

The legacy of Debate and Rhetoric in the Modern Talk Show

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Abstract

The paper offers a lot of detailed, practical information on preparing and airing talk show materials. The second and recommended approach is to look at the software itself and study its format. What's the style of the presenter or the host? What topics will be discussed? How important is the personality and uniqueness of the guest? A journalist presents information as a thought, an idea, a word, a dialogue, a discussion, a monologue in the media with different genre and format characteristics. Sometimes a news story, a fact, takes the form of an interview. The principle of using specific communication techniques to achieve a political goal and to model the desired image was developed before the advent of the media. Notable are the importance of the following mediums in ancient civilizations: the clay tablet in Mesopotamia, the papyrus scroll in Egypt, Greece, and Italy. In the Middle Ages, a manuscript on parchment and paper from China. Similar to ancient dialogues, based on the dialectical principle of Platonic thought, the Platonic method of journalism is "interview-questions-and-answers coverage of the story, as well as activated discussion on various topics". No matter what assignment they give a reporter, there's always room in their material for an interview. In journalistic materials, the art of the interview is the form of asking the right questions so that the journalist gets the answers they need. His reasoning is important information - news that provides a basis for judgment. On the one hand, a journalist is asked questions about a specific topic by a competent respondent, on the other hand, the arguments of the same respondent are strengthened in front of the audience. At the same time, we should be aware that the arguments presented in the dialogue formats by the journalist-interviewer can only express the field of journalism. So you can't understand anything unless you understand the field that created it and gave it a little bit of power. According to media researcher and sociologist Pierre Bourdieu, it is not enough to attack this or that journalist, philosopher or philosopher-journalist. . . Everyone has their own taste for pleasure. In this context, the paper explores, in depth, the legacy of debate and rhetoric in the modern talk show format, defining the form of communication, social conditions and technological progress. It considers the style of choosing the talk show format for listening to or watching the program, the discussion of the topic, the importance of the personality of the guests and the distinction. The history of talk show behavior as a standard of broadcasting.

Keywords: the heritage of rhetoric, the phenomenon of lying in talk shows, the town halls of Pinix and Eskine, the modern talk show, ancient dialogues.

Introduction

Relevance of the work

There is no information on the study and discussion of the modern talk show in the context of the debates of the ancient era. The present paper is innovative in its presentation and study of the field of media in the context of philosophy, politics, and psychology. It is from the content of the article that the correct selection of the problem posed determines the achievement of the result, which is the most important for this field and, in general, for the modern journalist; the discovery of the first model of the tokshū in ancient Greece, which is the basis for all forms of tokshū in modern media is still given a great reference. The present paper discusses the format for journalists and audiences - talk shows, in which debates, discussions take place. These forms are the means of social interaction that have been established since ancient times, as evidenced by the institution of democracy, the Synod of Phoenix in ancient Athens. The effects of long-term exposure to talk shows on media audiences have also been identified and investigated. Look at the ancient Athenian public square, the Phoenix, the Aeschines, and

see how people learn different rules and requirements over time. And then, in the modern media valley, the faces created by Tokshū are portrayed in real life. The talk show is about people's thoughts and their ability to interpret different situations, and how one particular broadcast message can influence public behavior.

Methods

In the study of the given issue in the present paper, methods of modern historical knowledge and comparative analysis are used; scientific historical and contemporary sources related to the topic of study are critically analyzed, the consideration and comparison of which is important for accurate and objective assessment of events. The theoretical, practical and methodological basis of the paper is provided by the scientific literature on media, politics and philosophy, while the empirical part of the paper is based on the author's observation of the experience of Western schools (the United States, Great Britain and Germany) in the field of studying the philosophy of media.

Results

In the case of public spaces like the Phoenix and Esquimalt City Halls, historically, the primary determinants of how people interact with each other are the sources of information, how they transmit and receive it. Philosophical theorists have been observing the transformation of societies. They're trying to find significant changes in values, values, attitudes and orientations. So the difference is in the way information is stored and the speed at which it's transmitted. The first models of discussion and dialogue used in talk shows were part of the institution of democracy in ancient Greece, with methods of arguing both sides of a question, which underlies all systems of talk show programming to date. The social behavior of a society, the ways in which information is transmitted and received, determines how people live, what challenges they face, how they think, how they exist. In the ancient era, there's a formula in the media mindset that still exists today: fast-acting culture. Indeed, events in the new media landscape are moving so fast that they require quick thinking, perception, analysis and response on the part of both media producers and media consumers. The changes brought about by media technologies have created opportunities for the transmission of information in a variety of talk show formats. In the modern age, the psychology of deception has been given a new lease of life through digital media platforms.

