

Building up Expectations: Audience Involvement through Lithuanian News Interview Openings

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Abstract. News interview openings prove to be governed by a distinctive set of social conventions. According to Clayman and Heritage (2002) this pre-questioning spate of time performs a variety of important journalistic functions: it sets an agenda for the interview and it projects the form which the discussion will take, regulating interviewees' access to the interaction and establishing the identities that will inform their participation. This study analyzes one more function of news interview openings. In all three parts – headline, background and lead-in - journalists have developed a number of ways to capture the audience's attention. The study is based on a sample of openings from unedited "live" broadcast. In all, 20 panel interviews and discussion shows were recorded during the last presidential election campaign. The programmes were extensively transcribed and analyzed for both verbal and non-verbal behaviour. The study reveals different verbal and non-verbal descriptive and dramatic techniques. The headlines exhibit dramatic terms in formulating the topic or posing a puzzle. The background segments are abundant in descriptive adjectives and comment adverbs as well as action verbs. The lead-ins show different descriptive items to present interviewees' credentials. Certain patterns in using pauses, the rate and volume of speech as well as posture, facial expressions and gaze-direction accompany verbal behaviour.

Introduction

The role of mass media in politics has been studied from different perspectives. Pierre Bourdieu's "field theory" offers significant contributions to media sociology in three areas: providing an integrative theoretical framework and simultaneously taking into account both micro (organizational) and macro (political economy, cultural) factors, emphasizing historical change in the news media's functioning and relations to society, and transcending or simply displacing the "active-passive" dichotomy in news media audience studies. Murray Edelman, following the ideas of Nelson Goodman, Michael Foucault and Jacques Derrida, raises an issue that politics as well as political leaders are constructed and employed by the "political spectacle". The media that is involved in this continuous process appears a very important means – it is ambiguous, thus very powerful. The power of media, especially television, has recently been recognized as a very important component in Lithuanian political communication and electoral technologies. Lauras Bielinis has reviewed this issue quite extensively both in his books and articles, pursuing an assertion that politics is much "telegenetically modified". By this he means that mass media is "the main and often the only tool to develop political consciousness of the electorate", and, as television discourse functions more on the emotional than rational register, it becomes not a display of argumentative talk or objective information, as it may be expected, but a modern instrument of persuasion. Despite the variety of opinions, it is obvious that politicians, journalists and audience form a tight union. They need each other in order to pursue their goals and any attempt to eliminate any member of this union would distort the work of this well-adjusted mechanism.

Theoretical background

News interviews have been analysed in different ways. Traditional content analyses examine narratives and focus on the themes that predominate within a given range of stories. Discourse analytic approaches to the news have explored the formal properties of the news narratives (van Dijk, 1988, Fairclough, 1995, Bell and Garrett, 1998). In Heritage (1985), Heritage and Greatbatch (1991), Greatbatch (1992), Clayman (1992), Hutchby (1996) Clayman and Heritage (2002) Olsher (forthcoming) news interviews are first and foremost a course of interaction to which the participants contribute on turn-by- turn basis, asking and answering questions. Talk-in-interaction has been studied on both macro level, involving the encompassing system of speech exchange and its relationship to the broader institutional and sociopolitical environment, and micro level, focusing more on the design of individual turns, actions and their practices through which they are accomplished. These practices include characteristic lexical choices, phrasings, interactional behaviour involving both speaker and recipient.

According to Clayman and Heritage (2002) news interview openings normally are an extended monologue produced by the interviewer alone, at times supplemented by a taped background segment prepared in advance. It is also addressed explicitly to the audience rather than to the interviewee. This pre-questioning spate of time performs a variety of important journalistic functions: it sets an agenda for the interview and it projects the form which the discussion will take, regulating interviewees' access to the interaction and establishing the identities that will inform their participation.

This study will try to demonstrate that news interview openings have one more function, namely, to capture the audience's attention. In all three parts – headline, background and lead-in – journalists have developed a number of ways how to achieve that best.

