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Course paper
in English Language Theory

**THE TALK SHOW GENRE: SEMANTIC AND PRAGMATIC ASPECTS
(BASED ON THE ELLEN DEGENERES SHOW)**

presented by the student of the 4th Year of
studying,

Course: 6.020303. Philology. English
Language and Literature

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Grade_____

Examination board _____

Vinnytsia 2021

CONTENTS

INTRODUCTION.....	2
CHAPTER I. THEORETICAL BASES OF THE TALK SHOW GENRE.....	5
<u>1.1.</u> Modern developments of trends in talk shows	5
<u>1.2.</u> The distinctive features of talk show interviews	6
<u>1.3.</u> The pragmatic aspect of talk shows.....	7
<u>1.4.</u> Understanding of semantics in the context of the talk show genre	9
CONCLUSIONS TO THE CHAPTER I.....	13
CHAPTER II. THE ANALYSIS OF THE SEMANTIC AND PRAGMATIC ASPECTS OF THE ELLEN DEGENERES SHOW (FROM 21.03.2021)	14
2.1. The analysis of the pragmatic aspect of the Ellen DeGeneres Show	14
2.2. The analysis of the semantic aspect of the Ellen DeGeneres Show.....	18
CONCLUSIONS TO THE CHAPTER II	21
CONCLUSIONS.....	22
BIBLIOGRAPHY	23

INTRODUCTION

In recent years, television has become one of the main sources of information to the public. The media do not only perform an informative function

but also promote ideas, views, teachings, political programs and thus participate in social governance. In the twenty-first century is considered to be a reliable resource of information. A striking feature of television is diversity. Hence, it is essential to resort to the concept of "genre" here since it predetermines common features and properties of the work. Although due to the development of the Internet and other social networks, television currently is undergoing significant changes in order to keep up with time. That is why now we see various modifications, such as the creation of new forms and the eccentric presentation of information. Furthermore, we can observe the disintegration of boundaries in different journalist genres. Models and standards which were verified earlier do not meet today's needs. Consequently, today in pursuit of breaking news with the intention of hooking large masses, profound care must be taken when selecting the data. A review of the literature on this subject showed that the question of talk show as one of television news genres still is not fully discovered due to rapid developments in this segment of mass media. Still, pragmatic and semantic aspects were investigated by Joanna Szyhko- Kwas, M. A. Myasnikova, M.N. Belousova.

The purpose of this work is to broaden current knowledge and understanding about the changes of the talk show genre, to analyze semantic and pragmatic aspects of television news genres of the base of a TV show – “The Ellen DeGeneres Show”.

The main objectives are:

- to delineate the talk show genre;
- to identify the major features and peculiarities of the talk show genre;
- to analyze semantic and pragmatic aspects of talk show;
- to develop a practical part of the research based on “The Ellen DeGeneres Show” .

The object of the term paper is the talk show genre.

The subject encompasses semantic and pragmatic aspects of the talk show genre.

The relevance of the topic: due to the dynamic expansion of television as a valuable source of data, nowadays, it appears to be one of the most complex cultural phenomena. It is seen as a multifaceted means of filling the television broadcast, multifunctional aspect of mass and interpersonal communication, and a powerful tool that affects public opinion, forms views and beliefs of the mass audience. Attention to TV news is constant –both from experts and the public. The interest in talk shows is not accidental: these programs have their strengths and possible contingencies. The viewers who are facing various life struggles can be convinced that the situation they are in is not unique. There are still people who are worried about similar questions, and there are people who are ready to share their life experiences and personal advice with them.

Scientific novelty: the talk show has not previously been the subject of special study. Due to the complexity of the subject matter it is still not fully investigated.

Practical value of the research is conditioned by the fact that it investigates pragmatic and semantic aspects in the context of a talk show that may be useful for the researchers in order to analyze the application of pragmatics and semantics in real contemporary communication.

The structure of the paper: This research consists of the introduction, two chapters, conclusions, and bibliography (23 items). The total volume is 24 pages.

