

общины и личностей. Вместе с термином «коммуникация» употребляются термины «фатическая коммуникация» и «метакоммуникация». Фатическая коммуникация и метакоммуникация не ограничиваются только контактоустанавливающей функцией, а служат также для отвлечения внимания, смены темы разговора, непрямого выражения неудовольствия и др. Метакоммуникация отождествляется с фатической коммуникацией на основе «достижения единства, согласия между собеседниками». Коммуникация (в узком понимании), фатическая коммуникация и метакоммуникация – это разные, хотя и связанные грани человеческого общения.

**Ключевые слова:** общение, коммуникация, информационный обмен, фатическая коммуникация, метакоммуникация.

**Zastrovskaja Sofiya, Zastrovskij Oleksandr. Discussion Questions for Communicative Linguistics.** The article discusses the use of terms «intercourse»/«communication»/«phatic communication»/«meta-communication» in the studies of communicativistics, matches the definition in the various research, expresses the views about their differentiation, points out the feasibility of identifying these concepts. Communication has a narrower meaning than intercourse, communication is the activity of conveying information through the exchange of thoughts with the help of linguistic, paralinguistic or nonlinguistic forms. Intercourse except communication includes dealings and conditions of coexistence between individuals, groups, countries. Together with the term «communication» we use the terms «phatic communication» and «meta-communication». Phatic communication» and meta-communication are not limited by establishing a social contact but serve as a distraction, changing a topic of conversation, indirect expression of displeasure etc. Meta-communication as well as phatic communication are «tools for developing one's interpersonal relationships». Communication (in the narrow sense), phatic communication and meta-communication are different though all of them are related to human communication.

**Key words:** intercourse, communication, information exchange, phatic communication, meta-communication.

Стаття надійшла до редколегії  
28.03.2013 р.

УДК 811.111'42 – 811.111'27

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### **Speech Self-Presentation in Interview**

The paper is devoted to the study of the lingual specificity of the interviewee's self-presentation in the celebrity interview. A close examination of the phenomenon of self-presentation enables us to trace the moves and tactics of maintaining, reinforcing and/or rectifying an interviewee's image in public communication. The aim of the present project is to indicate the verbal forms of self-presentation and to clarify their communicative value in the interview process. The research is performed within the discourse analysis approach and lays the emphasis on identification of the specific features of the interview context and recurrent communicative patterns of an individual's self-presentation. To elucidate the aspects of self-presentation, that is presentation of the personal, interpersonal and intragroup self, the research is carried out on the basis of three structures ('I'/'they'/'we'-frames) and involves the analysis of the lingual units which testify to the interviewee's self-exposure.

**Key words:** speech self-presentation, self-exposure, public communication, personality interview, celebrity interview.

**Introduction.** Linguistics seeks to explain language by reference to the social, pragmatic or emotional context in which it is used. Various types of linguistic analysis have been successfully applied to a variety of language contexts, including media discourse. Scholars are often preoccupied with the issues of linguistic resources speakers utilize to construct roles and relationship. A considerable part of these resources can be interpreted in terms of individual's self-presentation.

Self-presentation of communicants as a social and psychological phenomenon has been attracting scholars' attention for decades. Serious studies of self-presentation (impression management, self-promotion, self-enhancement, self-esteem, image, etc.) have been done by sociologists, psychologists, anthropologists, linguists, culture experts, etc., in which its essence, forms and types on various speech situations of social encounter have been investigated. However, self-presentation as a lingual quality of such encounters

and a textual category emerging in many kinds of public discourse has yet been left unheeded. We contend that a closer look at self-presentation verbal varieties in public conversations might enable to reveal the mechanisms of image-building as well as identify the implicit structures of impression management.

The aim of the present project is to elucidate the lingual nature of self-presentation in one type of social interaction, namely, in a celebrity interview and to trace the factors influencing its verbal manifestation. Thus, the central for our analysis are the categories of the interview genre, the self and the self-exposure.

**Methods.** The research is performed within the framework of discourse analysis whose major concern lies in investigating 'naturally occurring' language use and language functions along with its forms. This approach makes it possible to find patterns in communicative products as well as correlation with the circumstances in which they occur that are not explainable at the grammatical level. Another objective of the discourse analysis is identification of linguistic qualities of various genres (in our case the interview one), vital for recognition and interpretation. Since the present research is focused on the celebrity interview it would be reasonable to start the analysis with the examination of the category of interview.

