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**IDIOSTYLE OF MODERATOR AS BASIS
FOR BUILDING MEDIADIALOGUE**

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INTRODUCTION

This study is devoted to the analysis of the moderator's idiostyle as an important factor in the construction of media dialogue. The study identifies the main elements of the moderator's idiostyle as a media linguistic personality and investigates the role of the moderator's idiostyle in the construction of a media dialogue.

The **relevance** of the study is determined by the importance of the principle of anthropocentrism in modern medialogistic research. Nowadays, with the development of information technologies, media occupies an increasingly important place in information exchange. Emerging new media together with traditional media increase the influence of media personalities – moderator and journalist – on mass and everyday communication. Constant monitoring of this communication environment is highly demanded both in terms of building a theory of media speech and developing techniques for shaping public consciousness. This study is devoted to the analysis of one of the most important problems existing in this sphere – the theory and practice of influence on the audience of the media dialogue moderator.

According to sociological surveys, new media are of extremely great interest to Russian youth, especially 14- to 17-year-olds¹. Thus, the study of the models and ways of influence of new media on the younger generation is in demand. Personalities who are active in new media have a significant impact on the youth audience not only in their speech practice, but also at the level of value formation, so the study of the techniques of media personalities' influence, which can have both positive and negative impact on the mass audience, is relevant.

Thus, the relevance of the study is determined by:

1) the great interest of researchers to the study of personology in modern linguistic directions;

2) the importance of the moderator's influence as a media linguistic persona on the mass audience, especially on the youth audience, in communicative practice;

¹ <https://www.rbc.ru/newspaper/2023/06/20/648b0a599a79475517072527?ysclid=lurfhlikff788696127> (accessed 9 April 2024)

3) the increasing influence of new media in modern media communication.

The degree of development of the research topic. Idiostyle as an object of research has been studied by different methods in accordance with the development of linguistic science. Thus, researchers apply linguistic approach [Vinogradov 1959], cognitive approach [Pischalnikova 1992], communicative-action approach [Bolotnova, Bolotnov 2012, Bolotnov 2013a, b, c, g, 2014a, b, c, 2015, 2017, Bolotnova 2015a, b, 2016, 2017, 2021] and mediallyinguistic approach [Dobrosklonskaya 2005, 2016, 2020]. However, linguistic studies still lack a unified understanding of the idiostyle of a linguistic personality, which indicates the lack of development of this topic. In addition, dialogue as a classical form of speech communication is the basis of many types of media production, which provides dynamic empirical material for the study of the moderator's idiostyle in live communicative interaction.

Modern linguistic studies pay great attention to the individual style of speech behaviour of famous media personalities and develop a methodology for analysing the idiostyle of a linguistic personality, which includes the study of not only verbal components, but also non-verbal ones [Mikhailova 2018, Shesterina 2020, Deeva, Derevleva 2021, Kravchuk 2021, Mikhailova O. A., Mikhaylova Y. N. 2021]. Thus, the study by O. A. Mikhailovna notes that TV presenter Olga Skabeeva is distinguished by a business style in dress, aggressiveness and categorical speech behaviour, use of different non-verbal means (gestures and facial expressions) in the course of communication [Mikhailova 2018]. According to the researchers I.V. Deeva and E.V. Derevleva, the TV presenter Vladimir Solovyov is also characterised by the active use of non-verbal means to highlight information - gestures, facial expressions, voice [Deeva, Derevleva 2021].

T.S. Zlotnikova and I.A. Khryashcheva consider the attributes and levels that most clearly demonstrate Vladimir Solovyov's personality as an intellectual-marginal and highlight such distinctive features as originality, attractiveness, dialogicality, social adaptability, intellectual conformity [Zlotnikova, Khryashcheva 2019]. Noting the dependence of the style of behaviour of a public personality on its psychological type, researchers N.L. Nagibina and Y.L. Ogarkova describe hosts Alexander Gordon and Vladimir Pozner as personalities whose purpose is to communicate information, express

their position, and make them think. Accordingly, their constant speech means are logical analysis of the situation, clashing points of view, soft 'turning inside out' of the dialogue partners [Nagibina, Ogarkova 2014: 240]. A detailed analysis of the stylistic features of the communicative behaviour of TV presenter Darya Zlatopolskaya in phonetic, lexical, phraseological, morphological and syntactic aspects is reflected in the work of researcher E.R. Kravchuk [Kravchuk 2021]. According to the researcher, TV presenter Daria Zlatopolskaya uses colloquial units, introductory constructions, borrowed vocabulary, precedent units and etiquette statements in the course of communication, which fully describes the linguistic image of this host [Ibid]. Based on the existing linguistic studies of the idiostyle of a linguistic personality, it can be argued that in addition to verbal aspects, the description of a linguistic personality should include such aspects as appearance, thematic and pragmatic aspects of speech behaviour [Mikhailova O. A., Mikhailova Y. N. 2021: 25], as well as the paralinguistic aspect (gestures, facial expressions, voice, intonation, etc.).

Thus, the relevance of the study is determined by the potential importance of the moderator's speech practice as a linguistic personality in mass-media and everyday communication and the insufficient development of the concept of idiostyle, i.e. the lack of a unified interpretation of the moderator's idiostyle in scientific research.

The **object** of the study is the idiostyle of the moderator as a media linguistic personality in the dynamics of media dialogue.

The **subject** of the study is the correlation between the moderator's idiostyle and the specifics of media dialogue construction.

The **scientific novelty** of the study lies in the consideration of the moderator's idiostyle in his dynamic communicative interaction with interlocutors; in the use of identity theory for interpreting the moderator's idiostyle, interpreted in the dissertation in the system of macro-roles and micro-roles; in the newly developed functional structure of the media dialogue moderator's idiostyle, which consists of visual, paralinguistic, communicative and cognitive components. The concept of "idiostyle" includes not only the speech component proper, but also visual elements (language of costume and hairstyle), paralinguistic elements (kinetic and phonation manifestation of personality)

and cognitive features (thematic preference, principles of information coding and processing). Thus, the idiostyle of the moderator as a result of his communicative interaction with interlocutors in live communication is considered in the dissertation in the aspects of visual means, paralinguistic means, communicative means of identity construction in the system of macro-roles and micro-roles, models of thematic control, means of mass addressee involvement and cognitive manifestation in thematic choice and information processing.

The **hypothesis** of the study is the assumption that the peculiarity of media dialogue construction is conditioned by the idiostyle of the moderator as the controlling party of the media dialogue.

The **aim** of the research is to study the idiostyle of moderators in different types of media dialogue (phatic/informational, cooperative/conflict) and to reveal the determining role of the moderator's idiostyle in the construction of media dialogue.

In accordance with the goal, the **following research objectives** are defined:

- 1) To generalise theoretical studies of idiostyle as a linguistic object and define its conceptual circle within the framework of the research;
- 2) To identify the factors influencing the construction of the moderator's idiostyle in the media dialogue and their reflection in the moderator's communicative behaviour;
- 3) To develop the main principles of the study of the moderator's idiostyle as a media linguistic personality in the media dialogue;
- 4) Determine the functional structure of the moderator's idiostyle for further research;
- 5) To select media dialogue programmes taking into account the peculiarities of phatic/informational and cooperative/conflict communication, and to decipher the selected material;
- 6) To analyse the individual and stylistic difference of media dialogue moderators of different types;
- 7) Identify the influence of the moderator's individual style on the construction of a mediadialogue.

The research **methodology** includes four stages. The first stage is aimed at solving theoretical issues that serve to further analyse the moderator's idiostyle in media dialogue.

The second stage is the selection of empirical material for the study, taking into account the peculiarities of phatic/informational and cooperative/conflict communication. The third stage is a comparative analysis of the functional structure of the moderators' idiostyle in different types of dialogue, taking into account the factors of identity, topic, mass addressee, and the principles of semiotic, discursive, and dialogic. The last stage is the generalisation of the findings. The research comprehensively uses intent-analysis, functional-stylistic analysis, comparative analysis, quantitative analysis.

As **empirical material** we chose 8 issues of the TV program "Vecherniy Urgant"², in which there is a dialogue communication of entertainment character, and 8 issues of the video blog "vDud*"³. where dialogue communication of information and conflict nature takes place. The total volume of the analysed audio material was 960 minutes (16 hours). Principles of material selection:

1) The selected programs should reflect dialogue communication of different nature: cooperative and conflict, phatic and informational, dialogue in TV program and video blog – in order to identify the factors influencing the structuring of media dialogue.

2) The guests present in one programme should coincide with the guests in the other.

3) The guests invited to the programme are from different social spheres. The coincidence of the invited guests in the selected issues of the two programmes (singer, composer, video blogger, journalist, presenter, politician, actor) maximally ensures objectivity and accuracy of the research results. For a list of the programmes, see Appendix 1: Sources of material.

The **theoretical significance** of the study lies in the development of the content of the concept of "idiostyle" based on the principles of discursiveness, semioticity and dialogicity and in the consideration of idiostyle in communicative interaction, which provides a new approach to the study of idiostyle. The study can also contribute to the

² "Vecherniy Urgant" is a Russian television entertainment talk show. "Vecherniy Urgant" is an adaptation of American television programmes of the Late Night Show format. The first episode of the programme was aired on 16 April 2012 on Channel One. The author and presenter is Ivan Andreevich Urgant. On 21 February 2022, the last episode of the programme so far was aired.

³ "vDud*" is a Russian-language author's video blog on the video hosting service YouTube in interview format. The first issue was aired on YouTube on 7 February 2017. On 15 April 2022, the author and moderator of the vDud* video blog, Yuri Alexandrovich Dud*, was recognised as a foreign agent by the Russian Ministry of Justice. The empirical material from the video blog "vDud*" was collected before he was included in the list of foreign agents. Hereinafter in the text we refer to it as "Y. Dud*" / "vDud*".

description of the idiostyle of a linguistic personality in dialogue communication in accordance with the functional structure of the moderator's idiostyle developed by the author, which includes visual elements (language of costume and hairstyle), paralinguistic elements (kinetic and phonation means), communicative elements (means of identity construction through the system of macro-roles and micro-roles, models of thematic construction, means of attracting mass addressee) and cognitive features.

The **practical significance** of the study lies in the fact that the obtained results of the research can be useful for professionals working in the media sphere. The results can also be used in teaching oral Russian speech, in preparing lectures on moderator's speech behavior, in conducting courses on forming dialogue skills in the media environment.

The **theoretical basis** of the research is reflected in the following works:

– Works on the study of the moderator's idiostyle and its components: B. B. Vinogradov 1959, V. P. Grigoriev 1983, Y. N. Karaulov 1987, 2010, V. A. Pischalnikova 1992, N. S. Bolotnova 2001a, b, 2015a, b, 2016, 2017, 2021, M. A. Kholodnaya 2004, A. V. Bolotnov 2013a, b, c, g, 2014a, b, c, 2015, 2017, I. A. Sterin 2015, T. I. Popova 2018, T. G. Dobrosklonskaya 2005, 2016, 2020.

– Works on the study of dialogue as a form of communication for idiostyle analysis: L. V. Shcherba 1915, E. M. Galkina-Fedoruk 1953, N. Y. Shvedova 1956, A. K. Solovieva 1965, Z. V. Valyusinskaya 1979, N. D. Arutyunova 1992, 2010, L. P. Yakubinsky 1986, E. A. Zemskaya 1987, A. N. Baranov, G. E. Kreidlin 1992a, b, M. M. Bakhtin 1997, S. A. Sukhikh 1998, T. N. Kolokoltseva 2000, 2012, M. L. Makarov 2003, I. N. Borisova 2009, L. R. Duskaeva 2012, 2020. In addition, foreign works are also considered: J. R. Searle 1969, H. Sacks, E. A. Schegloff, G. A. Jefferson 1974, H. P. Grice 1975, E. Goffman 1981, J. Heritage 2011, 2013, J. Heritage, T. Stivers 2012, P. Roseano et al. 2016, E. Clayman, J. Heritage 2021.

– works on the study of addressee, theme and identity factors in media dialogue: N. D. Arutyunova 1981, M. M. Bakhtin 1986, T. G. Vinokur 1993, I. G. Sibiryakova 1996, 1997, L. P. Krysin 1997, 2004, V. I. Karasik 2002, T. L. Kaminskaya 2007, 2008a, b, c, V. A. Afinogenova 2012, 2016, T. A. Grebenschikova, I. A. Zachesova 2014, V. A. Afinogenova, N. D. Pavlova 2015, E. N. Basovskaya 2020, N. A. Prom 2020.

– Works on the study of semiotic, discursive and dialogical nature of the media dialogue: A. A. Leontiev 1969, A. G. Gurochkina 1999, E. A. Zhulanova 2002, G. E. Kreidlin 2002, R. Bart 2003, V. I. Karasik 2004, V. E. Chernyavskaya 2006, O. V. Chetverikova 2013, O. N. Filatova 2014, N. S. Bazhalkina 2016, V. V. Barteneva 2017, V. I. Konkov 2016, E. V. Vasilieva 2017.

Approbation of the research results. The main theoretical provisions and scientific results of the study were discussed at postgraduate seminars of the department of Russian as a foreign language and methods of its teaching and presented in the form of reports at the following international scientific-practical conferences:

1) I international scientific-practical conference: "Scientific initiative of foreign students and postgraduates", 27 April 2021, (Tomsk Polytechnic University);

2) II International Scientific and Practical Conference: "Scientific Initiative of International Students and Postgraduate Students", 28 April 2022, (Tomsk Polytechnic University);

3) 21st International Conference of students, undergraduates and postgraduates: "Modern media environment: traditions, current practices and trends. View of young researchers", 9 March 2022, (St. Petersburg State University);

4) LIV International Scientific and Practical Conference: "Russian Science in the Modern World", 30 May 2023 (Moscow).

The main provisions and scientific results of the study are reflected in 9 scientific articles, of which one article (the first) was published in a journal indexed in the international scientific bases Scopus, in the list of VAK (Russia) and in the list of CNKI (China), four articles (the second, third, fourth and fifth) – in journals that are indexed in the list of VAK (Russia).

1) Wang X. The role of the moderator in structuring media dialogue: models of topic management in the aspect of idiostyle (on the material of video blog) // *Medialinguistics*. – SPb.: Izd-vo SPbU, 2023. T. 10. № 1. – Pp. 43 – 65.

2) Wang X. Means of attracting mass addressee in phatic media dialogue (on the material of TV-programme "Vecherniy Urgant") // *Communicative Studies*. – Omsk: Omsk State University named after F. M. Dostoevsky, 2022. T. 9. № 4. – Pp. 749 – 766.

3) Wang X. Idiostyle of the moderator in media dialogue: in the aspect of identity construction (on the material of TV-programme "Vecherniy Urgant") // Modern Humanities Success. – Belgorod: IP Klyueva M. M., 2023. № 6. – Pp. 95 – 109.

4) Wang X. Moderator's idiostyle in media dialogue: in the aspect of thematic construction // Modern Humanities Success. – Belgorod: IP Klyueva M. M., 2023. № 11. – Pp. 87 – 92.

5) Wang X. Kinetic means as a component of the moderator's idiostyle in media communication // Modern Science: Actual Problems of Theory and Practice. Series: "Humanities". – Moscow: Scientific Technologies, 2023. № 12/2. – Pp. 142 – 148.

Other publications:

6) Wang X. Specifics of speech behaviour of TV presenters in media dialogues of entertainment nature (on the material of the TV programme "Vecherniy Urgant") // Scientific initiative of foreign students and postgraduates: collection of reports of the II international scientific-practical conference. – Tomsk: Izd-vo NI TPU, 2022. – Pp. 45 – 50.

7) Wang X. Means of attracting mass addressee in media dialogues of different types (on the material of TV-program "Vecherniy Urgant" and video blog "vDud*") // Modern media environment: traditions, current practices and trends. The View of Young Researchers: an interuniversity collection of scientific works of students, undergraduates and postgraduates. – SPb: Izd-vo SPbSU, 2022. Vyp. 22. – Pp. 40 – 46.

8) Wang X. Speech interruption in the media environment (on the material of video blog "vDud*") // Scientific Initiative of Foreign Students and Postgraduate Students: Collection of Reports of the I International Scientific and Practical Conference. – Tomsk: Izd-vo NI TPU, 2021. T. 2. – Pp. 20 – 25.

9) Wang X. Idiostyle of the moderator in media dialogue: communicative roles (on the material of TV programme "Vecherniy Urgant") // Russian science in the modern world: collection of articles of the LIV international scientific-practical conference. – M.: Izd-vo OOO Aktualnost. Russia, 2023. – Pp. 287 – 288.

The **main provisions** put forward for defence:

1) The *moderator's idiostyle* is an individual-authorial features manifested in his

professional discursive practice (speech or text) of media communication, associated with the creation of certain discursive products and management of its interpretation by the addressee; features reflected in the combination of different codes of the semiotic system in the process of communicative interaction with interlocutors; a complex that reflects the visual, paralinguistic, communicative and cognitive aspects of the moderator's communicative behaviour.

2) In the analysis of dialogue communication, it is important to take into account the parameters of intention and the nature of dialogue interaction, on the basis of which different types of dialogue are distinguished – cooperative and conflict, phatic and informative. Intent analysis and analysis of the communicative mode should be included in the study of the idiostyle of the media dialogue moderator.

3) The consideration of the moderator's idiostyle in a media dialogue is effective if such principles are observed as *semioticity*, which emphasizes the applied sign system in the dialogue communicative interaction; *discursivity*, according to which the study of the moderator's idiostyle should be conducted taking into account the interaction of communicators, thematic combination and dialogical coherence; *dialogicality*, considered as a basic property of media production and indicating the importance of the addressee factor in a media dialogue.

4) The construction of the idiostyle of a media dialogue moderator is influenced by the factors of mass addressee, theme and identity. The influence of the *mass addressee factor* on the idiostyle of the moderator is reflected in the different means of attracting the attention of the mass addressee. *The factor of identity* in the formation of the moderator's idiostyle is found in different ways of constructing macro-roles set by macro-interactions and the general communicative situation, and in ways of constructing micro-roles realised depending on the micro-intentions of the speaker's local-concrete actions. *The topic factor* forms the idiostyle of the moderator in the models of topic development, conceptual-thematic preference and the cognitive process of information encoding and processing. The factors of topic, mass addressee and identity reveal the conceptual-thematic, pragmatic and intensional sides of the communicative behaviour of the moderator of a media dialogue.

5) *The functional structure of the media dialogue moderator's idiostyle* includes the following components: visual (the language of costume and hairstyle, clearly showing the tone of communication and the moderator's attitude to the course of communication); paralinguistic (kinetic and phonation means); communicative (speech behaviour of implementing the factors of mass addressee, identity and theme, i.e. speech means of attracting mass addressee, means of constructing identity in the system of macro-roles and micro-roles, models of thematic construction); cognitive (theme and theme factors); and pragmatic and intensional aspects of the moderator's communicative behaviour.

6) The specificity of media dialogue construction is conditioned by the moderator's idiostyle. The moderator as a controlling party promotes the development of the mediadialogue. His stylistic features (in visual, paralinguistic, communicative and cognitive aspects) directly determine the nature of dialogue communication - phatic or informative, cooperative or conflictual. Based on the new functional structure of a linguistic personality's idiostyle we have developed, it is possible to reveal the dependence of the specifics of a media dialogue on its controlling party – the moderator, which confirms the practical value of this functional structure in the study of a linguistic personality's idiostyle in the media sphere.

The main **scientific results** achieved in the course of the thesis research include:

1) Determination of the discursive nature of the concept of idiostyle taking into account linguistic, cognitive, communicative-activity and mediallyinguistic approaches⁴.

2) Theoretical comprehension of the idiostyle of the media dialogue moderator in the aspect of thematic management; identification of the cooperative thematic model – deductive model "from the general to the particular"⁵, which is associated with the disclosure of event information; conflict thematic model – inductive model "preparation

⁴ The discussion of the concept of "idiostyle" is reflected in the following articles: Wang X. Idiostyle of a moderator in a media dialogue: in the aspect of thematic construction // *Modern Humanities Success*. – Belgorod: IP Klyueva M. M., 2023. № 11. – P. 87.; Wang X. Kinetic means as a component of the moderator's idiostyle in media communication // *Modern Science: actual problems of theory and practice*. Series: "Humanities". – M.: Scientific Technologies, 2023 № 12/2. – Pp. 142 – 148.

⁵ The deductive model was presented in the following articles: Wang X. The moderator's idiostyle in media dialogue: in the aspect of thematic construction // *Modern Humanities Success*. – Belgorod: IP Klyueva M. M., 2023. № 11. – P. 89.; Wang X. The role of the moderator in structuring the mediadialogue: models of topic management in the aspect of idiostyle (on the material of video blog) // *Medialinguistics*. – SPb.: Izd-vo SPbU, 2023 Vol. 10 № 1 – Pp. 48 – 51.

in the implementation of introductory themes + promotion of the focal conflict theme"⁶. which is realised by the disclosure of evaluative information, and the elementary model of "direct input"⁷. Depending on the objectives, it is realised in both cooperative and conflict mode. In particular, the cognitive features of the moderator were revealed on the basis of the analysis of his thematic plan in the media dialogue⁸.

3) Interpretation of the communicative idiostyle of the media dialogue moderator within the framework of the theory of identity, which we interpret in the system of macro-roles defined by macro-intentions in a general communicative situation; micro-roles defined by micro-intentions of local actions in specific situations⁹.

4) Identification of speech and paralinguistic means of attracting and retaining the attention of the mass addressee¹⁰. In particular, a comparative analysis of the difference between the idiostyle of moderators of entertainment and information programmes at the paralinguistic level (at the level of phonation and kinetic means) was carried out¹¹.

The **structure** of the thesis consists of an introduction, two chapters, a conclusion, a list of literature and dictionaries used, an appendix including sources of the research material, as well as a section "Used symbols".

The **Introduction** gives an idea of the relevance, object and subject, purpose and objectives of the study, characterises the scientific novelty of the study, puts forward the hypothesis of the study, describes the criteria for sampling of empirical material and the methodology of the study, presents the theoretical and practical significance, theoretical basis of the study, lists the main publications on the results of the study, summarises the

⁶ Wang X. The moderator's role in structuring media dialogue: models of topic management in the aspect of idiostyle (on the material of video blog) // *Medialinguistics*. – SPb.: Izd-vo SPbU, 2023 Vol. 10 № 1 – Pp. 51 – 57.

⁷ The elementary model was presented in the following articles: Wang X. The moderator's idiostyle in media dialogue: in the aspect of thematic construction // *Modern Humanities Success*. – Belgorod: IP Klyueva M. M., 2023. № 11. – Pp. 88 – 89.; Wang X. The role of the moderator in structuring the mediadialogue: models of topic management in the aspect of idiostyle (on the material of video blog) // *Medialinguistics*. – St. Petersburg: Izd-vo SPbU, 2023 Vol. 10 № 1 – Pp. 57 – 59.

⁸ The analysis of the thematic plan is reflected in the following articles: Wang X. The moderator's idiostyle in media dialogue: in the aspect of thematic construction // *Modern Humanities Success*. – Belgorod: IP Klyueva M. M., 2023. № 11. – Pp. 89 – 90.; Wang X. Means of attracting mass addressee in phatic mediadialogue (on the material of TV-programme "Vecherniy Urgant") // *Communicative Studies*. – Omsk: Omsk State University named after F. M. Dostoevsky, 2022. T. 9. № 4 – P. 760.

⁹ Wang X. Idiostyle of the moderator in media dialogue: in the aspect of identity construction (on the material of TV programme "Vecherniy Urgant") // *Modern Humanities Success*. – Belgorod: IP Klyueva M. M., 2023 № 6 – Pp. 95 – 109.

¹⁰ Wang X. Means of attracting mass addressee in phatic media dialogue (on the material of TV-programme "Vecherniy Urgant") // *Communicative Studies*. – Omsk: Omsk State University named after F. M. Dostoevsky, 2022. T. 9. № 4 – Pp. 749 – 766.

¹¹ Wang X. Kinetic means as a component of the moderator's idiostyle in media communication // *Modern Science: Actual Problems of Theory and Practice. Series: "Humanities"*. – M.: Scientific Technologies, 2023 № 12/2. – Pp. 142 – 148.

main provisions to be defended.

Chapter 1 examines different approaches to the study of the moderator's idiostyle; characterizes the dialogue as the basis for the study of the moderator's idiostyle; describes the factors of topic, mass addressee, and identity that influence the construction of the moderator's idiostyle in the media dialogue; the principles of the study of the moderator's idiostyle in the media dialogue (semiotic, discursive, and dialogic); functional structure of the moderator's idiostyle (visual components – language of costume and hairstyle; paralinguistic components – kinetic and phonation means; communicative components – implementation of the factors of theme, identity and mass addressee in the speech behaviour of a person; cognitive components - thematic preference, principles of information coding and processing).

Chapter 2 contains a comparative analysis of the idiostyles of I. Urgant and Y. Dud* on the basis of the developed structure for describing the idiostyle of a media dialogue moderator and establishes the correlation between the moderator's idiostyle and the specifics of media dialogue construction.

The **Conclusion** summarises the main results of the study, demonstrates the scientific novelty and notes the prospect of research on similar topics.

The **List of References** presents the works of Russian and foreign researchers and the dictionaries used.

Appendix 1 provides references to the sources of empirical material. The Section "Used symbols" provides markers for the designation of foreign agent, undesirable organisation, extremist organisation in the text of the thesis.

CHAPTER 1. THEORETICAL FOUNDATIONS FOR THE ANALYSIS OF THE MODERATOR'S IDIOSTYLE IN THE DYNAMICS OF MEDIADIALOGUE

1.1. Moderator idiostyle as a multidimensional object of research in modern linguistics: approaches to its study

The development of information technology has changed the media reality in which print media are replaced by radio and TV channels, new media (Tik-Tok¹² and Youtube). The communicative practice of the moderator as a public media linguistic personality due to the development of information technology takes place in front of people on different media platforms. In this regard, the communicative behaviour of the moderator has acquired the ability to influence both mass and everyday interpersonal communication. As the researcher N. S. Bolotnova correctly points out, "public linguistic personality in mass media is characterised by increased communicative activity taking into account the social, socio-political and professional role performed in the society" [Bolotnova 2015a: 204]. At the same time, the emphasis on anthropocentrism in modern linguistics emphasises the relevance of the study of the moderator's idiostyle as a media linguistic personality, the consideration of which should be carried out taking into account the continuously changing media reality.

Idiostyle as an object of study in the studies of different linguistic directions is defined in different ways. The study of this concept has been carried out in different directions, such as the identification of linguistic means of verbal expression [Efimov 1957, Vinogradov 1959, Grigoriev 1983, Grishchenko 2008, Gribova 2010], the study of the conceptual sphere of a native speaker [Pischalnikova 1992] and the disclosure of communicative strategy and tactics, the identification of regulative means in communication with its addressee [Bolotnov 2013c, 2013g, Bolotnova 2015a, 2015b, 2021].

¹² Tik-Tok is a platform for creating and watching short videos, which belongs to the Chinese company "ByteDance". The international version of this platform is popular not only in the PRC, but also in foreign countries. On 6 March 2022, Tik-Tok suspended its activities in the Russian Federation due to the public dissemination of false information.

Linguistic approach

The concept of idiostyle is reflected in a number of fundamental works, first of all, as a set of used expressive-expressive means in artistic texts. Thus, considering the manifestation of the author's image in a work as a central problematic in the research of the artistic text, academician V. V. Vinogradov emphasises that the writer's style is a structurally unified and internally connected individual system of used means of verbal expression [Vinogradov 1959]. Considering the system of using linguistic means as a fundamental factor in determining the author's individual style in literary studies, V. V. Vinogradov notes that the study of idiostyle should be conducted taking into account the context of literary and artistic forms of speech and the context of socio-linguistic systems [Vinogradov 1980: 68]. Researcher V. P. Grigoriev points out that "the similarity of verbal forms indicates the writer's belonging to a certain idiostyle of a certain epoch" [Grigoriev 1983: 86]. A similar opinion is reflected in the work of the researcher V. M. Zhirmunsky, who interprets the author's idiostyle as a system of artistic and expressive means [Zhirmunsky 1977: 37]. Agreeing with this opinion, the scientist M. M. Bakhtin also emphasises and adds that the author's idiostyle is reflected in the applied linguistic means, on the one hand, and manifests itself in the author's aesthetic attitude to his work as a tool that creates a new artistic reality, on the other hand [Bakhtin 1986: 177].

To the consideration of expressive-expressive linguistic means as a manifestation of idiostyle, scientists add other aspects – non-compliance with norms and frequency of use of a certain linguistic means. Thus, researcher V. V. Grigoriev notes that the individual-stylistic manifestation of the author is observed in non-compliance with the relevant norms of the literary language and in the use of new linguistic forms of verbal expression [Grigoriev 1979: 42]. At the same time, researcher T. A. Chernysheva introduces the parameter of the frequency of use of certain linguistic means into the system of describing the idiostyle of the author of an artistic text [Chernysheva 2010: 30].

These classical definitions show that the concept of idiostyle has such key features as specificity, systematicity, integrity [Demidova, Grishchenko 2019] and contextuality. At the same time, researchers pay attention to the use of individual lexical elements and to different structural and semantic forms of organising the language material as a whole.

It seems that researchers emphasise the expressive linguistic means used in the artistic text as the core of idiostyle. It is logical that idiostyle in the "Stylistic Encyclopaedic Dictionary of the Russian Language" is defined as "a set of linguistic and stylistic-textual features peculiar to the speech of a writer, scientist, publicist, as well as individual speakers of a given language" [SES 2011:95]. The main problematics of this direction, as the researcher N. S. Bolotnova notes, includes figurative transformation of words, aesthetic modification of expressive means in the writer's idiostyle, dynamic speech forms, compositional techniques, universal meanings realised differently in the work of different authors, use and creative creation of words, the system of means of verbal expression [Bolotnova 2001a: 63].

Cognitive approach

Under the influence of cognitive linguistics, researchers shifted their attention to analysing the conceptual world of native speakers. The study of concepts as a stylistic manifestation is presented in the work of the researcher N. S. Pishchalnikova, which reveals the linguistic means reflecting the conceptual content in the writer's speech work as a speech activity. The researcher defines idiostyle as a set of ways of representation of dominant personal meanings in the author's aesthetic speech activity at the linguistic level; as a set of ways of representation of the author's conceptual system of a poetic text at the logical-semantic level [Pishchalnikova 1992]. Following her, researcher O. V. Chetverikova, developing the concept of idiostyle, defines it as a system of ways and techniques of expressing the author's cognitive structures, emotional states, subjective meanings in the author's aesthetic attitude to his speech work at the formal-content and linguistic levels [Chetverikova 2013]. In cognitive studies, the study of idiostyle focuses on the analysis of the author's artistic picture of the world, on modelling the possible worlds of different authors on the basis of identifying its main concepts and semantic, associative fields of the author [Bolotnova 2001a].

Communicative-activist approach

In connection with the development of anthropocentrism, when considering idiostyle,

a large number of extra-linguistic factors related to the speakers themselves are taken into account. Taking into account the new achievements of the theory of linguistic personality and speech activity, a new approach to the study of idiostyle within the framework of communicative stylistics of a fiction text – the communicative-activity approach – is being developed. A full description of the theory of linguistic personality is reflected in the work of Y. N. Karaulov, who draws attention to the verbal-semantic (language means), cognitive (conceptual picture of the world) and motivational (goals and motives) aspects of speech behaviour of a given personality when organising communicative practice [Karaulov 1987]. The researcher understands linguistic personality as "a set of abilities and characteristics of a person that determine the creation and perception of speech works, which differ in the degree of structural and linguistic complexity, depth and accuracy of reflection of reality, a certain target orientation" [Karaulov 2010]. The theory of speech activity emphasises structure and purposefulness as the two most important characteristics of speech practice [Leontiev 1969]. From the position of this theory, the speech practice of a linguistic personality is considered as an activity that consists of non-isolated speech actions and has three sides – motivational, purposeful and executive. Relying on the theories of linguistic personality and speech activity, a new interdisciplinary direction of functional stylistics is formed – communicative text stylistics, which aims to "develop the problem of the effectiveness of textual activity of the author and addressee, taking into account the specifics of their linguistic personality, sphere of communication, goals and objectives, genre-stylistic and other features of the text" [SES 2011: 159]. Within the framework of this direction idiostyle is studied as the style of a particular linguistic personality when organizing a dialogue with its addressee [Bolotnova 2001a, 2001b].

As researcher N. S. Bolotnova defines it, idiostyle is "a multidimensional and multilevel reflection of the linguistic personality of the creator behind the text, taking into account its diverse manifestations in the process of textual activity, including orientation to the addressee" [Bolotnova 2001b: 303]. The mediator between authors and readers is considered to be the text, the creation and perception of which are comprehensively taken into account to describe the style of this or that author. Linguists of this direction are

interested not only in the information (topic) transmitted in speech activity itself, but also in its linguistic representation at the structural, semantic and pragmatic levels, and emphasise the role of regulatory means that influence and organise the process of perception of the addressee to whom the speech is directed.

As defined in the "Stylistic Encyclopaedic Dictionary of the Russian Language", idiostelic features are manifested at verbal-semantic, cognitive, motivational levels "in text-generating activity and in the structure, semantics and pragmatics of the text within a particular functional style of speech" [SES 2001: 96]. Thus, the addressee factor, which influences the author's choice of material, selection of the topic of discussion, communicative strategy, is put in an important place in the system of description of the author's idiostyle as a creative individuality.

