Ekaterina Klimova answers this question not abstractly, but she mentions the names such as Angelina Jolie and Monica Bellucci. Then, a sketch of the actress' theatrical life is shown to the audience in order to set up the audience that the interview will focus most of all on her professional activities.

Then the interviewer moves on to neutral questions, the first of which is: "Katya, you are a precious hero for a YouTuber because you have not been to any interviews. Is it because you had a negative experience?" This is a really good first question in order to understand the position of the interlocutor in relation to the genre of interviews on the Internet platform. Ekaterina replied: "I don't understand why you should spend time preparing for a conversation, coming to it and getting punched in the face". Here, the respondent hinted at those interviewers who use a

destructive strategy in order not to recognize a person, not to reveal all his/her facets, but to “drown” and humiliate him/her.

Such an answer showed Nadezhda that since a person with such a position came to her for an interview, it means that there is trust on his part and the expectation that the conversation will take place in a positive way.

The questions are all consistent and logical, the journalist most of all asks them based on the statements of the interlocutor. For example, when they are talking about the TV series “Poor Nastya”, in which Ekaterina starred at the age of 20, Nadezhda smoothly made the transition to the topic “secrets of beauty and youth”: “You haven't changed much since then, and at 45 you look like a girl ...”. This is a kind of compliment, that is, the interviewer uses the pragmatic tactic of “greasing the argument”.

After neutral questions, the interlocutors move on to the main ones, where the social theme of harassment in the cinema is raised. It is clear that the interviewer is well versed in this topic, because she gives a number of specific examples where directors are accused of harassment. In addition, this topic becomes cyclical with the topic of social media raised in the first part of the interview. There, the interlocutors discussed that it has now become “fashionable” for the general public to share all the details of their lives, both positive moments and tragic ones (illness, death, childhood injuries). Such an important topic as war cinema was also raised. *“There is an opinion that “We are from the Future”, in which you play the main role, is the only modern successful film. There are no correct intonations or truths right now. Do you agree with this opinion?”*. Here, Nadezhda uses such tactics in order to get confirmation of her position, but the respondent does not agree with this opinion, as she believes that this is a matter of taste and films about the war should continue to be shot. Nevertheless, the journalist does not give up and tries to prove her point of view:

– “Wouldn't it hurt if the picture turned out to be unsuccessful, and the perception of a great event would suffer from false intonations?”

– But we have to talk about what happened, because we watch great Hollywood movies, but there's not a word about us at all.

– The people of that generation who were filming right after the war, there was such a piercing authenticity to it. It was very different from the kind of movie where Soviet aesthetics are imitated.

– Because we are different. Now all the landmarks are lost, what is love, what is duty, honour. Perhaps now, going through these difficult times, making losses, we will come out of this situation with different eyes”.

It must be admitted that throughout the interview, a parallel is drawn between Western and domestic cinema, where the interviewer tries to convey the idea that “they” shoot better. And the respondent proves the opposite point of view, arguing that when “we” copy foreign films, they do not bring success, and the original films demonstrating our values become successful, for example, *Moscow does not believe in tears, Cheburashka, Poor Nastya*, etc.

Nevertheless, Nadezhda does not argue, does not demonstrate the opposite point of view, but accepts the point of view of the interlocutor. We emphasize that the interviewer uses “indirect questions” when the respondent deviates from the topic:

– “What if your child's head hit the board like that?”

– It didn't become my lifelong psychological trauma, I don't blame this teacher for the fact that something didn't work out in my life, my life was a success.

– But if this were the case with your children today, would you surely take some measures?”

All topics were raised in the interview: the respondent's professional activity, her personal life, family, childhood, and close circle of friends. Interesting questions were also asked, revealing Ekaterina Klimova as a multifaceted personality from all sides and showing the opinions of the interlocutor on many issues. The last question dealt with the topic of religion, but it did not violate the “maxim of tact”: *“You said in one of the interviews that it seemed indecent to you to dig into who cut off what, how much money was in your wallet, and talk about religion. And why, in your opinion, is it indecent to talk about religion?”*

Ekaterina Klimova explains her point of view: these themes are for discussing in a family, with friends, and confessor, but not in public space, where people, for example, swear. And the

final question, as it should be, was in a positive way: *“What are you dreaming about?”*. Thus, the interviewer used the following techniques.

Strategies and tactics, using by Nadezhda. A cooperative strategy, that is, an honest, sincere and friendly conversation. Moreover, from the beginning it was clear that the journalist would behave diplomatically so that the respondent would feel comfortable in a “foreign territory” and be open. The tactics of “greasing the argument” prevail, for example, compliments: *“When someone tells you that you are a sex symbol of our cinema, how do you feel? Are you pleased?”*

But the interviewer made an inappropriate compliment, which the respondent did not like, to which she retorted with an instant reaction:

– *“I think your type could be in demand in Hollywood. Play, for example, Russian spies”.*

– *“Let them play spies themselves, and I'm playing Empresses here”.*

In the interview, the tactic of “making contact with the interlocutor” was clearly manifested, for this Nadezhda Strelets identifies herself with the respondent, telling about her feelings.

