

Stylistic Features of Interview Genre in the Russian-Language Print Media of Tajikistan

NURALI NAZAROVICH SALIHOV, SHARIF BOKIYEVICH MULLOYEV,
MASRUR AHMAD ABDULLOZODA, ABDUHAMIT ABDIBOSIROVICH RAHIMOV &
AZIM SADYKOVICH AMINOV
Russian-Tajik Slavonic University, Tajikistan

The article reveals the tendencies in language norms development. Language transformation is a natural phenomenon, but certain permissible limits, regulating literary and stylistic norms of publicistic language are also important. The linguistic and stylistic features characterizing the language of modern interviews are formed under the influence of the modern Russian language, which is affected by scientific and technological progress as well as globalization. The main trends in the development of the Russian language and the language of interviews today are the reduction of words, the use of abbreviations, typed language constructions, phraseological units, borrowings, terms, professionalisms, dialectisms, argotisms, and slang expressions. The article studies the characteristic features of the popular publicistic interview genre, identifies its distinctive features and classifies interviews types. The interview texts are analyzed as a dictum dialogical construction. Particular attention is paid to the linguistic features of interview texts in the Russian-language print media of Tajikistan.

Keywords: Genre system, interview, stylistic features, speech positions, language style

Modern oral public speech, which is present in the pages of printed publications, is characterized by both the existence of literary and ethical norms as well as deviations from them. Today's socio-political landmarks are changing rapidly, and the same is true about "language speech tastes" in connection with this process (the degree of this change varies in different layers of society). In fact, a new norm, i.e. a new version of public speech behavior norm is being created.

Domestic scientists have repeatedly put forward the thesis that the social and national cultural characteristics directly affect and leave their imprint on the oral public speech, the forms of language communication as well as the stylistic norms of "mass" and "personal" communication. Trends in the development of language norms and transformations in the language practice are a natural phenomenon, but certain permissible limits, regulating the literary and stylistic norms of publicistic language are important. V.G. Kostomarov (1994) believes, "Undoubtedly, modern society has embarked on the path of expanding the boundaries of the literary language, changing its composition, its norms. History shows that this dramatically increases the normal pace of language dynamics and, by considerably changing the forms of expression, creates an undesirable gap in the continuity of traditions and in the integrity of culture.

Correspondence to: Abduhamit Abdibosirovich Rahimov, Department of Print Mass Media and Public Relations, Russian-Tajik Slavonic University, M. Tursunzoda Street, 30, Dushanbe, 734000, Tajikistan.

So far, only a few scholars voice concerns about the state of the Russian literary language... Most people welcome the triumphant liberalism; it seems quite justified against a background of society's transition from the rigid authoritarian unanimity to freedom, willpower and diversity..." This study is relevant primarily because of the role that has been assigned to the genre of interview in the Russian-language print media over the last 20 years. Today it is important not just to receive accurate information, but to do it as soon as possible and, preferably, first-hand. Time is the measure of business as money is of wars. Nobody leafs through a newspaper in search of an article about the results of the Cannes Film Festival. Instead, we watch, read the interview on the second or third broadside, wishing to hear the winner's excited voice, to imagine their glowing eyes. The winner's direct speech, the speaker's ability to improvise and a qualitatively built conversation are of value today.

Publications in Russian demonstrate mobility and dynamism of the genre system and its readiness for mobile transformation. The increase in the journalists' professional level and the practical application of the acquired skills, making it possible to expand the journalists' creative potential, which affects the dynamics of the genre structure, are of particular importance for the formation of new genres of Russian-language journalism in Tajikistan. New types of interviews tend to develop in the Russian-language print media. In the timely conditions, all types of dialogical genres have been mastered and widely spread in the pages of popular Russian-language editions of the publications such as *Asia Plus*, *Evening Dushanbe*, *Avicenna*, *Digest-Press*, etc. in the Republic of Tajikistan.

Various Aspects of Studying the Stylistic Features of Interview Genre

Over the years of Tajikistan's independence, topical problems of the history and theory of print media, both in the Soviet era and in the period of independence, have become the subject of scholars' close attention. Special emphasis has been placed on the development of the genre system of domestic printed publications in order to identify specific features, trends, transformations and other processes caused by the modernization of Tajikistan's entire communication system. This served as a basis for scientific studies in the works of such scholars as A.S. Sadulloev (2009), A.N. Nuraliev (2005), N.N. Salikhov (2009), Sh.B. Mulloev (2009), M.A. Abdullaev (2010), M.B. Murodov (2014), A.A. Rakhimov (2012) and others.

In theoretical studies in the field of journalism done by I.K. Usmonov (1990) and A.S. Sadulloev (2009), the genre of the interview is considered fragmentarily. In the collective study "Information genres of the press" A.N. Nuraliev, A. Afsakhzod and N. Brucker (2005) described the main types of print interviews and pointed out that Tajik journalists rarely use this genre effectively as exemplified by interviews in Russian-language newspapers of Tajikistan. The problems of the transformation of journalistic genres are examined by A.N. Nuraliev and D.Kh. Samadova (2015) in separate scientific articles, where the authors note that Tajik journalists modify the traditional canons of the interview and transform them into extended structural and content-related genre forms.