CHAPTER I. THEORETICAL BASES OF THE TALK SHOW GENRE

1.1. Modern developments of trends in talk shows

In recent years, talks in a TV studio have become a new genre of a successful journalist and entertainment tool for collecting data [16, p.1]. Genre” is one of the fundamental concepts because any kind of work holds the most general principles, features and properties which are used for the creation of a TV product [2, p. 73].

A talk show (or chat show) is a television or radio programming genre, the main feature of which is spontaneous communication between a host of the show and various, changing guests invited on the show [4, p.2]. The most bright examples, which are setting new trends in the contemporary evolution of talk shows are: “The Tonight Show Starring Jimmy Fallon”, “Jimmy Kimmel Live”, “Late Show with David Letterman” and “ The Ellen DeGeneres Show”, etc. The principal characteristics of a talk show are the following:

- presence of a relevant topic or rather a problem that determines the content of the conversation (questions and responses);
- talk show participants (a host, star guests, viewers and in some cases experts);
- discussion rules such as time restrictions and methods of organizing communication, expressed in the existing script;
- talk show often unfold events, the prime focus of which is to draw attention to political or cultural matters occurring in communities around the world;

Today, particularly the genre of talk shows in media is attracting widespread interest of audience due to the fact that this type of screen production is as close as possible to everyday problems, and the audience has the right to discuss a given topic right in the studio. Engaging attendees and TV viewers into the process of discussing the matter is a critical part of a talk show that stand out. As a matter of

fact, the talk show genre reveals such themes as love and hatred, strength and money, triumph and downfalls. The major components for endowing any talk show with incredible fame are ambiguous characters and genuine plot. Talk shows are a kind of template for situations and their clarifications that arise with the audience.

1.2. The distinctive features of talk show interviews

Due to the dynamic processes of genre framework expansion, the systematization and classification of theirs are constantly being modified [6, p. 73]. Nowadays, these particular characteristics known before are becoming vaguer and as a consequence, various TV shows including talk shows are encountering different transformations. Moreover, it converted an interview between a host and guests into a new form of an entertaining show shifting with information submission [6, p. 73]. In recent years, the content varies to a great extent, however keeping a positive and light atmosphere, combining entertaining parts of shows with the discussion of serious matters remain predominant.

Today, particularly the genre of talk shows interview in media is attracting widespread interest of audience due to the fact that this type of screen production is as close as possible to everyday problems, and the audience has the right to discuss a given topic right in the studio. Due to the viewpoint of Tolson the talk shows interviews may be understood as a personally-type [18, p.14]. Engaging attendees and TV viewers into the process of discussing the matter is a critical part of a talk show that stands out. As a matter of fact, the talk show genre reveals such themes as love and hatred, strength and money, triumph and downfalls. The major components for endowing any talk show with incredible fame are ambiguous characters and a genuine plot. As it was stated earlier data submission quite often is presented though adjusting information via diverting, and characterized by its humorous tone. In such a way, talk show interviews reveal ‘half-truth’ and ‘half-insincerity’. Moreover, it might disclose topics and personalities in the interview which are beneficial for manipulation of the audience. As a consequence, we may observe distorted or disfigured information on the particular situation or

people. Talk show interviews are a kind of template for situations and their clarifications that arise with the audience.

To sum it all up, the continuous development of television and talk shows, in particular, makes us adapt to constantly changing media conditions, quickly master new formats and genres and their distribution through different channels of mass communication. However, these modifications of a genre may result in showing only one side of a medal.

1.3. The pragmatic aspect of talk shows

The term ‘pragmatics’ was first presented by Charles W. Morris to refer to one of the linguistic branches in the 1930s [1, p. 273]. Since then, many scholars have conducted a variety of studies and research papers to give the most exhaustive definition of pragmatics. Consequently, various approaches have been hypothesized to consider pragmatics.

Pragmatics is about meaning; it is about language application and its user [13, p. 54]. It extensively explores language being applied by individuals trying to form and deduce meaning in any context. According to linguist Jeffrey Finch, pragmatics focuses chiefly on how communicators interpret utterances in specific situations, that is, particular attention is paid to the habit, intonation, intention and behavior of the communicators [12, p. 23]. Thus, the scholar outlines that all notions related to humans are notably complicated to be consistently and impartially analyzed.

