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The role of types of TV presenters-provokers in the modern Ukrainian dialogue programs

Snurnikova Yu., Bobylova T. The role of types of TV presenters-provokers in the modern Ukrainian dialogue programs. The issue concerns the provocative methods and other factors which influence the role formation of the TV presenter-provoker. The most often used in TV-dialogues types of provocation are defined. The role of TV presenters-provokers types in entertaining and political dialogue programs on the Ukrainian television are classified on the analysis of communicative techniques by Katerina Osadcha, Otar Kushanashvili, Eugenij Kiselev and Savik Shuster.

Keywords: *role, TV-presenter, provocation, TV-dialogue, image, TV-communication.*

Снурнікова Ю. М., Бобильова Т. М. Типи ампула ведучих-провокаторів сучасних українських діалогових програм. Досліджуються провокаційні прийоми та інші чинники творення ампула ведучого-провокатора. Визначено найбільш уживані в теледіалогах типи провокацій. Класифіковано ампула ведучих-провокаторів розважальних та суспільно-політичних діалогових програм українського телебачення на основі аналізу комунікативних технік Катерини Осадчої, Отара Кушанашвілі, Євгенія Кисельова та Савіка Шустера.

Ключові слова: *ампула, телеведучий, провокація, теледіалог, імідж, образ, телевізійна комунікація.*

Снурнікова Ю. М., Бобилева Т. М. Типы ампула ведущих-провокаторов современных украинских диалоговых программ. Исследуются провокационные приемы и другие факторы создания ампула ведущего-провокатора. Определено наиболее употребляемые в теледиалогах типы провокаций. Классифицировано ампула ведущих-провокаторов развлекательных и общественно-политических диалоговых программ украинского телевидения на основе анализа коммуникативных техник Екатерины Осадчой, Отара Кушанашвили, Евгения Киселева и Савика Шустера.

Ключевые слова: *ампула, телеведущий, провокация, теледиалог, имидж, образ, телевизионная коммуникация.*

During the development and transformation of interactive television genres the tendency to the scandal and provocation is notable. TV-presenters actively use in their practice provocative techniques, invent new ones, which bring special features to their image. The method of provocation becomes the core in TV-projects, a kind of a «zest» that makes them entertaining.

Modern theory of social communications has a lack of knowledge of the factors which help creating the TV presenter-provoker role and his behavioral strategies. The behavior of the TV presenters-provokers is characterized by the expressive impudence that contradicts professional ethics and standards of journalism, but in most cases only raises popularity ratings, their program and channels. The question still needs to be discussed; besides the internal discrepancy of the TV presenter-provoker's role determines the relevance of this study.

The object of research is a role of TV presenters-provokers on the central channels of modern Ukrainian television (on the example of

anchormen author's programs of a dialogue type Katerina Osadcha, Otar Kushanashvili, Eugenij Kiselyov, Savik Schuster).

The types of provocations used in a TV-dialogue are analyzed.

The task is to classify the roles of anchormen-provokers of modern Ukrainian dialogue programs by analyzing the factors of creative role and behavioral strategy of TV-hosts.

The key works which we've served when studying a role of the journalist, belong to the Russian scientists, however they are actual for the Ukrainian realities. Obviously the theatrical term «role» — type of an actor's roles — began to use in television practice for designating one of key characteristics of the TV-host, how he combined in the work the role and natural principles [3–4]. G. Kuznetsov sees role of the TV-host as his specialization, a type of a screen activity (the interviewer, the moderator, the showman) [3]. M. Lukina considers this role as a television mask of a journalist [4].

The methodology of studying a journalistic interview comes from psychological and philological sciences (linguistics and rhetoric). A linguist V. Stepanov investigated pragmatic mechanisms of accumulation of meanings in a situation of provocative communication and came to a conclusion that the provocative question is «a mean of indirect communication, the indirect speech act» [6:177] in which external and internal semantic levels of an interrogative construction don't coincide, and provocation is a constructive element of a dialogue.

M. Lukina, having in detail described all stages of carrying out an interview, focused her attention on destructive and manipulative nature of loaded questions, having included them in the list which should be avoided [4]. A. Issers described in detail the tactics of scouting the information and emotionally — destabilizing tactics [2]. Provocative tactics in a context of the theory and practice of speech communication was studied by E. Zaretsky [1].

We used methods of analogy, comparison, specifically typological, descriptive (for disclosure of the contents of telecasts and the characteristic of TV-hosts), continuous monitoring of programs, channels and work of showmen.

The research of sources of a television role and its place in a structure of a personal image shows that successfully chosen role which doesn't discord with personal characteristics of the TV-host, plays a crucial role in creation of the popular anchorman image. Popularity of a showman-provoker is raised by the emotional perception of scandalous teleinformation by the audience.

Linguists consider provocation as a constructive method of stimulating the speech act. Conflictologists put a traditional negative sense in a concept (lat. *provocatio* — a challenge) [5]. Provocation as a journalistic concept takes an intermediate place between these two poles. Its constructive/destructive influence on a dialogue depends on the purpose which gives the showman (to find out exclusive information and/or to destabilize emotionally the interlocutor).