Dissertational studies done by I. Kh. Khuzhanazarova and I.V. Lakarkin (2015) were an asset to the authors of this article. The specific feature of these studies is that the authors consider various theoretical and practical aspects of the development of modern domestic Russian-language publications, and in particular, they pay attention to such an important issue as the evolution of colloquial genres, especially interviews. However, it should be noted that in scientific studies done by the above authors the interview genre is considered only fragmentarily in conjunction with other aspects of the development of Tajikistan's print media system. Therefore, it is not possible to argue that there exists a

specific approach to the scientific comprehension of a complex set of issues related to the structure and content of interviews in the Russian-language newspapers of the Republic of Tajikistan, based on indirect and contextual studies.

In addition to the studies done by domestic scholars, of interest are the results of studies done by Russian scholars who attempted to examine the genre of interviews within new methodological guidelines. They underline increasing interest in personal judgments and assessments, the trust in the interlocutor's direct speech in situations where it can become the equivalent of reporting information. However, the interlocutor in the interview is not only a source of certain information, the reader is often more interested in the personality of the person interviewed, hence the prevalence of portrait interviews in the pages of modern periodicals (Shcherbatykh, 2006).

The methodological-technological approach is typical of the studies done by such researchers as I.V. Nesterov (1998), G.V. Lazutina (2001), M.I. Shostak (1998) and M.M. Lukin (2003). Based on systemic and in-depth study of the interview as a method, the authors singled out a cognitive principle of interviewing. A.A. Tertychny (1998) and S.N. Ilchenko (2003), the followers of the communicative-cognitive approach, emphasize the integration processes underlying the modern genre formation, they outline the relationships *among* genres, singling out the publicistic forms, nature *of which* is most fully revealed in the era of rapid development of communication media.

M.K. Barmankulov (1974), a representative of the phenomenological-communicative approach, tried looking at the interview in terms of integration of various types of media: the press, the radio and the television. This attempt was not just productive; it actually confirmed the "electronic origin" of the interview.

A separate group of studies is made up of those done by the scholars who covered the interview problem in terms of structure, semantics, pragmatics, stylistics and communicative strategy. The studies by D. Bolinger (1972), M. Bragg (2011), Ann Hathaway (2010), Kevin Kelly (2010), David Lynch (2010), Ted Nield (2011), Kelly Reilly (2011), and John Sergeant (2010) in the field of journalism suggest deep reflections and judgments about the nature and specific features of the newspaper interview genre. Of considerable interest to us are also the works devoted to different types of interviews, such authors as N.I. Lavrinova (2009), D. Randall (1996) and others.

Hypotheses

The study is aimed at identifying the typological features of the structure and content of interviews in the context of genre form modernization in contemporary journalism in the Republic of Tajikistan. Studying the transformations in the language practice is a natural phenomenon, but certain permissible limits, regulating the literary and stylistic norms of publicistic language are important. The linguistic and stylistic features characterizing the language of modern interviews are formed under the influence of the modern Russian language, which is affected by scientific and technological progress as well as globalization. In the context of the communicative field transformation in the Republic of Tajikistan, the interview genre is an effective format for presenting information on the newspaper page, and the dynamics of its structure and content development make it universal.

Methodology

The study methods rely on the achievements of domestic and foreign science. The following methods are the key methods of the study: communicative-psychological analysis, the

hypothetical-inductive method, the descriptive method, interpretation, contextual analysis, questionnaires, observation, and interviews with experts, continuous sampling and quantitative counting.

The presence of the author's position is one of the most important features of any publicistic genre. Each journalist has their individual style of communication, recognizable in interviews in any situation. In the interview, the journalist acts not only as the organizer of the text and the author of the information, but also as a direct participant. This causes additional difficulties in describing the stylistics of this genre.

The distinction between such concepts as the image of the author and the author's "Self" poses difficulty. The problem of the author's image as a semantic-stylistic center of a piece of literary work was first put forward and developed in the 1930s in the studies done by V.V. Vinogradov. It should be noted that some scholars confuse the concepts of "the author", "the image of the author" and "the author's Self". "The newspaper-publicistic style is characterized by the coincidence of the author and the narrator. This is the main difference between publicistic speech—its openness, emotionality and its documentary character. Although in publicistic writing the journalist, the creator of the work, and the author's "Self" completely coincide, the author's image is preserved as a composition-speech category, but it is filled with different content. The author's image in publicism is the author's "Self" of the journalist, the character of their attitude to reality" (Vinogradov, 1963).

V. I. Konkov's (1997) point of view is considered by the authors as the most correct one. He separates the concepts of "the author" and "their speech expression". "Firstly, the image of the author is a category of poetics that allows one to interpret the content and speech integrity of the text. Secondly, the author's "Self" is a linguistic category, the verbal embodiment of the author as one of the characters in the text, the author's speech part, as opposed to those of other characters of the text. Thirdly, being a real person, the author is an extra-linguistic category. As a real personality, the author always stands behind the newspaper analytical text. Since the author of the text is an extra linguistic category, and the image of the author and the author's "Self" are textual categories, any coincidence of the author with their image or with their textual "Self" is out of the question (Konkov, 1997).