**Results and discussion.** The prolific studies of the phenomenon of journalistic interview (J. Barrot, 2012; Т. Кітаєва, 2012; Е. Ю. Щербатих, 2011; В. W. Swider, М. R. Barrick, Т. В. Harris, А. С. Stoverink, 2011; И. В. Иванова, 2009; М. Broersma, 2008; А. Ю. Лапшина, 2008; Н. Koskela, 2005; Y. Zhang, В. Wildemuth, 2003; Clayman&Heritage, 2002) agree upon its defining as a discursive practice, a form of social interaction between two individuals – the interviewer and interviewee where interviewer's questions are designed to elicit facts, statements and opinions from the interviewee. It is also viewed as a communicative event, that is it meets certain communicative norms and principles: preliminary 'small talk', the focus on the topic, the shift of the focus, topic switching, face-to-face situation, etc.

The interview is understood as a joint or co-construction process that concerns itself with issues of accounting, self-presentation and identity management by participants in a socially situated context [5]. Since the primary function of the interview is to send a message to the public the exchange of information and opinions in the interview context has inevitably a public in mind.

The Personality Interview (the portrait interview). In our research we focus on a type of interview which is conducted with a public famous figure. It is worth noting that, in general, interviewing is recognized as a main journalistic practice for gathering information about public/celebrity personalities which will later be worked up into finished profiles (profile stories). Traditionally, the personality interview follows an informal, conversational format when no predetermined questions are asked by the interviewer in order to remain as open and adaptable as possible to the interviewee's nature and priorities and let the interviewee 'go with the flow'. Consequently, it is characterized by spontaneous quality and the sense of livelihood and even danger and provocation. Mostly, the personality interview aims at obtaining confidential information and revealing the 'real self' of the public men [3].

It is not uncommon that in the public sphere people are used to wearing 'masks', i. e. acting according to the social and cultural conventions of the society. Therefore the interviewer's prior goal is to trigger the interviewee's true self as this may help understand their motives and deep thoughts, so that their public actions would come as consequent and comprehensible to the audience.

М. Broersma (2008) claims that the new objectives that the mass press faces necessitate entertaining and readable materials; this is quite successfully realized in the personality interview. Readers are more interested in 'real' human stories, vivid and personal representation of reality. One-way communication, namely, reporting a speech without the possibility of interruption is being replaced by a dialogue which provides the opportunity for journalists to intervene or change the subject. That makes the interviewee be more flexible, adaptable and also vigilant and careful in his/her verbal presentation as they are keenly aware of the fact that whatever s/he says could later on be read, reread and interpreted in various ways. In the case of the personality interview (as different from the news interview) the name of the interviewee is of crucial importance because readers are particularly interested in the views and statements of a politician, a celebrity or some significant person. It is especially in the personality interviews that the boundary between the public and private spheres are blurred [1].

It comes evident that the interview presupposes self-exposure. The genre exists merely by the grace of detailed personal information, that is interviewees (public figures) are asked questions about their domestic environment, wives, husbands, children, friends, achievements, hobbies, animal pets, etc. Such questions are designed to bring them more clearly home to the average reader, to give him/her a glimpse of well-known

persons' 'behind the scenes' life and to let him/her see the reality behind the profession. The questions also mean to convey distinct qualities of the interviewees as well as make them expose their selves.

The Celebrity Interview. As a subtype of the personality interview it introduces a celebrity, or some aspects of them to the public. The noticeable communicative features of the celebrity interview are a spotlight effect speech, a high degree of spontaneity and ingenuousness, informality, focus shifting, topic switching from general to personal level, verbal redundancy, excessive use of evaluative lexemes (in self-evaluation and other-evaluation) which is brought about by the interviewee's desire to introduce or reinforce a certain self-concept (self-image). Although celebrities sometimes may distrust interviews as subject to distortion they increasingly wish to talk to journalists in private as they realize that it is of growing importance to be visible in the public sphere. Thus, cooperation with mass press is seen as necessary and useful.

H. Koskela (2005) assumes that the celebrity interview as a genre requires careful negotiations of the of intimacy. Since the goal of the interview is to reveal personal aspects of the interviewees, a certain level of intimacy has to be achieved. The different interview genres share a number of similar features, namely, all interviews are primarily organized through 'question-answer' format, there are also similarities in the interviewer and interviewee's conduct in producing talk for an audience. The differences between certain interview genres lies in the nature of questioning. In political interviews, for example, the questioning manner is often aggressive, attempting to corner the interviewee or to provoke debate. In news interviews it is important for the interviewer to stay impartial and to retain a neutral stance towards the interviewee's statements and opinions. In talk show interviews the function of the questions is to get the guests to talk about themselves and the questioning is often done in a way that enables the host to express their own views. The purpose of the celebrity interview is different from other interview genres and that can be seen in the way the interview is organized; it is realized in introducing the celebrity to the audience. The general theme of the celebrity interview has to do with some aspects of the interviewees that they are famous for, their public roles or identities [6]. Whether the interviewees speak about their private selves, being 'experts' of their own life and the things they personally have experienced, or as 'experts' of some specific field (usually a profession or current occupation) they cannot but commit a self-exposure. The interviewees always strive for taking control over the self-exposure process as they are conscious of its important role in shaping their attractive images. This is achieved through utilizing a set of self-presentation tools.