Method

The main research procedure in Conversational Analysis progresses through three stages (Hutchby and Woofitt, 1998, ten Have, 1999). The first is to locate a potentially interesting phenomenon in the data. Then, having collected a number of instances, the second step is to describe one particular occurrence in its sequential context. The third step is to return to the data to see if this phenomenon can be generalized. This methodology avoids treating the phenomena of talk-in-interaction as statistical variables. On the contrary, it aims at explicating on a case-by-case basis.

The data was collected during the presidential election campaign of 2002. The time span was chosen on the grounds of a very often quoted assumption that this period exhibits a density of various live TV broadcasts. The selection was based on the following criteria. The programmes had to be broadcast live on a national television. The number of participants had to be or exceed three (at least one interviewer and two interviewees). Moreover, any show elements had to be kept at minimum. This naturally lead to high quality formats of news interviews, namely panel interviews and debate shows. There were attempts to maintain a balance among all four national TV channels, however, some channels produced more programmes of the requested kind than the others.

After videorecording, the panel interviews were transcribed extensively to a simplified modification of the transcription system developed by Jefferson (Atkinson & Heritage, 1984):

:	- prolonged syllable
[- demarcates overlapping utterances
CAPITALS	- relatively high amplitude
dominate	- hearable stress
° °	- low volume
X	- inaudible word
(1.3)	- audible pause measured in tenths of seconds
(.)	- micropause (less than 0.2 seconds)
((laughs))	- encloses description or explanation of how talk is delivered
...	- deleted sequence
gra-	- self-editing
.hhh	- in-breath
hhh	- out-breath

The translation from Lithuanian has been kept as literal as possible, with minor modifications in order to preserve conversational style.

Findings

Headlines

The primary role of a headline itself is to capture audience's attention and to draw the viewers into the unfolding discussion. This at first glance simple task can be performed in a variety of ways. The analysis clearly

shows that Lithuanian interviewers prefer posing puzzles to their viewers to stating the subject of the in brief. Puzzles make up three quarters of all headlines.

Sometimes these puzzles take the form of a question, answers to which are expected to be found in the forthcoming discussions.

Example 1

LTV „Paskutinė kryžkelė“: 2002 12 23: *Presidential election 2002*

IR1: Rytis Juozapavičius IR2: Raigardas Musnickas
IE1: Aurelijus Katkevičius IE2: Lauras Bielinis
IE3: Egidijus Aleksandravičius IE4: Algis Krupavičius
IE5: Artūras Račas

- 1 IR1: → ((looks straight into the camera)) *Sveiki. Daugeliui mūsų atrodo kad vakar rinkimuose mes*
Hello. It seems to most of us that yesterday in the election we
- 2 → *pasirinkome vieną arba kitą politiką atstovauti mūsų interesams .hhh bet*
chose one or other politician to represent our interests .hhh but
- 3 → *gal iš tikrųjų ((raises the right hand)) tie politikai (.) pirma ((raises the right hand))*
but maybe in reality these politicians (.) first of all
- 4 → *pasirinko mus kaip savo rinkėjus? .hhh Pasirinko mus dėl*
chose us as their electorate? .hhh Chose us because
- 5 *to (.) kad žinojo (.) jog pavyks įtikinti mus savo politine reklama. .hhh*
(.) they knew (.) that they will manage to persuade us with their political promotion . .hhh
- 6 *Atsakymų į šiuos klausimus ieškosime šioje laidoje. ((looks down))*
We'll be seeking to answer these questions in this programme.

Here the interviewer invites the audience to join the programme in the search of possible answers. Formulating the question, he identifies himself with the audience who are the potential electorate. For this purpose he uses the distinction between “*mes*” (*we*) (line 1) and “*tie politikai*” (*these politicians*) (line 3). Moreover, the lexical choice is marked by both audible and gestural emphasis.