However, most scholars are unanimous in that the author's position (whatever it is called) is still present in the interview, finding its expression in the author's style, manner of speech and the author's speech position. Speech positions, or "speech parts", are associated with several determining factors—the topic, the interlocutor's personality, language competence, the speakers' linguistic image.

E.I. Golanova (2000) distinguishes two main speech positions of the interviewer: (i) The interviewer is traditionally polite, correct, adheres to the norms of public communication; their questions are usually prepared in advance; and (ii) The interviewer is a representative of the new generation of journalists, characterized by psychological comfort and freedom in choosing linguistic means; the interview takes the form of a free conversation, the questions are often not prepared at all (Golanova, 2000).

The main styles of interviewing are the so-called "soft" and "hard" ones. During a "hard" style interview, the interviewer can afford to interrupt the respondent, catch them out on the inconsistencies, ask "uncomfortable" questions, exert psychological pressure during the interview, etc. (in many ways, this method of interviewing resembles the tactics of some investigators interrogating the accused person).

The "hard" interview style is used to "break through" to the respondent's emotionally closed spheres associated with the threat of their "Self". It does not guarantee complete

objectivity, and moreover, a distortion of facts and a deliberate use of laconicism can always be expected in order to cut off the unwanted in certain facts. However, there is an acceptable level of truthfulness and objectivity, and there are guarantors of such relative objectivity—when “stripping” the fact, the most important things will not be removed. These guarantors are related to the structure of the message and with the need to answer the main questions. Success or failure in the use of the hard style is usually associated with the effect of the lead. The overall structure of the interview and the integrity of its logical scheme are dependent on the lead.

The “soft” style of the interview pre-supposes a polite and sympathetic attitude towards the respondent. Clarification of the inconsistencies noticed by the interviewer is carried out with apologies and in a delicate form (“Sorry, but it seemed to me that ...”). In this case, the means of softening the statements make it possible to set priorities in such a way that “the speaker’s statement is perceived simply as their personal point of view, which the interlocutors are free to accept or challenge; these means give the character of generalization to the expressed attitude, and make it possible to present it as common knowledge” (Kostomarov, *Language taste of the epoch*, 1994). These speech positions have been a characteristic feature of publicism of two or three past decades, because earlier, when journalism was “prescribed” in textbooks and recommendations and any deviation from the rules was almost impossible, a journalist’s role was limited to that of a shorthand writer at best. Only recently the interviewer has become an active participant of communication, which was reflected in the emergence of the second type of journalist’s speech position.

Style, as is known, depends on many factors. Thus, for example, G. Melnik, a Russian scholar, distinguishes three styles of interviews: ritual, manipulative and humanistic (Melnik, 2006). The ritual style pre-supposes maintaining connection with the society. In domestic Russian-language publications, the beginning of the interview is preceded by the ritual of introducing the person interviewed to the readers of the newspaper. As analysis of publications has shown, in most cases there is a ritual of introduction, in which the journalist briefly talks about their interlocutor.

In some cases, (for example, if the conversation takes place on the eve of a holiday, or if the interlocutor wins an award for certain creative successes and achievements), the interview begins with congratulating the interviewee. For example, the journalist started the interview (it took place on the eve of the Navruz holiday) with Fariduni Hurshed, a young pop singer, with a congratulatory ritual: “*Fariduni, first, we would like to wish you new creative achievements and all the best on the Navruz holiday*” (Huseynova & Hurshed, 2014). As for the final part of the interview, the farewell ritual, as a rule, is as follows: the journalist thanks the interlocutor for the conversation and wishes them success. For example, the interview with Bahoy-84, a popular Tajik rapper, ended with these words: “*Thank you for the informative conversation. I wish you health and great success in your creative work*” (Zainudinova, 2013).

The interview with Jonibek Murodov finished in a similar way: “*Jonibek, thank you for your sincerity and kind attitude to us. I wish you success in your hard work, happiness and fulfillment of your wishes*” (Zainudinova & Murodov, 2013).

According to the ritual style, the journalist and their interlocutor behave accordingly: a greeting, a request to answer a question, telling about the self. In this case, etiquette greeting formulas, congratulations, introductions and farewells are used, the journalist’s questions contain polite speech forms and expressions (“please tell us...”, “could you tell...”, “what do you think...”, etc.). These basic functions of speech etiquette that

contribute to the productivity of the dialogue are aimed at creating the social equilibrium and a favorable climate as well as harmonizing the communication.

The manipulative style is a type of communication, in which the partner is treated as a means of exerting influence, and here it is not the person's qualities (their mind, kindness, eccentricity, etc.), that are important, but how these qualities can be used (for example, play on stupidity).

The same techniques are used for manipulative purposes and for non-manipulative ones. "Sometimes it is difficult to distinguish between them" (Dotsenko, 2000). However, one must take into account the fact that the interlocutor can also skillfully use psychological manipulative techniques and protective mechanisms.