Self-presentation. Self-presentation is regarded as a technique by which an individual emphasizes his/her own attributes in order to be seen positively in the eyes of the audience. As a communicative phenomenon it is studied from different perspectives: building up the image (public image, situational image, self-image); me and not-me identities (P. J. Burke, 2003); types of the self, such as actual self, ideal self, ought self (R. F. Baumeister, 1999); components of the self-conception (C. Greetz, 1975); self-identification frames (D. Lucas, 2005).

The issues of how a sense of selfhood is formed, maintained and expressed in individual speech are of considerable interest to linguists, educators, policy analysts, psychologists, psycholinguists and a variety of applied professionals. Indeed, the ability to develop a consistent and functional sense of the self in the interpersonal context of modern mass societies is believed to be one of the components of personal and social success. Therefore, identification of the self has long been regarded as a key feature of social interaction and, consequently, the self is viewed as a sociocultural product that arises in the dynamic process of social experience and activity, which keeps shifting, developing and changing.

Speakers, in general, strive to maintain a version of the self that is attractive, desirable and valued. As far as a celebrity is concerned, the already shaped version of the self (the celebrity's public image) is being reinforced or modified during the interview.

Central to any discussion of self-presentation is language, that is any theoretical consideration of individual's identity and actions must put his/her speech in the heart of the analysis. P. Burke (2003) claims that from this point any utterance can be read as revealing something about speaker's identity, but especially revealing are sentences in which the pronoun 'I' serves as a subject. Any such 'I-sentence' does disclose something about a person's self-conception [2]. However, we contend that any kind of frame, either 'I-sentence' or 'They-sentence' as well as 'We-sentence' is an indicator of individual's self-exposure. Our suggestion is based on the Social Self theory worked out by J. P. Forgas, K. D. Williams who consider the social selfhood as a unity of three aspects, namely, personal, interpersonal and intergroup ones [4].

Personal self-presentation comprises the instances of the use of 'I' ('me'/'my') frames in the interviewee's speech. It is revealed in all kinds of responses, whether the interviewer's questions pertain to the interviewee's personality (opinions, attitudes, habits, hobbies, etc.) or other topics (objects, events, people, etc.) 'I'-structures are filled up with the evaluative words (evaluation proper, emotional, descriptive and virtual evaluation), verbs of action, repetitions, intensifiers (superlative degree, hyperbole); their purpose is to deliver and reinforce the message about a positive and distinctive personality, for example:

*But in terms of work I'm much more conscious of what it's about, what message it's sending out into the universe. But how Kabbalah influences my work is that it influences it in an obvious way in terms of a story I'm trying to tell or a message I'm trying to put out there. Or, if I succeeded in the physical world – like making tons of cash – then I would share that with various charitable organizations, so, when I say share there are a lot of different ways to share.*

'You-sentence' frame, where 'you' is used in impersonal meaning, serves as implicit 'I-sentence' frame, thus, its function is to soften the verbal intensity of the individual's self-importance, for example:

*Don't take yourself seriously. Because when you take yourself seriously, I don't know... it's hard to last. It's good to have a sense of humor about things. Then you can ride the ups and downs.*

The cases when the interviewee uses 'I-sentences' speaking on 'not-me' topics can be treated as a partial focus shift pertaining to subliminal priming.

Interpersonal self is revealed in individual's attitudes and evaluations of other people or objects that are indicated as 'they'/'their', 'h/she'/'his'/'her', 'it'/'its'. It is worth noting that positive evaluation dominates since the speaker's goal is to highlight their amiable and adaptable disposition and positive mind frame. Negative evaluation of events/other objects serves as implicit self-enhancement ('I am better'). The information about the others, particularly, the manner in which it is given, is an important part of the interviewee's self-presentation since it comes as a 'relationship' component of their self-identification and, thus, influences the process of imagebuilding. For example:

*Piere Brosnan? Very professional... Don't you think he's charming... He was a tortured soul. Fantastic poet though. He's doing a very good job... he's doing a fantastic job. Lots of talented girls.*

*I think I have the best lighting director and I work with the best choreographer, with fantastic musicians and the best costume designers, so I'm very involved with every element in my show.*

Presentation through interpersonal self with the frames that contain semantic modifications and gradation of the concept 'good' ('fantastic', 'charming', 'talented', 'best', etc.) aims at emphasizing the positivity of the interviewee's world as the reflection of their own positivity and achievements.