When investigating the role of the TV-host provoker, we analyze: 1) types of provocations which the TV-host uses, 2) the format of the program, 3) personal psychological features of the showman. The two last factors are form-building ones for any role whereas specific provocative receptions, if successfully applied, create the whole range of the roles of TV-hosts — provokers.

If consider already existing researches, the most used provocative receptions we see: appeal-

ing to the gossips, lie, expression of mistrust, a sneer, demonstration of awareness, charge by others lips, a compliment, logically incorrect questions, mistakes to questions, humiliations, a suggestion. The analysis of communicative techniques showed that each TV-host provoker is inclined to apply rather steadily a set of provocative receptions in the practice.

The screen image of the TV-host usually corresponds to the creative concept of the program. Roles of provokers in entertaining dialogue programs and socially — political current — show differ emotionally — with expressional filling. We noticed: if provocation has mainly entertaining function, the role of the showman is more emotionally painted, his communicative strategy is sharper. In a dialogue on serious socially — political subject's provocation, as a rule, more weighed and it is necessary to go deep into essence of conversation for its identification. Naturally, the behavior of the showman in this format is rather reserved. The role of the first category of showmen impresses of more provocative therefore entertaining provokers are named quite often by «the person-provocation» or «the person-scandal». Such showmen focus attention on their methods, his position as a provoker, aiming to shock the viewer with «juicy details», but seldom reach such an effect.

Communicative strategy of the TV-host and his behavioral features depend also on a character of the interlocutor to whom the showman-provoker adjusts. For example, Katerina Osadchaya («High life», «1+1») most often takes a role of a friend, a newsmonger or an old acquaintance when interviewing a star, a business person or a political elite representative. She asks to share private life secrets, financial information; uses such provocative receptions, as a suggestion, charges by others lips, lie, incorrect questions. The showwoman doesn't aim to annoy the interlocutor; she wants to receive the answer with delicate details.

It is hard to imagine the situation when in response to provocation the interlocutor roughly pushes away K. Osadchaya because: 1) the glamorous image demands the corresponding attitude towards TV-host, 2) to emerge in the next release is a PR for a show or a business person so the context is out of importance.

The Russian TV-host Otar Kushanashvili at the beginning of the 1990s chose a provocative role of the impudent fellow and it was assigned and provided popularity. In «Razbor Polyetov» («Inter») program he acts as an antipode to co-host Julia Litvinenko.

O. Kushanashvili's behavior clearly rough, he always speaks with the increased intonation, uses swear words, out voices everyone who present at studio, actively gesticulates (Howard Stern's analogue). Therefore O. Kushanashvili's presence excludes a quiet rhythm of conversation. The TV-viewers constantly expect the next explosion of provocations.

Among the most common O. Kushanashvili's receptions are the incorrect questions, which compromise the interlocutor, charge, mistrust expression (in a rough form), humiliations of the hero, deliberate mistakes to the questions which have difficult syntactic constructions with a large number of subordinate clauses and turns. Most of Kushanashvili's remarks as a TV-host cause guests to laugh. He softens provocation with humor, blocks aggression of respondents. Despite of it, Kushanashvili's role is far from «a clown», he was and remains in an image of hooligan.

In political TV-shows the provoker is characterized with the following roles: the opponent (enters discussion with the guest, often a politician), the researcher (raises substantial loaded questions, surely being guided in a discussion subject), the instigator (directly doesn't provoke, but promotes a mutual recrimination of the parties with the opposite points of view for the purpose of conflict creation between guests in studio), the referee (carries out functions of the moderator). The host of a political TV-show quite often changes the roles depending on a situation (from the researcher — for the opponent, from the instigator — for the referee and vice versa).

The very most of the loaded questions by Eugenij Kiselyov («Big-time politics», Inter)

provide justifications of the interlocutor, but don't cause aggression in reverse, as 1) the TV-host quotes others (charge by others lips) therefore the guest can't aggressively react to the one who, apparently, is engaged to find the truth; 2) he masks direct charge under a quiet intonation (suggestion); 3) the VIP-guests of the program have to offer excuses instead of attacking with a view to save the political image and increase people's trust.

Provocations in a political current — show are urged to confuse the invited guest and to prevent him/her to answer to a template; however they do not always guarantee the showman's impartiality. He can break the balance between the invited guests, create a various mode of performances for authorities and the oppositions, dose the initial information etc.

The same may be attributed to the showman Savik Schuster («Schuster's Live», «Pervy natsionalny»). The entertaining element more and more forces out a substantial component in the «Schuster's Live» program.

The role of the provoker and its transformations are rather new phenomenon in the Ukrainian TV-space which continues to be of current interest seeing modern trends of development of the commercial television and struggle for high ratings. Approaches to classification the role of showmen — provokers in dialogue projects remain polemic and demand further scientific researches. The results of such researches can be demanded by Ukrainian image makers and future authors — showmen of TV-programs when develop the concepts of new dialogue projects in order to avoid cliché in images of showmen.

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