In the manipulative style, instead of a true image, the partner is offered a stereotype that is considered the most advantageous at the moment. The following characteristics of self-presentation are singled out: fragmentation, the promotion of false motives and causes of actions. The peculiarity of this style is the exact choice of position in communication.

As analysis has shown, the manipulative style in the practice of interviewing in the Russian-language editions of the Republic of Tajikistan is practically absent. The humanistic style is most characteristic of interpersonal communication, based on the need for understanding and empathy. This is intimate, confessional and psychotherapeutic communication (similar to a long conversation in a train compartment) (Krasilnikova, 1996). The most significant feature of humanistic communication is congruence (full compatibility, coincidence and similarity). The main mechanism of influence is infusion and mutual suggestion (since the partners trust each other).

The humanistic style prevails in an interview, the main purpose of which is not to inform about any event or phenomenon of a socio-political nature, but to learn about the attitudes and creative achievements of a certain person chosen by the journalist for a conversation. As A.A. Bodalev (1996) points out, "interpersonal communication becomes psychologically consistent only when there is communication on equal terms; real interpersonal communication is always dialogical communication".

The humanistic style pursues a cultural and educational goal and is most prevalent in portrait-type interviews. There are numerous examples of interviews published on the pages of the Russian-language publications of the Republic of Tajikistan, in which the journalist adheres to the humanistic style of communication. For example, in an interview with Munira Dadaeva, an honored artist of Tajikistan, published in the pages of *Avicenna* newspaper, there is noticeable naturalness, kindness and mutual respect; these are the features characteristic of the humanistic style. Maintaining the guest's trust, the journalist asks interesting questions, which, undoubtedly, should attract the attention of the audience. Here is a short extract from this interview:

Munira—I went on stage for the first time in 1989. I was then playing the part of a terrorist in the stage production of "About the Legend". The first time cannot be compared with anything, and words simply cannot convey those feelings. It was excitement, joy, and thrill...

Well, since it was 1989, the concept of "terrorism" was not as daunting as it is nowadays...

No, it was a humorous role. It wasn't terrorism literally.

In the film "Mukhabbat" you speak very little...

Little? Very much, as it seems to me. I don't know the Tajik language, and I kept asking what they were saying, what Mukhabbat was talking about. I literally learned the whole text.

Don't you know the Tajik language at all?

Well, I know a little, but this isn't enough for a film. For example, if you tell me a sentence, I'll understand just a few words and I'll be guessing the meaning of the rest. As for the role of Mukhabbat in the film, this country girl is modest, quiet and shy. Girls-newcomers were like this before ... Now they are completely different.

Is there anything personal about Munira Dadaeva that is reflected in Mukhabbat?

Well, probably, there's commitment to principles and pride. When she's kicked out, she doesn't stoop to asking to be taken back, but simply leaves. And there's another episode (if you remember) when she comes home to find her sister-in-law kissing with her boyfriend. Mukhabbat throws them out - this is also the reflection of my character. I'm a truth seeker and I often suffer from this. I don't care what kind of person it's about, if I see injustice somewhere, even if it doesn't concern me, I'll speak out. Of course, I'll observe subordination: if this is an elderly person, I won't argue with them and behave as if we were on first-name terms, but I'll still defend my point of view. I don't like hypocrites.

Didn't you have problems because of this?

All the time. People don't like the truth.

Are you sensitive to criticism?

I'm open to criticism, but only from smart people who understand something about the sphere they criticize..." (Kadyrova & Dadaeva, 2013).

In an interview, first of all, the journalist shows interest in the person themselves, in their fortunes, following the humanistic style of communication:

"I can't believe that you're here with us - a lively, healthy and athletic guy. Are you aware of the terrible rumors about you? Well, for example, the fact that you've been "locked up"?"

Don't believe the rumors (smiling broadly). Honestly, I got used to this a long time ago. If people talk about me, it's already great" (Kadyrova & Dadaeva, 2013).

In the interlocutors' speech, the personal principle is reinforced and the journalist and their guest acquire the status of equal partners, i.e. they can argue and agree or disagree with each other.

The distinction between the types of interviews based on the prevailing style of communicators' speech behavior in relation to each other is of particular interest. Based on the analysis of publications in the genre of interviews in the local Russian-language publications, it can be concluded that they (publications) are of two basic types: neutral and cooperative, the second type being marked compared to the first one, representing the social norm.

Interviews, aimed at exchanging and comparing the interpretations of the most important (more often – political and economic) events, i.e. which are of an interpretative character, can have both cooperative and neutral development" (Pleshakov, 2001). It should be noted that the neutral style of speech behavior is characteristic of a journalist who is only interested in obtaining information of interest to him about an event in the sphere of economy, politics or culture. Here the journalist is attracted not by the interviewee's

personality, but by their possession of socially significant information. Objectively, this style of the journalist's or the interviewee's speech behavior is characterized by a "pragmatically adjusted desire for communicative cooperation, one of the textual indicators of which is the speaker's explicit expression of their communicative intention" (Krasilnikova, 1996).