Linguists of this direction, taking into account the achievements of idiostyle research from linguistic and cognitive approaches, study the idiostyle of a linguistic personality in cultural-speech, communicative and cognitive aspects [Bolotnova, Bolotnov 2012, Bolotnov 2013a, b, c, g, 2014a, b, c, 2015, 2017, Bolotnova 2015a, b, 2016, 2017, 2021, Bazhenova 2017]. *Cultural-speech style*, as understood by researchers of the traditional-linguistic direction, reflects the verbal-semantic style of a given personality. *Communicative style*, according to the interpretation of the researcher A. V. Bolotnov, is "relatively stable features of communicative behaviour of a personality in various communication situations, including typical communicative roles and strategies manifested in the discourse of a given linguistic personality, the choice of regulatory means and structures, attitude to communicative norms, orientation to the addressee, choice of speech genres" [Bolotnov 2013c: 179]. The study of the communicative aspect of the idiostyle of a personality is closely connected with the analysis of communicative strategy and tactics, demonstrating the purpose and motive of a given linguistic personality in communication. *Cognitive style*, according to the researcher N. S. Bolotnova, is "linguistic and extra-linguistic represented and discursively conditioned mental form of reflection of the general idiostyle of a linguistic personality, determining the specificity of its primary and secondary textual activity" [Bolotnova 2012: 167]. The speaker's cognitive style is investigated:

1) In the mental-psychological aspect, reflected in the discursive practices of the linguistic personality and in the sphere of emotional and intellectual motivation, including psychological features, behavioural model, type of response and goals of a given linguistic personality [Bolotnov 2013a];

2) In the thesaurus aspect, revealing the individual-author's manifestation of the conceptual sphere and worldview, including "key concepts, thematic preferences, the scale and nature of knowledge about the world, the diversity and originality of the associations caused by it" [Bolotnov 2013b];

3) In the intellectual aspect, which reveals "the inherent innate and acquired in the process of learning intellectual features characteristic of a linguistic personality, reflected in its discursive practices, positively or negatively evaluated in the society" [Bolotnov 2014a: 204];

4) In the epistemological aspect, reflecting "the peculiarities of cognitive activity characteristic of a linguistic personality and different ways of relating to the realities of reality and solving problems related to them - with reliance on subject-practical experience, or theory and logic, or intuition and figurative perception of reality" [Bolotnov 2014b: 63 – 64].

Thus, the context of consideration of the concept of idiostyle expands from linguistic to discursive, which gives this concept a discursive character, especially when it is considered within the framework of the theory of communicative stylistics and the activity approach. The difference in approaches lies in which personality characteristics are considered by researchers to be important aspects of idiostyle. It seems that the communicative-activity approach, taking into account the achievements of different linguistic directions, refers to a complete description of the concept of idiostyle, due to the fact that it takes into account not only linguistic elements, but also extra-linguistic ones. Thus, it is effective for describing the idiostyle of a moderator in media discourse.

Medialinguistic approach

At the present stage of studying the idiostyle of the moderator as a typical media linguistic personality, it is necessary to take into account the developed approaches within

the framework of media stylistics as a vector of media linguistics, the significant conditions of the origin of which, according to T. I. Popova, are "the rapid growth of information and communication technologies; the creation of a global network of media communication; the formation and development of a unified information space as a new virtual environment of textual communication; the formation and scientific understanding of the concept of "media language"; the definition of its functions; the development of a new virtual environment of textual communication; and the development of the concept of "media language". [Popova 2018: 262].

The study of journalists' idiostyle in media linguistics is based on the consideration of media text as a key category of semiotics, which is understood as "a carrier of heterogeneous information with the use of paratextual, metatextual and verbal signs proper" [Medialinguistics in Terms and Concepts 2018: 77]; as "a combination of sign units of verbal and media levels actualised in a certain media format and united by a common meaning" [Dobrosklonskaya 2016: 15]; as "a dialectical unity of linguistic and media features, represented by three forms of media speech: verbal text, the level of video sequence or graphic image" [Nesterova 2015: 20]. Possessing the traditional characteristics of a text, media text "receives new semantic shades and media additions, acquires an expansive interpretation, and eventually goes beyond the sign system of language, approaching the semiotic understanding of the text" [Kazak 2014: 66]. Identifying the problems of identification, delimitation and typology of media texts, researcher M. Y. Kazak notes that in addition to traditional text categories (cohesion, integrity, expressiveness, delimitation and structure), a media text has such leading features as "medianess (determination of the text by the format and technical capabilities of the channel), semiotic integrativity of the text (combining different codes into a single communicative whole), massiveness both in the sphere of creation and consumption of media products, openness of the text to the content of the text, and the ability to communicate in a single communicative whole" [Ibid.: 68]. Based on this understanding, researcher V. Yu. Kostikov distinguishes the genres of multimedia transmission of information by codes, such as, illustrative genres, which use a large number of photographic film, graphics, infographics; auditory genres, which apply audio story,

audio version of the text and audio illustration; video genres, designed to use video story, video illustration, video bridge, etc. [Kostikov 2017]. Thus, the mediallyinguistic approach to the study of the moderator's idiostyle as a media linguistic personality, based on the analysis of the sign system of the moderator's speech activity in the form of written or spoken media texts, understands each media text as "an organic combination of components of verbal and media levels, actualising a certain media content in this or that interpretation" [Dobrosklonskaya 2020: 48]. Thus, taking into account the communicative-activity approach and the polycodicity of a media text, the idiostyle of a journalist is defined by researchers as "individual authorial features of his professional speech activity in mass media, which can be judged by his discursive practices, including the texts created by him" [Medialinguistics in Terms and Concepts 2018: 201]. It is obvious that in the media environment when studying the idiostyle of the moderator as a linguistic personality, it is important to take into account the peculiarities of combining different semiotic codes to convey information.

As a result, the consideration of broad views on the interpretation of the concept of idiostyle of a linguistic personality, firstly, allows us to define the moderator's idiostyle as individual-authorial features manifested in his discursive practice (professional speech or textual activity in mass media) associated with the creation and management of the addressee's interpretation of the given speech production; as a set of features reflected in the combination of different codes of the semiotic system in the process of communicative interaction with interlocutors; as a composite of different codes of the semiotic system in the process of communicative interaction with interlocutors; as a set of features reflected in the combination of different codes of the semiotic system in the process of communicative interaction with interlocutors.

1) Idiostyle as a discursive concept permeates the speaker's speech activity from the stage of its birth to the stage of its interpretation. Thus, the study of idiostyle should take into account not only the characteristics of the speech representation itself, but also the characteristics of the creation and interpretation of the speech production itself by the addressee.

2) The main aspects of the idiostyle of a personality include the content-speech side reflecting the speech culture of a given personality, the communicative side in the form of implementation of communicative strategy and tactics demonstrating the communicative competence of a personality, the cognitive side expressed in the use of key concepts and in the epistemological state showing the inner-psychological world of a given personality.

3) The priority of polycode of media communication causes the diversity of codes of semiotic system in the moderator's speech activity, which opens the possibility to take into account not only verbal, but also extra-linguistically conditioned non-verbal components of the idiostyle of the given moderator as a media linguistic personality.

The study of the moderator's idiostyle is impossible without taking into account communicative conditions and context, i.e. the peculiarities of the media dialogue. Let us proceed to the next paragraph to consider the communicative conditions of the mediadialogue as the basis for the study of the moderator's idiostyle.

1.2. Theoretical foundations for the study of idiostyle in media dialogue

1.2.1. Dialogue as a form of speech communication

Before considering the theoretical provisions of the study of dialogue, it is necessary to understand the basic point for our study, namely that media dialogue as an applied variant of the dialogue form in the media environment undoubtedly has a typical characteristic of the dialogue form itself – direct dialogue interaction, determining the presence of two direct communicators (the moderator and the invited guest). At the same time, the dialogue is composed as a media production, an important characteristic of which is its focus on a mass addressee. Thus, there are three communicative parties in a media dialogue: active direct participants (the moderator and the invited guest) and a relatively passive mediated participant (the mass addressee).

Dialogue as a research object is reflected in the works of not only Russians [Shcherba 1915, Galkina-Fedoruk 1953, Shvedova 1956, Solovieva 1965, Sharoyko 1969,

Balayan 1971, 1981, Valusinskaya 1979, Yakubinsky 1986, Zemskaya 1987, Baranov, Kreidlin 1992a, b], but also foreign researchers [Searle 1969, Sacks, Schegloff, Jefferson 1974, Grice 1975, Goffman 1981, Heritage 2011, 2013, Heritage, Stivers 2012, Roseano et al. 2016, Clayman, Heritage 2021]. The directions of dialogue research, since it entered the circle of scientific interests of researchers, are continuously differentiated [Bakhtin 1997, Khisamova 2008, Borisova 2009, Arutyunova 2010, Duskaeva 2012, 2020, Duskaeva, Scheglova 2020, Bolotnova 2021, Khutyzy, Petrenko 2021, Shpilnaya 2021, Podyapolskaya 2022]. Dialogue is widely used in scientific, business and everyday spheres. Its great communicative potential is proved and attracts the interest of many researchers. Thus, the dialogue form of communication, which is distinguished by human-centricity, communicative efficiency, pragmatic, unexpectedness and unpredictability [Kolokoltseva 2000], can be included in a processed form in literary works [Duskaeva 2020: 28].

Already at the beginning of the twentieth century it was noted that language exists only in dialogue communication [Shcherba 1915]. Considering dialogue as a speech form in which language functions, L. V. Shcherba stressed that "language reveals its true existence only in dialogue" [Ibid.]. Since then, dialogue has been included in the studies of Russian linguists as a linguistic phenomenon. Dialogue – 1) is a type of speech, which "by its simplicity and clarity is regarded as a classical form of speech communication" [Bakhtin 1997: 173]; 2) it is "a form of speech, which consists of a regular exchange of speakers' utterances-replicas" [Duskaeva, Shcheglova 2020: 239]; 3) it is a communicative process with a reactive character, which is "an exchange of such statements-replicas, which are naturally generated by one another in the process of conversation" [Slavgorodskaya 1986: 44]; 4) it is a part of authentic speech interaction and the only form in which the functioning of speech as an action is possible [Orgoneva, Kozharnovich 2022: 238]. Dialogue as a research object is experiencing a transition from structural to semantic approach.

Structural approach to the study of dialogue

Russian structuralist linguists paying attention to the structure of language focused on the formal-structural characteristics of their own dialogue as a form of speech

communication. Thus, researcher L. P. Yakubinsky points out that there are two ways of replica change in dialogue: interruption and replication. Stressing the psychological manifestation of the human organism and the sociological manifestation in the process of interaction between one organism and another, the researcher identifies factors (emotional state of communicators, communicative environment, form of communication, motive and goals) that significantly distinguish the construction of speech behaviour of communicators. A distinction is made between the direct form of communication, characterised by direct visual and auditory perception, and the indirect form, i.e. the written form. The researcher distinguishes between dialogue as a form of communication, in which there is a rapid change of actions and reactions of participants, and monologue, which has a long form of influence in speech communication. From the researcher's point of view, there are three common forms of communication: direct dialogue, direct monologue and mediated monologue [Yakubinsky 1986].

Great efforts of researchers were aimed at identifying the structural unit of dialogue for effective description of its structure. Acknowledging the possibility of dividing dialogue into communicative closed units, researchers put forward the dialogic unity [Shvedova 1956]; the minimal dialogic unit [Baranov, Kreidlin 1992b]; the communicative episode, the minimal communicative unit [Borisova 2009] (a detailed description of the structural unit will be reflected in paragraph 1.3.3).

Western linguists. Dialogue and its structure as a research topic is also reflected in the works of Western researchers conducting a detailed analysis of conversation in the context of sociology [Searle 1969, Sacks, Schegloff, Jefferson 1974, Grice 1975, Goffman 1981, Heritage 2011, Heritage, Stivers 2012, Heritage 2013, Roseano, González, Borràs-Comes, Prieto 2016, Clayman, Heritage 2021]. Ethnomethodology, whose founder is considered to be Harold Garfinkel, has had an important influence on the development of the theory of convergence analysis. Noting the presence of social order in a dialogue mode with certain patterns, researchers put forward the following points:

- 1) Interaction in conversation is structured.
- 2) The communicative behaviour of the participants in a conversation is context-driven.

3) Researchers should not ignore any details in communication [Heritage 1974: 241].

Within the framework of conversation analysis, it is found that in the process of communicators' interaction, the sequence (order) reflected in the sequencing plays an essential role.

Semantic approach to the study of dialogue: dialogicality and addressability

Dialogicality. A new stage in the study of dialogical communication includes the extension of the concept of dialogue to dialogicality, showing the transition from formal-structural to functional-semantic approach in research due to the development of anthropocentrism in the linguistic paradigm. The outstanding researcher M. M. Bakhtin, deeply and subtly describing dialogue and dialogicality, emphasizes that "every utterance is dialogical, i.e. it is addressed to others, participates in the process of exchange of thoughts, socially. There is no absolute monologue - the expression of individuality – this is a fiction of the idealistic philosophy of language, which deduces language from individual creativity. Language by its very nature is dialogic (means of communication)" [Bakhtin 1997: 213]. The researcher, stressing the diversity of speech life, notes that there are "internal speech of different types under different circumstances, diverse types of dialogue, business correspondence, military orders and so on" [Ibid.: 288]. In this regard, the study of dialogue provides an opportunity to "better and deeper illuminate many phenomena of language, which are most fully and vividly revealed precisely in dialogic speech, which reveals the nature of language as a means of communication and an instrument of struggle" [Ibid.: 209]. According to M. M. Bakhtin, not only a dialogical text, but also a monologic text has dialogicality, and dialogicality is interpreted as a change of semantic positions of subjects in oral or written speech production [Bakhtin 2000: 303], which expands the range of the concept of dialogue.

Dialogicality is understood as a field functional-semantic structure, the core of which consists of means representing the categories of author, addressee and aggregate author-addressee [Zhulanova 2002]; as "the manifestation in the speech structure of the text of speech stimulation and response, serving to establish contact between communicators, interaction of semantic positions and organisation of intertextual communication"

[Medialinguistics in Terms and Concepts 2018: 36].

We agree with the opinion of researchers E. N. Basovskaya and T. A. Vorontsova that the dialogicality of the monological form of communication, on the one hand, is expressed in its own position in relation to the position of others, and on the other hand, is reflected in the control of interaction with the potential addressee [Basovskaya, Vorontsova 2022: 434]. L. R. Duskaeva and E. A. Shcheglova also share the same opinion. A. Shcheglova also share the concepts of dialogicality and dialogization: they consider dialogicality "as a manifestation of oral forms of dialogue in written speech", and dialogization – as "a reflection in the speech structure of the text of the initiative, the attitude to contact establishment, which is called the addressee factor" [Duskaeva, Shcheglova 2020: 239].

Addressability. In addition, within dialogicality the category of addressability stands out. As noted in the article [Wang 2022: 751], studies of addressability include such problems as the theory of speech genres and speech acts, addressing of artistic, sacred and media texts [Arutyunova 1981, Bakhtin 1986, Beletsky 1989, Barthes 1989]; classification and qualification of addressees [Bakhtin 1986, Vinokur 1993, Kaminskaya 2008a; Prom 2020]; the role of the addressee in text formation [Kaminskaya 2007, Duskaeva 2012]; strategies and tactics of including the addressee in the communicative unity with the author [Karadjev 2014, Basovskaya 2020. Vlasenko, Vykhovanets 2021]; interaction of the author and addressee in the interpretation of texts [Yazykova 2010, Kim, Belyaeva 2019, Kunitsyna 2021].

The addressee factor is considered in general terms in its relation to speech acts, inner speech and literary text in the work of N. D. Arutyunova [Arutyunova 1981: 359]. Various ways of expressing dialogicality in a written text, such as question sentences and question-answer complex, direct quotation, expressive means, insertive constructions, introductory constructions, intensifying particles and antithetical conjunctions [Nistratova 1985], which emphasizes the addressability and intertextuality of the text as a communicative link. Developing the idea of S. L. Nistratova, T. E. Milevskaya divides the question-answer complex into three types:

- 1) Question-answer complex in the function of dialogue imitation, predicting the

reaction;

2) Question-answer complex in the function of posing a problem, regulating the addressee's thought process;

3) Question-answer complex in the function of definition, counting on providing information and making a cognitive addition to the addressee's consciousness during perception [Milevskaya 1985].

Addressability in the text is manifested ambiguously. Thus, in the study of O. Yu. Podyapolskaya investigates paradigmatic intertextuality, which gives the text general typological characteristics; syntagmatic intertextuality, realised in the form of endotextual and exotextual links of the text; intertextual addressability, which gives the possibility of a continuum of texts at paradigmatic and syntagmatic levels; personal introverted addressability, manifested in one's own control in the text, and personal extroverted addressability, characterised by orientation to another addressable person [Podyapolskaya 2004].

Dialogicality of media speech

An important stage in the development of the theory of dialogicality was "its recognition as an ontological property of media speech" [Duskaeva, Shcheglova 2020: 240]. Thus, dialogicality is reflected in the addressee hypothesis put forward by researcher L. R. Duskaeva. The addressee hypothesis is interpreted by the researcher as "a modelled semantic position of the future recipient of the message, which the author is guided by when writing the text, and which determines many speech properties of media texts" [Medialinguistics in Terms and Concepts 2018:33], and which takes into account not only the cognitive features of this recipient, but also emotional and behavioural ones [Duskaeva 2012: 70].

In media dialogue communication, dialogicality has been widely considered in the aspect of thematic organization of radio and blogger discourse (interaction of direct participants) [Wang 2023g, Golev, Kim 2023] and in the aspect of impact on the mass addressee at the verbal and communicative levels in TV and Internet space [Bykova 2016, Tymbay 2018, Volkova, Mishlanova 2019, Vasilyeva, Ivanova 2020, Korolkova 2020].

Obviously, "dialogicality in mass media is the basis for the formation of speech genres <... > Dialogicality determines the choice of speech genre and its deployment, which proceeds as coordination of semantic positions in a sequence of interactions" [Medialinguistics in Terms and Concepts 2018: 35].

Thus, we can summarize the following main provisions in the theory of dialogue.

1. Dialogue as a communicative phenomenon, despite the change of approach in scientific research (from structuralism to anthropocentrism), does not lose its relevance in linguistic and sociological research. Dialogue research has undergone a change of approach from formal-structural to functional-semantic.

2. The formal-structural approach to the study of dialogue implies the identification of its formal characteristics, i.e. structural units of dialogue and the mode of dialogue flow, while the functional-semantic approach reveals the means of expressing dialogicality manifested in the text / speech activity aimed at influencing the addressee.

3. Dialogicality, considered as a basic property of media production, is in demand as a research topic and reflects a new stage in the study of media dialogue communication. The dialogicality of media speech directly determines its constructive features.

1.2.2. Dialogue classification parameters

The study of the correlation between the moderator's idiostyle and the specifics of media dialogue determines the need to refer to the typology of media dialogue. In the media space, there is a large number of projects that are based on the form of dialogue, such as radio and TV interviews, game programs, etc. The analysis of media dialogue and its classification can also be based on the results of scientific studies of dialogue as an immediate and everyday form of communication.

The parameter of purposefulness (intentions)

Researchers give different classifications of dialogue. Thus, stressing the diversity of speech life, M. M. Bakhtin points out such types of dialogue as domestic, intimate, familial, secular, salon, business, scientific, and so on. [Bakhtin 1997: 288]. When

classifying dialogue, one of the important criteria is the *purposefulness* of the participants. Thus, according to the researcher O. I. Sharoyko, the communicative variants of dialogue based on the analysis of the purposefulness of communicators in different conditions can be dialogue-message, in which extended structures are used; dialogue-discussion, in which a large number of complete constructions are used, and dialogue-conversation, in which there is a structure of incomplete constructions [Sharoyko 1969].

The most general description of dialogue types includes the classification of researcher N. D. Arutyunova, according to which the following scheme of communication genres is described, taking into account the parameter of purposefulness:

1) Informative dialogue, which has a question-answer microstructure and is characterized by logical and temporal connection;

2) Prescriptive dialogue, in which the relationship of communicants is hierarchical;

3) Dialogue for the exchange of opinions for the purpose of making a decision or finding out the truth, the replicas in which are characterized by expertness and clear thematicity;

4) Dialogue for the purpose of establishing and regulating interpersonal relations;

5) Celebratory genres of dialogue belonging to phatic communication and divided by the author into artistic dialogue, in which the artistic features of speakers and listeners are implemented, intellectual type, which, as the researcher points out, is aimless but didactic, and emotional phatic dialogue, designed for emotional communication [Arutyunova 1992: 52 – 56].

As the researcher points out, informative and prescriptive types of dialogue are characterized by the accuracy of action and rigidly programmed reaction. In addition, N. D. Arutyunova also emphasises that celebratory speech genres have an entertaining, training purpose.

The researcher of Russian spoken dialogue I. N. Borisova, fully describing dialogue communication, also gives her classification based on the motivation of communicators [Borisova 2009]. According to the researcher, spontaneous everyday communication includes actual communication, in which a practical and relevant communicative task is solved, and casual communication, in which the phatic motive is realised. The latter is

divided into idle speech subtypes (see idle speech types by N. D. Arutyunova), etiquette-ritual (small talk, etiquette conversation) and non-ritualised subtypes (quarrels, entreaties, flirting, etc.).

Based on the expressed intention in dialogic communication - expressive, heuristic, interpretive and regulative – researcher S. A. Sukhikh distinguishes affiliative dialogue, dialogue-interview, interpretive and instrumental dialogue [Sukhikh 1998]. Agreeing with this opinion, researcher A. G. Gurochkina singles out informative dialogue (interview); competitive discourse, in which the opinions, knowledge and aspirations of partners are linked; coordinative discourse, in which the actions of communicators are coordinated to achieve a perlocutive effect [Gurochkina 1999: 14].

Especially useful for the typology of dialogue in media discourse, from our point of view, is the study of T. G. Vinokur, who notes that depending on the communicative task, two invariants of speech behavior are distinguished as central oppositions of communicators' communicative intention - informative and phatic [Vinokur 1993]. Informative speech behaviour, characterised by different cognitive and expressive connotations, is oriented towards the message and transmission of content. Phatic speech behaviour is understood as speech acts applied to build contact. In the media space there are informative speech activities aimed at transmitting information of different types – subject and evaluative, and phatic speech activities, in which cooperative communication in general is created using "the effect of deceived expectation, contradiction or inconsistency and unpredictability of the ending" [Duskaeva 2019: 316]. It is legitimately considered that mediadialogue can be divided into informative type and phatic type. If in informative mediadialogue communicators carry out their speech practice related to the communication, transmission, analysis and evaluation of information, in phatic mediadialogue their speech practice is aimed at preserving and improving the communicators' relationship.

The parameter of the nature of interaction

In addition to purposefulness, *the nature of interaction* in dialogue, which reflects the interaction of the participants, is important for the classification of dialogue.

Researcher A. K. Solovyova, studying the patterns of replica alternation, noted the

existence of such types of dialogue as dialogue-dispute, in which a significant place is occupied by statements of emotional and expressive order and the logical moment prevails; dialogue-explanation, characterized by a higher degree of expressive colouring with a weakly expressed logical moment; dialogue-association, characterized by a weakly expressed logical moment and a higher degree of emotional and expressive colouring, and dialogue-unison, in which logical and expressive moments are irrelevant [Solovieva 1965]. Researchers also distinguish between:

- 1) Dialogue-contradiction and dialogue-synthesis [Galkina-Fedoruk 1953];
- 2) Dictal dialogue, which focuses on the communication of information and modal dialogue, according to the communicative state of which can be divided into polemical and unison subtypes [Balayan 1971];
- 3) Dialogue-spore, dialogue-conversation, dialogue-discussion, dialogue-negotiation, dialogue-argumentation, dialogue-interview, dialogue-examination and dialogue-examination [Remizova 2001].

Western researchers G. Grice and J. Leech note the existence of the principles of cooperation and politeness in communication, which makes it possible to assess the nature of the dialogue mode. There is no doubt that in a dialogue the observance of the principles of cooperation and politeness allows for the maximum realization of predetermined goals. As is known, in G. Grice's interpretation, the principle of cooperation includes four maxims: maxim of information quantity, maxim of information quality, maxim of relevance, and maxim of manner [Grice 1975]. According to J. Leech's definition, the principle of politeness includes such maxims as the maxim of generosity, the maxim of approval, the maxim of modesty, the maxim of agreement and the maxim of sympathy [Leech 1983].

Agreeing with G. Grice and J. Leech, M. L. Makarov points out that there are three types of states in the process of communication: cooperative communication, in which social equilibrium and conformity of evaluations are observed; conflict communication, in which social equilibrium is disturbed; communicative consensus achieved in the process of communication [Makarov 2003]. This classification according to the relationship of participants is also reflected in the article by researcher T. N. Kolokoltseva.

According to this researcher, dialogues can be harmonious (cooperative), which are built taking into account the rules of effective communication, and non-harmonious (non-cooperative, conflict), in which these rules are violated [Kolokoltseva 2012]. According to the communicative mode, researcher K. F. Sedov identifies different types of linguistic personality taking into account the nature of communication: cooperative personality; centred type of linguistic personality and conflict type of linguistic personality [Sedov 1999].

The parameter of the character of replica change

If the purposefulness and the nature of interaction belong to the criteria of the semantic level, the character of replica change is a criterion of the formal-structural level. Researcher I. N. Borisova characterizes different types of dialogue according to the *character of replica change* (pace of change and length of replicas) [Borisova 2009]. Paying attention to the rhythm of speech exchange, the volume of replicas and the formal organisation of the change of communicants' speech actions, I. N. Borisova defines a replicating dialogue. Borisova defines a replicating dialogue as a set of two speech parties consisting "of synsemantic replicas, the pragmatic conjugation of which creates interactions that unite into minimal dialogues", narrative dialogue, which is considered as a communicative process, in which "one of the communicators builds his speech party in the narrative mode, and the other – in the replicating mode", and narrative-unison, defined by the researcher as "a dialogue structure, which combines the features of replicating and narrative modes of dialogueology" [Ibid.: 184, 190, 203].

Thus, the overview analysis of dialogue types shows that for the typology of dialogue in media space it is important and effective to take into account the types of *purposefulness* (types of intentions) in its dynamics, *the nature of interaction* between participants (cooperative or conflict mode) in a dialogue, and the *peculiarities of replication* (the nature of replica change).

1.2.3 Correlation of phatic/informational and cooperative/conflict types of media dialogue

Due to the transformation in the media space, the mediadialogue has the characteristics of a dialogue form proper, and at the same time it acquires mediainess (the peculiarity of its impact on the mass addressee, the polycode signification of communication). The study of mediadialogue types is closely connected with the analysis of speakers' intentions, which were addressed long ago by prominent representatives of the Oxford School (J. Searle, J. Austin), who noted the word as an action and distinguished different speech acts [Austin 1986, Searle 1986]. In the media sphere it is customary to distinguish genres with informational intention and genres with non-informational intention, which confirms the importance of intention in the characteristic of dialogue communication [Nikonova 2020]. According to the parameters of intension (the main variants are phatica and informatica) and the nature of interaction, the types of media dialogue are divided into phatica/informational, cooperative/conflictual. Phatic/informative acts in dialogue communication as a strategic goal, which can be achieved in different modes of interaction (cooperative and conflicting at the tactical level). Accordingly, phatic / informative mediadialogue has two modes of interaction depending on the situation - cooperative / conflict.

Phatic mediadialogue: cooperative and conflict variants

Phatic is considered as a speech interaction aimed at establishing and maintaining contact, characterised by secondary informativeness and lack of semantic content [Duskaeva, Kornilova 2011: 67]. Based on the presence of a dual addressee in the moderator's speech behaviour, phatica in mediadialogue communication can be understood as establishing, maintaining and strengthening contact not only with direct interlocutors, but also with the mass addressee who is behind the screen. Speech etiquette is especially explicated in phatic communication, which develops as a system of rules of behaviour, a system of moral and ethical norms and is observed in polite statements, appropriate greeting / farewell and the use of compliments [Formanovskaya 1989].

The co-operative application of phatic speech is aimed at establishing optimal

contact with interlocutors or mass addressee. Cooperative-phatic mediadialogue is implemented by means of expressing agreement and deep interest in the addressee's opinion, address and polite statements in the beginning and end of the mediadialogue [Kolodiy 2008: 42], inclusion of colloquial units and constructions (to create a feeling of everyday casual communication), language game (self-presentation), joke, pun, humorous quotation, intonational emphasis, change of speech pace (to create a comic effect) and deliberate violation of the laws of lexical combinability of words [Rabenko: 2014].

Creating a comic effect in phatic communication, as confirmed by researcher D.V. Vafina, is constantly 'realised by verbal and gesture means, and both components make an uneven contribution to the achievement of a comic effect, which is achieved through a change of perspective' [Vafina 2016: 39]. [Vafina 2016: 39]. Obviously, cooperative-phatic speech is realised with the purpose of creating a friendly communicative atmosphere, holding the attention of interlocutors or mass addressee by appealing to their emotions and creating a sense of mental comfort in the mass addressee. It (cooperative and phatic speech) is the dominant form of communication in a media dialogue designed to entertain the mass addressee (see the entertaining TV programme *Vecherniy Urgant*). In order to achieve an entertaining effect, speech in an entertainment programme is characterised by a lack of thematic certainty, spontaneity, colloquiality, stylistic heterogeneity, syntactic discontinuity [Egoshkina 2014: 181], with non-verbal components (gestures, facial expressions, style of dress) playing an important role in the process of communication.

Phatic speech in conflict media dialogue serves to prepare the conflict and reduce the tension of the conflict [Mironova 2019, Ivanova 2012]. Phatic implicitly expresses the speaker's attitude (positive or negative) and can provoke the interlocutor to do something, thus it can cause conflict at the emotional and psychological level [Kolodiy 2008, Ivanova 2012]. In addition, phatic speech can directly participate in the creation of conflict. Thus, conflict phatic communication is reflected in the response lines of 'clarification of relations' to the information request of the initiating speaker (see: *What-what did you say? / It is not for you to talk about it!*); in the response lines of manipulative

evasion from the discussed problem posed by the first speaker and really significant for him (see: What is there to talk about? / There is nothing to talk about) [Kuznetsov 2020: 278].

Informational Media Dialogue: Cooperative and Conflictual Variants

Information and dialogue genres in the media space are widely represented by the forms of informational interview, blog-interview, talk show, etc. Information can be presented in a media dialogue in both cooperative and conflicting modes of interaction. On this basis, different types of mediadialogue - informational-cooperative and informational-conflict - are formed.

In information-cooperative media dialogue, such strategies are usually used during interaction as expression of sincerity, self-identification of oneself with one's interlocutors, raising the communicative status of one's interlocutors, support, while in information-conflict media dialogue - confrontation, ignoring interlocutors, active expression of subjective attitude (usually negative) to the discussed subject, irony or ridicule [Rubtsova, Devdariani 2021: 338]. The main task of informational communication is communication. For its realisation, different supporting means are constantly applied, for example, backchannels, which are the means of feedback of the listener in the process of interaction [Yngve 1970]. In the conflict mode of this type different aggressive means are observed - insult, mockery, accusation [Issers 2008: 160] and strong competition for the initiative of communication, according to O.S. Issers, control over the topic and the initiative of communication [Ibid: 206]. The nature of interaction between communicants and the mode of information delivery in this case depend on the nature of the strategy and tactics applied by the moderator, on the one hand, and the nature of the reactive actions of his interlocutors, on the other.

In informational mediadialogue, non-verbal [Zhuravleva 2020] and paralinguistic means [Kolesnikova, Vakhrushev 2021] are involved in transmitting information and creating the image of the moderator, as well as in phatic mediadialogue. Thus, in political communication the style of dress, expressive-expressive movements (facial expressions, body posture, hand gestures, gait), tactile movements (handshake, touch, pat on the

shoulder); gaze (direction, duration, frequency of eye contact); movement in space (orientation, distance, direction, placement at the table) are significant [Zhuravleva 2020: 35 - 36]. Depending on the situation, they can perform the following functions: to emphasise information and relations with their interlocutors, to convey the emotion of the speaking person.

Based on the above, it can be argued that:

1. The parameters of intention and the nature of interaction distinguish the types of media dialogue - phatic / informational, cooperative / conflict.

2. Phatic media dialogue (with the purpose of establishing contact and entertainment) and informational media dialogue (with the purpose of transmitting information) can be implemented in both cooperative and conflict modes. The difference in mode leads to a difference in the speech style of the speakers. Accordingly, phatic-cooperative / phatic-conflict and informational-cooperative / informational-conflict types of mediadialogue are distinguished.

3. In both phatic and informational media dialogue, not only verbal means, including the phonation of the speaker, but also non-verbal means (style of dress, kinetic means) are communicatively significant.

1.3. Main factors determining the idiostyle of moderator in media dialogue

In order to determine the factors influencing the construction of the moderator's idiostyle in media dialogue, it is necessary to characterize the dialogue in media communicative conditions. As it has already been noted, the description of the moderator's idiostyle will not be effective without taking into account the situation of dialogue communication in media space. Next, let us consider the peculiarities of dialogue in the context of media communication and the factors that influence the construction of the moderator's idiostyle.

1.3.1. The factor of identity in the construction of the moderator's idiostyle: intensional changeability of the mediadialogue

The first identity factor influencing the construction of the moderator's idiostyle is *the intensional changeability of the media dialogue*. As T. G. Vinokur points out, "the most sensitive to extra-linguistic factors side of language use in any highly developed society, and its difference from the general linguistic usus consists in direct access to the central and determining social factor – the nature of interaction between the participants of communication, mediating private factors: topic, purpose, form and situation of speech" [Vinokur 1993: 50].

It was noted above in the description of the general theoretical provisions of the dialogue that the mediadialogue by its nature has the character of interpersonal dialogue communication (communicative interaction of direct communicators), and also reflects the peculiarities of media communication (addressing the dialogue as a media production to the mass addressee as a whole).

Within the media dialogue there is primarily communicative interaction of communicators, considered as the driving force of communication [Afinogenova, Pavlova 2015] and reflecting the intensional agreement or contradiction. In general, the dialogue taken for the construction of media projects functions in the media sphere as a media production that has an impact on the potential mass addressee. It is not by chance that researchers emphasize the presence of a double addressee of the moderator's speech behavior in media dialogue projects (interviews) – the invited guest in the project as a direct addressee and the audience as a relatively passive mass addressee [Vinokur 1993, Popova 2002]. Therefore, the dialogicality of media production in the form of a dialogue in a media context is expressed in the intensional alignment of direct participants (intensional changeability) and in the impact of media production on the mass addressee (addressability of this production). Let us consider the first typical feature of the mediadialogue – *intensional changeability* in the process of interaction between the moderator and the direct addressee (guest).