Kathleen Bardovi-Harlig suggests a more ubiquitous definition of pragmatics as ‘the study of how-to-say-what-to-whom-when’, which includes not only speech act and interlocutors but also takes into account cultural and social norms [8, p. 69]. Another researcher Jenny Thomas indicates that pragmatics observes the practical aspects of the actions of speakers, as well as meaning in this interaction, including the context of utterance (physical, social and linguistic). According to this study, pragmatics comprises the following aspects: coordination of meaning

between the speaker and the listener; the presence of the context of the statement; the semantic possibilities of a statement [17, p.28].

In his groundbreaking paper, Félix-Brasdefer examines pragmatics from an interactional perspective [11.p 35]. Due to this opinion pragmatics is the study of 'language used in context, with operations that are transmitted during human interaction'. Furthermore, Félix-Brasdefer focuses his attention on expectations based on cultural experience and background and cognitive processes for the understanding of communicative actions, which may be made by individuals on purpose or not deliberately. The scholar suggests that utterances are not to be analyzed separately, yet we should account for non-verbal messages such as body language and facial expressions.

As it was stated earlier the achievement of interaction depends on many factors - both internal- language use and external- body movements, surroundings of participants of a conversation [5, p. 661].Speaking about talk show discourse, we mean not only as spontaneous communication situation. In fact, the research of A. Salihov proves that there is both improvisation and preparedness in terms of airing a talk show.

Due to Sachs's pragmatic characterization of talk show, we can identify key features of a conversation in a speech event. These features involve the non-fixed order of a speech event when only one guest or a host speaks without any time limits.

Talk show belongs to the dialogic type of discourse and represents a dynamic process of communicative interaction, characterized by pragmatic coherence, a communicative imitative of the presenter and the communicative responsive reaction of the respondent, set communicative strategies and tactics aimed at implementing communicative intention and purpose. For example, a) entertaining and educational; b) socialization of the individual; c) initiating some social changes

The aim is to conduct a talk show showing it in the most favorable light for the viewers, attracting attention and, preferably, reasoned the only "true" point of

view. All talk shows are extremely dynamic, which makes it challenging for the audience to concentrate on the dilemma of conversation and as a result, they choose one of the suggested solutions by a host or an expert, being convinced that this is their evaluation [15, p. 31]. Consequently, the goal of the host and the talk show, in general, is purely pragmatic. For instance, it can be not just a conversation but also a kind of therapy. Furthermore, to downplay the seriousness of the issue or oppositely, whipping up drama.

Bringing together a variety of perspectives the main purpose of the pragmatic aspect is to define and interpret human speech in a particular situation, as well as to analyze the communication of interlocutors, aims of performance within the framework of the communicative act.

1.4. Understanding of semantics in the context of the talk show genre

In many languages, there are not one but two or more words to denote some linguistic expressions. We can consider it as an example of linguistic redundancy or we need to take into consideration the cognitive peculiarities of humans, their understanding of two interconnected, but not identical concepts [3, p. 307].

People might interpret words differently and extract various meanings for word expressions. The conceptualization of **semantics** comes from the ancient Greek *σημαντικός*, which translates as ‘denoting’, reference, or truth. This subdivision of linguistics studies the meaning of language units. Semantics is a part of grammar that arbitrates the production of syntax and presents a meaning for it about the particular lexical items that are used in the syntax. For instance, words, brief conversation sentences, prepositional phrases, morphemes, etc. It impacts people's understanding as well as the perception of other words in daily dialogue. Semantics play a large part in our day-after-day communication and comprehension. The semantics is directly related to the issue of the relationship between thinking and language, concepts and words. Due to the complexity of the matter, there are different approaches to understanding semantics. Nowadays, we distinguish semantics from philosophical, psychological or linguistic perspectives.

Considering semantics through linguistic focus, we may highlight the following approaches:

Aarons suggests semantics as “the study of linguistic meaning” and indicates how complicated it is to grasp the meaning of a word or a sentence because of numerous approaches to defining words [7, p. 43]. That is why there are various theories observed in semantics that deal with *meaning*. For instance, the referential theory indicates the meaning of an expression as what it refers to, or stands for [14, p. 54]. Another point of view suggests that this theory primarily focuses on the proper names of the object.