A cooperative conversation is characterized by the use of colloquial vocabulary in an inclusive function that unites the interlocutors' opinions on the issue under discussion. Any cases of expressing agreement with the interlocutor's words, opinion and attitude can be referred to the indicators of communicative cooperation, typical of friendly and partner-type interviews. It can be either explicit, i.e. expressed directly ("Yes,...", "You are right", "This is true," "I agree," etc.) or implicit. For example:

"By the way, that's why I brought you here, to this place, between the two theaters - the place that hundreds of thousands of Dushanbeans, who will never come here, would dream of visiting at this moment. And having lived for almost 20 years far from my home country, I perfectly understand you and them..."

Precisely, thousands of Tajiks (and not only Tajiks) outside their homeland would dream of spending an hour in the tea-bar "Rohat" now, thousands of thousands - just going out of the hospital ward, getting out of bed. God gave us so much happiness! It's just that we don't see it, we don't realize it" (Sabirova, 2009).

Characterizing the styles of communicators' speech behavior in relation to each other, it is necessary to pay attention to a certain "code of relationships" between the partners and, taking into account a number of parameters, to distinguish at least three types of interaction: dependence, cooperation and trust. At all times of the interview genre development, it remains very relevant to preserve individual properties of the interviewee's speech. Speech is a social product; it is born for communication and only in communication (Sabirova, 2009).

There are speech characteristics of individual nationalities, different social layers, classes and groups (for example, the speech of a villager, the speech of a townsman, the speech of an intellectual, etc.). There are certain speech characteristics in a family, in the team at work, etc. The specific features of speech are formed, associated with the emergence of various social, family and other relationships (for example, in the leader-subordinate relationship, children-parents relationship, friendly-hostile attitude, etc.). All this is actively manifested in various styles as well as in the interview speech. On the other hand, thanks to the interview genre, the language is enriched phonetically, morphologically, lexically, and syntactically in combination with the use of extra paralinguistic and expressive means.

Nowadays, the linguistic and stylistic features characterizing the language of modern interviews are formed under the influence of the Russian language, which is affected by scientific and technological progress and globalization. The main trends in the development of the Russian language and the language of interviews today are the reduction of words, the use of abbreviations, typed language constructions, phraseological units, borrowings, terms, professionalism, dialectism, argotism and slang expressions.

To reduce the distance between the speaker and their interlocutor and involve the latter in the course of the conversation, linguistic devices and means are used, aimed at establishing rapport. In an interview which focuses not only on the person, but also on their professional mission, outlook and inner world, this function can be performed by

simplified syntactic constructions, explanations, simplified vocabulary (reduced colloquial vocabulary and idioms). Moreover, in order to attract the interlocutor's attention and inspire their confidence, interview texts can have examples taken from the speaker's life. For example:

"As far as I know, your husband supports you in your creativity. What role does he play in your creative life?"

First of all, he is my sponsor, which means that he covers all the expenses whether it's buying a song, music, recording expenses in a studio, salons, costumes, etc." (Huseynova & Hurshed, 2014).

Vocabulary expressing emotions can also be used in the process of an interview. For example:

"Wow, and when and where did you get into it?"

When Shurik died 9 days later, I decided to replace him. My father was no good already. He didn't work on the collective farm either; it was mother who did it" (Huseynova & Hurshed, 2014).

The use of appropriate linguistic means can introduce in the interview the elements of effortlessness, unpreparedness and emotionality characteristic of the social colloquial genre, which brings it closer to the sphere of interests possessed by the masses and allows the text sender to expand the range of potential readers (Lavrinova, 2009). Simplified vocabulary and syntax are used in the texts of political interviews in the quality press quite infrequently, which increases their contrast with the complex constructions and vocabulary typical of this text type and is capable of increasing their impact potential. On the lexical level, the participants' speech can contain elements of all functional styles: general literary and special vocabulary, terms and professionalisms. Emotional-evaluative vocabulary, synonyms, metaphors and other expressive means are widely used in speech. It is specific that during the interview, despite the natural individual linguistic and social differences, interlocutors make equally active use of many stylistic means, and the changes in the system of oral literary norms and stylistic usage are reflected in their speech. The interviews analyzed by the authors contain vocabulary that differs from the literary norm.

Colloquial and Everyday Vocabulary

"Your fans call you "a shirker" and say that you don't do any housework, don't help your mother. Is it true?"

I would really like to help my dear mother, but, unfortunately, I'm completely busy with creative work and so I can't spend time on household chores. I spend very little time at home. As usual, I perform at weddings, parties or other events" (Amirshoeva & Zevarov, 2012).

Girls are eager to become models. What could you advise them – how to become a model?"

If we talk about this country, I hope that the younger generation will be lucky, and when they are ready, model agencies will already exist in the country" (Amirshoeva & Zevarov, 2012).

"BAKHA, if you catch a cold, do you go to see a doctor?"

No, I take medicine, made according to folk recipes at home: tea with lemon and raspberry jam. It helps. It's been proved. I'm not very keen on

taking pills. Brrrrr ... They are so unsavory" (Amirshoeva & Zevarov, 2012).