It is generally recognised that intension is the subject orientations of the subject's

consciousness [Afinogenova 2012, 2016]; the orientation of the subject's consciousness towards the subject and the aspiration of consciousness towards the world [Pavlova 2018], which "reflects the actual internal state, desires, needs, and attitudes of the speaker" [Afinogenova 2016: 18]. In a conversation, such typical intensional orientations are detected – participants' orientation towards themselves, orientation towards the interlocutor and orientation towards the surrounding reality [Pavlova, Zachesova, Grebenschchikova 2018]. In a media dialogue (meaning an interview), as the researcher N. D. Pavlova notes, the most important component of the intensional state is considered to be the speaker's orientation towards the interlocutor [Pavlova 1998], which forms intensional patterns understood as a unit of analysis of speech interaction and reflecting the complex of actual intents and their responses of communicators in the process of interaction [Afinogenova 2016]. Researchers distinguish types of intensional patterns according to the nature of the reactive intention in them – immediate response, delayed response, combined response, multiple response and non-response, which occurs in the presence of situational interference and communicative sabotage [Afinogenova, Pavlova 2015]. It is the intensional patterns that move the dialogue consistently and smoothly.

Transmission and recognition of interlocutors' intents enable mutual understanding, coordination of actions and achievement of goals [Pavlova, Zachesova, Grebenschchikova 2018]. Thus, researchers T. A. Grebenschchikova and I. A. Zachesova, studying the intensional bases of interaction in different dialogues, identify such types of coordinated intents in the institutional dialogue between the organization and clients as to support the dialogue, change the opinion, find out information and coordinate actions (initiating intents of the organization); express a claim, change the opinion, support the dialogue (reactive intents of the client) [Grebenschchikova, Zachesova 2014]. Taking into account the properties of dialogic discourse, we can say that the institutional media dialogue operates on the basis of explicitly agreed or unagreed intensional patterns and is characterised by *explicit intensional changeability*, which determines the typical change of communicators' roles.

In dialogue interaction there are leading intensional orientations, which consist of individual intents and determine the specific form of interaction and its development

[Afinogenova 2016]. A similar point of view is presented in the monograph by I. N. Borisova, which fully describes dialogue communication. According to the researcher, the motivational-target orientation of communicators is divided into macro-intent (the leading goal-motive of communicative activity - phatic, practical, regulatory, informative and heuristic) and micro-intent of communication partners (local goals of speech actions) [Borisova 2009: 43].

Thus, it is natural to assume that, firstly, the dynamics of a mediadialogue includes the moderator's general macro-intent, which coincides with the motive of the mediadialogue as an entire media production (in relation to the mass addressee), and different micro-intentions of the moderator, realised in specific speech actions during communication with the direct addressee (invited guest); secondly, in a mediadialogue there is a change of intents in a coordinated or uncoordinated mode between its communicators, which gives the mediadialogue an intensional changeability.

The intensional changeability of the mediadialogue emphasises the first factor determining the dynamic construction of the moderator's idiostyle – the factor of *identity*, which we interpret in the system of macro-roles and micro-roles of the subject. It should be emphasised that in the traditional understanding identity is considered as constant characteristics peculiar to a certain group of people. Thus, individual identity [Garagulia 2009], state identity [Kupina 2009, Osipov 2011], professional identity [Yenina, Chepkina 2010], cultural identity [Herman 2009], ethnic identity [Kardinskaya 2005, Bushev 2012, Valuytseva, Khukhuni 2009, Proklov 2020, Ustiantsev 2022] are studied.

The moderator's intensional space in the system of general macro-intentions and local micro-intentions allows us to understand the moderator's identity as a system of a general macro-role and different micro-roles subordinated to it. The moderator's macro-role is given by the macro-intentions given by the general communicative situation of the mediadialogue and shows relatively-static social status characteristics. The moderator's microroles, realised in specific speech actions, demonstrate his local-intentional characteristics [Wang 2023a]. As L. P. Krysin points out, "the interpretation of speech behaviour cannot do without taking into account and analysing the roles performed by speakers in the communicative act" [Krysin 1997: 43].

Macro-role, corresponding to social expectations, is similar to the concept of social status, put forward by researcher V. I. Karasik as a central category of sociolinguistics and understood as "denoting the relative position of a person in a social system, including rights and obligations and the resulting mutual expectations of behaviour" [Karasik 2002: 5]. According to the scientist, the analysis of a person's social status will be helped by studying his status indication of his life style, human contacts and speech, the nature of communicative attitude to his interlocutor – politeness and respect.

The micro-role of the moderator, performed to satisfy the expectation of interlocutors (guest) in direct interaction, comes closer to the concept of communicative role, considered by researcher L. P. Krysin as a dynamic aspect of social status [Krysin 2004]. We proceed from the fact that a role is "a relatively constant and internally connected system of deeds (actions), which are reactions to the behaviour of others, proceeding in accordance with more and less clearly defined ways of doing things that the group expects from its members" [Krysin 1997: 42].

This interpretation of identity in the system of macro-roles and micro-roles is also supported by researchers expressing their classifications of identity at the macro-level and micro-level. Thus, researcher H. A. Barlybaev divides identity into fundamental types (ethnic, cultural, professional, etc.) and topical types, i.e. specific roles performed in specific communicative situations [Barlybaev 2011: 33]. Emphasising the dynamism of the context, researcher D. H. Zimmerman describes discourse identities (discourse identities), which indicate the common functions of participants in discourse; situational identities (situated identities), which are clearly endowed by the context of communication; transportable identities (transportable identities), which can be involved in the interaction process (gender, age, etc.) [Zimmerman 1998: 87 – 91].

Thus, taking into account the variants of intension (variants of macrointentions and microintentions) in media dialogue, we understand the factor of identity in media dialogue not only as macro-roles, indicating the relatively static social status of communicators, but also as micro-roles, considered as dynamic communicative roles performed by communicators in the course of communication in specific speech acts. The effectiveness of this understanding of identity in the system of macro-roles and micro-

roles in the analysis of the idiostyle of the media dialogue moderator is determined by the fact that the moderator acts in media dialogue communication not only as a public linguistic person who carries institutionally typical status features, but also as a free individual who displays individual-specific construction of communicative roles in the course of communication. In our study, the controlling side of the media dialogue (i.e. I. Urgant and Y. Dud*) performs the macro-role of "moderator" set by the dialogue conditions of the TV program or video blog (general communicative situation), and different micro-roles determined by the local goals of specific actions in the conversation with guests. At the same time, intensional shiftability determines role shiftability, and intensional coherence determines role coherence. Accordingly, we can say, the analysis of identity construction will reveal the dynamic-intentional aspect of the moderator-speaker's speech behaviour as a linguistic person at macro/micro levels.

1.3.2. The factor of mass addressee in the construction of the moderator's idiostyle: addressability of media dialogue

As mentioned above, the dialogicality of dialogue media products is reflected in the intensional interaction of direct communicators; in addition, it is also expressed in the addressability of media dialogue as an integral media product that has an impact on the mass addressee. Having a basic property (dialogicality), any media production in the form of a dialogue has a clear orientation towards its audience, which is considered an important indicator of monetization in modern media. As V.I. Kon'kov points out, "the content features of media speech formed in the communicative environment of mass media are designed for easy perception and are oriented to a certain type of audience" [Kon'kov 2016: 58]. It is true that "any text is to some extent intended to be read, therefore, the speech organisation of the text inevitably reflects the orientation of this text to a certain type of addressee" [Kaminskaya 2008b: 316]. Thus, the addressability of the media dialogue as an integral production sets the second factor influencing the formation of the moderator's idiostyle – *the factor of the mass addressee*.

There is no doubt that the problem of the addressee is the most complex and

important [Beloglazova 2004: 145]. Before analyzing the role of the addressee in a mediadialogue, it is necessary to clarify the essence of addressing of media dialogic speech, the basis for consideration of which is the understanding that the communicative scale of a mediadialogue includes interpersonal communication of a personal nature and mass communication. The presence of two types of communication determines the presence of two addressees of the moderator's speech behaviour – a direct addressee with increased activity and a mass addressee with relative passivity, the functioning of which is confirmed by researchers [Vinokur 1993, Popova 2002, Nesterova 2015]. The moderator's speech behaviour in the mediadialogue orients towards the dual addressee, the lack of orientation towards which will lead to communicative failure, showing "its constant speech appearance of a speaker in alien conditions due to the lack of a stylistic alternative available for spontaneous speech production" [Vinokur 1993: 117]. Note that in the previous paragraph the described intensional changeability of the mediadialogue emphasises the moderator's relation to the direct addressee (guest), the addressedness of the mediadialogue discussed in this paragraph is the moderator's relation to the mass addressee.

The mass addressee factor influences the idiostyle of an individual in the following aspects:

Motivational aspect and thematic choice

Mass addressee as a constructive factor of the moderator's idiostyle is first of all reflected at the stage of speech production birth in the determination of his (the moderator's) *motivational attitude* and in the *cognitive and thematic choice*. In order to occupy a high rating or to reach more subscribers and comments, the moderator, when conducting dialogue programs, must solve the question "What does the mass addressee want to get from the project".

Already in the works of Yu. M. Lotman noted that "in order for a sufficiently complex message to be perceived with absolute identity ... the unity of ideas about the norm, linguistic reference and pragmatics" of the addressee and addressee should be joined, and emphasised that "communication with an interlocutor is possible only in the presence of some common memory with him" [Lotman 1996: 14]. At the same time, the

researcher pointed out the presence of an irreducible minimum of the addressee's memory in the textual space, which "constructs an abstract interlocutor, a bearer of only common memory, devoid of personal and individual experience" [Ibid.: 88]. However, it is said that in a text sent to a personally familiar addressee, "there is no need to clutter the text with unnecessary details, references to the addressee's memory are sufficient" [Ibid.] (cf. with the variant of speech behaviour of the researcher T. G. Vinokur's search for a common language with the addressee [Vinokur 1993: 60]).

Evidence of the influence of the mass addressee factor at the motivational and thematic levels is provided by the results of most studies. Thus, researcher L. R. Duskaeva, studying newspaper genres, confirms that "in newspaper speech all genres are formed under the influence of the addressee's hypothesis specific to them" and emphasises that the genre concept of the addressee shapes the author's intention. The concept of the addressee in the minds of the authors of media texts functions both in the creative genre intention and in the content-thematic and stylistic aspects. According to the researcher L. R. Duskaeva, the addressee hypothesis consists of cognitive, emotional and behavioural components, which in the process of interaction determine the compositional and stylistic-textual structure of genres. From the researcher's point of view, in the process of creating mass communication texts, journalists, predicting the reaction and model of the addressee, incorporate them into their textual creativity [Duskaeva 2012: 71].

As the researcher B. I. Karadzhev notes, in order to build a trusting relationship and achieve cognitive unity, the addressee approaches the mental side of the addressee, psychologically realises emotional harmony and resonance with the addressee and takes into account "that set of socio-political and moral values that are relevant exactly at this moment and exactly for this addressee" [Karadjev 2014: 45]. In order to achieve cognitive unity with the addressee, the first step, as the researcher Filippova points out, is considered to be an address, "acting as one of the means optimising the speech impact on the addressee" [Filippova 2012: 507].

The initial goal of any project in the media environment is to attract the attention of mass addressee. It is obvious that attracting the mass addressee will be successful if its requests (cognitive or communicative) are correctly defined and interesting topics are

selected at the stage of origin of this speech production. The pre-modelled requests of the mass addressee are directly reflected in the intensional state, further in the stylistic manifestation of the moderator's speech in the dynamics of the dialogue, and the pre-selected topics will influence the further thematic development in the course of communication.

It should be especially noted that the direct addressee and the mass addressee function differently when selecting topics. In a media dialogue, the direct addressee (invited guest) limits the range of topics, i.e., determines which topics can be selected, while the mass addressee determines the choice of topics, i.e., which topics should be selected.

Stylistic and communicative aspects

In comparison with the invited guest (direct addressee), the mass addressee occupies a relatively passive position. However, its influence on the *stylistic and communicative aspects* of the moderator's speech behaviour (although not stronger in comparison with the direct guest) is explicit.

The results of the researches conducted by scientists prove to be very useful for finding out the influence of the mass addressee on the idiosyncrasy of writers/speakers in stylistic and communicative aspects.

Academician V. V. Vinogradov wrote that in an artistic text the addressee's factor determines the ways of constructing this text and its ways of interpretation. Thus, in rhetorical works "in the listener, reader, the rhetor usually assumes an ally, or rather – inspires him with such understanding. In these expressive tones, the image of the listener (for example, the judge) is often included in the construction of the speech itself" [Vinogradov 1980: 167].

Noting the role of the addressee in the creation of a literary work, A. I. Beletsky puts forward his classification of readers and argues that the imaginary reader as an interlocutor of the writer is a participant in the process of literary creation and he has a stylistic influence on it [Beletsky 1989]. R. Barthes, speaking about the essence of writing, notes that the complexity of the text lies in the multitude of different types of writing,

"originating from different cultures and entering into relations of dialogue, parody, and dispute with each other" [Barthes 1989: 390], emphasises that it is this multiplicity that is designed not for authors but for readers and their perception, and defines the reader as the space "where every single quotation is captured, from which the writing is composed, the birth of which is 'paid for by the death of the author'" [Ibid.].

Comparing the opposition "author/reader" in works of fiction with the opposition "moderator/ mass addressee" in media dialogue, it is natural to say that the mass addressee as a co-participant in the production of media dialogue obliges the moderator "to show readiness to use the standard developed to achieve the goals that unite one or another of the varieties of socially significant speech spheres" [Vinokur 1993: 63].

Developing the theory of speech genres, according to which an utterance is characterised by a change of speech subjects and semantic completeness, M. M. Bakhtin defines addressability (i.e. addressability) as an essential (constitutive) feature of an utterance and classifies the addressee into different types. Analysing the process of mastering other people's words, the researcher points to the presence of the addressee factor in the speaker's speech, stressing that "our speech, i.e. all our utterances (including creative works), is full of other people's words, of different degrees of foreignness or different degrees of mastering, different degrees of awareness and highlighting" [Bakhtin 1986: 284]. At the same time, the scientist emphasises that the addressee manifests itself differently in each epoch, different genres are oriented towards a different type of addressee; the composition and style of an utterance depend on "the feeling and representation of its subject about its addressee" [Ibid.: 290].

Studying the sequence of statements within the framework of the theory of speech genres, researchers M. V. Kitaygorodskaya and N. N. Rozanova note that "the sequence of utterances within the framework of the theory of speech genres. Rozanova note that "any dialogical pair breaks down into two speech genres (for example, question – answer)" and emphasize the activity of the response utterance: "the role of the addressee is not passive and the rights of the addressee are fixed in various stable expressions such as "to support (not to support) the conversation", "to leave the conversation", "to reduce a serious conversation to a joke", "to turn a peaceful conversation into a scandal", etc."

[Kitaygorodskaya, Rozanova 1999: 23]. Taking into account the reciprocal utterance of the addressee, the speaker makes a correction of his next utterance in the aspect of subject-meaning tasks (intent), which determine the choice of language means and speech genre of the speech subject (or author) [Bakhtin 1997: 187].

Defining the search for a common language as a communicative and stylistic variant of speech behaviour, T. G. Vinokur also points out that a speaker in speech communication adapts his/her skills to those of the listener, i.e. speaks the way the listener speaks [Vinokur 1993: 60]. The addressee's position, as emphasised in T. G. Vinokur's study, is expressed in the orientation and purposefulness of his speech behaviour, while the addressee's position is expressed in the effectiveness of speech behaviour related to the addressee's perception. At the same time, the addressee forces the addresser to switch to a foreign language both lexically and stylistically [Ibid.].

According to the researcher E. M. Lazutkina, the communicative intent of the author of journalistic texts, established at the request of the addressee, forms stylistic modus, participating in the content representation and guiding the choice of syntactic structures and lexical composition of the statement [Lazutkina 2012: 473]. For example, in order to attract the addressee's attention, the speaker has to choose the inclination of the dictal verb [Anufriev 2012: 23].

The results of N. D. Arutyunova's research are quite useful for our study, pointing to the addressee's non-removability from the speech work and emphasising the processing of speech under the pressure of the addressee's factor in various spheres of communication [Arutyunova 1981: 356]. Analysing the letter-addressing, the scientist reveals the addressee's influence on the stylistic implementation of the text, for example, on the choice of language techniques, and stresses that "addressing influences the way of expressing the content, the lexicon, the syntax of the text, the use of figures of speech, intonation, etc." [Arutyunova 2012: 5].

Researcher N. P. Volvak, expressing agreement with N. D. Arutyunova's opinion, emphasises that the addressee's speech production is consciously or unconsciously limited by the addressee, its social features, and adds *the phonetic influence* of the addressee on its addressee [Volvak 2002: 9]. Addressing speech behaviour, as N. P.

Volvak notes, is carried out through language at all its levels - phonetic, lexical, word-formation and syntactic, and makes researchers take into account the typological characteristics of the addressee.

Behavioural aspect

The addressee is also possibly reflected in the *observance of relevant norms (in the behavioural aspect)*, showing respect and politeness (see the theory of cooperation and politeness). Analysing the violation of addressee's rights in media texts, researcher E. M. Lazutkina confirms that "the main principle of speech behaviour of media authors, with a wide range of types of communicative interaction with the audience, should be the observance of ethical and linguistic norms" [Lazutkina 2012: 480].

We should especially mention the study of T. L. Kaminskaya, who conducts a detailed analysis of the mass addressee factor in mass communication texts. The researcher distinguishes the essence of the addressee category in relation to the text. The mass addressee is:

- 1) A real person;
- 2) A category represented in the structure of the communicative act: author → addressee;
- 3) A sociological category with its characteristics obtained in the course of sociological research;
- 4) Textual category [Kaminskaya 2008b: 316].

Noting the types of addressees of a media text (i.e. an intellectual minority, a representative of the exemplary environment and an ordinary person), the scientist confirms that the construction of mass communication texts is significantly influenced by the addressee, the realisation of which is carried out through the categories of purpose and modality in these texts [Kaminskaya 2008a]. The researcher also distinguishes three functions of the addressee category - integrative, manipulative and interpretative [Kaminskaya 2007]. As the researcher points out, the correct reflection of a set of characteristics of the target audience will help to correctly show the image of this audience and establish a positive contact with it, which for some time will maintain itself,

reproduce itself. Thus, it is possible to integrate with one's audience, capture them and attract potential audience. The manipulative function of the addressee's image in mass communication texts, as the researcher says, can be easily explained in solving the thematic disagreement. The latter function is defined as the interpretation of real events and facts of reality in accordance with the addressee's world picture [Ibid.]. Thus, there is no doubt that the addressee in the textual space is shown as a result of the formation of the opposition "own / alien", orientation to the speech experience of the audience, representation of his/her world picture and elements characterising his/her lifestyle and social status in the textual space [Kaminskaya 2008c: 49].

So, the mass addressee factor has a significant impact on the moderator's speech behaviour in the following directions: *motivational, cultural and speech (phonetic, lexical, syntactic), communicative and stylistic, behavioural and cognitive (preliminary thematic choice, mental manifestation, etc.)*.

1.3.3. The factor of theme in the construction of the moderator's idiostyle: polythematic structuring of the mediadialogue

The structured nature of the media dialogue determines the third constructive factor of the moderator's idiostyle – *the theme factor*, which is confirmed by the divisibility of the dialogue into communicative units. The division of a dialogic text allows us to effectively describe the dialogue and the speech behavior of its participants. It is difficult not to agree with the researchers A. N. Baranov and G. E. Kreidlin that "the divisibility of a dialogic text into separate communicatively closed units is a universally accepted postulate of dialogue theory" [Baranov, Kreidlin 1992b: 84]. N. G. Nesterova also writes about it, noting that compositionally the dialogue between the presenter and his guests is built on the basis of the tactics of polythematicity [Nesterova 2015: 160]. The membership of the dialogue is related to the theory of speech genres, considered by M. M. Bakhtin "not as a form of language, but as a typical form of utterance" [Bakhtin 1997: 191], characterised by the change of speech subjects, semantic completeness. An utterance is regarded as a real unit of speech communication, which "by nature is a replica

of a dialogue" [Ibid.: 212]. Every utterance is a link in the chain of speech communication and an active position of the speaker in one or another subject-meaning sphere [Ibid.: 187].

Next, let us consider in detail the communicative units of a dialogue, which confirm the polythematic structuring of a media dialogue.

Dialogic unity

A dialogue consists of dialogic unities, understood as a communicative unit including syntactically interrelated replicas [Shvedova 1967], in which "the lines of syntactic subordination are revealed almost exclusively in the forms of the second replica" [Shvedova 1956: 69]. A dialogic unity can be interpreted as a structural-semantic whole consisting of two or more replicas "having a single semantic centre – the subject of conversation and bound together structurally and lexically" [Rogozhina 2011: 177]. Thus, a dialogic unity is understood as "a group of statements united around a single semantic centre" [Ibid.: 181].

Minimal dialogical unit

Developing the theory of speech acts in detail, researchers A. N. Baranov and G. E. Kreidlin, when describing interaction in a dialogue, proposed the concept of a minimal dialogic unit based on the study of illocutionary compulsion and self-compulsion of speech acts [Baranov, Kreidlin 1992a, 1992b]. According to the researchers' interpretation, illocution-independent replicas are understood as speech acts determined solely by the speaker's intents. Illocution-dependent replicas are speech acts limited by some preceding replica. Self-intentions are defined by researchers as self-centred speech acts. Having defined the basic concepts, researchers identify the following characteristics of a minimal dialogic unit:

- 1) All the replicas in it are connected by a single topic.
- 2) It (minimal dialogic unit) begins with an absolutely independent and ends with an absolutely dependent speech act.
- 3) Within this sequence, all the relations of illocutionary compulsion and self-

compulsion are fulfilled.

4) Within this sequence, there is no subsequence different from it that satisfies conditions 1, 2 and 3 [Baranov, Kreidlin 1992a: 94].

Subject-thematic fragment of a spoken dialogue

The subject-thematic fragment of spoken dialogue, put forward by researcher I. G. Sibiryakova, is understood as a segment with a single subject topic [Sibiryakova 1996, 1997]. The thematic fragments are grouped according to a common component, which is called by the researcher a hypertheme, i.e. a common theme of a monothematically oriented text block. In other words, monothematically orientated text blocks are the result of a continuous development of thematic fragments reflecting thematic unity. Acknowledging the presence of thematic hierarchy in dialogue, three types of semantic connection of thematic fragments are distinguished – two-, three- and four-level hierarchical structures. The researcher notes that the change of monothematically oriented text blocks has a clear or blurred boundary [Sibiryakova 1996].

Communicative event

(Minimal communicative unit)

The researcher I. N. Borisova, distinguishing the concepts of communicative behaviour, speech behaviour and speech act, stresses that communicative behaviour is understood as "an external manifestation of communicative activity empirically observed and perceived by the addressee" [Borisova 2009: 144], which demonstrates a communicative event as a unit of dialogic discourse and which consists of non-speech behavior, manifested in dialogue in the form of remarks (laughter, intonation, gestures...) and speech behavior, including motivations, goals and objectives, pragmatic choice of regulative means.

The researcher notes that in the microstructure of a dialogue, the unit is replicas-expressions, which consist of an initiatory speech step and a reactive speech step. Based on the concept of minimal dialogic unit, the researcher I. N. Borisova proposes the concept of minimal communicative unit, which is "a two-component dialogic unity

consisting of replicas (or parts of replicas) belonging to different communicants and connected by the relations of illocutionary compulsion" [Ibid.: 236]. The minimal communicative unity differs from the minimal dialogic unit in that the former is based on the pragmatic local coherence of communicants' speech acts in an interaction and is a pragmatic type of integrity [Ibid.: 237]. The researcher points out that these interactions (minimal communicative units) form communicative episodes and communicative event, which are characterised by their focus on solving the communicative task, thematic integrity, illocutionary connectivity of replicas and genre-compositional design [Ibid.: 20].

Thus, the communicative event as a set of communicative episodes implemented in speech behavior, which is reflected in the sequence of speech acts, is singled out by the researcher as a unit of dialogue analysis. The researcher analyses the structural features of a spoken dialogue not only at the micro-level (see interaction, i.e. a minimal communicative unit), but also at the macro-level (see communicative event, considered as a syntactic combination of different minimal communicative units). I. N. Borisova's study also emphasizes the thematic structuring of dialogue.

Adjacent pairs

The phenomenon of dialogue is also studied in the works of Western researchers of sociological direction, who studied the structure of dialogue as a social phenomenon. Within the framework of the theory of conversational analysis (conversation analysis), first of all, the order in the interaction of communication participants is considered.

As the researcher S. Levinson, "a turn is a time during which a single participant speaks, with a typical, orderly arrangement in which participants speak with minimal overlap and gap between them" [Levinson 1983]. The study of spoken dialogue, according to researchers H. Sacks, E. A. Schegloff, and G. Jefferson, should take into account two aspects – Turn-construction Component and Turn-allocation Component [Sacks, Schegloff, Jefferson 1974]. The structuring of a replica is similar to the structuring of an utterance proposed by M. M. Bakhtin, when a replica can be a single word, a phrase, a sentence, even a monograph.

Researchers H. Sacks and E. A. Schegloff develop the theory of adjacent pairs consisting of two illocutively related replicas [Schegloff, Sacks 1973]. The researchers also point out that "given the recognisable production of a first pair part, on its first possible completion its speaker should stop and a next speaker should start and produce a second pair part...." [Ibid.: 296]. (cf. with the concepts of dialogic unity by N. Y. Shvedova, minimal dialogic unit by A. N. Baranov, G. N. Baranov, G. E. Kreidlin, and I. N. Borisova's concepts of interaction). As E. A. Schegloff emphasises, "... if talk is built into the interstices of the basic adjacency pair in expanding it, it is the parties who do that talk, and design it for those interstices, as expansions and elaborations of that basic adjacency pair structure" [Schegloff 1999: 19]. Accordingly, the researcher develops a conceptual apparatus for structuring spoken dialogue – adjacency pairs; base pairs, distinguished by a single thematic space; pre-expansion, which performs a preparatory function when introducing the main topic; insert-expansion; and post-expansion, which concludes the conversation. By studying these mechanisms, it is possible to reveal the peculiarity of sequence in dialogue, i.e. the principle of sequence of replica changes [Sacks, Schegloff, Jefferson 1974].

Obviously, dialogic unity, minimal dialogic unit, communicative event, minimal communicative unit and adjacent pairs (adjacent pairs) confirm the general character of dialogue - thematic structuring. In a media dialogue characterised by semi-institutionality, the communicative behaviour of the moderator as a leader directly determines the structuring of the media dialogue, which is characterised by a thematic scenario. The polythematic nature of the media dialogue allows us to speak about its polythematic structuring, which can be analysed by considering the pragmatic-syntactic connection between thematic fragments, i.e. by considering the development of thematic models [Wang 2023g].

In addition, the type of topics (nature of information), ways of their representation and thematic construction (ways of syntactic deployment) are related in a certain way [Orlova 2002, Kostyashina 2009, Nikitina 2010a, 2010b, Chobanyan 2016]. Thus, in news programmes, genre composition varies depending on the type of information [Chobanyan 2016]. As the researcher K. V. Chobanyan confirms, urgent information is

reflected in live broadcasting, utilitarian information - in comments. Economic borrowed terms, simple sentences, language economy [Nikitina 2010a], infographics [Simakova 2014], quantitative comparison, statistical information, typical characteristic structure (introduction, main part and conclusion) are predominantly used in the discussion of economic topics [Rožanova 2008]. In political discourse there are observed means of expressing evaluation, such as, specific phonetic selections, language play, phraseological phrases, and provocative action [Pilgun 2010].

Thus, there are three factors that influence the construction of the moderator's idiostyle in the media dialogue: identity (how), mass addressee (to whom) and topic (about what). The increased focus on high monetisation determines the initial role of the mass addressee in the mediadialogue, as the mass addressee is seen as a key indicator of monetisation of media projects.

The dialogicality of the media dialogue is expressed in the intensional changeability between the direct participants and in the addressability of the media dialogue as a whole media production, the main function of which is considered to be the impact on the mass audience.

The intensional exchangeability determines the first factor - identity. The factor of identity is reflected in the system of macro-roles and micro-roles of speakers in communication. Identity in the interaction of communicators is understood as macro-roles set by the given general communicative situation, macro-integration and the main requests of the mass addressee, and micro-roles formed on the basis of local micro-intentions in speech actions. Intentional consistency in replica change determines the means and order of constructing the moderator's roles. When studying the idiostyle of the moderator of a mediadialogue, it is necessary to consider role coherence and role interchangeability conditioned by intensional interchangeability. An analysis of the moderator's identity will clarify the question "*how does the moderator speak*" and reveal the intensional aspect of his idiostyle.

The second factor – the factor of the mass addressee – sets the addressability of the mediadialogue as a media project. The mass addressee, occupying a relatively passive

position in comparison with the moderator and the immediate invited guests, constructs the moderator's speech behaviour in the following aspects - motivational, cultural and speech (phonetic, lexical, syntactic), communicative and stylistic, behavioural and cognitive (in the preliminary thematic choice, mental manifestation, etc.). The analysis of the reflection of the mass addressee factor in the speech behaviour of a media dialogue moderator can be implemented in the consideration of the means of attracting the attention of the mass addressee, reveals the pragmatic aspect of the moderator's speech behaviour and solves the question "*to whom the moderator speaks*".

The polythematic structuring of the mediadialogue, proved by the possibility of dividing the mediadialogue into a dialogical unity, a minimal dialogical unit, a minimal communicative unit, a subject-thematic fragment and pairs of relatedness, determines the third factor - the theme factor. The topic factor is reflected in the moderator's speech both in the form of thematic structure and in the individual adaptation of topic development patterns (there are ways of deployment) with a certain type of information (type of topics). The analysis of the topic factor allows us to identify the thematic aspect of the moderator's speech behaviour and answer the question "*what is the moderator talking about*".

We can say that the analysis of the factors of identity, mass addressee and topic will reveal the intensional, pragmatic and thematic aspects of the moderator's speech behaviour as a typical media linguistic personality.

1.4. Principles of research of the moderator's idiostyle in media dialogue: dialogicality, semioticity and discursiveness

Taking into account the characteristics of the moderator's idiostyle and the basis of its formation, three principles of analysis were developed. As it was said, the dialogicality of media production in the form of dialogue is expressed in the intensional changeability between direct participants (moderator and guest), reflected in the change of replicas, and in the addressability of the media dialogue as an integral production, manifested in the process of the moderator's control over the cognitive activity of the mass addressee. Thus, the first principle of the analysis of the moderator's idiostyle in a media dialogue is *the*

principle of dialogicality, according to which the individual stylistic manifestation of the moderator in a media dialogue is seen as the result of coordination and interaction of the interests of different communicative parties (the moderator himself, the invited guest and the mass addressee). The principle of dialogicality emphasises the significance of the moderator's interlocutors (the invited guest and the mass addressee) in the individual-stylistic formation of the moderator's communicative behaviour.

The second principle of analysing the moderator's idiostyle in media dialogue is *the principle of discursivity*. Firstly, discourse theory emphasises the processuality and goal-oriented nature of speech. Thus, discourse is understood as speech and speech communication, in which "the intention of the first (i.e. the speaker) influences the second (i.e. the listener) in a certain way" [Benveniste 1974: 279]; as an utterance that affects its recipient taking into account the situation [Bazhalkina 2016]; as the result of the process of interaction between communicators in some socio-cultural context [Ryzhova 2007: 166]. Observance of the principle of discursiveness in the study of the moderator's idiostyle denotes the study of it (the moderator's idiostyle) in a dynamic mode, taking into account the intensional state of the moderator, which is influenced by his addressee. Secondly, discourse theory notes thematic unity as a factor in the organisation of communication. Discourse is "relevant linguistic information in relation to a socially and historically determined practice" [Maas 1984: 204] and thematically, semantically, chronologically and typologically related texts belonging to a certain communicative sphere and included in a certain context [Busse, Teubert 1994: 14]. As the researcher V. E. Chernyavskaya explains, behind the linguistic reflection of communicative practice there is "a special ideologically national-historically conditioned mentality" [Chernyavskaya 2006: 13]. From this point of view, the discursiveness of the moderator's idiostyle is reflected in the unit-thematic communicative practice and in the mental side of communicators, which corresponds to the definition of the concept of idiostyle that we put forward. In addition, the principle of discursivity reveals dialogic coherence as an aspect of considering the moderator's idiostyle in the media dialogue. American researchers interpret discourse as coherent speech in the interactive interaction of dialogue participants [Bazhalkina 2016: 158]. Discourse in this case is considered as an

equivalent of dialogue and as a discursive practice, "including the production and perception of texts and carried out within a broad social context (social practice)" [Phillips, Jorgensen 2004: 110]. In considering the idiostyle of a media dialogue moderator as a discursive practice, coherence, as N. D. Arutyunova points out, is demonstrated in the correspondence of the response to the dialogical stimulus and the semantic correlation of the replicas and depends on the type of communication and the illocutionary force of the speaker's utterance [Arutyunova 1992: 56]. The pragmatic connection between the moderator's utterances and his interlocutors (guest) is included in the aspect of considering the idiostyle features of the moderator in the dynamics of the mediadialogue.

The third principle of analysing the moderator's idiostyle in the mediadialogue is **the principle of semioticity**, which speaks about the mediallyinguistic approach¹³ to the study of idiostyle. Relying on the interpretation of the researcher Ya. V. Soldatkina, who studies the media text as a complex sign system [Soldatkina 2014: 298], we can present mediadialogue as a communicative process that combines verbal, non-verbal and audiovisual codes of information transmission. At the same time, different types of codes function differently in mediadialogue. In polycode communication "image and word are not the sum of semiotic signs, their meanings are integrated and form a complexly constructed meaning" [Chudakova 2005: 187]. In news stories, the determining role in their understanding belongs to the image, and the influence of verbal expressions on their understanding is recognised as modulating [Sonin 2005: 121]. Depending on the type of genre, the sign system in communication is constructed in a variety of ways. Three types of the relationship of sign components have been described:

1) Verbal and visual components are balanced with each other and are in equal proportions.

2) The verbal component dominates the visual component.