One more approach to the meaning of words is ideational theory. It is suggested that words and phrases are representations of the ideas in the consciousness of the speaker and communication is considered successful if the same words stimulate the same ideas in recipients.

In conclusion, understanding the notion of semantics may be interpreted from various aspects, however, semantics presents a better comprehension of the meanings of words.

1.4.1. The role of interpersonal semantics

Interpersonal semantics is dealing with the diversity of symbolic exchange. For instance, the meaning base, the system is built in a particular way which creates a divergence between non-symbolic reality and symbolic reality. Nowadays the issue of interpersonal semantics is still is not fully investigated. Furthermore, it has never been analyzed in the context of the talk showgenre. However, exploring interpersonal semantics through various talk shows might give us an insight into how people share their comprehension and feelings about surrounding environment. According to the classification of Eggins and Slade, we may define the main domains of interpersonal semantics such as appraisal, involvement, and humour [9, p. 69].

Regarding the ***appraisal domain*** such concepts as emotional replies, social evaluation and intensity are taken into account. The scholars have outlined that “appraisal analysis examines the attitudinal meanings of words and the expression of attitude used in conversation” [9, p.125]. As a consequence, we can divide the appraisal domain into a further subdivision of affect, appreciation, amplification, and judgment,.

The affect deals with “emotional response and disposition and is typically realized through mental processes of reaction and through attributive relationals of affect” [20]. In the talk show interviews, we can observe that affect actually appears during the interaction between a host and a guest of a show. Due to the complexity of affect, it is possible to determine positive and negative categories. For, instance, positive affective appraisals are quite often used in talk shows, especially, when a host greets a new guest or an expert. The purpose is to set a welcoming atmosphere among participants of a conversation. Moreover, within such an interpretation of positive affect appraisal, it is crucial to remark other attitudinal resources peculiar to interlocutors: *appreciation and amplification*. Conversely, we cannot omit negative affect appraisals which also might appear throughout a talk show. The purpose of negative affect appraisals is to deliver a negative evaluation of the presented matter.

In the opinion of White, the system of *judgment* comprises “meanings which serve to evaluate human behaviour positively and negatively by reference to a set of institutional norms” [20]. During any talk show guests discuss various topics, which in particular, are important for the society or even the whole world. It means that from time to time interlocutors may have different points of view. That is why in order to defend one position a guest needs to devaluate the validity of the opinion of opponents. This semantic procedure intimidates the opponent’s views and ideas. In such a way, a speaker does not take into account other suggestions on a discussed matter.

Eggin and Slade outline ***involvement*** as “a range of semantic systems which offer interact acts ways to realize, construct and vary the level of intimacy of an

interaction” [9, p 143]. Besides, one of the most used subsystems of involvement throughout a talk show is naming, which stands for usage of vocatives (usually a name or a nickname of an interlocutor) to draw the attention. Usually, a host of a show uses vocatives to build a close relationship and show respect to guests.

All things considered, we may admit that in the context of various talk shows it is feasible to investigate and observe the notion of interpersonal semantics which plays a significant role during the process of communication between a host, a guest and an audience; it facilitates to build interaction and as a consequence, find a common ground among all participants of communication.

CONCLUSIONS TO THE CHAPTER I

The talk show genre is considered to be a complicated type of discourse, which is based on the verbalization of a particular comprehension that generates its way of perceiving the world. This type of media discourse is quite interactive at its core and has definite inherent characteristics such as the presence of two or more participants in the communication process and the main topic of a dialogue. According to different linguistic studies, contemporary media discourse has multiple definitions and classifications and is reliant on the genre frames.

Nevertheless, each genre is realized within semantic and pragmatic aspects that assist in better comprehending of the concepts or phenomena. In terms of talk shows, pragmatics is accountable for analyzing the process of communication between a host and participants of a show, whereas semantics clarifies the mode of interaction during a show and its subsequent on a large audience.