"Why do now many young fir trees look so terrible: they are peeled, shabby, and sometimes completely lose their evergreen color?"

"We have such a disease: we've planted chestnut trees in the street, and everyone who passes by tear off a leaf ... Therefore, we have all the trees so one-sided, peeled from the side of the sidewalk. In connection with this, it was decided that this year the planting material should be no less than 1.7 meters high" (Amirshoeva & Zevarov, 2012).

Professional Vocabulary

"The show of your "Real Life" collection was in August last year. What clothes did this collection include? Were they evening dresses?"

There were three directions in my collection. They were: the classic collection (a style), the evening collection and the (a daring style). My collection reflected the complexity of women's nature, because a woman in the modern world can be strict, businesslike and gentle, airy and provocatively bright in her looks, but she always remains stylish" (Amirshoeva & Zevarov, 2012).

"Are there any textbooks on training? Do you use specialized literature in your work?"

There are no textbooks on as such. Well, special books that describe how much an animal lives, how to feed it, what diseases it usually has, how to take care of it properly. Of course, we read such books" (Amirshoeva & Zevarov, 2012).

"Why do you think show business isn't developing now?"

-Show business can develop when new events happen. When we were in Tajik show business, we invited a lot of stars, arranged concerts of our stars abroad. Each of them discovered something new and developed" (Amirshoeva & Zevarov, 2012).

"Then you only reached the quarterfinal. What prevented you from moving on?"

The rival was a Chinese sportsman, and in an equal fight, as you know, the judges have a liking for the hosts. But, in my opinion, the main reason is the absence of training camps, going to various competitions, including international ones. Training at home, it's difficult to give a good performance in international tournaments" (Amirshoeva & Zevarov, 2012).

Precedent text (the use of fixed expressions and phraseological units)

It is said "you shall not make an idol for yourself", but still you have some personalities or heroes you look up to or whose example you follow?"

Do you need to limit yourself to one hero or person? Depending on the circumstances, each person has a lot to learn from. The circle of people that influence me is constantly growing. This doesn't mean that I easily come under someone's influence - not at all. I'm interested in all people, their motives, knowledge and experience. And there's no excuse for limiting yourself to one character or personality" (Amirshoeva & Zevarov, 2012).

Vocabulary of Oral Speech (Conversational Vocabulary)

"I know Johnibek Murodov and Parvina Yusufi. Well, Dilovar Safarov? It's the first time I've ever heard this name.

He's a very talented performer and the winner of various music festivals. He's the result of his "laboratory" musical experiments, he has a lot of entertaining and curious things in stock. We are going to start promoting this project at the beginning of 2012" (Zainudinova & Murodov, 2013).

It should be noted that in the interview the choice of linguistic means by communication participants is determined by specific speech strategies, and according to M.N. Volodina (2005), each of them "appears as a cognitive process in which the speaker correlates their communicative purpose with a specific linguistic expression". The linguistic expression of a certain speech strategy can be presented in the form of realizing the tactics of speech behavior or "communicative tactics", referred to by A.S. Mikoyan (2003) as "a group of practical ways of implementing a communicative intention in the process of speech interaction". The conceptual characteristics of statements, questions and answers determine the choice of tactics for a certain way of implementing the communicative intentions of the interviewer and the interviewee. On the conceptual level, on the level of a priori meanings, "notions about those essences of the mental world that lie behind concepts" (Mikoyan, 2003), i.e. precede logical comprehension, "communication participants reconstruct certain meanings from the usual notions of the situation for the formation of conscious communicative intentions" (Mikoyan, 2003).

The speakers' motives are reflected in style to some extent. Emotional and figurative characteristics of questions and answers are a consequence of the choice of a certain way of implementing the style, i.e. they are part of speech communicative tactics. This relationship between speech strategies, tactics and their language implementation is traced in the analysis of various types of interview questions based on classifications of questions accepted in journalism and in the interaction between questions and answers. At the same time, certain types of questions may contain a different informative and influential potential. Thus, for example, as A.G. Khaliullin points out, "an element of influence is more present in provocative questions, damaging the interlocutor's reputation than, for example, in open questions with a question word" (Khaliullin, 2010).

Domination of one of the functions is accompanied by certain style features, the predominance of expression or standard in the interview genre. Style features can influence the functions of mass communication: for example, making the informing function more neutral in comparison with the influential one. In this regard in his work "The Russian language on the newspaper page" some specific features characterizing the language of modern newspaper journalism are pointed out by V.G. Kostomarov. "In most cases, the communication of information is accompanied by a direct or veiled expression of evaluation, language means and speech techniques that stimulate a certain reaction of the audience to the received message by means of drawing attention to the information or to the point of view expressed in it" (Kostomarov, 1971).

In addition, the author underlines that the language of the media tends to be expressive as well as standardized at the same time: "The ratio between expression and standard in the language may vary as they are always in a complex interaction, being connected with the intellectual and emotional aspects of communication in general" (Kostomarov, 1971).