3) The visual component dominates over the verbal component [Kolesnikova 2019: 1041].

Thus, the principle of semioticity for the study of a moderator's idiostyle requires

¹³ The mediallyinguistic approach is presented in paragraph 1.1 and emphasises the sign system (polycode) of media communication.

taking into account the sign system of the media dialogue and the relationship of signs in the formation of the moderator's style.

The analysis of a moderator's idiostyle in a media dialogue is effective if the principles of dialogicality, discursiveness and semioticity are observed, which emphasise the processuality, purposefulness, interactivity, thematicity, coherence and polycodicity of the moderator's idiostyle as a typical linguistic personality in mass-media dialogue communication.

1.5. Functional structure of the moderator's idiostyle in the media dialogue

Taking into account the factors constructing the moderator's idiostyle in media dialogue - identity, topic and mass addressee, and the research principles – semiotic, discursive and dialogical, we have developed a scheme of functioning of the moderator's idiostyle in media dialogue communication, including visual, paralinguistic, communicative and cognitive aspects.

Visual components of the moderator's idiostyle: costume and hairstyle

Costume and hairstyle are the most visual components of the moderator's idiostyle in a media dialogue. They are important iconic components in human communication, which is proved by researchers [Bart 2003, Vasilyeva 2017]. According to researcher R. Bart, costume is an encrypted message and has three types - an image, which is shown in photographs and drawings; a description, transformed through speech, and real clothes [Bart 2003: 36 – 37]. E.V. Vasilyeva considers costume as a form of expression of meaning and points out that the fashion system has a rational programme and meaning [Vasilyeva 2017]. American researcher A. Lurie also in his monograph emphasises the importance of costume in social, cultural, political and economic spheres [Lurie 2000].

As O. N. Filatova points out, a costume is "a set of items of clothing that reflect the social, national, regional belonging of a person" [Filatova 2014: 314]. The study of costume as an element of idiostyle can be conducted in finding out the significance of its colours in communication. Bright yellow colour will cause positive emotions and

energetic impression; green colour will create a protected image; pure red colour stimulates nervous reactions [Ibid.]. There is no doubt that a formal suit and carefully made hairstyle show the moderator's serious attitude to communication. According to the nature of clothing, the dramatic style, characterised by black and red coloured clothing, the romantic style, the business style and the everyday style are distinguished.

In a media dialogue, the costume and hairstyle of the moderator as a public linguistic personality directly reflect not only the moderator's attitude to communication, but also the attitude of the organisation behind the moderator to the dialogue programme itself, since the appearance of the moderator can also predict the nature of the subsequent communication. Thus, the most visible elements of the moderator's idiostyle in a media dialogue are costume and hairstyle.

Kinetic and phonation elements (paralinguistic components)

Speaking about the communicative process, researchers emphasise the behavioural characteristics of the linguistic personality, considering it (linguistic personality) as "a set of verbal and non-verbal indices defining the linguistic personality as an individual or as a type" [Karasik 2002: 45]; as "a set of norms and traditions of communication of a certain group of people" [Sternin 2015: 4]. Kinetic and phonation means, thus, occupy an important place in the media dialogue [Mahl 1961].

If visual components are considered the most visual, visual and auditory elements are secondary visual and auditory elements – kinetic and phonation means applied by the moderator in the dynamics of the mediadialogue. Kinetic means, including facial expressions, gestures, body movements, hands and feet, by nature can directly reflect the psychological state of the speaker [Labunskaya 1989: 39]. Researchers emphasize that "the design of replicas by non-verbal Sinhalese, mainly kinetic, in emotional dialogue helps to better reveal the inner world of the hero, expose his emotional state, attitude to what is happening", and point out that "in emotional dialogue kinetic components take the leading place" [Barteneva 2017: 4, 7]. In addition, such functions of non-verbal communication means as supplementing an utterance [Efron 1972]; replacing replicas; strengthening or softening a speech utterance; regulating the communication process

[Barteneva 2017: 8, Kreidlin 2002: 51, Ilyin 2002: 23 – 24] are also highlighted. Accompanying speech utterances, the moderator's kinetic means revitalise the communicative atmosphere. Thus, gestures, facial expressions and eye movements can carry communicative meaning (establishing contact), modal meaning (evaluating events or information) and descriptive meaning (describing the situation) [Sapiga 2006: 53].

Together with kinetic means in the media dialogue there are also phonation means, implemented in the dialogue as distinct articulation, change in the articulation of sounds, manifestation of uncharacteristic combinations of sounds, change in intonation and accent, change in tempo, rhythm, strength, sound, melodic contour, increase in voice volume, change in the timbre of speech, pause, phrase accent, syntagmatic accent, logical accent and change in tone [Karpova 2011: 75 – 76]. The meaning of phonation means can be different depending on the national-cultural context. Thus, researcher A. Vezhbetskaya notes that Russian speech is rich in emotional means [Vezhbetskaya 1996: 34] and kinetic means for expressing emotion. In Germans, "a special role in speech acts is played by changes in intonation, pitch and timbre of the voice" [Vanyakina 2005: 142]. Different phonation means, depending on the context, express different meanings. Thus, emotional information is hidden in raising or lowering the tone, increasing or decreasing the strength of sound [Serova, Goreva 2005]. Accelerated rate of speech and increase of voice volume denote irritation and anxiety of the speaker, slowed rate of speech – indecision of the speaker, lowering of voice volume - dissatisfaction and distrust of the speaker to a person or a certain event [Smith, Shaffer 1991].

Within the framework of the theory of conversational analysis, many western researchers also emphasise the importance of phonation means in everyday conversation [Sacks 1974, Jefferson 1979, Couper-Kuhlen 2004]. It is no coincidence that G. Jefferson develops a complete system of transcription oriented to the detailed display and analysis of phonation elements accompanying conversational communication as information data [Jefferson 2004]. The phonetic significance is also proved by researchers on the material of news genres [Local 1996], on the material of the complaint genre as a construction including two phonetically distinct forms, in which the increase and decrease of intonation and voice volume are considered as markers for distinguishing types of

agreement [Ogden 2010] and on the material of sports programmes on the radio [Kern 2010].

Thus, kinetic and phonation means as tangible-attractive components at the stage of communication flow, showing the multimedia possibilities of the media dialogue, should be taken into account when analysing the idiostyle of the moderator as a public linguistic personality.

Speech behaviour as a dominant-functional element (communicative components)

The communicative aspect of the functional structure of the moderator's idiostyle in the media dialogue implies the study of the moderator's speech behaviour, which is understood 1) as "typified speech of a typified person in typified conditions" [Vinokur 1993: 50]; 2) as "a set of speech acts, determined from the intralinguistic side by the laws of language use in speech, and from the extra-linguistic side by the socio-psychological conditions of language activity" [Ibid.: 12].

As mentioned above, based on the opposition of communication / message, T. G. Vinokur proposes to distinguish between informative speech behaviour, interpreted as "a speech act, the intention of which is aimed at communication", and phatic speech behaviour, the intention of which is aimed at establishing contact [Vinokur 1993: 108 – 109]. As noted by the researcher, the analysis of speech behaviour cannot bypass "the problems of motivation of verbal selection and its procedural stages" [Ibid.: 133].

A complete study of speech behaviour in conversational interaction is reflected in I. N. Borisova's monograph [Borisova 2009]. According to the researcher, speech behavior in dialogic communication is interpreted as "empirically observed, motivated, intentional, addressed communicative activity of an individual in a situation of speech interaction, associated with the choice and use of speech and language means in accordance with the communicative task"; accordingly, mediadialogue can be described as "a sequence of speech acts of communication participants, focused on perception and interpretation" [Ibid.: 143]. Speech behaviour, interpreted as a verbal part of communicative behaviour, includes intensional behaviour, showing the speaker's pragmatic choice of intensional

content, and linguistic behaviour, reflecting the stylistic choice of language means appropriate to the given communicative intention [Ibid.: 144].

The three factors present in the media dialogue that influence the construction of the moderator's idiostyle – identity, mass addressee and theme – determine that the analysis of speech behaviour as a dominant element of the moderator's idiostyle in the dialogue should be carried out in the context of the construction of the moderator's identity, the reflection of the concept of mass addressee in the moderator's speech practice and the maintenance of thematic models.

Moderator's conceptual sphere (cognitive style)

Conceptual sphere, as a deep aspect of the moderator's idiostyle, is manifested in the discussion of different topics with guests. A concept is formed on the basis of linguistic knowledge, direct experience, subject activity, and thought operations with concepts already existing in consciousness [Maslova 2011: 10]. The conceptual sphere of an individual consists of various concepts that have the form of thought pictures, schemes, concepts, frames, scenarios, gestalts, abstract entities generalising various attributes of the external world in communication [Popova, Sternin 2007]. The conceptual sphere, thus, reflects the cognitive features of the speaker when organising speech activity. Comparing the concept of conceptogenesis with the concept of conceptsphere, researcher A. E. Bazhanov states that the conceptual sphere, receiving expression in the system of linguistic signs, is formed by the meanings of linguistic units and constitutes fields with centre and periphery [Bazhanov 2016: 82]. It is legitimate to say that in a media dialogue that has an institutionally determined thematic scenario, the moderator's conceptual sphere is reflected in the thematic scenario plan, in the moderator's modal attitude to the dominant themes in the scenario, revealing the cognitive and thinking peculiarities of this moderator as a linguistic personality.

Cognitive-thought process (cognitive style)

In addition to the main concepts, we also include cognitive features in the cognitive aspect of the moderator's idiostyle. In our study we applied the model of the researcher

M. A. Kholodnaya to identify the cognitive style, defined as "individual-specific ways of studying reality" [Kholodnaya 2004: 294]. From the beginning to the end of dialogue communication, the moderator, studying communicative reality in the course of communication, shows himself as an individual with unique features of information processing (features of information coding and perception). It should be noted that when analysing the cognitive features of the moderator it is necessary to pay attention to the complex study of the previous elements, namely visual components (costume and hairstyle), kinetic and phonation means, specific construction of speech behaviour in the aspects of reflecting the mass addressee, constructing identity and maintaining thematic models, reflecting the conceptual sphere.

The moderator's cognitive process in the media dialogue is first of all reflected in the ways of encoding information, understood as "subjective means by which the surrounding world is reproduced in the mental experience of a person" [Ibid.: 297]. Noting the main modalities of experience involved in the projection of reality, researcher M. A. Kholodnaya distinguishes four styles of information coding:

- 1) Word-speech style, which uses language signs for coding;
- 2) Visual style, which relies on the use of visual images to transmit information;
- 3) Object-practical style, reflecting the predominant use of object actions;
- 4) Sensory-emotional style, which focuses on the support of sensory-emotional impression to encode information [Ibid.: 297 – 298].

In addition, it is also important to study the moderator's style of information processing in a media dialogue, which shows the moderator's individual characteristics in analysing, structuring, categorising the information he/she receives in the course of communication, and predicting the future direction of communication. Researchers have developed different criteria to determine the style of information processing:

- 1) Impulsiveness / reflexivity of speech [Kholodnaya 2004, Borisova 2009];
- 2) Concreteness / abstractness of conceptualisation;
- 3) Cognitive simplicity / complexity in communication;
- 4) Narrow / broad categorisation [Kholodnaya 2004];
- 5) Extraversion / introversion attitude;

6) Logical judgement / emotional evaluation;

7) Perception through the senses / through unconscious experience [Jung 1992, Sharp 1996].

The study of information encoding style is productive in finding out the sign combination in information transmission, and the study of information processing style is productive in finding out the criteria of information elaboration (perception) relevant in media dialogue. Taking into account the styles of information encoding and processing allows us to identify in general the epistemological style of the moderator, considered as "individual-specific forms of cognitive attitude to the surrounding world and to oneself as a subject of cognitive activity" [Kholodnaya 2004: 312]. Researchers name different epistemological styles, which turn out to be useful reference points when describing the process of information processing of a media dialogue moderator. Thus, empirical style (application of concrete and figurative experience), rationalistic style (use of broad conceptual scheme, logical presentation) and metaphorical style (predominant impression and symbols) are put forward [Royce1974, Wardell, Royce 1978]. The moderator's information encoding style, information processing style, and epistemological style together form the basis for considering his or her cognitive features in the dynamics of the mediadialogue.

The functional structure of the moderator's idiostyle that we propose is consistent with the definition of this concept that we put forward in paragraph 1.1. In accordance with the characteristics of each component, let us show the functional components of the moderator's idiostyle of a mediadialogue in structural diagram 1.

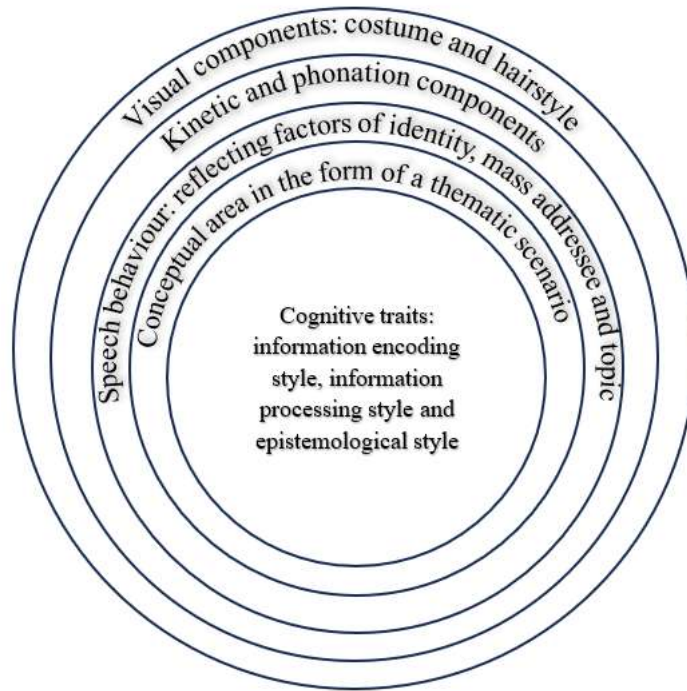


Diagram 1: Scheme of the functional structure of the moderator's idiostyle in a media dialogue

This structure describes the idiostyle of the moderator as a public linguistic personality at the visual, paralinguistic (kinetic and phonation), proper communicative-speech and cognitive levels, which serves as a basis for further practical analysis on the material of the TV programme "Vechniy Urgant" and the video blog "vDud*".

CONCLUSIONS OF CHAPTER ONE

The demand for idiostyle as a research object is reflected in the application of different approaches to its study. The linguistic approach emphasises the linguistic manifestation (expressive-expressive language means) of the speaking personality as the dominant of idiostyle. The cognitive approach draws attention to the conceptual sphere and the mental side of the speaker. The communicative-activity approach, based on the theories of speech activity and linguistic personality, comprehensively examines the cultural-speech (vocabulary, grammar, syntagmatics), communicative (communicative strategies and tactics, communicative roles, etc.) and cognitive (mental-psychological features, thesaurus reflection, intellectual characteristics and epistemological features) aspects of speech behaviour of a typical linguistic personality in the media. The mediallyinguistic approach, emphasising the polycodicity of media communication, notes an important component of the moderator's idiostyle – the non-verbal one. Studies of speaker idiostyle differ in their approaches; in other words, the distinction of personality idiostyle studies depends on which key facets of personality are considered important from the researcher's point of view.

Taking into account various interpretations of the concept of idiostyle from the position of different approaches, we define a moderator's idiostyle as individual-authorial features manifested in his discursive practice (professional speech or textual activity of a moderator in mass media) associated with the creation and management of interpretation of a given speech production; as a set of features manifested in the combination of different codes of the semiotic system in the process of communicative interaction with interlocutors; as a complex, which reflects to the following features: the cultural-speech, communicative and cognitive aspects of the moderator's behaviour in communication.

At the same time, for the interpretation of the moderator's idiostyle it is important to find out the context in which the idiostyle is formed, in other words, to find out the characteristics of dialogue communication. The change of the scientific paradigm from structuralism to anthropocentrism caused a change in the approach to the study of dialogue from formal-structural to functional-semantic. In modern studies of media

communication, dialogicality is recognised as a basic property of media production.

Dialogue can be classified. When typologizing dialogue, it is necessary to take into account the types of participants' intents (purposiveness: phatica and informatics), the nature of interaction (see cooperation or conflict), and the peculiarity of replication (fast or slow replication).

Dialogue is motivated. The presence of intensional patterns in the immediate dialogue interaction determines the intensional turnover and role congruence of the participants. The media dialogue reveals macro-intentions determined by the general communicative situation and micro-intentions set by the local communicative conditions of speech acts. Macrointentions and microintentions are correlated hierarchically.

Dialogue as a media production with an influencing function is addressed. A dialogue project in media as a media production, influencing the mass addressee and controlling his/her cognitive activity by regulatory means, strengthens the basic character of media dialogue - addressability. The dialogical nature of media dialogue projects is expressed in the direct interaction between the participants, on the one hand, and in the influential function of these projects on the mass addressee as a whole, on the other.

Dialogue is structured by polythemes, in this connection it can be divided, according to different researchers, into dialogical unities, minimal dialogical unit, subject-thematic fragment, minimal communicative unit and adjectival pairs. Mediadialogue, having a semi-institutional character and a preliminary thematic scenario, is characterised by polythematic structuring.

The intensional changeability, addressability and polythematic structuring of the mediadialogue determine the presence of three important factors that influence the construction of the moderator's idiostyle in the mediadialogue – *the factors of identity, mass addressee and topic*, the consideration of which answers the questions "how the moderator speaks", "to whom the moderator speaks" and "what the moderator speaks about".

The presence of macro- and micro-intentions of communicators leads to an understanding of *identity* as macro-roles defined by macro-intentions (the general communicative situation) and showing relatively stable status features of communicators

in a given situation, and micro-roles realised in micro-intentions (in local specific speech actions) and showing dynamic communicative features of communicators. The changeability of the participants' intents in a media dialogue determines the change of communicative roles and the order of their change.

The *mass addressee* as a key indicator of monetisation of media products influences the stylistic construction of the moderator's behaviour in the following respects: motivational, cultural and speech (phonetic, lexical, syntactic sides), communicative and stylistic (in regulatory strategies and tactics, management of the mass addressee's cognitive activity), behavioural and cognitive (in thematic terms).

The *topic* factor, pragmatically and hierarchically linking subject-thematic fragments, constructs the speech behaviour of a media dialogue moderator in the aspect of thematic structure management. When considering the reflection of the theme factor in the moderator's speech behaviour, it is necessary to analyse the pragmatic combination of different thematic fragments, i.e. to analyse the theme management models.

Taking into account the characteristics of dialogue as a basis for the study of the moderator's idiostyle, three principles of its analysis are developed: *dialogicality*, which emphasizes the effectiveness of coordinating the formation of the moderator's idiostyle with other participants and the orientation (addressability) of his speech behavior to the mass addressee; *discursivity*, which requires paying attention to the processuality, thematic connectedness and interactivity of the moderator's speech behavior; *semioticity*, according to which it is necessary to take into account all the significant codes used by the moderator himself; semiotics, according to which it is necessary to take into account all the significant codes of the moderator's speech behavior.

The developed definition of the moderator's idiostyle, the nature of dialogue communication in the media environment, the revealed factors (identity, mass addressee and topic) influencing the construction of the moderator's idiostyle, and the put forward principles of analysis of the moderator's idiostyle of a media dialogue (dialogicality, discursivity and semioticity) allow us to describe comprehensively the functional structure of the moderator's idiostyle demonstrated in a media dialogue, which consists of the following components:

- 1) Visual component (language of costume and hairstyle);
- 2) Paralinguistic component: kinetic and phonation means;
- 3) Verbal-communicative reflection of the factors of identity, mass addressee and theme in speech behaviour in the form of identity construction means, means of attracting the attention of mass addressee and theme management models;
- 4) Conceptual sphere in the realisation of thematic scenario (thematic preference);
- 5) Cognitive features including epistemological process of information encoding and processing.

CHAPTER 2. MODERATOR IDIOSTYLE AS A STRUCTURING FACTOR OF MEDIA DIALOGUE: COMPARATIVE ASPECT

2.1. General characteristics of the TV programme "Vecherniy Urgant" and the video blog "vDud*"

Audience of the programme "Vecherniy Urgant" and the video blog "vDud*"

The performance of the first edition (in 2012) of the Vecherniy Urgant programme on Channel One was very high. In Moscow, the programme was watched by 17% of viewers (4.5% rating), in the country as a whole – more than 15%¹⁴. In social networks "VKontakte"¹⁵ the programme had 1.1 million subscribers. According to Mediascope.net, the television programme "Vecherniy Urgant" in 2021 was watched by more than 10% of the audience, its rating was 2.5%¹⁶.

The channel "vDud*" on the video hosting YouTube has 10.3 million subscribers. The videos on the vDud* channel have received a total of 2141.8 million views¹⁷.

The nature of dialogue communication in the program "Vecherniy Urgant"

Dialogue communication in the program "Vecherniy Urgant" is characterized by explicit cooperativeness, which is reflected in the polycodes of communication, emotionality of the moderator's statements, entertainment of communication, harmonious reaction of interlocutors (invited guests) to the moderator's speech.

Researchers note that in this programme "an important part of the arsenal of communicative means are units of non-verbal communication: gestures, facial expressions" [Kosteva, Ruggieri 2022: 161]. It is in active gesticulation that the emotion of the moderator is conveyed, which marks him as a special individual [Basargina 2022: 58].

According to the observations of researchers V. M. Kosteva, F. Ruggeri, verbal

¹⁴ <https://www.kommersant.ru/doc/1916727> (date of visit: 4 March 2024).

¹⁵ <https://vk.com/vecherniy.urgant?ysclid=ltid1bflsrz118998024> (date of visit: 4 March 2024).

¹⁶ <https://mediascope.net/data/> (date of visit: 4 March 2024).

¹⁷ https://www.youtube.com/channel/UCMCgOm8GZkHp8zJ6l7_hIuA (date of visit: 4 March 2024).

means of expressing emotional meanings – joke and irony – prevail in the programme "Vecherniy Urgant" [Kosteva, Ruggeri 2022: 161]. The moderator I. Urgant implements the communicative strategy of infotainment (a way of presenting any media material that aims to entertain, inform and keep the audience at the screen), the basis of which is an appeal to the emotional state of its addressee, and vividly reveals information in a light, entertaining dialogue form [Basargina 2022: 58 – 59].

The entertaining character of the dialogue communication of the program is manifested at the structural and semantic levels. On the one hand, the structure of the programme "Vecherniy Urgant" corresponds to the structure of entertainment media production, which is necessarily accompanied by musical accompaniment, official style of costume [Kosteva, Ruggieri 2022: 158 – 159], on the other hand, in communication with interlocutors are used video materials of entertainment Internet sites [Basargina 2022: 59], different means of emotional impact on the mass audience (word play, creation of semantic suddenness, pause) [Balburova 2022: 235 – 236].

Thus, the main features of the dialogue communication of the program "Vecherniy Urgant" are polycodicity; emotionality; entertainment, which together confirm the cooperativeness of I. Urgant's dialogue communication. In addition, the cooperativeness is reflected in the positive and active reaction of interlocutors to the moderator's speech [Daitbegova, Nurbagandova 2017: 16].

The nature of dialogue communication in the video blog "vDud*"

Communication between Y. Dud* and his interlocutors has an explicit conflictuality, which is reflected in the presentation of the topic with a negative assessment; in the moderator Y. Dud*'s appeal to certain types of questions – confrontational, concretising, programming, provocative [Shesterina 2019: 511, 513] and alternative, which focuses attention on the binarity of thinking and embodies the strategy of polarisation [Vysotskaya 2022: 79]; in the choice of a negative thematic repertoire (disreputable actions / statements / bad habits of the interviewee) [Issers 2021: 274]; in the counter-reaction of the interlocutors of Y. Dud* – direct refusal to answer, evasion from answering [Issers, Zhurova: 2022: 82].

In communication with interlocutors (invited guests), Y. Dud* will demonstrate high professionalism. Y. Dud*, taking into account the interests of the mass addressee, requests information by various means and bears responsibility for the requested information [Rodicheva, Zaitseva 2020: 42 – 43, Issers 2021: 270]. His inductive utterances imply a desire to demonstrate not only the external aspects of the problem, but also the guest's reflection on it [Issers 2021: 274]. Professionalism in requesting information confirms Y. Dud*'s information orientation in conducting the dialogue.

Y. Dud's* appearance and costume style, as described by researchers A. A. Rodicheva and T. A. Zaitseva, are "tattoos, often dishevelled hair, shirt, jeans and trainers <...>, since the target audience of the video blog "vDud*" is youth" [Rodicheva, Zaitseva 2020: 42 – 43].

Thus, the main features of Y. Dud's* dialogue are considered to be conflict, professionalism, and information-oriented.

The characteristics of the programmes under study are reflected in Table 1.

Table 1: General characteristics of the TV programme "Vecherniy Urgant" and the video blog "vDud"*

Objects of characterisation	"Vecherniy Urgant"¹⁸	"vDud*"
Programme host	Ivan Andreevich Urgant (born 16 April 1978, actor, showman, TV and radio host, composer, producer, scriptwriter and director)	Yuri Alexandrovich Dud * ¹⁹ (born 11 October 1986, journalist, video blogger, TV and radio host)
The nature of dialogue communication in the program	Entertainment	Information and conflict
Participants (other	Co-host - Dmitry Khrustalev (born	Invited guests are personalities from

¹⁸ "Vecherniy Urgant is an adaptation of American TV programmes of the Late Night Show format. I. Urgant's image as a moderator is predetermined and prescribed by the script of the programme.

¹⁹ Yuri Alexandrovich Dud* was recognised as a foreign agent by the Ministry of Justice on 15 April 2022. This information is shown in the text as "Y. Dud*" / "vDud*".

than the main Programme host) of the programme	20 February 1979, actor, comedian and TV presenter) / Konstantin Anisimov (born 14 December 1986, scriptwriter and TV presenter). Invited guests – figures from different public spheres (musician, singer, presenter, video blogger, politician, comedian, actor, journalist, footballer, film critic ...).	different public spheres (politician, singer, presenter, video blogger, comedian, actor, journalist, film critic...).
Analysed issues	The issue of 14 November 2012 (30 minutes)	The issue of 3 August 2021. (98 minutes)
	The issue of 10 April 2020 (19 minutes).	The issue of 3 March 2020 (80 minutes)
	The issue of 13 May 2019. (20 minutes)	The issue of 18 October 2017 (78 minutes)
	The issue of 29 January 2020 (30 minutes)	The issue of 31 May 2017 (52 minutes)
	The issue of 14 May 2021. (26 minutes)	The issue of 29 August 2017 (72 minutes)
	The issue of 7 February 2020 (20 minutes)	The issue of 25 October 2017 (96 minutes)
	The issue of 5 October 2021. (16 minutes)	The issue of 27 February 2018. (63 minutes)
	The issue of 3 June 2021. (20 minutes)	The issue of 21 February 2017 (41 minutes)
General guests in selected issues	Alexander Gordon (journalist and TV host) Anton Lapenko (actor and video blogger) Vladimir Pozner (journalist and TV host) Dmitry Malikov (singer) Vladimir Zhirinovskiy (politician) Ksenia Sobchak (host) Leonid Agutin (singer and composer) Sergey Shnurov (singer)	

Programme composition	Commentary on events + interview	Main part of the interview + Question + Competition
Transmission channel	Channel One (TV)	YouTube
Time of first issue	16 April 2012.	7 February 2017.
Broadcast period	16 April 2012. – 24 February 2022.	7 February 2017 – present
Duration of the interview	30 minutes (average value)	90 minutes (average value)
Filming location	Closed studio	Different issues in different places (closed or open)
Location of participants during the interview	The co-host stands behind the podium to the left of the main stage. The host sits at a table in the right corner of the main stage. To the left of the co-host's table is a sofa for an invited guest. Opposite the guest and the presenter sits a group of viewers in the studio.	In different communicative situations, the positioning of the interlocutors is different. In most cases, the moderator and the guest sit face to face.
Musical accompaniment during the interview	The music group is present in the studio and accompanies the programme from start to finish.	There is a lack of live musical accompaniment.

In accordance with the functional structure of the moderator's idiostyle developed by us, let us consider the means of creating the moderator's idiostyle in the above media products:

- 1) Visual component (language of costume and hairstyle);
- 2) Paralinguistic component: kinetic and phonation means;
- 3) Communicative construction of the moderator's identity through the system of macro-roles and micro-roles;
- 4) Communicative and thematic construction of the mediadialogue;
- 5) Epistemological process of information coding and processing: thematic preference, principles of information coding and processing.

2.2. Visual means of creating a moderator's idiostyle in media dialogue

To analyse the characteristics of the visual elements of the moderator's idiostyle, we collected screenshots reflecting I. Urgant's costume and hairstyle in the issues studied. Here is a screenshot from the April 10, 2020 issue of *Vecherniy Urgant*, where the guest is video blogger and actor Anton Lapenko.



Fig. 1. The issue of 10 April 2020 of the programme "Vecherniy Urgant"

I. Urgant's clothes (dark-coloured leather boots + dark-coloured trousers + dark-coloured European suit + dark-coloured shirt + tie) and styled hairstyle (men's hairstyle with a backcomb / short haircut / smooth transition of hair, long hair on top) mark the official style of communication and emphasised etiquette of behaviour. The colours of the shirt and tie (pink and white shirt, black, red and dark blue tie) underline the entertaining nature of communication.

Let us also consider the costume and hairstyle of Y. Dud* as moderator of the video blog "vDud*". As an illustration, here is a screenshot from the issue of 3 August 2021 of the video blog "vDud*", where guest is journalist and host Alexander Gordon.



Fig. 2. The issue of 3 August 2021 of the video blog "vDud"*

As can be seen in Fig. 2, Y. Dud's* clothes have a casual style. The combination –

sneakers + jeans + short-sleeved T-shirt / sweatshirt - indicates the intention of Y. Dud* to imitate everyday communication. It can be assumed that Y. Dud* is oriented not on the form of communication, but on the content of communication.

Thus, the comparative analysis of the visual components of the moderator's idiostyle reveals the peculiarities of I. Urgant and Y. Dud* in the oppositions "officialism / everyday life" and "ritualism / content-oriented".

2.3. Paralinguistic means of creating the moderator's idiostyle: attracting mass addressees

2.3.1. Functioning of kinetic means in the TV programme "Vecherniy Urgant" and video blog "vDud*"

This section is written with partial use of the material of the author's published articles [Wang X. 2022, 2023c].

The programmes studied use rich kinetic means that add meaning to the moderators' speech statements and maximally attract the attention of the mass addressee, especially in the programme "Vecherniy Urgant". Based on the concepts of phatic and informative speech behaviour put forward by the scientist T. G. Vinokur [Vinokur 1993], we assume that kinetic means in these programmes function in phatic-emotional and communicative-informative (non-emotional) fields. The illustration of kinetic means is carried out through the explanation of their equivalents in dictionaries; the description of movement and the organs involved in movement; the citation of a specific situation in which the moderator used these kinetic means; the interpretation of the communicative meaning of these kinetic means in the cited communicative situation. The communicative meaning of the kinetic means of the moderator may deviate from the generally accepted notion, it is this deviation that constitutes the idiostyle of this moderator.

Kinetic means in the programme "Vecherniy Urgant"

In the TV programme "Vecherniy Urgant" the following frequent-typical emotional-

kinetic means of the moderator I. Urgant are found:

1. The means **"to sway the body (forwards and backwards) with laughter"**. The emotional-psychological state conveyed by this means is close to the one conveyed by the phraseological phraseology which means "to laugh uncontrollably, to the point of exhaustion" [Phraseological Dictionary of the Russian Literary Language: 289].



Figure 3. Mimicry and pose from the issue of 14 November 2012.

(guest – journalist and host A. Gordon)

Active organs of movement: upper body (body) and face.

Movement description: I. Urgant is laughing while looking at the camera. At the same time the upper part of the body fluctuates back and forth with a large range.

Communicative situation: I. Urgant asks the guest: *In your programme* (i.e. in the programme "Closed Show") *there were moments when you didn't understand at all what was going on?* Guest A. Gordon says: *There was a moment, and it was live! ... Two people came* (according to the guest's story – one man in a jumper, the other in a jacket), *who talked about quantum gravity ... I understand that the topic is extremely complicated. I do not understand a damn thing ... 32 minutes says the man in the jumper ... I swear ... When he finished, I turn in despair to the one in the jacket and say: "Look, it is clear" ...* I. Urgant uncontrollably laughter, swaying back and forth. (from the issue of 14 November 2012 of the programme "Vecherniy Urgant", guest – journalist and host Alexander Gordon).

Communicative meaning: laughter in combination with a large range of body movements serves as an active emotional reaction to the guest's story about the incomprehensible moments in the discussion of the film. This means expresses support for the guest's story, on the one hand, and also reflects the moderator's emotional self-expression, giving him an emotional image, on the other. Looking at the camera during

laughter, signifying the participation of the audience behind the screen in the dialogue, unites the viewer and the guest on the same emotional level.

2. The means **"to hide the eyes"**. This means converges with the means, which in the dictionary is fixed as "hide / cover the face" and is interpreted as "suggesting or knowing that there is or will be an undesirable situation, which the moderator does not want to see, to hide the manifestation of emotion" [Dictionary of Russian Gesture Language: 50 – 53].



Fig. 4. Gestures from the issue of 13 May 2019 (guest – journalist and host V. Pozner)

Active organs of movement: head, face, palms and hands.

Movement description: I. Urgant folds his hands in front of him, hides his eyes with his palms and laughs. When telling the guest I. Urgant looks at the guest.

Communicative situation: I. Urgant says: *When preparing this interview, our segment producer called you. ... It turned out that you are not satisfied with me, Vladimir Vladimirovich.* Guest V. Pozner replies: *I said (on the phone) that you joke all the time, three quarters of the jokes are not funny, first of all. ... Secondly, you talk incessantly, it's impossible to get a word in. Thirdly, you're always late. Always!* (I. Urgant folds his hands in front of him and hides his eyes with his hands) ... *this is so late - it's just a horror!* (from the issue of 13 May 2019 of the programme "Vecherniy Urgant", guest – journalist and host Vladimir Pozner).