Another way to arise interest is to hint at an issue in very general terms.

Example 2

LNK „Žodžio laisvė“: 2002 12 04: *Connections of Prunskienė with KGB*

IR: Edmundas Jakilaitis
IE1: Kazimiera Prunskienė IE2: Vytautas Bogušis

- 1 IR: ((looks straight into the camera)) *Labas vakaras. Čia (.) tiesioginė debatų laida (.) Žodžio*
Good evening. Here (.) is live debate programme (.) Žodžio
- 2 → *laisvė .hh ((rests the elbows on the table)) Šįvakar kalbėsime tema*
freedom .hh Tonight we are going to talk on the subject
- 3 → *kuria nuolat diskutuojama .hh jau (0.2) tryliktus ((waves his hands))*
which has been continually discussed .hh already (0.2) for the thirteenth

- 4 → *nepriklausomybės metus. Su* ((waves his hands))
KGB susiję reikalai vis
 year of independence. With KGB connected matters
 5 *iškyla tai viename* (.) ((waves his hands)) *tai kitame*
kontekste. .hh Šį
 emerge in one (.) or other context. .hh this
 6 *kartą vėl prisiminti kandidatės į Prezidentus* (.)
pirmosios Lietuvos
 time again recalled are a candidate's for the
 presidency (.) first Lithuanian
 7 *premjerės .h Kazimieros .hh Prunskienės ryšiai su*
šia represine ((waves
 Prime Minister's .h Kazimiera .hh Prunskiene's
 connections with this repressive
 8 *his left hand)) sovietų struktūra. Apie tai kalbėsime*
netrukus bet pradžioje
 Soviet organization. About that we'll be talking
 shortly but at the beginning
 9 ((points with the left index finger)) *mūsų žurnalistų*
parengtas reportažas.
 is the report prepared by our journalists.

The extract above exemplifies a gradual built-up of suspense. First of all, naming the subject is deterred until line 5. Then, from the very beginning, the subject is described as a very hot one by using “*nuolat diskutuojama*” (continuously discussed). Last but not the least, the time period “*tryliktus*” (thirteenth), being preceded by a quick in-breath and a short pause and highlighted by a hearable stress as well as a gesture, produces enough evidence to consider it as a long and significant span of time. This density of verbal and non-verbal behaviour obviously marks the headline.

Other headlines are very brief. Then, their brevity can be compensated by some dramatic techniques. Making a contrast between two items has long been an extraordinarily adaptable and widely used technique (cf. a rhetorical figure antithesis in classical Greek and Roman oratory).

Example 3

LTV „Spaudos klubas“: 2002 11 20: *Role of the USA in the history of Lithuania*

IR: Audrius Siaurusevičius

- 1 IR: ((looks straight into the camera)) *Labas vakaras*
Lietuvos televizijos tiesioginiame eteryje
 Good evening on the air of Lietuvos televizija
 2 *Spaudos klubas ir šio vakaro tema .hhh Jungtinių*
Amerikos Valstijų vaidmuo
Spaudos klubas and tonight's topic .hhh the role of
the United States of America
 3 → *Lietuvos istorijoje praeityje* (.) *ir dabartyje .hhh*
Laidoje ...
 in the history of Lithuania in the past (.) and present .

Here two meaningful to Lithuanian history words “*praeitis*” (past) and “*dabartis*” (present) are contrasted. The pause splitting them and emphatic stresses space out the headline. It becomes weighty enough to hold the audience.

Besides contrast, the host of the programme can choose other compensatory tactics. After stating the subject he moves on to introduce the guests with now delay. These usually are senior officials who presumably have both

expertise and authority to comment on the issue or event. The underlying assumption here is that big names are appealing to the audience. So, the programme is likely to engage the interest of TV viewers again.