At the same time, the Russian-language periodicals of Tajikistan are characterized by their own specific features in terms of language, which in turn determines the style of Tajik journalists writing in Russian. These linguistic and stylistic features of the Russian-language press in Tajikistan, which make the delivery of material specific and colorful, consist in the use of Tajik words and terms in the context of the Russian text.

Thus, proceeding from the above, it can be concluded that an interview is a form of genre which not only belongs to different types but also to different styles at the same time and which is characterized by the use of a wide variety of styles, including elements of colloquial and folk language. The interviewee's speech can also contain a precedent text – proverbs and sayings, which in itself is a digression from the literary norm.

Conclusion

Thus, the Russian-language print media in Tajikistan, regardless of the fact that they are published in Russian, are an integral part of the Tajik society and the media system of the Republic of Tajikistan. While the Tajik-language media are aimed mostly at the domestic audience, the Russian-speaking ones target both the internal and external audience. But, in any case, the internal audience is primary for them, as, first of all; they reflect the realities of Tajikistan. And these Tajik realities, covered on their pages, certainly affect the specific features of the language, in contrast to the language of the Russian Federation's press.

The study showed that the genre of the interview is central to the Russian-language print media of the Republic of Tajikistan. However, despite the lack of uniformity in the approaches to the classification of interviews, the majority of scholars are unanimous that it is necessary to separate the interview into an independent genre of periodicals.

Recently, interactive forms of presenting the material have taken an increasingly prominent place in periodicals. First of all, this is due to the fact that the form of the dialogue is more attractive to the reader, in comparison with the monologue, it is more organic and less complex for perception.

However, not only the form, but also the content of the interviews make it one of the most popular genres of modern journalism. A high degree of personal expression in the texts of the interview is achieved through the use of certain language tools. In the majority of interviews studied, attention is attracted by the structural diversity of issues and the use of elements of the colloquial style.

Obviously, it is impossible to give a complete idea of a person without evaluating certain events or phenomena, hence the extensive use of appraisal structures both in the journalist's questions and in the interviewee's answers. These evaluation complexes are diverse in their meaning and structure; the constructions that make it possible to move along the scale of evaluation are common in the texts of interviews. First of all, these are the means of intensifying the evaluation: adjectives in a superlative degree and combinations with intensifiers of the feature truthfulness.

However, along with the assessment intensification, an opposite tendency can also be observed: in terms of the politeness principle, the categorization of the utterance declines due to the use of de-intensifiers, approximants, and modal guessing operators.

Considering the text of the interview as a dictemic construction, it should be noted that the emotive heading comes to the fore in most of the dictemes. In their everyday work Russian-speaking journalists of Tajikistan use the same styles and positions as Russian journalists, i.e. the "soft" style, the "hard" style, the "manipulative" style, the "ritual" style, the "humanistic style", etc. Analyzing the obtained data, it was concluded that according to

the oppositions studied, the respondents showed rather calm, balanced, non-aggressive reactions which clearly demonstrate their tolerance and freedom from conflict. Many word-reactions to the stimulus are connected with relatives, especially with parents, which is quite natural in the traditional Tajik society, where young people honor the older generation, and have strong bonds with close relatives throughout their lives.

The examples given in this study show that taking into account the Tajik mentality (including the interviewer and the interviewee), preference is given to the “soft” and the “ritual” styles, which determines the stylistic features of the interview genre in the Russian-language press of the Republic of Tajikistan.

References

- Abdullaev, M. A. (2010). *In search of self-knowledge*. Dushanbe: Nodir.
- Amirshoeva, G., & Zevarov, B. (2012). *Freedom is when you do what you love*. n.a.: Vecherka.
- Barmakulov, M. K. (1974). *Genres of printing, broadcasting and television. Comparative analysis: educational-methodical manual*. Almaty: KazGU.
- Bodalev, A. A. (1996). *Psychology of communication: selected studies on Psychology*. Voronezh: Institute of Practical Psychology Press.
- Bolinger, D. (1972). *Degree words*. Paris: The Hague.
- Dotsenko, E. L. (2000). *Psychology of manipulation: phenomena, mechanisms, protection*. Moscow: CheRo Publishing House.
- Golanova, E. I. (2000). *Public dialogue yesterday and today (communicative and verbal evolution of the interview genre)*. Russian language today. Moscow: Vysshaya Shkola.
- Huseynova, D., & Hurshed, F. (2014). *Thanks to the fans for the warm welcome of Manuela!* n.a.: Digest-Press.
- Ilchenko, S. N. (2003). *Interview in journalistic creativity: a textbook*. St. Petersburg: Laboratory of operational printing of the Faculty of Journalism of St. Petersburg State University.
- Kadyrova, G., & Dadaeva, M. (2013). *I probably should have been born a man...* n.a.: Digest-Press.
- Khalliulin, A. G. (2010). The dialogical nature of the interview genre in the modern press. *Philology and Culture*, 21, 91-94.
- Killenberg, G., & Anderson, R. (1989). *Before the Story. Interviewing and Communication Skills for Journalists*. n.a.: St. Martin's Press.
- Konkov, V. I. (1997). *Speech structure of the newspaper text*. Moscow: Nauka.
- Kostomarov, V. G. (1971). *Russian language on the newspaper page. Some features of the language of modern newspaper publicism*. Moscow: Moscow State University Press.
- Kostomarov, V. G. (1994). *Language taste of the epoch*. Moscow: Moscow State University Press.
- Krasilnikova, E. V. (1996). *On the relationship of monologue and dialogue. Poetics: Stylistics. Language and culture. In memory of O.G. Vinokur*. Moscow: Vysshaya Shkola.
- Lakarkin, I. V. (2015). *“Narodnaya Gazeta” in the system of periodical press of Tajikistan. Candidate Thesis (Philology)*. Dushanbe: n.a.
- Lavrinoва, N. I. (2009). *Textual actualization of communicators' speech behavior in a political interview*. Arkhangelsk: Author's abstract of a Candidate Thesis.
- Lazutina, G. V. (2001). *Fundamentals of the creative activity of a journalist: textbook*. Moscow: Aspect Press.
- Leech, G. (1983). *Principles of pragmatics*. New York: Longman.
- Lukin, M. M. (2003). *Technology interview: a manual*. Moscow: Aspect Press.
- Melnik, G. S. (2006). *Communication in journalism: the secret of the skill*. St. Petersburg: Peter.
- Metzler, K. (1989). *Creative Interviewing: the writer's guide to gathering information by asking questions*. n.a.: Prentice Hall.
- Mikoyan, A. S. (2003). *Problems of translation of mass media texts. Language of the media as an object of interdisciplinary studies: Study guide*. Moscow: Moscow State University Press.