Communicative meaning: the means "hide your eyes" is used to express formal embarrassment and apologise for the constant lateness in the joint trip with the guest, which serves in fact to play on the viewer.

3. The means **"opening the palms of the hands obliquely upwards towards the face"** (the means is not recorded in the dictionary).



Fig. 5. Gesture from the issue of 7 February 2020 (guest – host K. Sobchak)

Active organs of movement: hands and head.

Movement description: I. Urgant, when speaking, spreads his hands in front of him, slightly raises his head and reaches upwards towards his face with open palms.

Communicative situation: Guest K. Sobchak asks the moderator a question: *After how many years of work on Channel One I will be able to earn as much as you?* I. Urgant ignores: *Eh, don't count other people's money.* (the moderator slightly raises his head, spreads his hands and stretches his palms upwards) *We work here because we love television, we are TV patriots!* (from the issue of 7 February 2020 of the programme "Vecherniy Urgant", guest – host Ksenia Sobchak).

Communicative meaning: this means emotionally strengthens the sincerity of the speech utterance and is aimed by the moderator at indirectly refusing to answer the personal question about salary asked by the guest.

4. The means "**clench your fists at shoulder level, raise your arms vertically at your sides, laugh**" (means not recorded in the dictionary).



Fig. 6. Gesture from the issue of 5 October 2021 (guest – singer and composer L. Agutin)

Active organs of movement: shoulders, arms and head.

Movement description: I. Urgant bends his arms when speaking, clenches his fists at shoulder level and waves his arms at his sides in front of him.

Communicative situation: I. Urgant asks: *Would you fly into space at all, if you were*

told: "Laziness!", would you want to get closer? L. Agutin answers: *I would not do many things now, although still...* I. Urgant adds: *But now?* L. Agutin says: *I'm not sure!* (Guest L. Agutin is a singer. Having received the guest's answer, similar to the words of the song, I. Urgant begins to imitate the process of writing a song) I. Urgant sings at once: *Not sure! ... It's like this song – not sure, not sure anymore, Len!* L. Agutin supports: *That's where I'm striving. It's a short line. ... Then again two long ones – I believe, still believe ...* The moderator raises his hands, clenches his fists at shoulder level and laughs. (from the issue of 5 October 2021 of the programme "Vecherniy Urgant", guest – singer and composer Leonid Agutin).

Communicative meaning: this means indicates I. Urgant's emotionally excited state (joy of what has turned out) from the situation of co-creating a song and serves as an active support of communication with the guest.

In addition to kinetic means conveying emotional state, there were also found means focused on highlighting the important content load of a speech utterance in the course of communication.

5. The means of "**raising the index finger**". This means means "demanding special attention, emphasising the main and the main in the speech" [Gestures and Mimicry in Russian Speech: Linguocountry Dictionary: 61].



Fig. 7. Gesture from the issue of 10 April 2020 (guest – video blogger and actor A. Lapenko) Figure 8. Gesture from the issue of 13 May 2019. (guest – journalist and host V. Pozner)

Active organs of gesture: index finger and eyes.

Movement description: when speaking, I. Urgant straightens his index finger and raises it vertically upwards. All fingers, except for the index finger, are clenched into a fist. [Gestures and mimicry in Russian speech: linguo-country studies dictionary: 61].

The moderator's gaze shifts from the guest to the camera.

Communicative situation: I. Urgant, looking at the screen, raises his index finger and emphasises the time of shooting the clip: *Exactly one year ago, 10 April 2019, do you remember what clip you shot?* On this day, the guest filmed a video clip showing a new vaccine. In this clip, the guest, according to the moderator, warns about the coronavirus at the end of 2019 (from the issue of 10 April 2020 of the programme "Vecherniy Urgant", guest – video blogger and actor Anton Lapenko).

Communicative meaning: through the index finger the moderator emphasises the meaningfulness of the speech utterance and reminds the viewers of the importance of what is being talked about with a glance.

6. The means of "**pointing with a finger or palm at the camera**". This means indicates the subject of conversation and its importance [Gestures and Mimicry in Russian Speech: Linguo-country Dictionary: 66].



Fig. 9. Gestures from the issue of 10 April 2020 (guest – video blogger and actor A. Lapenko)
Active organs of movement: fingers and hands.

Movement description: when speaking, I. Urgant, looking at the screen, points at the camera with his finger or open palm. One extended finger (or palm) is directed in the direction to which the speaker points [Gestures and Mimicry in Russian Speech: Linguo-country dictionary: 67].

Communicative situation for example: I. Urgant: *Don't you remember* (the plot of the clip from 10 April 2019)? (in the clip) *Vaccine. The engineer stood there and said ...* A. Lapenko: *Exactly. Right.* I. Urgant, looking at the camera, points at the camera with his fingers and says to the audience behind the screen: *Exactly on this day. Look!* (from the issue of 10 April 2020 of the programme "Vecherniy Urgant", guest – video blogger and actor Anton Lapenko).

Communicative meaning: reminding the viewers about the time of shooting the clip, and about the obligatory viewing on the clip; attracting the viewers' attention behind the screen.

7. The means of "**pointing with glance at the camera**". This means is aimed at "drawing the interlocutor's attention to someone or something" [Gestures and Mimicry in Russian Speech: Linguocultural Dictionary: 22]. In this case, looking at the camera shows the moderator's attempt to attract and maintain the attention of the mass addressee and denotes his participation in communication.



Fig. 10. I. Urgant's view from the issue of 29 January 2020 (guest – singer D. Malikov)

Active organs of movement: eyes and head.

Description of gaze transition: moderator I. Urgant looks first at the interlocutor (guest), then quickly turns his gaze to the camera (addressing the audience behind the screen), and then back to the interlocutor.

Communicative situation for example: I. Urgant looks at the camera and says: *I would like to ask* (the moderator turns his gaze to the guest and explains) *you to take part in a small study. We tried to give people not only from our country, who all know your songs, but also from other countries to perform your songs. And we will ask you to guess ...* (from the issue of 29 January 2020 of the programme "Vecherniy Urgant", guest – singer Dmitry Malikov).

Communicative meaning: this means denotes the participation of the viewers behind the screen during the dialogue and maintains the viewers' attention, which unites the moderator, the guest and the viewers in one communicative and informative space.

8. The means "**to wave an open palm from left to right to a mass audience in a studio**". This means is called in the dictionary as "waving hand" and is interpreted as a greeting behaviour [Dictionary of Russian Gesture Language: 63]. In I. Urgant's practice

this means is applied differently depending on the context and denotes "no-no / ban".



Fig. 11. Gesture from the issue of 14 May 2021 (guest – politician V. Zhirinovskiy)

Active organs of movement: hands and palm.

Movement description: when telling a story, I. Urgant waves an open palm to the mass audience in the studio to prohibit some action of the audience.

Communicative situation: I. Urgant asks: *What happy things did you remember (in childhood)? Maybe the first love?* V. Zhirinovskiy tells: *Now I give you the first love. A trauma for life!* (the mass audience in the studio laughs and applauds) I. Urgant waves his hand at the mass audience in the studio in order to forbid its action of "applauding" and says: *The first time that a trauma was applauded like that...* (from the issue of 14 May 2021 of the programme "Vecherniy Urgant", guest – politician Vladimir Zhirinovskiy).

Communicative meaning: reminding the audience in the studio of the inappropriateness of behaviour (i.e. applause to the guest talking about mental trauma).

9. The means "**to put the hand to the chin**" denoting the moderator's mode of attentive listening. This means shows the moderator I. Urgant's real interest in the discussed subject of conversation, especially when the hand, being under the cheek, does not serve as a support for the head [Pease 1995: 100].



Fig. 12. Gesture from the issue of 10 April 2020 (guest – video blogger and actor A. Lapenko)



Fig. 13. Gesture from the issue of 13 May 2019. (guest – journalist and host V. Pozner)



Fig. 14. Gesture from the issue of 14 May 2021. (guest – politician V. Zhirinovskiy)



Fig. 15. Gesture from the issue of 3 June 2021. (guest – singer S. Shnurov)

Active organs of gesture: face, fingers and hand.

Gesture description: when speaking, I. Urgant, looking at the guest, puts his hand to his chin.

Communicative situation: I. Urgant asks: *Tell me, how did the moustache appear on your lip?* A. Lapenko tells: *A moustache appeared above my upper lip for the reason that once I went to the casting of some advertising...* I. Urgant, putting his hand to his chin, interrupts: *where were mustached people needed?* A. Lapenko continues his story: *No, on the contrary. Where they are needed...* (from the issue of 10 April 2020 of the programme "Vecherniy Urgant", guest – video blogger and actor Anton Lapenko).

Communicative meaning: this means denotes the moderator's entry into the mode of active listening to the guest's story.

Also, in the course of communication kinetic means of etiquette character were found: kinetic means of invitation and farewell.

10. The means **"to point with the left hand in the direction from which the guest is coming out"** (the means is not recorded in the dictionary).



Fig. 16. Gesture from the issue of 10 April 2020 (guest – video blogger A. Lapenko)

Active organs of gesture: hands and eyes.

Movement description: at the beginning of the interview after introducing the guest I. Urgant directly addresses the guest and points with his left hand to the backstage, behind which the future guest is standing.

Communicative situation: I. Urgant introduces the guest A. Lapenko before the beginning of the interview: *Over the past year, thanks to videos on the Internet, this actor has won the hearts of millions of viewers ... He has come and will give interviews ... For the first time we have a guest, meet* (the moderator points with his left hand to the backstage, behind which stands the guest A. Lapenko) *Anton Lapenko!* (from the issue of 10 April 2020 of the programme "Vecherniy Urgant", guest – video blogger and actor Anton Lapenko).

Communicative meaning: this kinetic means denotes an etiquette invitation, for example, a host on stage and a guest.

11. The means "**shake hands**". This means expresses mutual gratitude between communicants [Dictionary of Russian Sign Language: 99].



Fig. 17. Gesture from the issue of 14 November 2012 (guest – journalist and host A. Gordon)

Active organs of gesture: hands and eyes.

Movement description: at the end of the interview I. Urgant and the guest shake hands.

Communicative situation: I. Urgant gives his hand, looking at the guest: *Alexander, thank you very much! Alexander Gordon! ... Thank you!* (from the issue of 14 November 2012 of the programme "Vecherniy Urgant", guest – journalist and host Alexander Gordon).

Communicative meaning: this means is used to express gratitude and to mark the end of communication with the guest.

Thus, we can make the following conclusion: I. Urgant's kinetic means are realised with the purposes of emotional self-expression, attracting and maintaining the viewers' attention, supporting the guest and etiquette greeting, saying goodbye to the guest.

Kinetic means in the video blog "vDud*"

In the process of communication between moderator Y. Dud* and the same invited guests, kinetic means with explicit emotional load are less frequent. The majority of kinetic means are directed not to the presentation of one's emotion, but to the reaction to the very content of the interlocutors' statements. At the same time, the range of movements of Y. Dud* is relatively smaller compared to the range of movements of I. Urgant. Let us consider the frequency variants.

1. The means "**to look intently at the guest, with hands on the knees**". This means is recorded in the dictionary as the means "to look without averting one's gaze", denoting "an expression of sincerity, truthfulness; a desire to call the interlocutor to frankness" [Gestures and Mimicry in Russian Speech: Linguocountry Dictionary: 22]. This means can also be compared with the means "to look point-blank" / "to turn point-blank", which have the meaning "to look directly / intently at someone" [Phraseological Dictionary of the Modern Russian Language: 56].



Fig. 18. Gesture and look of Y. Dud* from the issue of 31 May 2017 (guest – singer D. Malikov)
Active organs of gesture: gaze and hands.

Gesture description: when telling the guest Y. Dud* looks at him, putting his hands in front of him on his knees. It should be noted that this kinetic means denoting attentive listening is found throughout the whole course of communication.

Communicative situation for example: Y. Dud*: *Tell me, how did you go to see Big Russian Boss* (Big Russian Boss is a Russian rapper-performer)? Guest D. Malikov tells: *Firstly, it was quite a long time ago ...* (the moderator looks at the guest and puts his hands in front of him on his knees) *I felt quite organically. There was nothing particularly provocative there...* (from the issue of 31 May 2017 of the video blog "vDud*", guest – singer Dmitry Malikov).

Communicative meaning: supporting the guest's story, indicating participation in a dialogue with the guest through attentive listening.

2. The means **"to look up at the right point with the arms naturally raised in front of the chest"**. This means is close to the means "look up", interpreted in the dictionary as "to express a desire to remember or memorise something" [Gestures and Mimicry in Russian Speech: Linguocountry Dictionary: 20]. This means is also fixed in the dictionary as "to look at one point" and denotes that the moderator is tensely thinking about something [Dictionary of Russian Gesture Language: 132]. Both interpretations assume that the person using this means is in a state of reflection (remembering, memorising, thinking intensely).



Fig. 19. View from the issue of 3 August 2021 (guest – journalist and host A. Gordon)

Active organs of gaze: head and eyes.

Description of the gaze: when telling the guest Y. Dud* raises his head and looks at the upper right corner. This means shows the state of reflection of the moderator.

Communicative situation: Y. Dud* quotes: *You say on the air of "Closed Show" about the film "Cargo 200": "If you have a conscience, you can't do it". Explain! A. Gordon explains: Let me try. ... For me, the main function of art is consolation. ...Balabanov (director of the film "Cargo 200") made a substitution. He showed his internal illness as the illness of the country, as the illness of humanity. ... Art is always either a confession or a sermon. (Y. Dud*, looking at the upper right, reflecting) I disagreed with him absolutely...* (from the issue of 3 August 2021 of the video blog "vDud*", guest – journalist and host Alexander Gordon).

Communicative meaning: supporting the guest, indicating reflection on what the guest says.

3. The means **"to open your eyes wide, looking at the camera"**. This means is recorded in the dictionary as "stare" / "make big eyes", which denote surprise [Dictionary of Russian Sign Language: 149].



Fig. 20. Mimicry from the issue of 21 February 2017.

(guest - singer and composer S. Shnurov)

Active organs of mimicry: eyes and head.

Mimicry description: during the guest's story Y. Dud* opens his eyes wide, looking at the camera.

Communicative situation: Y. Dud* asks: *Do you know what the main music of young people is?* S. Shnurov: *I think so!* Y. Dud*: *Name it!* S. Shnurov: *I think "Pharaoh"* (Russian rap singer). Y. Dud* is surprised: *You know about "Pharaoh"?* The moderator, eyes wide open, looks into the camera (from the issue of 21 February 2017 of the video blog "vDud*", guest – singer and composer Sergei Shnurov).

Communicative meaning: supporting the guest in expressing surprise, communicating with the viewers behind the screen by looking at the camera.

4. The means "**to point at the interlocutor/raise the index finger**", denoting an emphasis on the importance of information. This means denotes "demanding special attention, emphasising the main and main thing in the speech" [Gestures and Mimicry in Russian Speech: Linguo-country Dictionary: 61].



Fig. 21. Gesture from the issue of 3 August 2021 (guest – journalist and host A. Gordon)



Fig. 22. Gesture from the issue of 3 August 2021 (guest – journalist and host A. Gordon)



Figure 23. Gesture from the issue of 29 August 2017 (guest – politician V. Zhirinovskiy)



Fig. 24. Gesture from the issue of 25 October 2017 (guest – host K. Sobchak)

Active organ of the gesture: index finger.

Movement description: when asking the guests a question, Y. Dud* raises (or points

at the interlocutor) his index finger at an important place in the speech to emphasise important information.

Communicative situation: Y. Dud*: *I just remember the first line (raises his index finger) of that broadcast (the broadcast in which the film "Cargo 200" is discussed) ...and the first (points his index finger at the interlocutor) woman who spoke out...* (from the issue of 3 August 2021 of the video blog "vDud*", guest – journalist and host Alexander Gordon).

Communicative meaning: emphasising the sources of the discussed statements.

5. The means of "**pointing with glance at the camera**". This means is aimed at "drawing the interlocutor's attention to someone or something" [Gestures and Mimicry in Russian Speech: Linguocountry Dictionary: 22].



Fig. 25. View from the issue of 18 October 2017.
(guest – journalist and host V. Pozner)

Active organs of gaze: eyes and hands.

Movement description: when asking a question, Y. Dud* turns his gaze to the camera to convey information to the viewers behind the screen.

Communicative situation: Y. Dud* asks a question to the guest V. Pozner: *The main media newsmaker of last week was a man whose name is Artem Sheynin...* (the moderator turns his gaze to the camera to introduce the audience to the person being discussed in the conversation) *For those who do not know, Artem Sheynin is the man who a year ago became widely known when he said on air during a discussion with one of the guests that "Yes! I killed people!". And he did it with such a rather terrible bravado... I have one question...* (from the issue of 18 October 2017 of the video blog "vDud*", guest – journalist and host Vladimir Pozner).

Communicative meaning: transmission of information by viewers behind the screen,

addition of information to viewers behind the screen.

6. The means "**to raise your hand, look at the camera and point at the bottom of the screen**" to encourage viewers to participate in commenting on the programme (the means is not recorded in the dictionary).



Fig. 26. Gesture from the issue of 3 March 2020 (guest – video blogger A. Lapenko)

Active organs of the gesture: eyes, hands and index finger.

Description of the gesture movement: at the end of the interview there is a template segment "Competition" in which the guest brings a gift as a competition prize. Viewers can win it by participating in commenting on the programme. Y. Dud* looks into the camera, raising his hand and pointing with his index finger at the bottom of the screen, talking about the requirements for commenting.

Communicative situation: Y. Dud*: *Competition! What did you bring?* A. Lapenko: *I brought a T-shirt...* Y. Dud*: *The condition of the contest! If I'm not confused, the engineer (an engineer is one of the roles performed by the guest in his video) doesn't have a name ... Let's make up a name ... Friends!* (the moderator looks into the camera, addressing the viewers) *You should leave a comment under the attached post (the moderator points to the bottom of the screen), so that we don't fill all the comments again and people can exchange impressions* (from the issue of 3 March 2020 of the video blog "vDud*", guest – video blogger and actor Anton Lapenko).

Communicative meaning: establishing contact with viewers, calling for active participation in commenting on the issue, increasing the rating and popularity of the issue.

7. The means of "**shaking hands**", performed with the purpose of expressing gratitude [Dictionary of Russian Gesture Language: 99].



Fig. 27. Gesture from the issue of 3 March 2020 (guest – video blogger A. Lapenko)

Active organs of the gesture: hands and upper body.

Movement description: at the end of the interview The issue Y. Dud* shakes the guest's hand, expressing gratitude for participation in the video blog.

Communicative situation: Y. Dud* gives his hand and shakes the guest's hand: *Thank you. A. Lapenko: Thank you. Yuri.* (from the issue of 3 March 2020 of the video blog "vDud*", guest – video blogger and actor Anton Lapenko).

Communicative meaning: expression of gratitude.

Y. Dud's* kinetic means aimed at supporting the guest, emphasising important information and establishing contact with the viewers behind the screen are of explicit informational nature.

Based on the above analysis we can draw conclusions about the difference between the kinetic means used by I. Urgant and Y. Dud*. I. Urgant uses kinetic means to express more emotional meanings (expression of joy, formal apology and formal sincerity). I. Urgant also uses kinetic means to express etiquette (inviting a guest with his hand and saying goodbye to a guest with a handshake). The emotion of Y. Dud* is expressed implicitly in kinetic means. Y. Dud* supports the guest's story more often by active listening and thinking (looking at the guest, looking up at the right point).

What is common in the functioning of the kinetic means of the two moderators is the emphasis on information with the index finger, in establishing contact with the mass addressee (reminder, prohibition) with a glance, and in saying goodbye to the guest through a handshake. In addition, I. Urgant's kinetic means are consistent with the upper part of the body during communication, which differs from Y. Dud*, whose kinetic means focus on the use of hands and face in a small range of movement.

Thus, in the aspect of functioning of kinetic means of I. Urgant and Y. Dud* we can distinguish the oppositions "explicit / implicit emotionality" and "large / small range of motion".

2.3.2. Functioning of phonation means in the TV programme "Vechniy Urgant" and video blog "vDud*"

As pointed out by researcher E. A. Zemskaya, extra-linguistic properties of colloquial speech – casualness, informality, communicants' attitude and oral communication – determine the peculiarities of colloquial speech phonetics [Zemskaya 1983: 79]. Depending on the difference between the extra-linguistic properties of the communicative course of the programme "Vechniy Urgant" and the video blog "vDud*", such as purpose and motive (intention), addressee, topics, phonation means used by moderators are individual or common.

Phonation means in the programme "Vechniy Urgant"

Realising the purpose and motive of entertainment / leisure, the moderator I. Urgant chooses the following phonation means:

1. **Changing the pace of speech.** Changing the pace of speech (acceleration and deceleration of the pace of speech) is found, first of all, in cases with the purpose of emphasising (stressing) on important information:

– I. Urgant introduces a guest standing in the backstage at the beginning of the interview: "*This Friday, 16 November, on Channel One* ... (the moderator slows down the pace of speech) *the multi-part film 'After School'*" ... (moderator speeds up the pace of speech) *enough to name the actors who are involved in the series to realise, it's a must watch* (moderator slows down the pace of speech and raises the volume of voice) *must watch!*.. (from the issue of 14 November 2012 of the programme "Vechniy Urgant", guest – journalist and host A. Gordon).

In this speech fragment, there is a big difference in the pace of I. Urgant's speech. As shown in the following figures, the rate of I. Urgant's slow speech is 3.72 syllables per

second, the rate of his accelerated speech is 9.36 syllables per second. The figures were obtained using the Praat programme.



Fig. 28. Tempo of slow speech of I. Urgant



Fig. 29. Tempo of accelerated speech of I. Urgant.

The alternation of accelerated and slowed down speech highlights for the mass addressee an important semantic part of the moderator's statement. Deliberately slowing down the pace of speech, the moderator stresses the name of the film ("*After School*"), in which the guest plays, and the necessity of watching the film (*must*), which indicates the purpose of the guest's participation in the interview – the purpose of advertising the film.

This method of describing the pace of I. Urgant's speech in the programme 'Vecherniy Urgant' is also applied in the analysis of the following speech fragments.

– I. Urgant introduces the guest: *Over the past year, thanks to* (moderator slows down the rate of speech and stresses the word "video") ***videos*** *on the Internet* (the rate of speech is restored to normal) *this actor has won the hearts of* (slows down the rate of speech and stresses the word "million") ***millions of viewers***, (slows down the rate of speech and stresses the word "in general") ***viewers in general***... (from the issue of 10 April 2020 of programme Vecherniy Urgant, guest – video blogger and actor A. Lapenko).

In this case, the slow pronunciation and logical accent on the words "video", "million" and "in general" indicate the degree of popularity of the guest A. Lapenko.

Depending on the content load of the utterance, acceleration of the pace of speech conveys information indicating close friendly relations between the moderator and the guest:

– I. Urgant introduces the guest: *Our guest ... is **the most frequent** guest of our programme.* (the moderator speeds up the pace of speech) *There are further lyrics – he is my friend, I am his friend. We're **friends** there.* (pace of speech returns to normal) *We're making a documentary together.* (moderator quickens pace of speech) *Together how? He calls me. I'm filming with him.* (pace of speech returns to normal) *How did he work? Now also he will tell? ... Our **favourite** Vladimir Posner, please!* (from the issue of 13 May 2019 of the programme "Vecherniy Urgant", guest – journalist and host V. Posner).

Slowing down the pace of speech can also fulfil an evaluative function with emphasis on evaluative words:

– I. Urgant: *The new season of "The Voice" (entertainment programme about the singing contest) ... **The golden cast** (i.e. jury members) will gather in it* (slows down the pace of speech and stresses the evaluative word "golden") ... *Let's say. We have the main* (moderator slows down the pace of speech) ***scorer*** (moderator speeds up the pace of speech) *of this team - Leonid Agutin, how so. Laziness!* (from the issue of 5 October 2021 of the programme "Vecherniy Urgant", guest – singer and composer Leonid Agutin).

Thus, the semantic load of an utterance and the context influence the functioning of acceleration and deceleration of the pace of speech. As the researcher E. A. Zemskaya points out, the semantic relation between statements from the speaker's point of view largely determines the variation of the speech tempo function [Zemskaya 1983: 67].

2. Increase of voice volume. Increase in voice volume directly reflects emotional change. Intentional increase of voice volume is constantly encountered in the beginning of each interview when inviting a guest:

– I. Urgant: ... *He has come and will give an interview ... For the first time we have a guest. **Meet,*** (the moderator raises the volume of the voice) ***Anton Lapenko!*** (from the issue of April 10, 2020 of the programme "Vecherniy Urgant", guest – video blogger and

actor Anton Lapenko).

The change in the volume of the moderator's voice is shown in the following figure derived from analysing his speech using the Praat software.

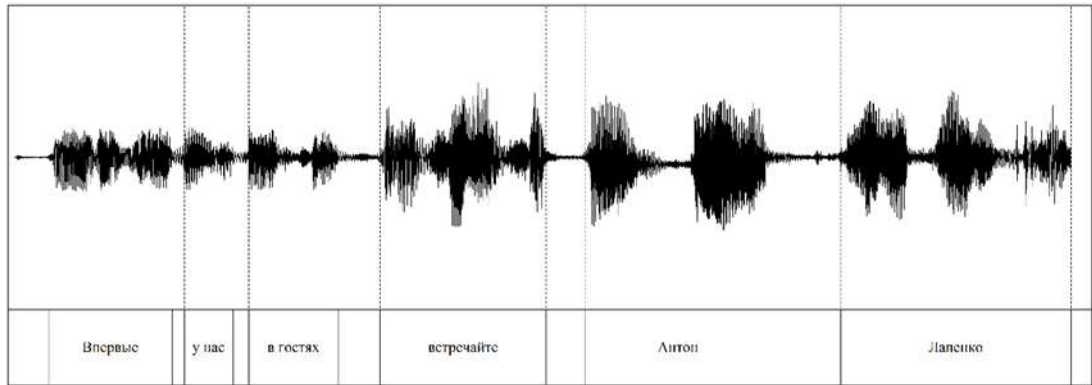


Fig. 30. Volume of I. Urgant's statement.

The following fragments are also analysed with the help of the phonetic program 'Praat'.

– I. Urgant: *Guys, now an important moment ... The leader of the LDPR party, Vladimir Zhirinovskiy announced that he is closing our programme ... I did not think that death (the death of the programme "Vecherniy Urgant") will come so unambiguously. **Come on, friends, meet** (the moderator raises the volume of voice) **Vladimir Zhirinovskiy!** (from the issue of 14 May 2021 of the programme "Vecherniy Urgant", guest – politician Vladimir Zhirinovskiy).*

Increased voice volume in these cases acts as a phonation signal of the guest's invitation and his entrance to the stage, on the one hand, and as a signal of greeting and a call to applaud towards the audience in the studio, which corresponds to the formal and etiquette characteristic of communication. In addition, the increased loudness of the voice in a certain context also serves to convey emotion.

– I. Urgant, after introducing a guest, expresses his joy to meet the guest by speaking with increased voice volume: **Anton Lapenko!** A. Lapenko: *Yes!* I. Urgant keeps the volume: **He came to us** (to the programme as a guest)! A. Lapenko: *Stopped by!* I. Urgant: *He stopped by. Pleased. Respect... Anton, thank you so much for coming!* (from the issue of April 10, 2020 of the program "Vecherniy Urgant", guest – video blogger and actor Anton Lapenko).

The increased volume shows an excited and joyful emotional state during the

invitation and greeting of the guest. It should be noted, the local communicative meaning of voice volume change is also limited by the context and semantic meaning of the utterance.

3. **Pause (hesitation).** In the speech stream I. Urgant intentionally makes a pause in order to create a comic effect.

– I. Urgant: ... *We have Alexander in the studio! ... Alexander, good evening! Look, you (the moderator pauses) you've started to behave like a star! A. Gordon looks at the cup of water on the table: *Water is it?! I. Urgant laughs: So, you thought that we would pour vodka for you? A. Gordon says: I'm still very naive, you know? ... I. Urgant asks: ... Better tell us about the profession of the actor, to which periodically you return ... This is a media musical series (series "After School") from Disney ... What is your series about? A. Gordon: The series was filmed in Tallinn ... In Tallinn such a school built ... It is a school with a swimming pool, where ... I. Urgant interrupts and jokes: where the cups are not water, (moderator pauses) and tea... *Friends, let's watch a fragment of the series...* (from the issue of 14 November 2012 of the programme "Vecherniy Urgant", guest – journalist and host Alexander Gordon).**

The pause, leaving time for the viewers in the studio to react to the moderator's speech, serves to enhance the comic effect.

It was found that many phonation means (change of speech tempo, increase of voice volume and pause) are aimed at bringing the interlocutors closer to each other and fulfil the function of emotional entertainment for guests and viewers (joke, expression of joy, invitation). Emphasis on event or evaluative information (alternation of accelerated and decelerated pace of speech) is also recorded in the practice of phonation means of moderator I. Urgant.

Phonation means in the video blog "vDud*"

Unlike I. Urgant, who often changes the pace of speech during communication and pauses for emphasis and to create a comic effect, Y. Dud* uses an even tone when communicating with his interlocutors. Y. Dud* in most cases pays attention to the content of the speech utterance, not giving phonation means a great communicative-emotional meaning. However, in the part "Contest", regularly included at the end of the video blog

"vDud*", Y. Dud* uses the practice of **raising the volume of his voice** in order to encourage the mass addressee to participate in the contest and explain the contest requirements. In this part, the guest brings a gift as a contest winnings. The audience is encouraged to participate in the contest through commenting.

– Y. Dud*, looking at the screen, raises the volume of his voice: **Contest!** *What will be the prize? A. Gordon: A miniature like this. I don't remember who drew it for me...Y. Dud* looks at the screen and speaks with a higher voice volume: Alexander Gordon is a master of very caustic and sometimes cynical comments on various subjects. Let's comment on Alexander Gordon under this video in a caustic, interesting, maybe funny way... (the moderator raises the volume of his voice) **The author of the most interesting comment** will receive this beautiful prize. The comment should be left in the attached comment to this video...* (from the issue of 3 August 2021 of the video blog "vDud*", guest – journalist and host Alexander Gordon).

The volume of the moderator's speech is shown in the following figures.



Fig. 31. Speech volume of moderator Y. Dud*.



Fig. 32. Speech volume of moderator Y. Dud*.

In this case, the increased volume reminds viewers of the "Contest" part. The moderator focuses on the way of winning the prize and encourages the mass addressee to actively participate in the communicative space of the video blog through commenting on the programme. As 'Competition' occurs at the end of the programme, the increased volume when explaining the requirement to participate in the competition is seen as signalling the end of the interview.

Similar cases are found at the end of each issue.

– Y. Dud*: *We have a tradition. After each guest we select a gift... Did you bring something?* D. Malikov: *I brought, what is it called, a sweatshirt, Yes?* Y. Dud*: *Hoodie ...* (moderator raises the volume of his voice) ***Friends***, *outstanding hoodie with the inscription "heavy" you have the opportunity to win if you in the comments suggest a new crown meme for Dmitry Malikov ...* (from the issue of 31 May 2017 video blog "vDud*", guest – singer Dmitry Malikov).

It is obvious that the phonation means in the programme "Vecherniy Urgant" are richer than in the video blog "vDud*". This is explained by the greater potential of phonation means in emotional expression and in creating a comic effect (a joke through accelerated speech and pause), which is seen as the key to successful entertainment of the mass addressee in the Vecherniy Urgant programme. In the video blog "vDud*" the focus on the very content of the statement reduces the frequency of the use of phonation means in the speech practice of Y. Dud*. In addition, the phonation means of increasing the volume of the voice (increased volume during the invitation of the guest by name) in the programme "Vecherniy Urgant" has explicit ritual and etiquette. Accordingly, we can conclude that the phonation means in the programme "Vecherniy Urgant" are more emotional than in the video blog "vDud*".

The analysis of paralinguistic means of I. Urgant and Y. Dud* confirms that:

1. A large number of kinetic and phonation means of the two moderators are directed at the viewers in the studio and behind the screen, they fulfil the following functions: marking the presence of the viewer, supplementing information, attracting the attention of the mass addressee.

2. In I. Urgant's practice more types of paralinguistic means (kinetic and phonation) were found than in Y. Dud's* practice. I. Urgant's kinetic and phonation means in most cases convey emotional information, while Y. Dud's* kinetic and phonation means have informative meaning.

Let us move on to the communicative aspect of the moderator's idiostyle – the communicative construction of identity through the system of macro-roles and micro-roles performed by them in the programme "Vecherniy Urgant" and video blog "vDud*".

2.4. Communicative construction of the moderator's identity through the system of macro-roles and micro-roles

This section is written with partial use of material from the author's published articles [Wang X. 2022, 2023a].

The intensional space of an interview moderator includes a general macro-intention and subordinate micro-intentions, on the basis of which a macro-role, set by the general situational condition of communication, and micro-roles, realised depending on the local goals of the moderator in specific speech actions, are formed. In the course of communication, the changeability of the moderator's intents reveals the rules of change of the moderator's communicative roles. Thus, in analysing the action and reaction of the moderator and the guest, the coordinated or not coordinated intents/roles of the communicators are clarified. Further we will consider how moderators I. Urgant and Y. Dud* construct communicative identity reflected in the system of macro-roles and micro-roles performed by them in the course of communication.

2.4.1. Macro-role and micro-roles of I. Urgant in the programme "Vecherniy Urgant"

И. Urgant, conducting interviews with figures from different public spheres, is oriented towards entertainment. The interviewing communicative situation on the institutional TV channel assigns I. Urgant the macro-role of a moderator. Having relatively more rights to conduct and control the course of communication, the macro-role-moderator focuses on attracting and entertaining the mass addressee in order to increase the rating of the programme (macro-intent). I. Urgant's macro-role-moderator is set by the general conditions of a dialogue interview and is implemented in its different micro-roles determined by the local micro-intentions of specific actions. In the communicative process of the TV programme "Vecherniy Urgant" the following micro-intentions were found: informing, greeting, interviewing, and farewell, which define such micro-roles of I. Urgant as introducer, greeter, interviewer and fareweller. Let us consider

I. Urgant's micro-roles characterising his macro-role-moderator according to their order of performance in the process of communication of the programme "Vechniy Urgant".