For example, Nadezhda Strelets says that she like Ekaterina Klimova, feels uncomfortable at Ostankino, too. The tactic of “identification” is tinged with humor: *“I wouldn't be able to lose 30 kg, but it's easy to gain weight”*. Nadezhda uses the technique of “influencing the interlocutor” to ensure that Ekaterina Klimova agrees with Nadezhda's opinion.

– *It's just that not all actors are perfect, like Vyacheslav Tikhonov.*

– *But they should be.*

– *Well, what do you mean they should?*

– *Can we cancel Woody Allen just because he doesn't have such an unambiguous biography? Isn't he a genius?*

– *I absolutely agree”*

When a respondent tries to answer a question abstractly, Nadezhda Strelets formulates the question in such a way that the interviewee has to answer definitely. Moreover, the journalist points to this indirectly: *“Here are the glossy actresses saying: I'm just lucky with my genes, I get enough sleep, I drink a lot of water. But these are not the life hacks that we would like to hear. I would like something concrete: Dietary supplements, procedures”*. So, she hinted that Ekaterina Klimova was trying to respond the same way. Therefore, Nadezhda's next phrase: “I saw you jumping rope”, here, perhaps, Nadezhda Strelets wanted to hear from the actress about specific exercises and procedures to preserve youth.

The technique “comparison” runs through the entire interview. In particular, Nadezhda compares Ekaterina Klimova with other actresses: Svetlana Khodchenkova, Paulina Andreeva, who, unlike Ekaterina Klimova, will not give an interview to the magazine “7 days”. But this comparison was made not with the aim to offend the actress, but to show that, although she looks like a glossy heroine, she is “her own” among a wide readership. The respondent is also given the opportunity to respond: *“You're in your 20s and 40s. A sense of what a man should be like, what man's actions are. How has the attitude towards this changed over time?”*

Such questions are asked in order to show whether the interlocutor has changed and her opinion. Most of all positive tactics are used, the merits of the interlocutor are emphasized, the interviewer treats her worldview with understanding and respect, does not violate the “maxim of tact”, that is, does not cross personal boundaries.

Speech. The form of communication is semiofficial, they address each other as “ty” (You in singular, this form of the pronoun is used in relation to friends), while using a short name. The vocabulary is colloquial, using slang lexemes and expressions: “zazhralis” (jargon: shiteating), “lokh” (jargon: easy meat), “bukhayut” (jargon: booze); “buzzwords” – “triggernul” (jargon: triggered), “trolleyat” (trolled); idioms – “gde rodilsya, tam i prigodilsya” (proverb: Be of use and carry your business on in the country where you were born), “umnyi poimet, durak nikogda” (proverb: a smart man will understand, a fool never) in the respondent's speech. Ekaterina Klimova also actively uses non-verbal means (gestures). Popular (“trendy”) words such as “hype”, “trashy content”, and “insight” are often found in the interviewer's speech. Perhaps units of youth slang are used to be on the same “wavelength” with their young audience, especially since Ekaterina Klimova has four children, three of whom are teenagers, and she is fully familiar with this vocabulary. Ekaterina Klimova also actively uses nonverbal means (gestures). Popular (“trendy”) words such as “khaipanut” (verb: hype), “treshnyi kontent” (trashy content), and “insait” (insight) are often found in the interviewer's speech. Perhaps units of youth slang are used

to be on the same “wavelength” with her young audience, especially since Ekaterina Klimova has four children, three of whom are teenagers, and she is fully familiar with this vocabulary.

5. Conclusion

An analysis of the interview by Nadezhda Strelets in the format of conversation, presented rather high proficiency of Nadezhda Strelets, background (professional philological education), experience, her (sometimes) wisdom, system of values, understanding which question is better to ask, which tactics to apply. For Nadezhda, it is more important to reveal the interlocutor from all sides, to show his/her professional orientation, life orientations, and also to find out his/her attitude to certain socially significant problems. The interviewer leads a “rapprochement” strategy, which is highlighted by the guests of her program.

It is due to tactics such as “identification”, “humor”, and technique “attention” the respondent's level of trust in the journalist increases. The competence of the interviewer, her erudition in different areas is traced, not just a question and answer, but a full-fledged, meaningful conversation, where not only the interlocutor, but also the journalist thinks deeply. The journalist's preparation for the interview is also visible: the respondent's biography, her previous statements, as well as materials from colleagues have been studied. This interview may be used as an example, journalists can be taught how to conduct interviews.

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