Example 4

LNK „Žodžio laisvė“: 2002 11 20: *Future of Lithuania in NATO*

IR: Edmundas Jakilaitis

IE1: Artūras Paulauskas

IE2: Algirdas Brazauskas

IE3: Vygaudas Ušackas

- 1 IR: → *Sveiki. Šį vakarą tiesioginėje debatų laidoje Žodžio*
laisvė apie Lietuvos
 Hello. Tonight in the debate programme broadcast
 live Žodžio laisvė about Lithuanian
 2 → *ateitį NATO aljanse (0.3) diskutuos* (.) ((looks
 towards the guest)) *Seimo*
 future in NATO alliance (0.3) will be discussing
 Seimas
 3 → *pirmininkas Artūras Paulauskas. Labas vakaras*
 Chairman Artūras Paulauskas. Good evening
 4 IE1: ((nods his head)) *°Labą vakarą°*
 °Good evening°
 5 IR: → *Ministras pirmininkas buvęs valstybės vadovas*
Algirdas Brazauskas (.)
 Prime Minister former head of the state Algirdas
 Brazauskas (.)
 6 *Sveiki*
 Hel[lo
 7 IE2: ((nods his head)) *[Labą vakarą*
 [Good evening
 8 IR: → *I: r Lietuvos Respublikos ambasadorius Jungtinėse*
valstijose (.) *Vygaudas*
 A:nd Ambassador of Lithuanian Republic in the
 United States (.) Vygaudas
 9 *Ušackas* (.) *Sveiki*
 Ušackas (.) Hello
 10 IE3: *Labą vakarą*
 Good evening

It is evident that comments by the politicians of such a rank could be the most newsworthy. Therefore, they successfully build up the audience's expectations. Also, “a list of three” (Atkinson, 1984) has an air of unity and completeness, what in turn means professionalism. Finally, greeting every participant in turn, which is far from typical of institutional news interview talk, renders special attention to the issue. All the features combined, the programme promises to be an exclusive.

Background

Background information in Lithuanian panel interviews and debate programmes is presented in a number of ways: from a few sentences sketching the boundaries of the event or issue to be discussed to extensive videotaped segments that differ in both length and form.

In the latter case, so called reportage, linguistic means are very much supported by pictures. Both visual and linguistic information combined together produce a powerful imprint on a human mind. The best examples would be the metaphors such as the view of an opening door to the NATO headquarters together with “*prisijungdami prie NATO kovos su terorizmu*” (joining NATO fight against terrorism) or the hands counting a

huge sum of Lithuanian currency accompanying “*paragino policiją kuo greičiau iširti žiniasklaidoje aprašomus kyšių davimo policininkams atvejus*” (urged the police as soon as possible to investigate the cases of bribing policemen that were described in the media) or a person walking along a dark corridor with a briefcase in his hands alongside with “*rodė iniciatyvą, kad visos politinės partijos susitartų dėl kovos su korupcija*” (showed initiative that all political parties would agree on fight against corruption). Also, the statements quoted are very often supported by visualising the speaker, or the locations where some important events take place are shown.

The other type of videotaped background segments carries attractiveness in itself. These are exclusive interviews with famous public figures. The audience expects them to shed some light on the issues in question, and that is very compelling. The journalists often bring forward interviews with such officials in a special manner, with distinctive posture and accentuation.

Example 5

LNK „Žodžio laisvė“: 2002 11 20: *Future of Lithuania in NATO*

IR: Edmundas Jakilaitis

IE1: Artūras Paulauskas IE2: Algirdas Brazauskas
IE3: Vygaudas Ušackas

- 1 ((the big picture of the studio)) *Pradžioje dar šiek tiek informacijos.*
First of all some additional information
- 2 ((looks at the notes)) *Prezidentas Valdas Adamkus šiuo metu yra Prahėje kur*
President Valdas Adamkus at present moment is in Prague where
- 3 *vakarieniauja su Jungtinių Valstijų prezidentu bei kitų* ((raises his hand))
he is having dinner with the President of the United States and the leaders of other
- 4 → *valstybių vadovais. Štai ką Valdas Adamkus sakė šiandien (.) po pietų (.)*
countries. This is what Valdas Adamkus said today (.) in the afternoon (.)
- 5 → *prieš* ((looks straight into the camera)) *išvykdamas į Prahę.*
before leaving for Prague

The direct gaze into the camera, what is supposed to be aiming at an eye contact with a potential viewer, and telegraphic chopped style (lines 4 and 5) projects a promising interview.