1. **Micro-role introducer.** The role of introducer is fulfilled by I. Urgant in order to provide information about the guest to the viewers in the studio and behind the screen in the beginning of the interview, which is implemented in the monologue of I. Urgant or in his dialogue with the co-host of the program (in most cases the co-host is Dmitry Khrustalev, sometimes Konstantin Anisimov). In this case, the positions of the moderator-introducer and the audience (in the studio and behind the screen) converge with the positions of agent and patient [Karasik 2002: 144]. The moderator, fulfilling the role of introducer, solves an informational task in order to attract a mass addressee.

The micro-role introducer in dialogue starter

Let us consider a dialogue variant of the starter, in which I. Urgant communicates with the co-host and implements the micro-role introducer using informative-evaluative and volitive registers [for the term register, see Zolotova, Onipenko, Sidorova 2004].

– I. Urgant: *Well? Can we continue? Mityush* (programme co-host Dmitry Khrustalev). D. Khrustalev: *Yes!* I. Urgant: *Let's continue!* D. Khrustalev: *Come on!* I. Urgant: *Over the past year, thanks to videos on the Internet, this actor has won the hearts of millions of viewers, viewers in general* (positive assessment)! *His phrases are being quoted. The series "Inside Lapenko" made a real star out of him* (rating). *He hardly gives interviews at all.* (statement of fact and indication of the reason and degree of popularity of the guest on the Internet, informative and evaluative register) D. Khrustalev: *Well done!* I. Urgant: *Yes! He came to us today. This is his first big interview* (emphasis on the uniqueness of the interview with the guest to attract the attention of the mass addressee). *He gave a small interview.* D. Khrustalev jokes: *Maybe he came, but he won't give an interview.* I. Urgant: *No, no. He came and will give an interview. He gave a short blitz interview before us. Now there will be a big, detailed and serious conversation about everything in the world.* (positive evaluation; repeated emphasis on the importance and uniqueness of the further interview to maintain the attention of the mass addressee). *For*

the first time we have a guest, meet Anton Lapenko (voluntative register in the form of imperative and direct address to the guest by surname and first name with the purpose of inviting the guest to the stage and calling the audience in the studio to greet the guest)! (from the issue of 10 April 2020 of the programme "Vecherniy Urgant", co-host – Dmitry Khrustalev, guest – video blogger and actor Anton Lapenko).

Bringing the fact in the informative register (*the guest Anton Lapenko is very popular and his videos have many subscribers in recent years*), I. Urgant offers the viewers in the studio and behind the screen the role of the recipient of information and introduces them to the guest. The emphasis on interesting facts of the interview keeps the attention of the viewers in the studio and behind the screen. The co-host supports I. Urgant so that he (I. Urgant) fulfils the acts of communication, evaluation and invitation. Switching the informative to the volutive register shows the fulfilment of the role of introducer and the transition to the next role of welcoming. In the shown case, the role of I. Urgant's introducer is realised in the model of "introducing the guest by quoting a fact + emphasis on the uniqueness of the programme using a qualitative adjective + calling the audience to greet + inviting the guest using an imperative".

Let's consider a similar example from another the issue.

– I. Urgant: **Guys, this is an important moment!** (Kostya (programme co-host Konstantin Anisimov), *we talked about this. You must have read about it. The leader of the LDPR party, Vladimir Zhirinovsky, has announced that he is closing our programme. He is going to close it.* (presentation of the event about the possible forced closure of the programme; the purpose is to create conflict, an attempt to interest the viewers). K. Anisimov: *What to do?* I. Urgant: *To be in this situation is very simple. We decided to face the truth.* K. Anisimov: *Danger?* I. Urgant: *Danger, truth, enemy. Call it whatever you want. We invited* (introduction of the future guest public figure) *Vladimir Volfovich to our programme in order to close, well, to close with his participation* (increasing the drama of the further interview with the guest politician V. Zhirinovsky). K. Anisimov: *Exciting!* I. Urgant: *Especially since he is 75 years old* (informative register). K. Anisimov: *I never thought that the death of our programme would come in such a suit.* I. Urgant: *I never thought that death would come so unambiguously. Come on, friends, meet*

(direct address to the audience and the guest, voluntative register in the form of imperative, the purpose is to invite the guest and call the audience to greet the guest) **Vladimir Zhirinovsky!** (from the issue of 14 May 2021 of the programme "Vecherniy Urgant", co-host – Konstantin Anisimov, guest – politician Vladimir Zhirinovsky).

И. Urgant resorts to deliberate informing about the conflict event that concerns the "Vecherniy Urgant" programme and the guest, which maximises the drama of the further interview. The fragment ends with a switch to the volative register in the form of an imperative in order to encourage the studio audience to welcome and invite the guest. The role of the introducer is presented in the model "introduction of the guest + emphasis on the conflictuality of the interview to attract and maintain the attention of the audience (in the studio and behind the screen) + invitation of the guest + call to greet the guest using imperative imperfect verbs".

The micro-role introducer in monologue starter

The micro-role introducer is also found in I. Urgant's monologue.

– I. Urgant: **This Friday, 16 November** (the time of the series), on **Channel One** (the platform of the series), *right after Nikolai Valuev and Robert De Niro and I go on air, the **multi-part film "After School"** will be aired* (introduction of the title, time and channel of the new series in which the guest plays). **New TV series** (emphasis added). *It is enough to name the actors who are involved in the TV series to realise that this is a **must watch*** (evaluation in the form of advice "must and must watch")! *Look, in the role of the school principal <... > and English teacher is played by **our colleague*** (the guest is labelled as his own) *host of Channel One – Alexander Gordon* (informative register to represent the role of the guest in the series). *We have **Alexander** in the studio today* (voluntative register in the form of a direct address to invite the guest)! (from the issue of 14 November 2012 of the programme "Vecherniy Urgant", guest – journalist and host Alexander Gordon).

In the monologue starter the moderator informs the viewers (in the studio and behind the screen) about the title, time, place of the TV series in which the guest starred. Positive assessment of the series is indirectly present in the viewers' call to obligatory viewing of the series and in solidarisation with the guest (our colleague). The direct address fulfils

an inductive function (invitation and encouragement of the viewers to welcome the guest). The model of micro-role-introducer construction in this fragment can be summarised as "introduction of the guest + invitation of the guest to the stage + call of the audience to welcome the guest".

Thus, the starter, which has the forms of dialogue and monologue, is explicitly aimed at providing information to the audience. The template beginning before the interview is considered as the main means of attracting and maintaining the attention of the mass addressee. The beginning helps I. Urgant to quickly include the mass addressee and the guest in a single communicative space. On the basis of the intents of message and receiving information, two main positions of the participants of communication in the starter are formed: the introducer actively participating in the transfer of information about the guest to the mass addressee, and the audience (in the studio and behind the screen), who occupy a passive place in the communicative process and are the recipients of the transferred information. The status vector from superior to inferior occurs from the moderator to the audience (in the studio and behind the screen). The intensional pattern is informing/receiving. The detail of information about the guest in the starter speaks about I. Urgant's responsibility and competence in performing the role of introducer in the entertaining dialogue.

The general model of constructing a micro-role of an introducer looks like "introduction + emphasis on the uniqueness or interest of the programme + invitation of the guest and inducing the audience to greet the guest". Frequent speech techniques in the construction of a micro-role introducer are the informative-evaluative register (citing a fact with a positive evaluation) and volutive register (imperative, direct address to the audience and the guest).

2. **Micro-role greeter.** Speaking about the role of the greeter, we can make an analogy with the participants of small talk, whose goal is contact for the sake of contact. The micro-role of the greeter is constructed in relation to the guest himself and appears in the course of communication after the micro-role of the introducer. Unlike the introducer's role, which is aimed at providing information to the mass addressee, the

micro-role of the greeter focuses on greeting the guest on behalf of the audience (in the studio and behind the screen). Let us consider the group of means realising the micro-role greeter.

– Greeting the guest with the **marker "hello"**:

И. Urgant: ... *Let's invite Ksenia! Hello, Ksenia! K. Sobchak: Hello, Ivan!* (from the issue of 7 February 2020 of the programme "Vecherniy Urgant", guest – host Ksenia Sobchak).

– **Compliment about the guest's appearance and clothes:**

И. Urgant: ... *We have Sergei Shnurov as our guest. Please, Serezha* (affectionate address)! S. Shnurov: *Thank you!* I. Urgant: *Dear Sergey, how white trousers suit you* (the guest is wearing white trousers, compliment)! S. Shnurov: *They do. They suit everybody!* I. Urgant: *White trousers, white legs. Not everyone looks good in white trousers, not everyone!* (compliment) ... *I saw you now in KVN, some kind of warmth comes from you.* *The feeling that you came and "I buy your channel" ...* (from the issue of 03 June 2021 of the programme "Vecherniy Urgant", guest – singer and composer Sergei Shnurov).

И. Urgant: ... *Come on, meet Dim* (affectionate address)! ... *Congratulations on your anniversary.* D. Malikov: *Thank you!* I. Urgant: ... *What 50 years!* (compliments) *Dima* (affectionate address), *you even smell like a 36-year-old man* (compliments on the youthfulness of the guest). *What is this* (exclamation)!? D. Malikov: *You know, this anniversary happened suddenly somehow. I can't say that I feel, as they usually say, before a birthday, depression, etc. I feel great, because I'm fuelled by love.* I. Urgant: *No way!* D. Malikov: *Yes! That's why I look so good.* I. Urgant: *Oh, that's what it is! ... Eat love.* D. Malikov: *Yes. The love of my fans, my friends, my relatives, of course.* I. Urgant: *What an answer you gave* (admiration)! (from the issue of 29 January 2020 of the programme "Vecherniy Urgant", guest – singer Dmitry Malikov).

– **Mutual expression of gratitude and joy between the host and the guest:**

И. Urgant: *Anton Lapenko!* ... A. Lapenko exclaims: *It's good here!* I. Urgant expresses his gratitude: *Anton, thank you so much for coming.* A. Lapenko also thanks: *Thank you for inviting me.* I. Urgant expresses his joy: *We are glad that you came...* Then

begins the interview. (from the issue of 10 April 2020 of the programme "Vecherniy Urgant", guest – video blogger and actor Anton Lapenko).

– **Creating a humorous communicative atmosphere:**

Guest politician Vladimir Zhirinovskiy is invited to the stage. During his appearance on stage the guest dances for a long time to the musical accompaniment of "Coco-Jumbo" in front of the camera ("Coco-Jumbo" is a song played by a musical group in the studio during the guest's appearance on stage). Before the interview begins, I. Urgant says to the guest: *You know, this is the longest dance during the appearance in our programme. **It just feels like** the song "Coco-Jumbo" was written for you, Vladimir Volfovich (joke).* Guest V. Zhirinovskiy: *Firstly, I would like it in Russian, no "Coco-Jumbo". Secondly, if we had this disco all the time (i.e. music during the guest's appearance), maybe the programme would still survive.* Vladimir Zhirinovskiy, before the interview, announced the closure of the Vecherniy Urgant programme. Here the guest jokes about it. (from the issue of 14 May 2021 of the programme "Vecherniy Urgant", guest – politician Vladimir Zhirinovskiy).

When performing the role of greeter, such etiquette and phatic means as greeting "hello", compliments, expressions of gratitude and joy, active participation in creating a joking atmosphere become widespread, which gives the course of communication a formal and etiquette character. The micro-role greeter is aimed not at transferring information, but at bringing I. Urgant closer to the guest, thus serving as a preparation for the entrance to the interviewing part. The intensional pattern of the moderator and the guest is greeting/greeting. The rituality of communication and the expression of admiration for the guest confirm the cordiality of the role of the greeter.

3. **Micro-role interviewer.** Having introduced the guest to the audience (in the studio and behind the screen), having exchanged greetings with the guest, I. Urgant enters the role of an interviewer, the purpose of which is to disclose information about the guest and entertain the audience. As indicated in E. G. Shestakova's study, the task of organising a leisure entertainment programme without involving laughter culture cannot be solved [Shestakova 2022: 39]. I. Urgant's construction of the micro-role of the interviewer

reveals different types of intentions – disclosure of event information, which is realised in the inducement and support of the guest to develop the topic, and entertainment of the audience.

A group of means of realising the cooperative intension of prompting to disclose the topic

1) Entering the topic using a **direct interrogative statement – special question**.

– I. Urgant: *We (in the programme "Vechniy Urgant") are responsible for the music, for the fruit, and what will you bring us from the "Closed Show" (the guest's programme)?* The guest begins an active story about his programme. (from the issue of 14 November 2012 of the programme "Vechniy Urgant", guest – journalist and host Alexander Gordon).

A special question is used to determine the development of the topic under discussion. Voluntariness of the guest's assumption of the role of a narrator shows the non-aggressive and harmonious nature of I. Urgant's questioning statement.

2) Entry into the topic using the following **intertextual means**:

– **Cooperative quotation** of the guest's direct speech, which in most cases is combined with a request to explain the statement. Quoting the guest's direct speech requires the guest to explain his specific statements:

И. Urgant: *I'm going to quote you now (warning), Vladimir Vladimirovich! There was such a media report: "Vladimir Pozner does not rule out that he may believe in the existence of God". Here comes the quote: "I think it is unlikely, but it is wrong to say that it cannot happen. I concede that something could happen that would make me believe"* (direct speech by the guest). *Explain!* (from the issue of 13 May 2019 of the programme "Vechniy Urgant", guest – journalist and host Vladimir Pozner).

И. Urgant: *Friends, let's watch a fragment from the series "After School", which will begin on Friday and come back.* (On the screen shows a fragment of the series "After School". In the video clip, the guest mentions "complicated make-up"). After watching the video clip, I. Urgant asks: *Fine, what is this "complicated make-up"?* The guest further explains what is meant by "complex make-up". (from the issue of 14 November

2012 of programme "Vechniy Urgant", guest – journalist and host Alexander Gordon).

– **Showing an attractive photo of the guest:**

И. Urgant: *Look, there is just a photo where you are standing by yourself. (A photo of 17-year-old guest is shown on the screen. The guest is 50 years old during the interview). Here you posted it today (on the sociocell). Look, Dima, I should say, how old are you in this picture? It feels like three years maximum difference (compliments - admiration). Look, what has changed at you? (from the issue of 29 January 2020 of the programme "Vechniy Urgant", guest – singer Dmitry Malikov).*

– **Citing a fact on which the moderator expects a comment from the guest:**

И. Urgant: *Look, this year a lot of people from the world of show business and art (in the State Duma). Look, ... Denis Maidanov said that he will run. Here's how do you feel about a man who has been in the Duma since 1993, that is, in 2 years will be 30 years? (from the issue of 14 May 2021 of the programme "Vechniy Urgant", guest – politician Vladimir Zhirinovskiy).*

By bringing this fact, I. Urgant encourages the politician V. Zhirinovskiy to explain his position and his view on this fact.

Interesting videos, photos, facts/events and statements, which are correlated with the invited guests themselves, are used by I. Urgant to start the topic. The non-conflicting use of different intertextual means without negative evaluation enables the topic to be conducted in a co-operative mode.

3) The entrance to the topic in the programme "Vechniy Urgant" is also implemented in a question in the form of assumption. Modelling of an assumed situation expands the range of topics discussed:

– I. Urgant: *You have a song about space. You are a romantic (compliments). You post a lot of photos on Instagram**²⁰ of the sky. Tell me what you think about space in general? Have you been interested in it? Do you know anything about it? Would you like to fly into space, have you been in weightlessness? ... Would you go into space if you were told, "Laziness"! Would you want to get close? You're a romantic, would you want*

²⁰ On 21 March 2022, Instagram** was banned in the Russian Federation. Meta Platforms Inc*** was recognised as an extremist organisation in the Russian Federation and its activities are banned (including in relation to its product – social network Instagram**).

to blast off there (guess)? (from the issue of 5 October 2021 of the programme "Vecherniy Urgant", guest – singer and composer Leonid Agutin).

Through modelling a number of conditions (flying into space), the moderator gets the opportunity to expand the range of topics discussed.

4) Entry into the topic is made in an **explanation** (justification of the request for information) combined with inductive actions – question or imperative.

– I. Urgant: *Listen, what about the programme called "Gordon" in which there were incredibly clever conversations and so clever that not everyone even fully understood (justification of the request)? There were moments when you didn't understand anything at all about what was going on (in the programme "Closed Show")?* (from the issue of 14 November 2012 of the programme "Vecherniy Urgant", guest – journalist and host Alexander Gordon).

– I. Urgant: *Tell me, please, about the fish, because I know that you were fond of fishing (explanation of the request). You explain. Is it hard to imagine you fishing?* (from the issue of 29 January 2020 of the programme "Vecherniy Urgant", guest – singer Dmitry Malikov).

Justification of the event information request by means of the act of explanation forces the guest to perform cooperative speech acts following the moderator's question.

5) Entry into the topic begins with an **announcement**, i.e. a warning expression of desire ("*I want to talk*" or "*we want to talk*") with an imperative ("*tell us*").

– I. Urgant: *We want to talk very much, Anton, with you about the moustache. Tell us about the moustache. In general, it is the same many believe that it is a relic of the past.* (from the issue of 10 April 2020 of the programme "Vecherniy Urgant", guest – video blogger and actor Anton Lapenko).

The intension of information disclosure is first of all reflected in I. Urgant's inducement to start developing the topic. The inducement aimed at introducing the topic into the discussion is formed by such different means as a light harmonious special question, intertextual means (showing interesting clips and photos, citing facts and events, quoting the guest's speech), assuming the situation, explaining the request and announcing by combining the expression of desire ("*I want to talk about...*") with the

imperative ("*tell me / us*").

A group of means of realising the cooperative intension of supporting the guest (to develop the topic)

After entering the topic for continuous disclosure of event information about the guest I. Urgant applies different supporting speech actions.

6) **Repetition of the guest's speech.** In communication I. Urgant, repeating the guest's speech, gives him formal or emotional support.

– I. Urgant asks the guest A. Lapenko to choose his three favourite characters from his roles in the videos. Guest A. Lapenko says: *I know who I would choose. The Engineer!* I. Urgant: **Engineer** (repetition), *yes!* A. Lapenko: *Vishnevsky Gvidon.* I. Urgant: **Gvidon** (repetition), *the man who lives in his hair...* (from the issue of 10 April 2020 of the programme "Vecherniy Urgant", guest – video blogger and actor Anton Lapenko).

In this case, the repetition of the characters named by the guest (*Engineer, Gvidon*) denotes support and attentive listening to the guest's answer and leaves the guest time to think.

– I. Urgant: *Dim, you not only look young, you are also a young dad... How old is your youngest now?* D. Malikov: *Two years old on the 24th of January.* I. Urgant: *My dear! Well, how is he?* D. Malikov: *He's so sweet. He already says... He says "neatly".* I. Urgant: *The word "neatly"?* D. Malikov: *Yes, because...* I. Urgant: *It's when you comb your hair: "Dad, neatly"* (repetition). D. Malikov repeats: *Dad, neatly, yes...* I. Urgant: **Neatly** *so* (repetition). D. Malikov: *Yes, neatly does.* (from the issue of 29 January 2020 of the programme "Vecherniy Urgant", guest – singer Dmitry Malikov).

Repeated repetition of the word "*neatly*" (diminutive form), supports the guest in his story about his son. The example reveals a type of question with repetition, which refers to a quotation question [Arutyunova 1992]. The repetition in I. Urgant's practice has an emotional meaning, it supports the guest to continue his story. Repetition imitates the character of everyday communication, which revitalises the communicative process.

7) **Clarifying question** of a supportive and co-operative and non-aggressive nature. After introducing a new topic, I. Urgant, asking clarifying questions, develops the guest's

story. Let's consider an example from the issue of 14 May 2021, in which the politician Vladimir Zhirinovskiy is invited. I. Urgant, discussing the topic of childhood, asks the guest a number of clarifying questions: *"what is your first memory, your childhood memory in general, the very first?"*, *"And what happy thing did you remember, maybe your first love?"*.

A similar example is found in the issue of 7 February 2020, in which host Ksenia Sobchak is invited. To find out the family life of the guest (moderator's question – *how is your family life? Tell us!*), I. Urgant asks such clarifying questions: *"Was there a big holiday, New Year's holiday?"*; *"How is your husband?"*; *"On holiday, how to solve the famous conflict between skiers and snowboarders?"*; *"How is son Platon?"* and *"Why is the strict upbringing of son Platon conducted?"*.

II. Urgant, based on his positive attitude to the guest, leads the questioning with the help of qualifying questions, which reveals different aspects of a topic. Unlike a special question, which functions at the introduction of the main topic, clarifying questions, determining the thematic development, divide the main topic into several subordinate subtopics.

8) **Joining what has been said without thinking.** Variants of this means can be feedback without thinking and similarity of evaluations or opinions, which consists in active convergence of one's own evaluations and opinions with those of the guest.

– I. Urgant encourages the guest to talk about his desire to make videos that reflect the coronavirus pandemic. A. Lapenko: *To be honest, I was thinking about it. But then I caught myself thinking that we should somehow bypass it all.* I. Urgant: **Well done** (agreement in admiration). A. Lapenko explains: *Because there is a lot of information about it around and at least some small islands where there is nothing about it at all, to distract yourself a little bit, because it's a **difficult situation**.* I. Urgant: **Uncomplicated** (similarity of assessment of the current situation)! (from the issue of 10 April 2020 of the programme "Vecherniy Urgant", guest – video blogger and actor Anton Lapenko).

In this example, support is reflected in the coincidence of opinions about the filming of a video about coronavirus (*but then I caught myself thinking that we should somehow bypass all this / well done*) and in the agreement of the assessment of the current situation

(*complicated / difficult*).

– Guest politician V. Zhirinovskiy says: ... *The world has changed so much. We don't even know what will happen tomorrow. Look, the weather on the 9th of May is cold, the 10th is sunny.* I. Urgant: **I don't know about that either.** V. Zhirinovskiy: *Why is it like that?* I. Urgant: **It's surprising!** V. Zhirinovskiy: **It's the same here.** I. Urgant: *Here and here.* V. Zhirinovskiy: *In the 24th year I win, Ivan...* (from the issue of 14 May 2021 of the programme "Vecherniy Urgant", guest – politician Vladimir Zhirinovskiy).

In this fragment, giving feedback without thinking, I. Urgant formally supports the guest's story in order not to face awkward silence during the interview.

9) **Emotional reaction** to the guest's statement (expression of admiration or surprise).

– The guest L. Agutin calls Tatiana (a girl who criticises the guest on the Internet for the sameness of the melody of his songs) an unsympathetic woman and a "grandmother". I. Urgant asks the guest to explain the reason. L. Agutin explains: ...*I read in the newspaper the story of Andrei Makarevich*²¹, whose grandmother does not like the Beatles (British rock music group). She claimed that all their songs were the same ... I wrote that my grandmother didn't like it because she thought all Beatles songs were the same. So I say (to Tatiana on the Internet) that I congratulate, you have become a grandmother ...* I. Urgant: **... Oh, Leonid, Leonid** (surprise guest assessment)! (from the issue of 5 October 2021 of the programme "Vecherniy Urgant", guest – singer and composer Leonid Agutin).

Addressing the girl as a grandmother (evaluation) causes the moderator's surprise, which is expressed in the statement "*Oh, Leonid, Leonid*". This emotional reaction, giving disagreement with the guest's assessment, supports the guest in the story to a certain extent.

– I. Urgant: *Tell me, how do you feel as an 85-year-old? Here you have lived, a month and a week have passed.* V. Posner: *It's surprisingly good!* I. Urgant: **It's amazing** (formal surprise of a joking nature). V. Posner himself jokes: *Amazing!* (from the issue

²¹Andrey Vadimovich Makarevich* – rock musician, 2 September 2022 included by the Ministry of Justice of the Russian Federation in the register of foreign agents.

of 13 May 2019 of the programme "Vecherniy Urgant", guest – journalist and host V. Pozner).

The surprise at the guest's good health at the age of 85 (*it's amazing*) is expressed in a joking mode. The emotional backchannel, supporting the guest, creates a comic effect.

It should be noted that in I. Urgant's practice, acts of inducement and support with the purpose of revealing interesting events or facts correlated with the guest are frequent, while acts with the intension of objection are rare. A high consistency of intents between the moderator and his guests is observed. The following intensional patterns were found: ask / answer; quote / comment on a quote; suggest a situation / explain a modelled situation; justify a question and ask / answer; request to tell / tell.

The group of means of realisation of the cooperative intension of viewers' entertainment (in the studio and behind the screen)

In addition to the informative intension of information disclosure in inducement and maintenance, we also found the intension of viewers' entertainment, which is realised in different variants of joke initiated by the moderator and his guests.

10) **OstrOta (unpretentious joke, witty expression)**. The majority of jokes in I. Urgant's practice are of cooperative nature and are aimed at causing a good mood or a smile / laughter of the guest or viewers in the studio and behind the screen.

– I. Urgant asks the guest: ... *Would you like to fly into space, have you been in weightlessness?* L. Agutin answers: *In weightlessness was, by the way ...* I. Urgant jokes: **Let's ask another question then!** *Tell us how it was...?* (from the issue of 5 October 2021 of the programme "Vecherniy Urgant", guest – singer and composer Leonid Agutin).

The joke consists in a deliberate demonstration of the intention to "deliberately create difficulty". Having received a positive answer to his request to tell about his experience in weightlessness (*"I was in weightlessness, by the way"*), I. Urgant demonstratively tries to change the topic of conversation (*Let's ask another question then!*) in order to provoke laughter from the guest and the audience. Following the demonstrative attempt to change the topic, I. Urgant returns to the original topic (*Tell us how it was*), which confirms that the moderator's real intention is the intention to make jokes, not the

intention to hijack the right to speak.

– Guest K. Sobchak asks I. Urgant: ... *I have a question. After how many years of working at Channel One will I be able to earn as much (as I. Urgant)?* I. Urgant: *I remind you that there is not only me alone, there is also Vladimir Pozner.* K. Sobchak: *You give up your friends right away, don't you?* I. Urgant: *I don't rat them out, I always say so. Secondly, **this is Channel One. There are no friends here** (joke)...* (from the issue of 7 February 2020 of the programme "Vecherniy Urgant", guest – journalist Ksenia Sobchak).

Statements "*this is Channel One / there are no friends here*" are aimed at causing laughter in the audience (in the studio and behind the screen). A joke of this type is reduced to the use of a short statement and is an indirect refusal to answer a personal question about salary asked by a guest.

11) **Co-created joke.** This joke is initiated by the guest, accordingly, I. Urgant realises the support of the joke through ostrOta (witty expression). We should pay attention to the fact that the guest's intention to make a joke testifies to the tolerance, ease and relaxedness of dialogue communication of programme Vecherniy Urgant.

– I. Urgant, holding the guest's comic book in his hands, at the end of the programme says: *Okay, let's do it the next time you come here. I promise you, I will print out and give you a real photograph of you.* V. Posner: *I will be very grateful.* I. Urgant: *Vladimir Vladimirovich...* V. Pozner jokes: **Is that it?** (Guest V. Posner turned 85 years old during the interview. The guest plays on his age). I. Urgant: *Wait! Wait! You've got it mixed up. I am not God, I am Vanya Urgant...* (from the issue of 13 May 2019 of the programme "Vecherniy Urgant", guest – journalist and host Vladimir Pozner).

The guest's joke is realised in the pun of the statement "*all that is*", which denotes that the interview is coming to an end and the guest's life is coming to an end (this is a joke about the age of the guest V. Posner, who turned 85 during the interview).

The realisation of the intention of entertainment is reflected in the joking statements initiated by the moderator or his guests on the basis of the use of ostrOta. The joke is oriented to provoke laughter from the audience (in the studio and behind the screen) or the guest and has a mildly ironic character in relation to the guest. The observed joint joke of I. Urgant and guests confirms the tolerance, ease and ease of communication.

Thus, the typical features of I. Urgant's speech behaviour in micro-role interviewer are the attraction of the mass addressee through the creation of a comic effect, cooperative dialogue, manifested in the high consistency of the communicators' intents. I. Urgant in the micro-role interviewer shows himself as a competent person who uses different means of disclosing interesting information to the audience; this is a cooperative type of person who focuses on maintaining the guest's story; this is a person characterised by emotionality and humour.

4. **Microrole fareweller.** At the end of the interview I. Urgant performs the micro-role of the fareweller. The etiquette character of greeting at the beginning of the interview and farewell at the end of the interview gives the micro-roles of the greeter and fareweller a ritualistic character. Let's consider the endings of the programme "Vechniy Urgant" issues under study.

– I. Urgant: ***Friends**, it was **Anton Lapenko!*** (from the issue of 10 April 2020 of the programme "Vechniy Urgant", guest – video blogger and actor Anton Lapenko).

– I. Urgant: ***Dear friends**, it was Vladimir Zhirinovskiy, who closed the programme "Vechniy Urgant".* (from the issue of 14 May 2021 of the programme "Vechniy Urgant", guest – politician Vladimir Zhirinovskiy).

– I. Urgant: ... *These are flowers for you. **Thank you very much!** Give them to Konstantin Yurievich* (this is the husband of the guest). ***Ksenia Sobchak!*** (from the issue of 7 February 2020 of the programme "Vechniy Urgant", guest – host Ksenia Sobchak).

The examples confirm that this role is realised by I. Urgant in a direct address to the guest and viewers in the studio and behind the screen (*dear friends*), and in direct gratitude to the invited guest (*thank you very much*). The model of fulfilment of the role of the fareweller is "direct address + expression of gratitude".

I. Urgant's intensional space as a moderator of a media programme consists of the macro-intentions of attracting mass addressees in order to increase the rating of the programme and its subordinate micro-intentions: informing, greeting, disclosing information, supporting, entertaining and farewell, which cause I. Urgant's successive

performance of micro-roles – introducer, greeter, interviewer and fareweller.

The introducer is responsible for informing the audience in a dialogue or monologue starter. The etiquette greeter orientates the audience in the studio to greet the guest, using compliments to the guest, expressing positive emotions and creating a humorous relaxed atmosphere. The speech actions of the cooperative, emotional and humorous interviewer are aimed at revealing information about the guest and entertaining the viewers (in the studio and behind the screen). The etiquette fareweller marks the end of the interview by using direct address to the guest and expressing gratitude.

Thus, the macro-role of the moderator is realised by I. Urgant in the system of his micro-roles. I. Urgant in the macro role of moderator is distinguished by emotionality, professionalism, competence, ritual etiquette, humour. Cooperativeness of I. Urgant is reflected in a large number of harmonious supporting means and means of creating a comic effect, on the one hand, and in the guest's free manner of communication (see a joke initiated by the guests), on the other hand.

2.4.2. Macro-role and micro-roles of Y. Dud* in the video blog "vDud*"

Y. Dud* constructs identity in a different way. The intensional space of Y. Dud* consists of the intension of interviewing, including disclosure of information (in inducing the guest to answer and supporting the guest in disclosure of information) and creation of conflict (in provoking and aggravating the conflict); the intension of informing the viewers; the intension of instructive explanation and the intension of farewell. Accordingly, such micro-roles of Y. Dud* as interviewer, introducer, explainer and fareweller are found. Unlike I. Urgant's humour and cooperativeness, Y. Dud* constructs micro-roles in an informative and conflictual way. To the macro-role of Y. Dud* we refer the role of a moderator set by the conditions of a dialogue interview. The micro-roles are hierarchically combined and together create the macro-role of moderator Y. Dud*. Let us consider the macro-role of Y. Dud* moderator in the system of his micro-roles.

1. **Micro-role interviewer.** The micro-role interviewer realises the cooperative intension of disclosure of information about the guest, which includes inducement to

disclose the topic and support as the topic is disclosed, and the intension of creating conflict to attract the audience.

The group of means of realisation of the cooperative intension of inducing the guest to answer (to reveal the topic)

1) **Special question.** By using a special question, Y. Dud* orientates the interlocutor to disclose subject and event information.

– Y. Dud*: *Have you ever had to broadcast a point of view that is not your own during the time you have been working at Channel One?*

– Y. Dud*: *Did your last marriage break up last year? Why did this happen?* (Examples are taken from the issue of 3 August 2021 of the video blog "vDud*", guest – journalist and host Alexander Gordon).

2) Intertextual means "**quoting the guest's speech**" and "**quoting a fact**" without evaluation. The fact in this case is quoted without including evaluative reference points or evaluative preference of Y. Dud*.

– Citation of fact:

Y. Dud*: *A fact about you that I still can't believe. How many siblings do you have? The guest goes on to talk about his large family.* (from the issue of 3 March 2020 of the video blog "vDud*", guest – video blogger and actor Anton Lapenko).

– Quoting the guest's direct speech:

Y. Dud*: *Your quote – "I need the youth. I made this performance for young people" - is this referring to the performance "Turn the Game" (quoting the guest's speech)? Explain what this play is and why it is for young people? The conversation further develops co-operatively, the request for an explanation is the guest's explanation.* (from the issue of 31 May 2017 of the video blog "vDud*", guest – singer Dmitry Malikov).

Y. Dud*, without adding his evaluative statements to the requested facts, induces the guest by quoting the speech and bringing the fact to clarify the fact or the speech itself.

3) Inducement with the direct use of the **imperative** "tell" or "explain".

– Y. Dud*: *Explain, Monkey and Eagle clip, firstly, what you wanted to tell them, interpret!* (from the issue of 21 February 2017 video blog "vDud*", guest – singer and

composer Sergei Shnurov).

– Y. Dud*: ***Tell us** about the thing that you could not afford!* (from the issue of 18 November 2017 of the video blog "vDud*", guest – journalist and host Vladimir Pozner).

– Y. Dud*: ***Tell us** how popularity hits you!* (from the issue of 3 March 2020 of the video blog "vDud*", guest – video blogger and actor Anton Lapenko).

The imperatives "tell" and "explain" in these cases focus the viewers' attention on the further story or explanation of the guest about the object asked by the moderator.

4) Inducement using an **illocutionary forced descriptive utterance** indicating an interesting event. The words "wild", "most", "last" are indicators of the interestingness of the requested information.

– Y. Dud*: *The **strangest** or funniest reaction you've met from a person who found out what family you're from* (large family).