CHAPTER II. THE ANALYSIS OF THE SEMANTIC AND PRAGMATIC ASPECTS OF THE ELLEN DEGENERES SHOW (FROM 21.03.2021)

The Ellen DeGeneres Show (abridged to Ellen) is an American daytime comedy talk show hosted by Ellen DeGeneres. The program merges comedy, famous stars, musicians, and ordinary people. The show often features viewer's participation contests where awards are granted. The reputation of the host of the show, Ellen, is controversial. From time to time scandals and accusations are appearing in the news headlines. However, the show was granted 171 Daytime Emmy Award nominations and has won 61 Daytime Emmy Awards as of 2020, including four prizes for Outstanding Talk Show and seven awards for Outstanding Talk Show Entertainment.

2.1. The analysis of the pragmatic aspect of the Ellen DeGeneres Show

The pragmatic aspect of American talk shows is crucial for society. Talk shows are a powerful tool for influencing the audience by manipulating their minds since leaders in their interviews and performances set ideas and opinions suitable for them. However, it also can be used as a calling of public awareness on the issues happening in society. For instance, Ellen in one of her interviews with Robin Robbins is discussing the importance of vaccination due to the pandemic of Covid-19.

Ellen: *And are you- because you are a cancer survivor, have you gotten a vaccination? Are you going to get vaccinated?*

Robin: *I'm a cancer thriver! That's what I like to say, not just a survivor, but a cancer thriver. And I am so grateful. Yes, this week I got my second shot. I know you can relate. I had a few- not really side effects, just a little fatigue and that. But I'm happy to have that behind me. In fact, I can't really announce too much about it. But I'm working on a podcast, Ellen, to help people. There are a lot of stories out there and a lot of misinformation about the vaccines. And so I'm*

talking with experts and getting people the proper information so they can make informed decisions for themselves. But, yes, I have been vaccinated.

E: I am happy to hear it(2x). Now, did you do the single-shot Jonson and Jonson or Moderna or Pfizer?

R: I wanted the one and done. I was trying to hold out for J&J. I just wanted one and done. But I had a Pfizer. I had 2 shots. What about you?

E: I haven't had any. I haven't had anything yet. I still have my antibodies. I'm still hanging in there. And so I also don't want to get it before anybody else . I want everybody else to get what they need first. I'm not of age to ask that and I want people to get theirs.

R: Good for you. I clicked off a lot of the boxes.

E: Yes, you did!

R: Two-time cancer thriver, African- American, I ...won't give my age. But yes, a lot of those boxes.

E: No, you definitely should be in that category of getting the vaccination [24].

In the interview, Ellen and Robin are just talking about Robin's vaccination. By asking simple questions, Ellen, delivers the message of the necessity to get a vaccination. What is more, she suggests that there are people who due to problems with health have to have it first. This means that people with poor health definitely must get a shot. Ellen sharing her opinion of not being the first to get an injection sets the example for the audience of "Ellen DeGeneres Show" that they also have to wait till their turn will come.

Besides, within this episode the guest contemplates on how safe the vaccination is; Robin suggests viewers check the information carefully and listen to the podcast about possible misinformation.

"The Ellen DeGeneres Show" always presents such topics as love and equality between genders and representatives of different nationalities and races. Thanks to the show, Ellen can convey her morals and values to the general public.

In one of her interviews with Kelly Marie Torn, she reviles her attitude against racism in America.

For the sake of illustration, we may consider the extract from the interview with Kelly Marie Tran:

Ellen: *Oh, thank you very much. Yes, I was a fish. Thank you. Nothing like what you are doing. You made history. You're the first Southeast Asian princess, Disney princess, right? I mean that's –*

Kelly: *Yeah, it's crazy.*

E: *People are loving the movie. I know Twitch's family is obsessed with it. Tell us about the movie.*

K: *Well, it follows a young girl named Raya, who when we first meet her has this really ideal way of looking at the world. And then the world falls apart, and she becomes this person that you're seeing now who is fully distrustful of the world. She very much believes in doing her own thing, and keeping everyone separate from her. And then she goes on this journey to learn to find the good in the world again and learn how to trust again.*