Descriptive adjectives are another lexical technique to tinge the background segments. They fall into two main classes. The first class includes stylistically and emotionally neutral ones. Nonetheless, these adjectives together with the nouns they modify amplify the emphasis of the assertion to a great extent. Thus, “*didelė pergalė*” (big victory), “*naujas uždavinys*” (new task), “*mažas gynybos biudžetas*” (small defense budget), “*geros žinios*” (good news), “*nemaži pinigai*” (a fair amount) “*pakankamas pagrindas*” (sufficient evidence) gain a lot of emotional weight for the audience. Some journalists manage to develop a scale and grade adjectives so as to create a real drama.

Example 6

TV4 „Ringas“: 2002 11 21: *Presidential elections 2002*

IR: Marius Jančius

IE1: Vytautas Bogušis IE2: Algimantas Matulevičius

- 1 IR: *Jeigu tikite* ((holds his hands palms up)) *visuomenės nuomonės*
If you believe opinion
- 2 *apklausų duomenimis (.) kandidatai septyniolika kandidatų jau yra*
poll results (.) the candidates seventeen candidates are already
- 3 → *išrikiuoti į populiariausius* ((waves his hands)) *mažiau* ((waves
lined up as most popular less
- 4 → his hands)) *populiarius (.) ir tuos kurie visiškai* ((waves his right hand))
popular (.) and those who are utterly
- 5 → *nepopuliarius tačiau vis tiek paskutinį žodį tarsime mes*
unpopular but still the last word will be uttered by us
- 6 ((waves his right hand)) *gruodžio dvidešimt antrą dieną. (0.3) Vienas*
on December the twenty second. (0.3) One
- 7 *įdomus šios rinkimų kampanijos bruožas (.) kandidatai kurių reitingai*
interesting feature of this election campaign (.) candidates whose ratings
- 8 → *aukšti nepori diskutuoti su kandidatais kurių reitingai yra (0.2) žymiai*
are high don't want to discuss with the candidates whose ratings are (0.2) considerably
- 9 → ((waves his right hand)) *mažesni negu jų .hhh bet visi* ((points at the camera
lower than theirs .hhh but all
- 10 with an index finger)) *pageidauja kalbėt su tais kurių* request to talk to those whose
- 11 → *reitingai aukštesni* ((points at the camera with an index finger))
ratings are higher
- 12 *.hh taigi visi nori kalbėt su Prezidentu Valdu Adamkum.*
.hh so everybody wants to talk to President Valdas Adamkus

Employing “*populiariausias – mažiau populiarus – visiškai nepopuliarus*” (most popular – less popular – utterly unpopular) (lines 3 – 5) and “*aukšti – žymiai mažesni – aukštesni*” (high – considerably lower – higher) (lines 8-9 and 10), the interviewer manages to visualize the results of the opinion poll for his audience.

The other class of adjectives embraces more colourful and imaginative ones. Here follow only some of them: “*milžiniškos išlaidos*” (enormous expenditure), “*ypatingos sensacijos*” (peculiar sensations), “*racionalūs pokalbiai*” (rational talks), “*skandalingi viešieji pirkimai*” (flagrant public procurement), “*griežta kontrolė*” (strict control), “*taiki alternatyva*” (peaceful alternative), “*diplomatinis skrydis*” (diplomatic flight), “*moderni tramvajaus linija*” (modern tram line), “*moksliniai rinkodaros principai*” (scientific marketing principles), “*istorinis vizitas*” (historic visit).