1. Debate in talk shows is a thing of the past

One of the most powerful legacies of the classical social teachings is the idea that as modern societies develop, tradition gradually loses weight and over time ceases to play an important role in people's everyday lives. Tradition is considered to be a thing of the past, and modern societies are usually the opposite of their traditional predecessor societies. If we look closely at the diverse influences of the media, we can see the changing nature of tradition and its role in social life in a very different way. Before the advent of mass media, most people's sense of the past and their perception of the world beyond their immediate surroundings was shaped largely by the exchange and experience of symbolic content produced in the process of face-to-face interaction. For most people, their sense of the past, their perception of the world outside their locality and society -- their limited sense of the societies to which they belonged -- was based largely on oral traditions that were formed or recycled in the social contexts of their daily lives. With the development of media, people have been able to experience events, to relate them to other people, and in general, to learn about real or imagined worlds that are far beyond the realms of their everyday encounters. They were increasingly involved in networks of communication that were not of a face-to-face nature. In addition, because people had access to media products, they could now become somewhat detached from the symbolic content of face-to-face interaction and from the forms of power that dominated their sanity spaces. People had to rely less and less on symbolic material handed down through face-to-face interaction and local forms of government to shape their perceptions, their sense of what was possible.¹

¹ Luman, N., "Changes in the system of public communication and mass media", translated by Devi Dumbadze, published by the Savel Khashtel Institute of Philosophy, Section of the History of Georgian and Foreign Philosophy, 2007. p. 224.

Debate is a phenomenon that dates back to ancient times. The first human disagreement. In ancient Greece, debate was part of the institution of democracy, where politicians would engage in debate, debating the merits and demerits of proposed laws. Citizens used debates to defend themselves. The students were eager to learn the arguments on both sides of the issue so that they could better understand its essence. Some debaters, called sophists, aimed to win debates by focusing on the audience's style and persuasion. The Sophists disagreed with Aristotle, who, as a philosopher, favored effective arguments to establish the truth. For him, the truth was the most important thing, winning the debate was of no importance. For Plato, the relativism and nominalism of the Sophists were opposed to his main concept of idealistic philosophy, and therefore opposed to the methods of debate of the Sophists. In the philosopher's opinion, the rhetoric of the Sophists did not uphold ethical norms, they could only imitate the access to the truth, and therefore called such a system of teaching of the Sophist debates "false". If you follow the logic of this theory, from ancient times to the present, the forms of manipulation have dominated political communication in the Western world. In the debate, when you look at human lie detection, you find that people who engage in a lot of manipulation are considered cheaters. In this case, it doesn't matter if the person is actually telling the truth or lying; if there are too many manipulations, they'll be labeled a liar. It's very important for the debater to be aware of the possibility of making such a mistake. As for all other emotion mimics, they usually take a second, and only occasionally, some of them can last for a few seconds. In some cases, such communication is more impressive and memorable than any spoken word.²

A debater should never forget the possibility that emotion is not a sign of deception. It's the right person's reaction to being suspicious of him. A liar's conscience has to justify the emotions that the suspect is likely to feel, not just when he lies, but, more importantly, when he tells the truth. At the same time, we should remember that not all liars experience emotion when they lie, just as a righteous person will not always be emotionally agitated by unjustified accusations.³ Their rise and fall can be abrupt or gradual, depending on the form and content of the debate. In view of this, we need to consider the following reasons why manipulation does not produce reliable indications of deception: The people in the debates are very different in terms of the number and type of manipulations. This problem of individual difference (the danger of a brownout) can be avoided if the host/moderator knows the guest of the program to some extent and can compare their usual and current behaviors. 2. Othello's error also affects the interpretation of the manipulations.⁴ So the information and behavioral manipulations become more intense when people are uncomfortable. This problem can also be caused by other signs of deception. Such cues for manipulation are particularly acute, as they are not only signs of discourtesy, but also (especially if the broadcast has a friendly atmosphere) of cowardice. 3. Everybody thinks that a lot of manipulation in debates is afraid of being deceived, so a highly motivated guest on the show will try to suppress the false signals. Unlike facial expressions, which people also try to control, manipulations are fairly easy to understand. If the stakes are high, the deceiver is able to suppress the manipulation, at least temporarily.⁵ For example, the British-American writer and journalist Robert Simson Elegant⁶ wrote that for the first time in history, the outcome of a war was decided not on the battlefield but on paper, and more importantly, on television talk shows.⁷ This was followed by the defeat of the United States in Vietnam. The belief that the media, or rather, television, was responsible for the failure of the U.S. government was widespread. This view was echoed by the right-wing media watchdog organization Doctors in Media in its one-hour talk show "Author Program on Vietnam". This program was broadcast on public television in response to a three-part series on the same channel devoted to the war. According to a more restricted version of the above view, by 1970 the media had become a new source of accountability for state power - it had, as part of a general transnational

² Tushmelashvili Gogi, "Mediapolitics", Tbilisi, Pegasus, 2017. p. 2.