E: *Beautiful story!*

K: *So many of my friends have been talking about, OK what are the ways that we can productively help? And also recognizing that we all need to make sure that we're taking care of ourselves and our mental health at the same time. I think for me something that has been really strange about it, is that I'm here talking about Raya, this movie that is celebrating this part of the world which very rarely gets to be celebrated. And having that dichotomy of celebrating this part of the world and then also acknowledging these horrible things that are happening at the same time, has been a very wild experience. I really hope that this movie can give people a little bit of joy in the middle of this really tumultuous thing. And if there's anything I've learned from this whole experience and my own personal*

experiences with racism, is that community is the one way to help combat any sort of negativity. And I'm really inspired by seeing the ways that people are really banding together to combat this thing.

E: Yeah, every everyone needs to combat this. It's ... The first thing is talking about it, and making sure everybody is aware of it. And then like you said, community saying we're not going to let this happen anymore. We're going to stop this. And if you see something, stop it! So nice meeting you. And I think is just so cool that like you said, it's a weird thing that this dichotomy of that you were celebrating this, you and this movie and this culture. And so hopefully, like you said, this does raise awareness for people [23].

In this interview, the idea of stopping racism in society is delivered via presenting a movie made by the Asian community in the USA. Ellen draws attention to the first Asian Disney princess on purpose. On the contrary, the participants mention the movement “Black Lives Matter” without naming it explicitly. However, the guest and the host of the show raise public awareness concerning this movement. Furthermore, we witness a calling from Ellen to rise against racism. She manifests how it is important not just to believe in equality but also exhort people to take any action when racism appears. Moreover, the case can be even considered as a sign of fighting the people and learning to advocate for the rights of humanity. In addition, Kelly Marie conveys the essential moral values for building strong bonds in the community; she instructs people to always look for goodness in people. Overall, the message is the unity of all people in society.

To sum it up, the pragmatic aspect has an essential part in the process of broadcasting “Ellen DeGeneres Show”. Therefore, pragmatic means are systematically employed in every interview by the host and guests to control the public via forming attitudes and opinions. Furthermore, the major intention of the talk show is to modify the world by making the audience develop their understanding and declare new rules of life in the society.

2.2. The analysis of the semantic aspect of the Ellen DeGeneres Show

The talk show conducted by Ellen DeGeneres is an exceptional example of interpersonal semantics. The usage of appraisal, judgement and involvement in the talk show are apparent. “The Ellen DeGeneres Show” provides us with an insight into people's communication and comprehension of the feelings created before, during and after the communication.

In the discourse of this particular talk show, affective **appraisals** are likely to appear at the beginning of the show. The talk show is distinctive with the predominance of affective appraisals. For instance, in the analysed episode, we can observe that Ellen begins her monologue in a form of an imaginary dialogue with her viewers.

Ellen: *Thank you so much. That's so nice. Have you back all of you. Thank you so much for being here! Today I want to talk about love. I want to talk about appreciation, and, gratitude, and all the important things that we should all be talking about all the time. First of all, I want to say I love my audience. I love my viewers. I am grateful to each and every one of you watching at home[22].*

Within the framework of this extract, we have an opportunity to observe semantic exploitation that exposes a more far-flung ideological aspect. With the exploitation of positive affective appraisal, the host sets the general welcoming atmosphere which, as a consequence, sets a certain attitude and fixes this emotional disposition of the audience. Moreover, the spectators of the show even being on the other side of the screen come across the real face to face conversation with Ellen as she tries to put emphasis on the importance of each separate viewer.

Another example is the interview with Drew Brees.

Ellen: *Our next guest is NFL star, a humanitarian, one of my really good friends, earlier this month he announced his retirement after 20 years in NFL. Please, welcome the amazing and adorable – Drew Brees. Thanks for being here. And you know how much I love you and New Orleans will forever be grateful for everything you've done.*

Drew: Thank you!

E: *You've done so much for that city, and not just for the Saints and what the Saints has done for the city, but you and Brittany, your wife, have beenamazing. So thank you for what you've done for New Orleans [21].*

From the very beginning, Ellen tries to appeal to the guest by setting the positive and pleasant mood. As a result, by choosing such lexical items as 'NFL star', 'humanitarian', 'amazing', the guest feels more comfortable and accepted on the show. Moreover, in such a way Ellen focuses the attention on the positive personal evaluation of Drew.