Comment adverbs are also quite a frequent occurrence. The following “*karštligiškai ginčytis*” (argue feverishly), “*beatodairiškai smerkti*” (to condemn thoughtlessly),

“*nepateisinamai brangus*” (*unjustifiably expensive*), “*prieštaringai vertinti*” (*to qualify controversially*), “*nėra visiškai naudingas*” (*is not absolutely useful*) are much emotionally loaded. This load clearly should invite the TV viewers to listen how the discussion would develop.

Action verbs might be called a model technique to impart drama in objective journalism. Its analysis could bear a number of separate studies. Here only a few very general regularities will be reviewed. First, most often the topical range of active verbs corresponds to the subject of a discussion. Thus, electoral campaigning is depicted by “*artėti*” (*approach*), “*intensyvėti*” (*intensify*), “*dalyvauti*” (*participate*), “*vienyti*” (*unite*), “*prisijungti*” (*join*). “*Kovoti*” (*fight*), “*kontroliuoti*” (*control*), “*nuplėšti*” (*tear off*) is clearly related to fight against corruption; or “*derėtis*” (*negotiate*), “*pasiekti*” (*achieve*), “*baigti*” (*finish*), “*pasirašyti*” (*sign*) obviously suggests important to the country negotiations. Most often journalists show incredible mastery in choosing necessary verbs.

Quite an interesting tool employed by some journalists is ingenious collocations with vocabulary that is borrowed from other contexts, most commonly conversational or bureaucratic ones. They boldly experiment with new collocations such as “*pasidaryk pats stilius*” (*do-it-yourself style*) or “*plačiai išreklamuotas politikas*” (*widely hyped-up politician*), “*atlikti veiklą dėl paukščiuko*” (*perform an activity for a tick*) in a formal news interview setting and achieve the desirable effect. These collocations become catchy devices in order to involve the audience.

Lead-in

The final segment of the opening prepares for entry into the questioning proper. At this point the interviewees are formally introduced to the audience. (Though we have seen that sometimes information about their identities may be conveyed earlier with the opening, which happens for a reason.) Such introductions are designed to indicate how the interviewee is qualified to comment on the present topic, and in what capacity he or she will be speaking. Journalists tend to select those credentials which are related to the present topic of the discussion (Roth in Clayman and Heritage (2002). For example, Vytautas Bogušis in different programmes is introduced differently. In the panel interview on KGB he is “*disidentas*” (*a dissident*), in the debate show of presidential candidates he was introduced as “*Valdo Adamkaus patikėtinis*” (*a spokesman of Valdas Adamkus*). Moreover, important topics should be commented on only by experts and leading officials. So, if possible, interviewers use the most honourable credentials such as “*lyderis*” (*leader*), “*pirmininkas*” (*chairman*), “*direktorius*” (*director*), “*vyriausiasis redaktorius*” (*editor-in-chief*) or “*ekspremjeras*” (*ex-prime minister*).

Moreover, these introductions sometimes are very descriptive or even dramatic segments.

Example 7

LNK „Žodžio laisvė“: 2002 11 14: *Attendance of the Seimas sessions*

IR: Edmundas Jakilaitis

IE1: Algimantas Salamakinas IE2: Ramūnas Karbauskis

- 1 IR: ((looks straight into the camera)) *Sveiki .hh Ši vakarą tiesioginėje debatų laidoje*
Hello .hh Tonight in live debate show
- 2 → *Žodžio laisvė susitinka Seimo Etikos ir procedūrų komisijos pirmininkas*
Žodžio laisvė meet the Chairman of the Seimas Commission of Ethics and Procedures
- 3 → ((turns to the interviewee)) *Algimantas Salamakinas labas vakaras*
Algimantas Salamakinas good evening
- 4 IE1: ((turns to the camera and nods)) *Labas vakaras*
((turns to the interviewer))
Good evening
- 5 IR: → *.hhh ir vienas mažiausiai Seime besirodančių parlamentarų* ((turns .hhh and one of the least showing up parliamentarians in the Seimas
to the interviewee))
- 6 → *Ramūnas Karbauskis sveiki (.)*
Ramūnas Karbauskis hello
- 7 IE2: ((nods, looking at the interviewer, greets silently))