Intragroup self is revealed in the way the interviewee speaks about the group which they identify themselves with. The verbal indicators of the intragroup self are the frames with the pronouns 'we'/'us'/'our' that are used by the interviewee. The frames contain mostly positive evaluation (lingual and virtual) that inevitably works for the reinforcement of the socially acceptable image of the speaker, for example:

*Work is important to both of us. We have to be highly organized and navigate family responsibilities.*

The cases with negative evaluation of the group intend to position the speaker as an objective, impartial and bona fide observer. Optimal distinctiveness theory scholars suggest that the need to identify with the group is counterbalanced by an opposing need to be independent of, and distinctive from, ingroups. We need to 'belong', but we also need to be 'different'. Thus, social identities are activated to help us achieve an optimal balance between inclusion in, yet adequate individual differentiation from, reference group. In other words, social identities are managed so as to achieve a contextually optimal balance between assimilation to, and differentiation from, reference group [7].

*We rehearsed for five weeks, and what I started off thinking I wanted to do for that character changed so immensely by the time we were ready to do it.*

The 'we-structures' are switched into 'I' ones in order to emphasize the links with the group and, at the same time, to highlight the individual's role and value in the group, i.e. to make it more notable.

**Conclusions.** The celebrity interview is a journalistic conversational genre in which the interviewees speaking on a propounded topic reveal information about some aspects of their personalities. The goal and conditions of the interview promote the interviewee's self-disclosure which develops as an impression management process and is spot-light and audience oriented, thus, is treated as their self-presentation. Individual's self-presentation consists of three components, namely, presentation of personal, interpersonal

and intragroup selves. Though structurally different, interviewee's self-presentation generally manifests itself in the employment of the lingual forms (words of evaluation, action, achievement, intensification, etc.) whose purpose is to reinforce or rectify the celebrity's image.

**Research prospects.** We plan our prospective research to focus on the self-presentation speech strategies and tactics that will necessitate an insight into the types of self-presentation pragmatic/semantic moves and their verbal implementation.

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**Киричук Лариса. Мовленнєва самопрезентація в інтерв'ю.** Стаття присвячена вивченню мовних особливостей самопрезентації особи-знаменитості в інтерв'ю. Ґрунтовний аналіз явища самопрезентації уможливило згодом простежити кроки і тактики встановлення, посилення і/чи покращення іміджу особистості в мовній комунікації. Метою цього наукового проекту є виявлення вербальних форм саморепрезентації в інтерв'ю зі знаменитістю та з'ясування їх прагматичних функцій у процесі мовлення. Дослідження виконане в межах дискурсивного аналізу, причому акцент зроблено на описі соціолінгвістичних та прагматичних параметрів ситуації інтерв'ю, а також виявленні типових комунікативних моделей інтерв'ю-мовлення. Значну увагу приділяємо трьом базовим концептам дослідження – інтерв'ю зі знаменитістю, особистій сутності та само репрезентації. Інтерв'ю зі знаменитістю (*Celebrity Interview*) автор трактує як соціальну взаємодію, мета якої – розкрити «справжню сутність» публічної особи, а отже, у якій демонстрація сутності мовця є у фокусі уваги. Самопрезентацію розглянуто як прийом, що використовується знаменитістю, щоб наголосити на власних якостях, щоб справити позитивне враження на аудиторію. Для докладного вивчення аспектів самопрезентації (презентації особистого «себе», міжособистісного «себе» і групового «себе») запропоновано мовні структури «I»/«they»/«we» – рамок і проаналізовано мовні засоби, що їх наповнюють. Надалі планується зосередити дослідження на вивченні стратегій і тактик самопрезентації знаменитості в інтерв'ю.

**Ключові слова:** мовленнєва самопрезентація, саморозкриття, масова комунікація, інтерв'ю з особистістю, інтерв'ю зі знаменитістю.