– Y. Dud*: *The **last** film you were incredibly impressed by.*

(from the issue of 3 March 2020 of the video blog "vDud*", guest – video blogger and actor Anton Lapenko).

– Y. Dud*: *The **wildest** story that happened to you at the height of your popularity.*

– Y. Dud*: *The **most** unusual corporate party you've ever had in your life.*

(from the issue of 31 May 2017 of the video blog "vDud*", guest – singer Dmitry Malikov).

– Y. Dud*: *The **last** thing on the internet that you would have seen and liked.*

– Y. Dud*: *The **most** expensive thing you've ever held in your hands.*

(from the issue of 18 October 2017 of the video blog "vDud*", guest – journalist and host Vladimir Pozner).

A statement of a descriptive nature (*the scariest or funniest reaction, the wildest story, the last thing*), in the context of the interview, which implies the moderator's right, acquires a heightened illocutionary and inductive value and compels a response from the guest.

Thus, the cooperative intention of inducing the guest to respond is realised in different variants of the moderator's non-evaluative statements and focuses the viewers' attention on the guest's story about the object asked by the moderator.

A group of means of realising the cooperative intension of supporting the guest (to develop the topic)

As in the programme "Vechniy Urgant", the support of the guest at the stage of topic development is implemented by Y. Dud* in the course of communication as an addition to his inducements for continuous disclosure of information.

5) **Clarifying question.** After entering the topic, Y. Dud*, by asking clarifying questions, reveals different aspects of the topic under discussion.

– Y. Dud* asks the guest: **Where are we?** Guest A. Lapenko answers: *Stanislavsky Electric Theatre.* Y. Dud* clarifies: **What are you doing here?** A. Lapenko: *I work here. This is my creative home.* Y. Dud* clarifies: **How long have you been here?** A. Lapenko: *3 years, probably. No, I've been working here for 4 years.* Y. Dud* clarifies: *Did you graduate from VGIK and immediately enrol here?* A. Lapenko: *No, I graduated in the 11th year. I came here in the year of 17, 16.* Y. Dud* clarifies: **What did you do in between?** A. Lapenko: *I served in two theatres before that. After the institute I went straight to one theatre, then I went to another theatre...* Y. Dud* specifies: **How many productions are you involved in?** A. Lapenko: *I think it's somewhere around seven, eight performances...* Y. Dud* clarifies: *Now to be honest... A year ago, when internet popularity had not yet come to you, **did it weigh you down a bit?*** A. Lapenko answers: *Difficult sometimes...* (from the issue of 3 March 2020 of the video blog "vDud*", guest – video blogger and actor Anton Lapenko).

Clarifying questions (*What are we here? / What are you doing here? / How long have you been here? / What did you do in between?*), which show the moderator's interest in the topic under discussion, help the moderator to reveal the guest's life after graduation. The questions develop within the main topic, which is due to the moderator's co-operative intention to create a positive image of the guest with the audience.

6) **Backchannel "uh-huh".** The communicative response "ugu", formally supporting the guest, denotes active listening to the guest's story.

– Y. Dud* asks the guest to explain why his play "Turn the Game" is intended for young people. D. Malikov: *The play calls for the fact that you have to work very hard. You have to listen to different music... It's a conversation between me and a DJ and a*

young girl, who personify the whole young generation, who don't really want to know any other music than the one they listen to. Y. Dud is supportive: Mm-hmm. D. Malikov continues: and to educate her and teach her something about life... Y. Dud*' supports: Mm-hmm. D. Malikov: This is very interesting... (from the issue of 31 May 2017 of the video blog "vDud*", guest – singer Dmitry Malikov).*

Having no literal meaning, the backchannel "ugu" denotes the active participation of Y. Dud* in the dialogue exchange with the guest.

7) **Interrupting-addition** of a cooperative nature. By interrupting the guest, the moderator supports the guest in his story, which fulfils a supportive function.

– Y. Dud*: *When we agreed on the interview, you said to watch or review the programme "Gloomy Morning", why?* A. Gordon: *Firstly, I think that it is the best thing I have done on television all the time... Secondly, it seems to me that it is a prototype of what is happening on the Internet... It has largely determined what is happening in blogs now.* Y. Dud*: *Does it seem similar to you, because both YouTube and YouTube are a kind of One Man TV?* A. Gordon: *Firstly, it is One man TV, absolutely yes! Secondly, it is not a programme, not a show in the television sense. It is a kind of space...* Y. Dud* interrupts and adds: **It looks very much like a stream** (interruption and addition). A. Gordon agrees and continues: *Yes, it looks very much like a stream. And when pieces of this space are aired, ... then it gave a very strange feeling...* (from the issue of 3 August 2021 of the video blog "vDud*", guest – journalist and host Alexander Gordon).

In this fragment, the interruption is realised in a harmonious context in order to complement what the guest has said. The guest's response to the act of interruption is realised in agreement, which shows the cooperative nature of communication.

The combination of support (see clarification, backward response and interruption-addition) with inducement (see special question, quotation in a neutral context, imperative and descriptive statement of an inductive nature) develops the dialogue in a cooperative mode. In the aspect of disclosing event information, inducement and support in the video blog "vDud*" function in the same way as in the programme "Vechniy Urgant".

Next, let us consider the means of provocation and conflict escalation, which determine the individual manifestation of Y. Dud* in the media dialogue. The difference

between Y. Dud* and I. Urgant lies in the fact that I. Urgant chooses the path of humour in the dialogue, which is revealed in the intension of creating a comic effect with the use of sharpness to attract mass addressees and increase the rating of the programme, while Y. Dud* chooses the path of creating conflict to attract mass addressees. The intension of conflict creation by Y. Dud*, considered as its typical and individual manifestation, is expressed in provocation and aggravation of conflict.

A group of means of realising the non-cooperative intention of provoking conflict

Provocation of conflict can be realised by Y. Dud* in direct quotation of controversial events, quotation of sharp speech and demonstration of controversial clips, in explicit evaluative modality and in the use of speech traps. Let us consider how they are organised.

8) Quoting a guest's speech with a negative evaluation.

– Y. Dud* quotes Gordon's opinion in the programme "Vremya Poket" about why, from his point of view, one should not marry a divorced woman with a child: ... *I was **shocked** when I came across a YouTube video from your programme with Ekaterina Strizhenova* (Ekaterina Strizhenova is the co-host of the programme host of Vremya Pokazhet, in which the main host was guest Alexander Gordon), *where you say the following:* < ... > "So there is no guarantee that the second (marriage) will not end the same way. The second reason: a child is someone else's seed. Investing in someone else's, roughly speaking, is anti-natural. Third reason: the relationship between a man and a woman is dictated by love. What does this have to do with someone else's child? Fourth reason: if a woman is so independent that she can bring up a child alone, why does she need a man in the family?". ... *Do you think so?* (from the issue of 3 August 2021 of the video blog "vDud*", guest – journalist and host Alexander Gordon).

The moderator's surprise at the guest's statements (*I was shocked*) indicates the moderator's disagreement with the guest's position, which indirectly indicates the moderator's values, which do not coincide with the guest's values. Quoting when values diverge reinforces the inappropriateness of the guest's statements quoted by the moderator

(i.e., reasons not to marry a woman with children). The opinions of the moderator and the guest are opposed in this case, thus, the statements of Y. Dud* using quotations acquire a provocative character.

9) Citing a fact/event with the inclusion of a negative assessment.

By citing a controversial event with the inclusion of his/her assessment, the moderator often leads the dialogue in the direction of an evaluative discussion "*is it true / should it be done this way?*".

– Y. Dud*: *The main media newsmaker of last week was a man called Artem Sheinin – the host of a propaganda programme on Channel One. For those who don't know, Artem Sheynin is the man who became widely known a year ago when he said on air during a discussion with a guest that: "Yes, I killed people." And he did it with such a rather **frightening bravado** (moderator's assessment). And then last week, he literally **lashed out** at one of the guests who was on the air. The expert Mile Bom, there is such an American journalist, Artyom Sheynin, being the Programme host, went at him with an **absolutely boorish argument**, "I said sit down." All this would be of no use if while preparing for this programme I hadn't come across a fact that was unknown to me personally. Artem Sheynin has been one of the host players of your team for almost 10 years. A man who does all sorts of projects with you, and a man who worked as editor-in-chief of the Posner programme. I have one question: adding up what happened a year ago, to a lesser extent, and what happened this week – **how is that possible?** (from the issue of 18 October 2017 of the video blog vDud*, guest – journalist and host Vladimir Pozner).*

The attitude to the quoted event and to the figure under discussion (Artem Sheynin) is reflected in the direct negative assessment (*did it with such a rather terrible bravado / ran over one of the guests / went at him with an absolutely boorish argumentation*) and in the quoted sharp speech of Artem Sheynin (*Yes, I killed people / I said: sit down*). The moderator's explicitly negative assessment shows his attempt to set the guest up for a negative attitude towards the figure under discussion (Artem Sheynin), which serves as the beginning of the conflict.

– Y. Dud*: *Look, Vladimir Volfovich, I open your declaration for 2016 and I am simply **stunned** (surprise). A land plot of **2000** square metres, another land plot, another*

*land plot, a residential house, a residential house. Flat **436** square metres. You probably live in it... **A huge amount of housing...** **Why** does one person need so much? (from the issue of 29 August 2017 of the video blog "vDud*", guest – politician Vladimir Zhirinovskiy).*

The fact about the huge amount of housing guest V. Zhirinovskiy is stated with objective figures. The moderator's astonishment is demonstrated in the word "*bewildered*". The figures used emphasise the huge amount of housing of the guest and contrast the guest with ordinary people. The statement with the question "*Why*" thus fulfils a provocative function.

10) **Speech traps.** Conflict provocation can also be realised in speech traps using deliberately preparatory provocative question and compliments.

– Y. Dud*: ... *In any case, the whole country knows you as a very **eccentric politician** one way or another* (assessment). *Was there any prank on your part that you were ashamed of later* (provocative question)? V. Zhirinovskiy denies: **There were never any pranks...** Y. Dud*: *Wonderful!* (further Y. Dud* tells about Zhirinovskiy's conflict with deputy Yevgenia Tishkovskaya and shows a video of this conflict) *Are you not ashamed of this too?* (from the issue of 29 August 2017 of the video blog "vDud*", guest – politician Vladimir Zhirinovskiy).

The question "*Was there any prank on your part that you were ashamed of later?*" is used in this fragment as a deliberately prepared pretext to provoke a conflict. The statement "*wonderful*" shows the moderator's joy that the guest has walked into his trap. Further description of the fact with the time, place of the event and showing the video of the event refute the guest's answer ("*there were never any embarrassing moments*"). Thus, the moderator's statements become explicitly aggressive and provocative.

– Y. Dud*: **I must express my respect...** *I spoke about it both in the invitation to the interview and in general. I have always spoken publicly. Why Ksenia Sobchak has my respect, because she grew up in a family where it was possible to do nothing in general, where everything was fine. But at the same time she works, she works **cool, great,** (compliments) *earns. **That's cool!** (compliments) But I've always wondered. Ksyusha, you at the beginning of the noughties and at the end of the 90s was one of the symbols,**

was *the banner of the golden youth* (compliments). *Where did you get the money for this, if your dad was only a city official, just the mayor of the city?* (from the issue of 25 October 2017 of the video blog "vDud*", guest – host Ksenia Sobchak).

Compliments (*to express respect publicly / to work cool and great / the banner of golden youth*) in this example serve as a preparation for conflict and do not mitigate the provocativeness of the moderator's further question (*the question about the source of the guest's money*). However, compliments remove the guest's wariness at the beginning of communication and increase the forced illocutionary nature of the moderator's further sharp questioning statement.

– Y. Dud*: *In 2013 you made a film about Germany together with Ivan Urgant... <...> It is clear that (expression of understanding) *there are no completely objective people and in general objectivity is boring in many things. Well, you have to be objective... But here (in the film about Germany) I saw a man, instead of an objective, sorry for the pathetic (formal apology), wise man... I saw a man (the moderator repeats) who just does everything to make the venom and resentment that he has towards the country, they also fell out on the audience in general anyway, but not as much as he wanted. Why did you have to go in the first place? You don't love this country (Germany), you don't love this nation... Why was it necessary to take?* (from the issue of 18 October 2017 of the video blog vDud*, guest – journalist and host Vladimir Pozner).*

Expressing the guest's understanding and apologising for pathetics, while giving the guest a deceptive impression of the moderator, do not mitigate the conflicting nature of his statements. The apology in this example, like the compliments in the previous fragment, is used to relieve the guest's tension.

Thus, the provocation of conflict is realised by Y. Dud* in direct quotation of controversial events, controversial statements of the guest and controversial clips correlated with the guest; in speech traps such as compliments, deliberately prepared questions and apology. Provocative actions are implemented with the inclusion of explicit evaluations of the moderator himself, which turns the dialogue into an evaluative discourse.

**A group of means of realising the non-cooperative intention of conflict
aggravation**

Conflict aggravation, denoting the peak of conflict, causes a conflicting and antagonistic reaction in the guest. At this stage offensive-action and defence-action take place between the moderator and the guest. To increase the conflictuality of communication, Y. Dud* uses such means as doubt, direct objection, refutation with arguments (examples, clips, quotes), refutation with assumptions, demonstration of moral superiority, direct irony and negative evaluation of the guest. Correspondingly, the guest performs such counter-actions as: refusal to answer, evasion, deflection, rebuttal, concession and apology. The speech opposition between the moderator and the guest proves the conflicting course of communication. Let us consider how they are realised.

11) Direct objection and demonstration of moral superiority.

In the following example the means of direct objection and possession of moral superiority are used in a complex way.

– Y. Dud*: *You, like everyone else, sang to plywood in the 90s (provocation).* L. Agutin: *I tell you about the plywood... I have never in my life ... performed under a phonogram in front of people who bought tickets and came to the concert... All my experience of performing under a phonogram is connected only with television shootings. If you star in a TV programme (i.e. "Song of the Year"), ... in which everyone performs under a phonogram, because it is the law of this TV programme and technically it is impossible to do otherwise... Y. Dud'* interrupts and directly refutes: But in "Song of the Year" people sit in the audience (direct objection). L. Agutin: *In "Song of the Year" people sit in the audience. It's a television programme that is filmed under a phonogram all your life... Once you can do it (i.e. sing not under a phonogram), you won't be invited again... Y. Dud'* says with moral superiority: ... Your logic now: if everyone is doing it this way, why should I be the first to do it in a new way. <...> L. Agutin evades answering the question: *You speak beautifully, as you should...* (from the issue of 27 February 2018 of the video blog "vDud*", guest – singer and composer Leonid Agutin).**

The guest's statement (*never sing to plywood in front of public people*) causes a direct objection from the moderator (*the programme has viewers who are also public people*).

The moderator asks a question that puts the guest in a situation of moral choice. By rebutting the guest, the moderator explicitly presents values that create a positive image of the moderator. Answering the moderator's questions may bring the guest into harm's way. In order to prevent the audience from giving him a negative evaluation, the guest implements defensive speech actions: explanation, narration, deviation from answering the question.

12) **Refutation by arguments.** Arguments to refute the guest are a real event, a quote of a certain person and video clips.

– Y. Dud*, quoting the guest A. Gordon's speech from the programme "Closed Screening" – "If you have a conscience, you can't do that", asks him to explain why he evaluates the film "Cargo 200" in such a way. A. Gordon explains: ... *Cinematography is, of course, a manifestation of the artist ... For me, the main function of art is to comfort ...* Y. Dud* cites a fact as an argument to refute the guest and wants to prove that the function of the film is to elevate, not to comfort: **I remember the first line of this broadcast.** (quoting the event) *You addressed the audience, there were viewers there, not experts. **The first woman**²² who spoke out said that it was a very scary film, after which you want to think about these streets, these factory towns, how to make yourself better and how to help someone. She read that meaning... **Isn't that the way to uplift her?*** (rebuttal with fact and a quote from a viewer) A. Gordon directly contradicts: **No**, *that's not exaltation (denial). Elevation is when you go and do. Consolation is when you feel sorry for the stricks and children on the streets or the people who live in these creepy settlements, right? ... That's what I'm talking about.* (from the issue of 3 August 2021 of the video blog "vDud*", guest – journalist and host Alexander Gordon).

In this fragment, the guest's rebuttal argument is the impression of a woman's impression of the film "Cargo 200" participating in the broadcast of the programme "Closed Screening". The guest, explaining the concepts of exaltation and consolation, directly refutes the moderator's opinion. Mutual refutation and mutual denial are observed in the process of communication between the moderator and the guest.

²² In the Closed Screening programme there was one viewer in the studio - a woman who, after watching the film Cargo 200, gave her opinion about the film.

13) Simulation of the intended situation for refutation, sharp irony and negative characterisation (evaluation of the guest's behaviour). Let's consider their use in the following examples:

– Y. Dud* provokes the guest by quoting a direct speech of the guest (Alexander Gordon): *"Many years ago you came to the programme '100 Questions to an Adult' and you said there: 'What you can afford with a janitor, you should afford with a boss. What you can't afford with the boss, don't afford with the janitor' ...* Y. Dud* further modelled the first situation: **"Let's imagine a situation** (a marker for modelling the situation as an argument) *that in the studio of Male / Female would be, for example, Vladimir Zhirinovsky <...> How would you behave with him? Could you say to him "bitch" (an assumed situation)?* A. Gordon: *... Of course, I could have said everything I wanted to say to him... Since there have already been cases.* Y. Dud*: *What did you say?* A. Gordon refuses: *Let's leave this case. <...>* Y. Dud* mocks the guest: **Alexander, you behave as impertinently as possible with very weak people** (assessing the guest's behaviour). *But when we start talking about Vladimir Zhirinovsky now, you say that you don't want to make noise... For people, this looks like rather cowardly behaviour (irony).* A. Gordon explains: *I don't care how it looks in people's eyes. I just know Vladimir Zhirinovsky and I just don't want noise in the near future...* (from the issue of 3 August 2021 of the video blog "vDud*", guest – journalist and host Alexander Gordon).

Modelling the supposed situation, the moderator wants to prove that the guest cannot treat people of different social status in the same way. The guest A. Gordon refuses to answer the moderator's first question *"How would you behave with him (Vladimir Zhirinovsky)?"*. Having been refused and ignored by the guest, the moderator directly ridicules the guest for his cowardly behaviour (negative qualification of the subject). If the assumption in the programme "Vecherniy Urgant" is used to expand the thematic circle, in the video blog "vDud*" it is aimed at refuting the guest.

Thus, when performing the micro-role of the interviewer in the practice of Y. Dud* revealed three intents – cooperative inducement to disclosure of information (special question, quoting speech and citing facts in a neutral context, imperative, illocutionary forced descriptive statement); cooperative support of the guest's story (clarifying question,

backchannel "uh-huh" and interruption-addition); conflict creation (conflict provocation using direct quotation of controversial statements of the guest, citing events and clips in a negative-evaluative modality, correlated with the guest; use of speech traps, realised in the combination of compliments and deliberately prepared light questions with provocative action; aggravation of the conflict, realised in direct objection, demonstration of moral superiority, refutation with arguments, refutation with the help of assumption of similar situation, sharp irony and negative characterisation of the guest). The model of fulfilment of the micro-role-interviewer has two variants - "inducement + support" and "provocation + escalation of conflict + argument" (individual-stylistic variant).

The conflictuality of the micro-role interviewer is reflected in the frequent offensive and defensive actions between the moderator and his interlocutor (invited guest). The logicity of the micro-role interviewer is demonstrated in refuting the guest with arguments. The professionalism of the micro-role-interviewer is revealed in the application of different means of disclosing information about the guest and supporting his or her story.

2. **Micro-role of introducer.** Unlike I. Urgant's role of introducer, which is performed at the beginning of the interview, the role of introducer Y. Dud* is performed in the course of the interview when new information appears. By using an informative register with clear markers "*for those who do not know*" and "*if someone does not know*" Y. Dud* informs and supplements the information.

– Y. Dud*: *On YouTube has several clips and roles of Lapenko before he became famous. The link is in the description where you can watch (a reminder of where you can find information). For example, one of the roles, I forget what the show is called. A scene that will go down in the legacy of world cinema...*

– Y. Dud*: *Did you run it all yourself (meaning the shooting of the video blog)? Only on your phone?* Guest A. Lapenko answers: *We filmed it today, on the phone. I have the material on my phone.* Y. Dud*: *It's all on my own. But "Inside Lapenko" (the name of the series filmed by the guest), for those who do not understand, there are separate vines (short clips about funny moments of shooting), which you uploaded first to*

*Instagram**²³, then on YouTube (information message). At the end of the year there was a five-part series....*

(examples from the issue of 3 March 2020 of the video blog "vDud*", guest – video blogger and actor Anton Lapenko).

The given fragments inform about the location of the link where you can watch the discussed video clip and find out funny moments of the filming of the series "Inside Lapenko".

In this example, a direct address (*friends*) indicates the recipient of the information. A clear nomination and an evaluative statement convey information about the guest's daughter to the viewers behind the screen.

– Y. Dud*: ... ***If someone doesn't know**, Seryoga (guest singer Sergei Shnurov) hosted a programme about love, and people came there with their own problems. Ordinary people who had an incredible problem. Remember the most incredible problem you saw in the studio!*

(example from the issue of 21 February 2017 of the video blog "vDud*", guest – singer and composer Sergei Shnurov).

When performing the micro-role of introducer, the moderator clearly indicates the information – a person, an event or a fact unknown to the viewers. By using informative and evaluative register with markers "if someone does not know" / "for those who do not know" the moderator-introducer solves the informative task. Performed by Y. Dud* micro-role of the introducer is not fundamentally different from the micro-role of the introducer performed by I. Urgant. Urgant's micro-role of introducer in the programme "Vecherniy Urgant".

3. Micro-role explainer. This role is performed by the moderator in the template segment of the video blog "Contest" after an interview in which an invited guest brings a gift as a prize of a contest held between subscribers. Explaining the conditions of participation in the contest forces the moderator to apply primarily the instructive register,

²³ On 21 March 2022, the American social network Instagram** was officially banned in the Russian Federation, Meta Platforms Inc*** was recognised in the Russian Federation as an extremist organisation and its activities were banned (including in relation to its product – the social network Instagram**).

the markers of which are "must", "should". Let us consider the communicative cases in which the micro-role of Y. Dud* is fulfilled.

– Guest A. Gordon brings a miniature as a prize of the contest. Y. Dud*: **Contest** (emphasis on the template segment)! *Alexander Gordon is a master of very caustic, sometimes cynical comments on a wide variety of subjects. **Let's** (call) under this video caustic, interesting, maybe funny comment on Alexander Gordon on this interview or in general his work, his personality. Anything you want* (explanation of the terms and requirements of the contest). *The author of the most interesting comment **will get** this beautiful prize* (guarantee of the contest result). *The comment **should be** left in the attached comment to this video* (explanation of the place of commenting). (from the issue of 3 August 2021 of the video blog "vDud*", guest – journalist and host Alexander Gordon).

– The guest brings a ball signed by the champion of the Basque pelota (ball game, the national Basque sport - the comment is ours, Wang X) as the prize of the contest. Y. Dud*: **Contest** (to focus viewers' attention on the "Contest" segment)! *Our tradition – we come and select our heroes ... We will come up with a task for our users about our guest. **The assignment for you now is simple.** Who in your opinion from the Internet Vladimir Pozner should invite to his programme and why* (contest requirement). *You **must** also write a short explanation of why. The most creative, maybe funny variant will be chosen and we will give a prize* (the result of participation in the contest). (from the issue of 18 October 2017 of the video blog "vDud*", guest - journalist and host Vladimir Pozner).

The examples confirm the model in which the micro-role of the explainer is realised – "address to the addressee + emphasis on the template segment "Contest" + explanation of the conditions of participation in the contest on the basis of the instructional register with the use of the words should and must + call for participation through a public guarantee that the winner will receive a prize (the most creative variant will receive a prize)". It should be noted that this role, differing from the micro-role of Y. Dud's* introducer, which is performed throughout the entire course of the interview, is manifested only towards the end of the dialogue.

4. **Microrole fareweller.** This role, which has an etiquette character, functions at the

very end of the interview and is realised in the mutual expression of gratitude between the moderator and the guest.

– Y. Dud*: *Alexander, thank you very much!* A. Gordon: *Yes. Thank you!* (from the issue of 3 August 2021 of the video blog "vDud*", guest – journalist and host Alexander Gordon).

– Y. Dud*: *Thank you!* A. Lapenko: *Thank you, Yuri.* (from the issue of 3 March 2020 of the video blog "vDud*", guest – video blogger and actor Anton Lapenko).

– Y. Dud*: *Dmitry, thank you! You are handsome!* D. Malikov: *Likewise!* (from the issue of 31 May 2017 of the video blog "vDud*", guest – singer Dmitry Malikov).

Obviously, in most cases the interview ends in a mutual expression of gratitude, sometimes including compliments from the moderator. The model of realisation of the fareweller role is "direct address to the guest + mutual expression of gratitude".

Thus, the study of the video blog "vDud*" revealed such micro-intentions involved in the construction of identity:

1) The intension of interviewing, including disclosure of information in the cooperative inducement to conversation and its maintenance, creation of conflict communication in provocation and aggravation of conflict;

2) The intension of informing the audience in the informative and evaluative register;

3) The intension of explanation realised in direct address, emphasis on the template segment "Contest", explanation of the requirement and urging the viewers to participate in the contest;

4) Intention of farewell, realised in mutual gratitude.

The revealed micro-intentions are hierarchically combined in the intensional space of Y. Dud*. According to the criteria of importance and explicitness in the moderator's speech, the intensions are ordered as follows: creating a conflict – disclosing information – communicating information to the audience – explaining the conditions of the contest – saying goodbye to the guest. All micro-intentions are subordinated to the macro-intention – to attract the attention of the audience and increase the rating of the programme.

Taking into account the types of Y. Dud's* micro-intentions in the course of

communication, we distinguished such micro-roles as interviewer, introducer, explainer and fareweller. The micro-role of introducer functions in the course of interviewing during the meeting with new information unknown to the audience. The order of the micro-roles is as follows: interviewer/introducer-explainer-fareweller.

Y. Dud's* macro-role-moderator consists of his micro-roles. The politeness of the macro-role moderator is manifested in the etiquette of saying goodbye to the guest. The professionalism (competence) of the moderator is reflected in the disclosure of information by various means, in timely informing the viewers in the course of communication and in a detailed explanation of the requirements for participation in the contest. The moderator's logicity is demonstrated in applying arguments to refute the guest. The moderator's conflictiveness is revealed in mutual speech actions of offensive and defensive nature between communicants (moderator and guest). Aggressiveness of the moderator's statements is revealed in provocation and aggravation of the conflict. Thus, Y. Dud* is a professional and competent host who is characterised by logical, conflict and aggressive speech statements in comparison with the moderator I. Urgant.

2.5. Communicative and thematic construction of media dialogue

This section is written with partial use of material from articles published by the author [Wang X. 2022, 2023b, 2023g].

If the analysis of identity construction reveals the types of the moderator's intents realised in communication and shows the peculiarities of his micro-role change, which reveals the moderator's idiostyle at the micro-level (dynamic role construction in local actions), then the consideration of the peculiarities of theme combination reveals his idiostyle at the macro-level (thematic development as a whole).

Our study reveals three models of thematic development: the elementary monothematic model "direct input", which is realised in the simple order "beginning + development + end"; the deductive polythematic model "from the general to the particular", in which subordinate subthemes are born from one theme; the inductive polythematic model "preliminary preparation + advancement of the focal theme", in

which different themes are concentrated on one conflict point. Let us consider the peculiarities of thematic models in the practice of I. Urgant and Y. Dud* based on the results of the previous paragraph.

2.5.1. Communicative models of topic management of I. Urgant

Elementary model "direct input of the topic"

The elementary monothematic model "direct input" in the programme "Vecherniy Urgant" is implemented in the inducement to tell a story, constant active support of the guest's story and in the guest's cooperative reaction – active telling. The absence of objectionable actions in the speech of communicants speaks about the harmonious implementation of this model in the programme "Vecherniy Urgant". Let us consider an example from the issue of 29 January 2020 of the programme "Vecherniy Urgant", where the guest is the singer Dmitry Malikov. The moderator starts the topic by showing a photo when the guest was young.

– I. Urgant: *Look, Dima, I must say, how old are you in this photo?* D. Malikov: *This one is 17.* I. Urgant: *Now?* D. Malikov: *49!* I. Urgant: *It feels like 3 years maximum difference. Look, what has changed with you? I just want to understand, honestly! Make us happy, the people who envy you. Tell me, how do you age? Judging by this picture, you're only getting hairier with age.* (the beginning stage of the topic).

Then, in a cooperative context, with the moderator's support, the guest begins to tell what has changed for him:

– D. Malikov continues: *Yes, the hair cover has somehow become stronger. I myself look, among this hair cover there is a little bit of grey hair... what is the secret? I think that there are two things peculiar to old age - obesity and baldness.* I. Urgant: *You beat me on all parameters... And your eyesight?* D. Malikov: *My eyesight is not very good.* I. Urgant: *Words to God. You made me happy... Let's go over everything. How's the cardiogram? How's your blood pressure? Are you reacting to the weather? I'm responding. I swear. I got up this morning, neck stiff. I look, my blood pressure's low.* D. Malikov: *No, it's nothing. I'm in good health in principle. But my back hurts... I need to*

do more sports. (stage of development and the end of the topic).

Then the moderator ends the topic about the guest's health and proceeds to discuss another topic taken by the moderator from the guest's speech (one should do sports). Finding a new topic in the speech utterances at the end of the current topic is denoted by us as topicalisation. The new topic is also developed according to the formula of the elementary model. Next, a clip is shown on the screen in which a guest applies an electrical stimulus to train a muscle:

– I. Urgant asks: *Tell me, what's going on in this video?* D. Malikov: *This is some kind of fancy exercise machine. It's just that my friends put it (an electrical device for training) on me in the summer. It was in the summer at the sea. They say you don't have to do anything. It just contracts on its own and trains the muscles. But it hurts a lot... It rejuvenated and there you go!* (new topic about sports on the elementary model).

This model develops harmoniously and looks like "moderator prompting + active guest story + guest support + end". Despite its simple structuredness, this model has a great communicative potential in communication.

Deductive model "from general to particular"

The research revealed another more complex model - the deductive model "from general to particular", which is constructed in a hierarchical combination of the elementary model. The example is taken from the issue of 7 February 2020 of the programme "Vecherniy Urgant", the guest is host Ksenia Sobchak. First, the moderator I. Urgant starts the main topic by using a direct question:

– I. Urgant: *How is your family life, Ksenia? Tell us!* K. Sobchak: ... *We have a good time. I cook cutlets at home there. Telly watch...*

Further I. Urgant within the main topic "family life" offers the first subtopic "New Year's holiday":

– I. Urgant: *Tell me, it's very formal... I want to ask you: was there a big New Year's holiday now? ... You went to one of the most fashionable resorts and went skiing or snowboarding?* K. Sobchak begins to tell about snowboarding: *I am on a snowboard, Platon (the guest's son) on skis, got up only ... Husband also got up on skis ...*

Then the moderator raises the second subtopic "the guest's husband":

– I. Urgant: *We completely forget that you also have a husband. I want to know how is your **husband** (on skis)? ...?* K. Sobchak: *It's not easy for him. It was the first time he went skiing, Konstantin Yurievich, I was somehow worried about him. After all, the man is no longer young, in a good sense of the word ... He got up on skis perfectly.* I. Urgant: *He has never skied before?* K. Sobchak: *Never! For the first time in his life, and he went straight away. There is even a video.*

Then I. Urgant initiates the third sub-theme "choice of skis or snowboard":

– I. Urgant: *And then I have a question for you at once: my dear, how is it, the famous **conflict between skiers and snowboarders**? Snowboarders think that all skiers are geese. Why didn't you put Konstantin on the snowboard?* K. Sobchak explains: *I'll tell you. On snowboarding for any three days you have to fall all the time, on your knees, on your butt. That is, you can not immediately take and go. And we only had ten days of holiday time.....*

The main topic "family life" ends with the subtopic "son skiing and raising a son".

– I. Urgant: *Let's talk now, let's call it "the doctors' case". We have a photo of your **son Platon** (during the interview the guest's son was three years old) ... Firstly, you can see that the boy is in joy, and secondly, you can see that you did not give him a chance.* K. Sobchak: *He is poor every time for the first three days directly ... After three days he liked (skiing) ...* I. Urgant: *... You post a video where Platon is sitting at the age of three, and he is already calling numbers, letters and does it in different languages.* K. Sobchak: *... Platon has learnt to count to ten not only in English and Russian, but also in Chinese...* I. Urgant: *Why?* K. Sobchak: *... I want to have a smart son. Unlike me, he will be able to be both handsome and smart at the same time.*

Thus, the main theme "family life" is revealed in the description of the New Year holiday, the description of the husband on skis, the explanation of the choice between skiing or snowboarding and the story about the son. Sub-themes reveal different aspects of the main theme and are subordinated to it.

We conducted a quantitative analysis aimed at identifying the types of themes, their thematic range and the patterns correlated with them. The data obtained are reflected in Table 2:

Table 2. Ratio of models in the studied issues of the programme "Vecherniy Urgant"

The topic management model	Cooperative mode	Conflict mode	Total	Percent
Elementary	21	0	21	56.8%
Deductive	16	0	16	43.2%
Inductive	0	0	0	0
Total	37	0	37	
Percent	100%	0		100%

Table 2 shows that I. Urgant uses the elementary model and deductive model in a cooperative mode with the main purpose of disclosing subject- event information. In I. Urgant's practice 37 topics were identified, in which 16 topics are introduced by the deductive model "from general to particular", 21 topics – by the elementary model "direct input". The elementary model (56.8%) is used more often than the relatively complex deductive model (43.2%), which determines the ease of communication and simplicity of the moderator's cognitive style of conversation.

2.5.2. Communicative models of topic management of Y. Dud*

Let us consider the implementation of thematic models in the practice of Y. Dud* in the video blog "vDud*".