First of all, the introductory description is greatly asymmetrical, projecting supposed power differences: one interviewee is introduced as if he were the prosecutor (lines 2 and 3) and the other as if he were the accused (lines 5 and 6). The suspicion is reinforced by two-type greetings - the exchanged formal one “*labas vakaras – labas vakaras*” (*good evening – good evening*) and the informal “*sveiki*” (*hello*) – a silent nod. Even the charge is announced – “*vienas mažiausiai Seime besirodančių parlamentarų*” (*one of the least showing up parliamentarians in the Seimas*). The audience should grasp the idea of a “trial”.

Conclusion

It should be clear by now that the processes of entering into a news interview, however brief and perfunctory such processes might be, actually they exhibit a variety of techniques to capture the audience’s attention. All the three parts of an interview – headline, background, lead-in – might be used to achieve that. The headlines exhibit dramatic terms, e.g. contrast, in formulating the subject of the discussion. Other strategies are posing puzzles, which might be questions or hints, to TV viewers or moving to the introduction of big names without delay. The background segments are abundant in descriptive adjectives and comment adverbs as well as action verbs. Some journalists even coin attractive phrases. The lead-ins show different descriptive or suspense-building ways to present interviewees’ credentials. Journalists successfully gear introductory descriptions based on topical relevance of a discussion. Verbal behaviour is much supported by visual means, especially in videotaped background segments. Certain patterns in using pauses, the rate and volume of speech as well as posture, facial expressions and gaze-direction intensify the message carried across. The techniques analysed above do not in any way violate objectivity and neutralism, the two pillars of news interview institutionality.

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Aušra Abraškevičiūtė

Kaip puoselėti auditorijos lūkesčius: žiūrovų sudominimas lietuviškų žinių anonsų įžangomis

Santrauka

Įžangos į pokalbių laidas yra įtakojamos savitų socialinės tvarkos taisyklių. Pagal Clayman ir Heritage (2002) šis laiko tarpas prieš pradėdamas pokalbius atlieka daug svarbių žurnalistinių funkcijų. Nustatoma interviu darbotvarkė ir numatoma forma, kurią diskusija įgaus, atsižvelgiant į pašnekovų bendravimą ir tapatybes. Šis darbas nagrinėja dar vieną įžangų į pokalbių laidas funkciją. Visose trijose dalyse – antraštėje, fono aprašyme bei įvade - žurnalistai išvystė nemažai būdų kaip patraukti žiūrovų dėmesį. Šis darbas yra paremtas neredaguotų tiesioginių laidų įžangų analize. Iš viso 20 viešųjų diskusijų bei pokalbių laidų buvo įrašyta 2002 metų prezidentinės rinkiminės kampanijos metu. Darbe aprašoma daug įvairių verbalinių bei neverbalinių raiškos būdų. Antraštėse dramatiška kalba formuluojamos pokalbio temos arba sukuriama galvosūkių, įtraukiantys žiūrovus į besivystančią diskusiją. Foniniuose segmentuose gausu aprašomųjų būdvardžių, aiškinamųjų būdo prieveiksmių ir aktyvaus veiksmo veiksmažodžių. Įvaduose vaizdingai pristatomi pašnekovai. Taip pat nustatyti tam tikri dėsniniai, kaip vartojant pauzes, šnekos garsumą bei tempą, kūno laikyseną, veido išraišką bei žvilgsnio kryptį, sustiprinamos leksinės priemonės.

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