- Mulloyev, S. B. (2009). *History of Tajik journalism*. Dushanbe: n.a.
- Murodov, M. (2014). *Fundamentals of the creativity of journalistic activity*. Dushanbe: Irfon.
- Nesterov, I. V. (1998). *Dialogue and Monologue as Literary Ideas. Author's abstract of a Candidate Thesis (Philology)*. Moscow: n.a.
- Nuraliev, A. N. (2005). *The legal basis of journalism: Textbook*. Dushanbe: Publishing house "Devastich".
- Nuraliev, A. N., Brucker, N. I., & Afsakhzod, A. A. (2005). *Information genres of the press*. Dushanbe: Devastich.
- Pleshakov, I. (2001). Interview: walking on the minefield. *Profession of a Journalist*, 3, 88-97.
- Rakhimov, A. A. (2012). *Features of functioning of print media of Tajikistan after gaining independence. Candidate Thesis (Philology)*. Dushanbe: n.a.
- Randall, D. (1996). *The universal journalist*. Moscow: n.a.
- Sabirova, L. R. (2009). The Speech Peculiarities of Interview Genre in the Tatar language. *Bulletin of Kazan University*, 151(5), 99-109.
- Sadulloev, A. S., & Salikhov, N. N. (2009). *Technique and technology of mass media. Printing, television, radio broadcasting, Internet: a textbook for students of the specialty "Journalism"*. n.a.: Irfon.
- Samadova, D. H. (2015). *The place of information genres in the regional press of Tajikistan during the period of independence (on the example of the publications "Hakikati Sughd" and "Varorud")*. Candidate Thesis (Philology). Dushanbe: n.a.
- Shcherbatykh, E. U. (2011). Interview Genre in English-Speaking Periodicals. *Yaroslavl Pedagogical Newsletter*, 4, 196-200.
- Shostak, M. I. (1998). *Journalist and his work*. Moscow: n.a.
- Tertychny, A. A. (1998). *Analytical journalism: cognitive-psychological approach*. Moscow: n.a.
- Usmonov, I. K. (1990). *Seal and international propaganda*. Dushanbe: Irfon.
- Vinogradov, V. V. (1963). *Stylistics. The theory of poetic speech. Poetics*. Moscow: Publishing House of the Academy of Sciences.
- Vinokur, T. G. (1993). *Speaker and listener: types of speech behavior*. Moscow: Nauka.
- Volodina, M. N. (2005). *Media as a form of public dialogue. Language of modern journalism: A collection of articles*. Moscow: Flinta.
- Zainudinova, S. (2013). *BAKHA84: "I love running in the morning"*. n.a.: Avicenna.
- Zainudinova, S., & Murodov, J. (2013). *We must thank the Almighty for every day we have lived*. n.a.: Avicenna.

Dr. Nurali Nazarovich Salihov is the university rector and a professor in the Department of Printed Mass Media and PR at Russian-Tajik Slavonic University, Dushanbe, Tajikistan.

Dr. Sharif Bokiyevich Mulloyev is an associate professor in the Department of Print Mass Media and PR at Russian-Tajik Slavonic University.

Dr. Masrur Ahmad Abdullozoda is a professor in the Department of Domestic and International Journalism at Russian-Tajik Slavonic University.

Dr. Abduhamit Abdibosirovich Rahimov is an associate professor in the Department of Print Mass Media and PR at Russian-Tajik Slavonic University.

Dr. Azim Sadykovich Aminov is an associate professor in the Department of World Literature at Russian-Tajik Slavonic University.