Elementary model "direct input"

The elementary model "direct input" is used by Y. Dud* both in a cooperative mode and in a conflict / disharmonious mode. Let's consider the **cooperative variant** from the issue of 3 March 2020 of the video blog "vDud*", where the guest is video blogger and actor Anton Lapenko:

– Y. Dud*: *Who is the best Russian actor now* (the beginning of the topic)? A. Lapenko: *Viktor Sukhorukov*. Y. Dud*: *Do you like the strange types like that*, yes (development of the theme)? A. Lapenko: *Yes. They are a little bit crazy, in a good way* (end of topic).

The model develops in the inducement and support of the guest to develop the theme and looks like "bringing up the theme in the inducement + the guest's story". The cooperative variant is oriented towards the disclosure of event information.

Let's consider the **conflict variant** of the elementary model "direct input" from the issue of 25 October 2017 of the video blog "vDud*", where the guest is the host Ksenia Sobchak. The thread begins with a clarification from the moderator. Along with an attempt to request information about the scandal, the act of clarification from the moderator in this case has a clearly provocative meaning.

– Y. Dud*: *Ksenia, a recording of a telephone conversation in which a person very much like you is still an absolute hit on the Internet. <...> (in the phone conversation) they are arguing about when to make repairs. The subject of the argument is that because of the children (in the phone conversation with the landlord, Ksenia Sobchak was swearing and on the verge of a nervous breakdown calling the neighbour's children the main problem of life).*

Ksenia Sobchak evades direct comment on the content of the telephone conversation, reproaching the moderator for violation of ethical norms. Uncooperative acts are observed in the communication of both sides.

– Ksenia Sobchak: *I would not want you to repeat all this nonsense now. I will explain why! <...> A decent person does not listen to other people's conversations, does not read other people's letters. <...> Why do you quote some dirty laundry. Y. Dud* explains: *No, Ksyush. I wouldn't discuss it with you if you were just a private character, a secular character. <...> It matters.* Ksenia Sobchak explicitly denies the moderator's argument and justifies herself with counter-questions: *It doesn't matter. <...> You've never had a situation like that? You've never had a situation where you're harassed by a noise, call your close friend or someone you have a good relationship with and swear at everyone? <...> Have you never had that situation? <...> Why do we even have to discuss this? Yes, I do swear sometimes. I can be extremely irritable especially when I haven't slept for several nights in a row. When I've got something on my mind, I can swear in some way. Does that make me not an honest person?**

It is characteristic that the conflictuality of moderator Y. Dud* in this case is first of

all connected with the moderator's citation of a negative fact), correlated with the guest, and confirmed by the guest's sharp, conflicting reactive acts. The formula of the conflict variant of the elementary model is "provocation / escalation of conflict from the moderator + objection from the guest". As a result, the audience gets a certain idea of the guest's values and worldview.

Deductive model "from general to particular"

A deductive model "from general to particular" realised in a cooperative mode has also been discovered. Here is an example fragment from the issue of 3 March 2020 of the video blog "vDud*", where the guest is video blogger and actor Anton Lapenko. The guest is a well-known video blogger on the Internet. The guest's clips from the series "Inside Lapenko" as of November 2022 had a reach of 3.09 million subscribers on YouTube. Y. Dud* starts the topic:

– Y. Dud*: *A fact about you that I still can't believe. How many siblings do you have?*

A. Lapenko: *11 brothers and 4 sisters.*

The guest's answer about the number of children in the family confirmed the main topic about large families. Then Y. Dud* develops the first subtopic "profession of family members" within the main topic:

– Y. Dud*: *What did they do? Who is your father?* A. Lapenko: *My father was a labourer, roughly speaking. He did not have such a specific profession. He drove somewhere, earned a little money somewhere. Mum, she is an aircraft designer by education.....*

Then the moderator asks the second subtopic - "life in a large family":

– Y. Dud*: *Come on, just tell us how a family with 16 children lives?* A. Lapenko: *At first we lived in one neighbourhood, where we had a 5-room flat. It was cramped there. Then we were given a whole floor in another neighbourhood. That's where it was the most interesting, because it was the period of the 90s, when we were all small... Everyone wanted to eat... But we were still running back and forth... Y. Dud*: Is it hard? A. Lapenko: *Well, it's fine. I think it was fine. Sometimes it was a bit hard. Either my brain forgets some things, or my impressions are only good.....**

Next, the moderator will try to find out the reasons for having so many children in one family (subtopic - the reason for having 16 children):

– Y. Dud*: *Have you ever talked to your father about **why there are so many brothers and sisters?** After all, it is a monstrous load for a woman. A. Lapenko: ... I didn't talk to him. Mum somehow responds to it all like that. It just so happened. It just so wanted a big company ...*

Then the moderator asks for a story about who went against the family:

– Y. Dud*: *Among these 16 people, **there is no one who ever went against the family, was ready to let them down?** A. Lapenko: No! People are very much surprised that everything is happening at all... We have very trusting and warm relations up to now....*

Next, around the topic of family life, the moderator initiates the subtopic "work of brothers and sisters":

– Y. Dud*: ***Everybody does different jobs?** A. Lapenko: Yes, there is no equal one for sure. A hairdresser is a sister, a brother beats a tattoo ... So they are different there. Each with his own business.*

Having learnt the situation of the guest's family, the moderator starts a subtopic "the reaction of others to a large family":

– Y. Dud*: ***The strangest or funniest reaction you've met from a person when they find out what kind of family you are from.** A. Lapenko: First of all, of course, everyone asks: How do you eat? ... That's one of the most popular questions. Just eating. Such a big pot! ... Just eating normally. ...*

It can be seen that the sub-themes reveal different aspects of the guest's family life: housing, work of family members, people's reaction to a large family, etc. The focus on the guest's story and explanation, the absence of value statements and supportive actions confirm the cooperative nature of this model. The topic development model is "main topic advancement + sub-theme 1 + sub-theme 2 ... ". The deductive model in the video blog "vDud*" functions, as in the programme "Vechniy Urgant", in a harmonious mode. Having a polythematic character, it helps the moderator to reveal subject-matter information.

Inductive model

The inductive model "preliminary preparation in the realisation of preparatory topics + putting forward a focal topic" is also encountered in Y. Dud's* communicative practice. The moderator enters the focal topic with the help of several preparatory topics that create a conflicting communicative basis. This model is realised in two variants of the conflict mode. The inductive model of the first variant is "introductory topics in a light atmosphere + provocation and escalation of the conflict + light topic to mitigate the tension of the conflict". The inductive model of the second variant looks like "introductory topics in order to reveal the contradiction of values or guest's behaviour + pointing out the contradiction + putting forward a focal topic".

Let's consider **the first variant** of the model in the example from the issue of 27 February 2018 of the video blog "vDud*", where the guest is the singer and composer Leonid Agutin. Y. Dud* starts with a light topic about preserving good relations with his wife:

– Y. Dud*: *Can you formulate three, as many methods as you like, how to live with a man for 20 years and continue to feel interest in each other?* (light topic about methods of maintaining a good relationship with his wife) Guest L. Agutin adds: *And continue to take offence, yes?* Y. Dud*: *This is also an emotion.* L. Agutin: *Probably, when tactilely it is your man, the smell of your man ... A man whom you are afraid, whose opinion is dear to you, whom you admire, you are proud of, and whom you like to touch very much.*

Then the moderator starts a preparatory topic about an unforgettable date with his wife:

– Y. Dud* specifies and asks: *Touching? Tell us about the most awesome date* (light topic about the guest's wife) *that you had...* L. Agutin tells about a date with his wife: *... The party was. It started in the afternoon. It was so cool, they were in jackets, but in summer. Cocktail such, in a clearing outside the city ...*

During the guest's story, the moderator uses supportive speech acts. The preparatory topics (about methods of maintaining a good relationship with his wife and about an unforgettable date with his wife) are developed in an easy-harmonious atmosphere, which

naturally leads the conversation to the discussion of the guest's wife and reduces the guest's vigilance. After the guest's story, the moderator asks a pointed question incorporating a clear *good/bad* value judgement. In this case, there is a shift from discussion of a substantive event to evaluative reasoning:

– Y. Dud*: *The way you talk about Angelica (the guest's wife), it's delightful! I mean, I'm like, I want to believe it, I want to believe it absolutely* (compliments and preliminary agreement show that the moderator doubts his further statement)! *But just a question: Do you think Angelica is a good singer?* (evaluation orientated) L. Agutin: *Yes, and I consider her a very good singer.* Y. Dud*: *How can you argue this?*

In the further course of communication begins the guest's arguments and the moderator's refutation of the guest's arguments:

– L. Agutin: *Angelika has an **absolute musical ear**... She knows how to sing a song... She has her own vocal face, her own temporal colouring, which cannot be confused with anyone else. she is a wonderful singer.* Y. Dud* refutes the fact: *... To us, one of our guests was **Neuromonakh Theophan**, a popular young performer in the genre of drum 'n bass* (this is one of the genres of electronic music). *Basically, a person who interacts with computers on a regular basis. He showed a couple of proofs that in two songs of Angelika Varum you sing for her.* (A video clip is inserted on the screen showing that Neuromonakh Theophan technically highlighted the voices of guest L. Agutin in Angelika Varum's songs. Agutin in Angelika's song "The Artist Who Paints the Rain" and proved that guest L. Agutin sings for his wife). **How do you comment on this?** L. Agutin refutes: *Well, very simply ... **firstly**, the song "The Artist that paints the rain" was recorded in 91. My dear friends, I didn't even know this person in 91 ... In 91 there were no computers ... How could it be done then? That's the **second** thing. **Third*** (giving arguments with the use of introductory words) – *Angelika Varum has worked at least 5 000 live concerts during her whole life... I would sing, and then what? And how does she work at concerts? Without me?* Y. Dud*: *Phonogram.* L. Agutin: *So I sang all the songs for Angelika Varum... There are only 300 of them... Of course not! They are all different...*

Offensive and defensive actions of moderator and guest show the conflict of communication. The moderator's rebuttal through the roll-argument forces the guest to

carry out the actions of denial and explanation. In this fragment communicative relations of communicators become tense and the peak of conflict is observed. To mitigate the tension of communication, the moderator puts forward another topic showing the end of the discussion:

– Y. Dud*: *When it came to you* (i.e. the rumours that in Angelika Varum's songs Agutin sings for her and Angelika Varum sings under a phonogram), *did you and Angelika laugh? How did you react?* L. Agutin: *I laughed, like an old anecdote, which you know very well....*

The transition of the content of the discussion from subject-event information to value assessment ("*good/bad*") forces communicators to provide arguments to defend their position and forces the guest to continuously deny and explain, which serves as a seedbed and driving force for the development of the conflict. The tension of communication is mitigated by the transition of the value theme to the event theme (*the wife's attitude to the rumours*) at the end of the fragment. Communication in this case begins and ends in a harmonious atmosphere. The thematic model of this variant is "light introductory themes to create a light atmosphere + provocation and aggravation of the conflict through value discourse + light theme to soften the tension of the conflict".

Let us consider **the second realised variant** of the inductive model. The example is taken from the issue of 3 August 2021 of the video blog "vDud*", where the guest is the actor and host Alexander Gordon. The moderator reveals the first topic "the guest's marriage life and his attitude to his ex-wife" in a cooperative mode.

– Y. Dud*: *Your last marriage broke up last year (in 2020)? Why did that happen? How did you split up?* Alexander Gordon: *Why do marriages break up? Something comes to an end. As you can see, we parted peacefully.* Y. Dud*: *We are now filming an interview in your house. Is your ex-wife and children here?* Alexander Gordon: *Yes.* Y. Dud*: *You had four official marriages. Does the fact that you haven't managed to have a strong and long-lasting family weigh on you?* Alexander Gordon: *Not that. I'll put it this way: I thank God I have children.* Y. Dud*: *You have four children by different women, is that correct?* Alexander Gordon: *Yes.*

In his statements, the moderator specified the guest's marital status (*four official marriages/four children by different wives*) and revealed the guest's non-rigorous attitude towards his ex-wife and children (*peacefully separated/ex-wife with children here*). Then the moderator, quoting the guest's statements in the programme, tries to reveal the guest's tough stance when talking about other divorced women with children (the second topic).

– Y. Dud*: <...> *I was shocked when I came across a video from your programme (from the "They and We" programme) where you say the following: "Why you can't marry <...> a divorced woman with a child. First reason: <...> there is no guarantee that the second one will not end the same way. Second reason: the child is someone else's seed. <...> Third reason: the relationship between man and woman is dictated by love. What does this have to do with someone else's child? The fourth reason: if a woman is so independent that she can bring up a child alone, why does she need a man in the family?".*

It can be seen that the first theme and the second theme contrast sharply and reveal the guest's inconsistent behaviour. The guest's positions on the same issue (attitude towards a divorced woman with children) are very different. The guest's soft attitude towards his ex-wife is manifested in avoiding answering and neutral evaluation of his ex-wife. The negative and harsh attitude towards divorced women with children is in direct and harsh criticism. Two themes are combined in one conflict point – inconsistent attitude of the guest to the problematic situation.

Inconsistent attitudes towards the same issue were demonstrated in the guest's own statements or behaviour, which differs from the first variant of the inductive model. The formula for this variant is "contrasting themes to reveal the contradiction of the guest's behaviour + pointing out the contradiction + putting forward a focal theme".

We also conducted a quantitative analysis of thematic patterns in the video blog "vDud*" in order to identify themes, their thematic range and the patterns correlated with them. Based on the analysis of themes and their patterns, we summarise the data in the following Table 3:

Table 3: Ratio of models in the studied issues of the video blog "vDud"*

Model	Cooperative mode	Conflict mode	Total	Percent
Elementary	32	36	68	59.13%
Deductive	24	0	24	20.87%
Inductive	0	23	23	20%
Total	56	59	115	
Percent	48.7%	51.3%		100%

Table 3 shows that in the issues studied, communication in most cases (51.3%) takes place in the conflict mode, in quite a few cases (48.7%) – in the cooperative mode. It should be noted that the elementary model and the deductive model in the cooperative mode are constantly found in communication with artists, while the elementary model and the inductive model in the conflict mode are often found in communication with politicians and journalists. The deductive model is used by Y. Dud* in the cooperative mode to disclose subject information, the inductive model – in the conflict mode to discuss and argue about values, and the elementary model, depending on local-communicative goals, is used both in the cooperative and conflict mode. At the same time, its conflict mode is closely related to evaluative reasoning.

Thus, I. Urgant's communicative construction of the thematic structure of the dialogue is characterized by explicit cooperativeness, and Y. Dud's* communicative construction of the thematic structure of the dialogue – by conflict. The structure of thematic construction is more complex in the video blog "vDud*" than in the programme "Vecherniy Urgant".

The communicative aspect of the moderator's idiostyle is revealed in the construction of identity through the system of his macro-roles and micro-roles and in the communicative construction of topic management models. I. Urgant is inclined to conduct light, humorous and cooperative communication (this is a cooperative communicative style), and Y. Dud* – to conduct logical, serious and conflictual communication (this is a conflictual communicative style).

2.6. Cognitive style of I. Urgant and Y. Dud* in media dialogue: thematic preferences, coding and information processing

Cognitive style of I. Urgant

Topic preferences. The thematic circle in the dialogue with guests includes three categories: topics related to the guest's profession, the guest's age, and personal life, which confirms the moderator's tendency to concretize an event or fact. The main place in I. Urgant's conceptual and thematic sphere is occupied by the categories of *interest and concreteness*. In other words, the moderator, without schematising the event or fact, inclines the guest to reveal specific and interesting details related to his profession and personal life, at the same time, the topics are conducted without including the moderator's own value orientations. Accordingly, the dialogue develops in a harmonious atmosphere without moral and evaluative reasoning.

Encoding and processing of information. Taking into account the functioning of visual components, phonation and kinetic means, communicative ways of identity construction and topic management makes it possible to generalise the peculiarities of I. Urgant's cognitive style in the aspect of information encoding and processing. The complex use of non-verbal and verbal signs to transmit information in communication confirms the *polycode* nature of the moderator's cognitive style. Kinetic and phonation codes play an important role during information encoding. Emotional externalisation (emotional reaction in communication, behaviour when greeting and saying goodbye) and the frequent intention to "cause laughter of the mass addressee" with an unpretentious joke speak about the *emotionality and humour* of I. Urgant's cognitive style. When processing information, *cognitive simplicity and concrete conceptualisation* are manifested. Cognitive simplicity is reflected in the application of simple thematic models in a cooperative mode. Specific conceptualisation – in the desire to identify the details of the subject event.

Thus, I. Urgant's cognitive features are polycodicity, paralinguistic expressiveness, emotionality, tendency to comic effect, cognitive simplicity of topic development and event detailing.

Cognitive style of Y. Dud*

Thematic preferences. In the video blog "vDud*" the thematic structure is constructed in a complex way. The complexity of thematic development is reflected in the complex use of elementary, deductive and inductive models. The conflict of thematic development is reflected in the conflicting use of elementary and inductive models. The moderator Y. Dud* is inclined to discuss negative sides of the topic (disreputable deeds of the guest, discrepancy between the guest's words and deeds) and to direct the conversation in the direction of evaluative reasoning ("*own / alien*", "*ashamed / not ashamed*", "*good / bad*") with the use of elementary and inductive models. Thus, the important categories of Y. Dud's* thematic sphere include the negativity of the subject under discussion and conflict evaluative reasoning.

Encoding and processing of information. The encoding of information by Y. Dud* in most cases takes place at the speech level, which belongs to the sensory-speech cognitive style [Kholodnaya 2004: 299]. Kinetic and phonation means in the video blog "vDud*" are not as explicitly significant as in the programme "Vecherniy Urgant". The complexity of the thematic structure confirms the complexity of Y. Dud's* cognitive processing of information. The refutation with arguments and the introduction of the topic of values into the discussion circle speak about the *conflict, logicity and abstract conceptualisation* of the moderator's cognitive style of Y. Dud*. In addition, the correlation of subject-event information with the deductive model and the consistency of evaluative reasoning with the inductive and elementary models can be traced.

2.7. The influence of the moderator's idiostyle on the construction of mediadialogue

I. Urgant's idiostyle

The analysis of the functional structure (visual, paralinguistic, communicative and cognitive elements) of the moderator's idiostyle allows us to generalise the characteristics of I. Urgant's idiostyle.

1. the official and ritual character of the costume and hairstyle marks the officialism

and ritualism of communication.

2. I. Urgant's paralinguistic means have explicit emotionality (means of expressing emotional state); etiquette (gestures and raising the voice for greetings and farewells); explicit orientation to the mass addressee (means of establishing contact with the mass addressee and presenting information to him); humour (means "joke" and "pause" for creating a comic effect).

3. I. Urgant's cooperative communicative style is derived from the ways of constructing his identity in the system of macro-roles / micro-roles and conducting thematic models.

Firstly, I. Urgant's macro-role moderator, given by the conditions of the interview, is realised in such successive micro-roles as:

1) *Responsible introducer*, whose intention is to inform the viewers (in the studio and behind the screen) in a dialogue or monologue starter by using informative-evaluative and volitive registers in the model "introduction + emphasis on the attractiveness of the programme + inducement to greeting";

2) *The enthusiastic and etiquette greeter*, the intention of which is to greet the guest on behalf of the audience, which is realised in statements with markers "hello", small talk, compliments, expressions of gratitude and jokes;

3) *Professional, cooperative and humorous interviewer*, whose intents are cooperative inducement and maintenance for disclosure of information (inducing means - special question, quoting speech, giving facts, showing photos and videos, assuming the situation, justifying the request, warning statement "I want/we want to talk", supporting means – linguistic repetition, clarifying question, joining what the guest said without thinking and active-positive emotional reaction to the guest's speech) and entertainment.

4) *Etiquette fareweller*, the intention of which is to say goodbye to the guest. The model in which this micro-role is realised is "direct address to the audience + expression of gratitude to the guest".

It can be seen that I. Urgant's macro-role moderator is constructed in the system of his micro-roles and is presented as an emotional, humorous, etiquette, enthusiastic, professional person who manages dialogue communication.

Secondly, the communicative construction of the thematic structure in the programme "Vecherniy Urgant" is uncomplicated and cooperative. The elementary model "direct input" (beginning + development + end) and the deductive model "from general to particular" (main topic + subtopics subordinated to the main topic) are realised in cooperative mode. There is a connection between the implementation of the elementary and deductive models and the disclosure of subject and event information.

4. I. Urgant's cognitive style is reflected in his conceptual sphere, in which the cognitive principles of interest and concreteness prevail. The peculiarities of I. Urgant's cognitive process are reflected in polycode, especially in paralinguistic coding of information; in emotional and humorous processing of information; in concrete conceptualisation and cognitive simplicity reflected in easy construction of thematic structure.

It can be argued that the phatic nature of the media dialogue is reflected in the moderator's desire to create an official, ritualistic communicative atmosphere and use maximum means to establish contact with viewers. Moreover, the decisive role of the moderator's idiostyle in the construction of the media dialogue lies solely in its own emotional externalisation at the paralinguistic and linguistic levels, the cooperative construction of identity and the maintenance of thematic models, the frequent attempt to create a comic effect, the processing of information on the principles of interest and concreteness, which make this phatic media dialogue more emotional, cooperative, easy and entertaining.

Y. Dud's* idiostyle

The analysis of the functional structure (visual, paralinguistic, communicative and cognitive elements) of the moderator's idiostyle allows us to generalise the characteristics of Y. Dud's* idiostyle.

1. Free and comfortable style of costume and hairstyle marks everyday communication.

2. Paralinguistic means of Y. Dud* are characterised by explicit informativeness (a large number of means aimed at transmitting information), etiquette (handshake in

farewell). Paralinguistic means are less significant. At the same time, the range of movements of Y. Dud* is relatively small in comparison with the movements of I. Urgant.

3. The moderator Y. Dud* is characterised by a conflictive communicative style when constructing identity and conducting thematic models.

Firstly, the moderator's identity is constructed in the system of his macro-roles and micro-roles. The macro-role moderator of Y. Dud* is carried out in such micro-roles as:

1) *Conflict, logical and informative interviewer*, whose intents are cooperative inducement (special question, quotation of the guest's speech, citation of facts, imperative, illocutionary forced descriptive statement) and support of the guest (clarifying question, backchannel, interruption-addition) for disclosure of information; non-cooperative provocation and aggravation of conflict. The individuality of Y. Dud* is reflected precisely in the use of a large number of means of provocation (quoting speech, citing facts with negative evaluation, speech traps) and means of conflict aggravation (direct objection, logical refutation, interception of moral superiority, direct irony, negative characterisation of the guest);

2) *Responsive introducer*, whose intension is to inform the audience through the use of informative register with markers "*if anyone doesn't know*" / "*for those who don't know...*";

3) *Explainer*, the intension of which is to explain the conditions of the contest and call the mass addressee to participate in the contest by using the instructive register with the markers "must" and "should" in the model "address + explanation + call";

4) *Fareweller*, whose intension is farewell to the guest. This micro-role is fulfilled in the mutual expression of gratitude at the end of the interview.

The macro-role of moderator Y. Dud* is realised in his micro-roles and is described as a logical, informative, aggressive and conflictual personality who manages the course of the media dialogue.

Secondly, the communicative construction of the thematic structure in the vDud* video blog is relatively complex and conflictual. The models of topic management have more variants. The cooperative (inducement + maintenance + end) and conflictual (topic start in provocation + conflict escalation + end) modes of the elementary "direct input"

model have been revealed. The inductive model with evaluative discussion is realised in two variants ("light topics + moderator's bringing forward a focal topic in conflict mode"; "introductory topics + moderator's pointing out a contradiction") and has a conflict mode. The deductive model "from the general to the particular", associated with the disclosure of subject-event information, has a cooperative character.

It can be seen that the identity construction and communicative construction of the thematic structure speak about the conflict communicative style of Y. Dud*.

4. Y. Dud's* cognitive style – negative conceptualisation of the subject under discussion. In the cognitive process, Y. Dud* primarily tends to encode information at the speech level, to abstract conceptualisation and negativity of the discussed subject when processing information. The dialogue is thus constantly directed towards evaluative reasoning in a disharmonious mode.

The informational character of the dialogue of the video blog "vDud*" depends on the information-oriented verbal and non-verbal behaviour of the moderator (see Means of disclosure of event and evaluative information). Moreover, his attempt to model everyday communication, his conflictual construction of identity and maintenance of thematic models, his tendency towards the negative side of the discussed topic and the dialogue's focus on moral condemnation, logical refutation of the interlocutor make this informational mediadialogue more conflictual, aggressive, rational and serious.

Based on the fact that the same guests appear in the two analysed programmes, it can be argued that the moderator's idiostyle plays a decisive role in the construction of the media dialogue. This is explained by the fact that when interacting with the same guests, I. Urgant's style makes the media dialogue emotional, phatic and cooperative, while Y. Dud's* style makes it rational, informational and conflictual.

CONCLUSIONS OF CHAPTER TWO

In this chapter we analysed individual features of moderators in different types of media dialogue in accordance with the original functional structure of the idiostyle of a linguistic personality, which includes visual components (costume and hairstyle), paralinguistic components (kinetic and phonation means), communicative components (ways of constructing the moderator's identity in the system of his macro-roles and micro-roles, maintenance of thematic models) and cognitive components (thematic preference, principles of the media personality's idiostyle).

In the practical analysis, the media dialogue as a basis for studying the idiostyle of media personalities is evaluated according to two criteria - the speaker's intentions (types of speech behaviour – phatic/informational) and the nature of the interaction mode (i.e. cooperative or conflicting communication) – which, in our view, are of great importance in characterising dialogue communication. The connection between the moderator's idiostyle and the specifics of mediadialogue construction was revealed through the choice of intension parameters (types of speech behaviour – phatic and informative) and the character of the interaction mode (cooperativeness and conflictuality of communication) to characterise dialogic communication. Guided by the principles of phatic/informative and cooperative/conflict communication, we selected two typical dialogue programs of the media space – the TV program "Vecherniy Urgant" and the video blog "vDud*", which were very popular in the media sphere.

The choice of communication parameters allowed us to conclude that I. Urgant's cooperative-humorous and emotional style makes the dialogue communication of the TV programme "Vecherniy Urgant" phatic and harmonious, while Y. Dud's* conflict and information-oriented style makes the dialogue communication of the video blog "vDud*" informational and conflictual. Thus, the decisive role of the moderator's idiostyle in the construction of a mediadialogue was generally confirmed.

The functional structure of studying the idiostyle of media personalities developed in this study has shown its universality. Its universality lies in the fact that it is applicable to different types of media dialogue and different types of speech behaviour of media

personalities. Its structure takes into account not only the verbal elements of the speaker's individual style, but also his non-verbal elements (visual, kinetic and phonation), which play a significant role in modern media communication. This structure also includes the construction of a system of macro-roles and micro-roles taking into account the factor of mass addressee, which reveals the intensional aspect of the speaking personality. The inclusion of the construction of thematic models in the functional structure of the moderator's idiostyle makes it possible to reveal the conceptual and thematic aspect of the speaking personality.

CONCLUSION

Idiostyle as a multidimensional research object is reflected in modern linguistic cognitive studies. Its study and interpretation are taken into account in the latest achievements of all sciences: semiotics, linguistics, cognitive science and sociology.

The discursive concept of the moderator's "idiostyle" as a media linguistic personality within the framework of our study is interpreted as:

1) Individual-authorial features manifested in his professional discursive practice (speech or textual) of media communication related to the creation and management of the addressee's interpretation of a certain discursive final product;

2) Features reflected in the combination of different codes of the semiotic system in the process of communicative interaction with interlocutors;

3) Complex, reflecting visual, paralinguistic, communicative and cognitive aspects of the moderator's communicative behaviour.

Our study revealed the factors of mass addressee, identity and theme that influence the idiostyle of media personalities; the principles of the study of the moderator's idiostyle in dialogue communication (semiotic, discursive and dialogic) were formulated. The functional structure of the moderator's idiostyle as a media linguistic personality was developed (visual elements: costume and hairstyle, kinetic means, phonation means, speech behaviour reflecting the factors of topic, addressee and identity construction, cognitive-cognitive process in the implementation of information encoding and processing and in the reflection of thematic preference).

The analysis of phatic/informational, cooperative/conflict communication on the example of selected popular programmes confirmed the crucial role of the moderator in the construction of media dialogue.

As a result of the analysis of the idiostyle of moderators in live communicative communication, the following tendencies of its study in the modern media space can be identified.

Firstly, the formation of the idiostyle of a media linguistic personality is the result of communicative coordination of different communicative sides of dialogue

communication: the moderator himself, the mass addressee, the interlocutor in the dialogue, the institution (newspaper, television, radio, new media) to which the moderator belongs. The mass addressee as a key indicator of monetisation of media products significantly influences the manifestation of the idiostyle of a media personality in media communication.

Secondly, the concept of text expands in media conditions. Media text is multimedia and includes not only verbal components, but also non-verbal ones, such as used photo tapes, infographics, audio and video genres. The idiostyle of the media linguistic personality is manifested in the whole sign system.

The research was aimed at studying the dynamic construction of idiostyle in the communicative interaction between communicants and at developing a new functional structure of the idiostyle of the media dialogue moderator, which constitutes the scientific novelty of the study. The applied methodology in the study of idiostyle of linguistic personality can be useful for studies similar to those, which shows the prospect of our study in research practice.

The following problems remained outside the scope of the study.

Firstly, the influence of mass addressee types and topics on the formation of media linguistic personality idiostyle. The idiostyle of a media linguistic personality may vary according to the characteristics of different mass addressee groups. The correlation between the characteristics of different groups of mass addressees and the individual manifestation of the media personality may be a topic for further research.

Secondly, moderator micro-roles and topic management models require further investigation. There is a certain connection between a particular moderator's role and a particular model of topic development, which requires further observations.

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APPENDIX 1. SOURCES OF MATERIAL

Issues from the TV programme "Vecherniy Urgant":

1. Issue of 14 November 2012, guest – journalist and host Alexander Gordon, link: <https://www.1tv.ru/shows/vecherniy-urgant/vypuski/vecherniy-urgant-73-vypusk-14-11-2012?ysclid=lon8n6ulri488240001> (accessed 7 November 2023).
2. Issue of 10 April 2020, guest – video blogger and actor Anton Lapenko, link: <https://www.1tv.ru/shows/vecherniy-urgant/vypuski/nyusha-i-anton-lapenko-vecherniy-urgant-1285-vypusk-ot-10-04-2020?ysclid=lon9oxulfs977394874> (accessed 7 November 2023);
3. Issue of 13 May 2019, guest – journalist and host Vladimir Pozner, link: <https://www.1tv.ru/shows/vecherniy-urgant/vypuski/vladimir-pozner-vecherniy-urgant-1122-vypusk-ot-13-05-2019?ysclid=lonalykk5916318213> (accessed 7 November 2023).
4. Issue of 29 January 2020, guest – singer Dmitry Malikov, link: <https://www.1tv.ru/shows/vecherniy-urgant/vypuski/dmitriy-malikov-vecherniy-urgant-1235-vypusk-ot-29-01-2020?ysclid=lonas5ktfe0577448979> (accessed 7 November 2023).
5. Issue of 14 May 2021, guest – politician Vladimir Zhirinovskiy, link: <https://www.1tv.ru/shows/vecherniy-urgant/gosti/vladimir-zhirinovskiy-vecherniy-urgant-fragment-vypuska-ot-14-05-2021?ysclid=lonas8yr6bz387916556> (accessed 7 November 2023).
6. Issue of 7 February 2020, guest – host Kseniya Sobchak, link: <https://www.1tv.ru/shows/vecherniy-urgant/vypuski/kseniya-sobchak-i-vlad-bumaga-vecherniy-urgant-1242-vypusk-ot-07-02-2020?ysclid=lonahs2pap153736825> (accessed 7 November 2023).
7. Issue of 5 October 2021, guest – singer and composer Leonid Agutin, link: <https://www.1tv.ru/shows/vecherniy-urgant/vypuski/leonid-agutin-vecherniy-urgant-1531-vypusk-ot-05-10-2021?ysclid=lonaf9zfo5888377804> (accessed 7 November 2023).

8. Issue of 3 June 2021, guest – singer and composer Sergei Shnurov, link: <https://www.1tv.ru/shows/vecherniy-urgant/vypuski/sergey-shnurov-vecherniy-urgant-1496-vypusk-ot-03-06-2021?ysclid = lonagkjocb999620972> (accessed 7 November 2023).

Issues from the video blog "vDud*":

9. Issue of 3 August 2021, guest – journalist and host Alexander Gordon, link: <https://www.youtube.com/watch?v=wCCvi-LRQrM&t=1040s> (accessed 7 November 2023).
10. Issue of 3 March 2020, guest – video blogger and actor Anton Lapenko, link: <https://www.youtube.com/watch?v=Uzu9clzaLvg> (accessed 7 November 2023).
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12. Issue of 31 May 2017, guest – singer Dmitry Malikov, link: <https://www.youtube.com/watch?v=tRVyA5LrOEA> (accessed 7 November 2023).
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USED SYMBOLS

Name of foreign agent * – this marker in the text of the thesis indicates a person recognised in the Russian Federation as a foreign agent, i.e. a person who has received support and/or is under foreign influence in other forms, and who carries out activities, the types of which are listed in Article 4 of Federal Law No. 255-FZ of 14.07.2022 "On control over the activities of persons under foreign influence", and is entered in the register of foreign agents: <https://minjust.gov.ru/ru/activity/directions/998/>.

Unwanted organisation ** – this marker in the text of the thesis indicates a foreign or international non-governmental organisation whose activities have been declared undesirable in the territory of the Russian Federation. The list of organisations whose activities have been declared undesirable on the territory of the Russian Federation is published on the website of the Ministry of Justice of the Russian Federation: <https://minjust.gov.ru/ru/documents/7756/>.

Extremist organisation *** – This marker in the text of the dissertation marks an organization in respect of which, on the grounds provided for by the Federal Law of the Russian Federation of July 25, 2002 No. 114-FZ “On Combating Extremist Activities” (hereinafter referred to as Federal Law No. 114-FZ), the court made a decision to liquidate or ban activities in connection with the implementation of extremist activities, and the decision entered into legal force, and included in the published unified federal list of organizations, including foreign and international organizations recognized as terrorist in accordance with the legislation of the Russian Federation: <http://www.fsb.ru/fsb/npd/terror.htm>.