On the contrary, talks show are frequently exuberant with examples of negative affect appraisal; that is used for encoding negative attitude towards an interlocutor. However, it is not observed in "The Ellen DeGeneres Show".

Apart from that, the usage of **involvement** is very crucial for talk shows. It is made with the purpose of retaining a connection between the host, guests or the audience of the show. The most efficient and productive way to do this is the usage of naming. A review of data showed that it is usually the host who chooses this method in order to get along with all the participants. To demonstrate:

Ellen: *First of all, I want to say I love my audience. I love my viewers. I am grateful to each and every one of you watching at home, Pam in Topeka, and Julian in Tampa, and Steven in Fort Lauderdale. I don't have time to name everybody today. I want to thank some other people that I'm very, very grateful for [22].*

In this example, we may notice the way the host addresses the audience. Particularly the most active fans. The usage of vocatives in the talk show assists in creating intimacy in the interaction or to being in charge of the events, drawing attention to individuals. For instance:

Ellen: *Please, welcome the amazing and adorable- Drew Brees! You've done so much for that city, and not just for the Saints and what the Saints has done for the city, but you and Brittany, your wife, have beenamazing. So thank you for what you've done for New Orleans.*

In this case, the usage of vocatives helps to build close and deep relationship with the guest which results in disclosure of Drew Brees[21]. The data reveals that the host takes the advantage of the use of naming, merely because Ellen is a spokesperson on the show. Although, the semantic choice encompasses setting a pleasant mood, building and strengthening group membership.

Having accomplished the practical part of the research, we may admit that the examples of **judgement** are not vividly displayed. A host of any talk show uses judgement to criticize the morals, values or behavior of a guest. Nevertheless, it is used also for evaluating some positive things about the person. Ellen never accuses her guest of something; contrarily she pays attention to the good side of the guest or audience. In her interview, she prefers to give a good evaluation of the guest.

Ellen: You've done so much for that city, and not just for the Saints and what the Saints have done for the city, but you and Brittany, your wife, have been amazing. So thank you for what you've done for New Orleans [21].

However, it is worth mentioning that now and then Ellen resorts to negative feedback; it concerns mainly the subject being discussed during the show, though. In her interview with Kelly Marry, racism and changes in society were discussed:

Ellen: Yeah, everyone needs to combat this. It's ... The first thing is talking about it, and making sure everybody is aware of it. And then like you said, community saying we're not going to let this happen anymore. We're going to stop this. And if you see something, stop it! [23]

In this response, we can see a negative judgement of the phenomenon of racism. Consequently, the study of the interpersonal semantics in "The Ellen DeGeneres Show" has revealed the semantic means of interlocutors. The essential points can be compiled as follows:

- a. The study of *appraisal* has shown that this semantic category is related to the usage of positive appraisal strategies. Participants apply them in order to form a social identification of guests of the show.
- b. The examination of *involvement* is also linked to the concept of *FACE* and has been estimated as a way to build intimacy and

affection in the interplay. Besides, this can be used as an establishment of control over the interaction.

CONCLUSIONS TO THE CHAPTER II

In the disclose of “The Ellen DeGeneres Show,” we can identify the power of manipulating and forming concrete moods of public with the help of interpersonal semantics. Every interview taken by Ellen in the context of the talk showed ploys appraisal, involvement, and judgement strategies. There is always a hidden thought delivered through discussions. All in all, pragmatics is effectively used to set certain concepts in the minds of viewers. All these things help create strong and trustful relationships in order to influence the audience of the show.

CONCLUSIONS

Within the framework of this study, all objectives designated in this study were achieved. We have identified the borders of the notion of the talk show genre and its main features, analyzed how semantic and pragmatic aspects take place and are applied in action, forming and developing in the television news genre.

Besides, we have developed the practical part of the paper which is based on one of the most famous talk shows of our time “The Ellen DeGeneres Show”, which contributes to the analysis of peculiarities of television news genres. The conclusions drawn from the practical part appear to be valuable for further researches.

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