**Киричук Лариса. Речевая самопрезентация знаменитости в интервью.** Статья посвящена изучению языковых особенностей самопрезентации личности-знаменитости в интервью. Основательный анализ явления самопрезентации дает возможность впоследствии проследить шаги и тактики становления, усиления и/или улучшения имиджа личности в массовой коммуникации. Целью данного научного проекта есть выявление вербальных форм самопрезентации в интервью со знаменитостью и выяснение их прагматических функций в процессе речи. Исследование выполнено в рамках дискурсивного анализа, при этом акцент делается на описании социолингвистических и прагматических параметров ситуации интервью, а также выявление типичных коммуникативных моделей интервью-речи. Анализ сосредотачивается на трех базовых концептах исследования – интервью со знаменитостью, личностная сущность, самопрезентация. Интервью со знаменитостью (*Celebrity Interview*) мы объясним как социальное взаимодействие, целью которого есть раскрыть «настоящую сущность» публичной личности, а значит, в котором демонстрация сущности говорящего находится в фокусе внимания. Самопрезентация рассматривается как прием, который используется знаменитостью, чтобы подчеркнуть личные качества с целью произвести позитивное впечатление на аудиторию. Для подробного изучения аспектов самопрезентации (презентации личностного «себя», междуличностного «себя» и группового «себя») предлагаются языковые структуры «I»/«they»/«we» – рамок и анализируются языковые сред-

ства, которые их наполняют. В дальнейшем планируется сосредоточить исследование на изучении стратегий и тактик самопрезентации знаменитости в интервью.

**Ключевые слова:** речевая самопрезентация, самораскрытие, массовая коммуникация, интервью с личностью, интервью со знаменитостью.

The article acted to the editorial board  
05.03.2013

УДК 81'373

Тарас Кияк

### Міжкультурна комунікація як чинник мовної картини світу

У статті ретроспективно й перспективно запропоновано оцінку можливостей міжкультурної комунікації минулого та сучасного з позицій новітніх підходів лінгвістики, показано місце перекладу в царині відносин між національними культурами, проілюстровано окремі особливості певних культур і шляхи їхнього взаємного визнання, толерування і збагачення.

**Ключові слова:** культура, комунікація, переклад, толерантність, ментальність, національна специфіка, ідентичність.

**Постановка наукової проблеми та її значення.** Термін «культура» походить від латинського *cultio*, що первинно означало «обробіток землі». Відтоді це поняття наповнилося різними конотаціями багатьох суміжних наук, залишаючись одним із фундаментальних і водночас складних феноменів сучасних гуманітарних наук. З одного боку, культура – явище набуте, чому вона має риси суб'єктивності, індивідуальності. Але в такій якості вона не може бути повноцінною, оскільки запорукою її існування виступає певний колектив, який сповідує певну культуру, формує власну культурну картину світу, під котрою можна розуміти «сукупність раціональних знань та уявлень про цінності, норми, моральність, менталітет власної культури та культур інших народів» [6, с. 28]. Саме останній наведений тут чинник про «знання культур інших народів» лежить в основі всіх наукових підходів до поняття культури (це і когнітивна антропологія, і символічний інтеракціонізм, і культурний релятивізм і т. п.), що призвело до формування явища «міжкультурна компетентність», а звідси до усвідомлення потреб і перспектив міжкультурної комунікації як реального чи віртуального діалогу між різними культурами чи їх репрезентантами з метою взаєморозуміння, взаємозбагачення, взаємовизнання.

**Виклад основного матеріалу й обґрунтування отриманих результатів дослідження.** Міжкультурна комунікація як вимога обставин виникла після Другої світової війни в США для задоволення інтересів американських політиків і бізнесменів. Цей процес швидко поширився за умов ліберальної ринкової економіки в розвинених країнах світу, що водночас зумовило своєрідний «перекладацький вибух». Нації, які відстали, або не долучилися до цього процесу, або опинилися на узбіччі, «законсервували» власну культуру, або малопомітно розчинялися в інших культурах, що як вислід, означало щезання етносу з культурної мапи світу. Звідси результується ще одне завдання міжкультурної комунікації і наукової, і академічної дисципліни: взаємозбереження культурної самобутності всіх націй.

За умов глобалізаційних процесів постала проблема аналізу відносин між тими культурами, яким пощастило на сьогодні зберегтися, та перспектив їх розвитку й подальшого співіснування. Дослідження в цій царині набувають не лише пізнавального, а й соціально вагомого характеру, хоча ці питання поставали перед етносами протягом усього плину історичного часу, нерідко обростаючи різними версіями й навіть міфами.

Згідно з релігійною версією на землі проживав один народ з однією мовою, проте через бажання землян дійти до Бога, побудувавши вежу, вони були покарані шляхом виникнення і змішання різних мов. Як мовиться в сакральних джерелах: «І розпоротив їх звідти Господь на поверхні всієї землі, – і