³ Ekman, P., "The Phenomenon of Lying", translated by Lika Gurabanidze, Mtsignobari Publishing House, 2023, p.170.

⁴ Othello's Fallacy" - a reason for making a mistake when verifying a lie. When accused of lying, due to the emergence of a feeling of fear, a completely innocent person may exhibit reactions characteristic of a criminal - rapid eye movement, pale face, etc.

⁵ Ekman, see footnote 3. p.111.

⁶ Robert Sipson Elegant - (1928-2023) (7 March 1928, 20 June 2023) was an American-British author and journalist. He spent many years in Asia as a journalist. In all of his novels, he reflected the Asian experience. His journalistic material covered both the Korean and Vietnam conflicts. One of his last novels, Cry Peace, is about the Korean War.

⁷ Elegant, R., „From a Far Land“ Random House Inc 1987. P. 15.

democracy, contributed to a reduction in the authority of the government in the country, resulting in a weakening of the influence of transnational democracy. If journalists were abusing "professional standards", the more important interests of the public and the government required: "Government to respond differently and improve the situation". This was to continue until the balance between the government and the media was restored. Leonard Sussman, the executive director of Freedom House,⁸ a research organization, said that when he spoke about the Big Story (the study cited by the organization on the media coverage of the Tet Offensive), he considered the opposition to the government in the press to be a "normal occurrence". He concluded, without further ado, that this fact was obvious, but the question was: "Should independent institutions be destroyed for the freedom they stand for?" John Roche goes even further and demands that Congress investigate the activities of "private authorities" who distort written accounts of events to carry out their "anti-terrorist" mission: however, he fears that Congress is "overwhelmed by the media" and their "amazing power" to accomplish this necessary goal.⁹

Journalist and commentator Jack Anderson has publicly discredited the FBI's lead witness in the Webscam case, Mel Weinberg, as an innocent and shameless fraud. Anderson describes Weinberger's reaction to his wife's discovery that he had been an adulterer for fourteen years in a journalistic text: "When Mel asked his wife for an explanation, he merely raised his eyebrows and said, 'In short, scare me.' I told you, I'm the world's biggest fish. Then she curled up in her favorite chair, ordered Chinese food, and asked Mary to do a manicure for her."¹⁰ Tom Brokaw, the host of the Today Show, describes a way to detect deception by outward signs: "Most of the signs I notice are not physical, they're verbal. I don't look at a man's face to tell him he's lying. I'm more interested in complicated responses, rather than indirect, circumstantial talk or subtle avoidance. A number of studies on lying support Broca's view. Studies have shown that when people lie, they may avoid giving a direct answer, hide from others, or give out more information than is necessary. Other studies have shown the exact opposite: that most people are smart enough to avoid and avoid direct answers. In the estimation of a lie researcher, Tom Brokaw may not even be able to detect such liars. Even greater is the risk of misjudging the right person, who may be confused or avoid talking when speaking. Some people talk like that all the time; in their case, it's a sign of a liar, it's just the way they talk. The difficulty lies in any sign that in most cases clearly indicates cheating. For some people, it might just be a habit, a part of their behavior. The possibility of such misjudgments of people is what Paul Ekman sees as the danger of TV host Brockhaus's trap. A witness can always fall into this trap, especially if they don't know the suspect and don't know his or her typical behavior. So far, we haven't found any other sources of leakage, disclosure, and deception that appear in human speech. It is easiest to conceal a rhyme or to distort the truth with words, but mistakes are mostly due to carelessness, these are: cheating, tearing, as well as avoidance or abbreviations."¹¹

2. The Practice of Debating in Ancient Greece and the Modern Talk Show Format

For television journalists and viewers, the talk show format is particularly appealing. His first model, as mentioned above, was the argument from both sides of the issue in ancient Greece -- part of the institution of democracy that underlies all models of journalism today. Discussion is a vivid representation of the movement of a living thought, its birth, its development, its achievement, and all of this happens in front of an audience. The form of the discussion as a historically established means of representation is attested to by the Council of Phoenicia in ancient Athens. A model of democracy and parliamentarism in ancient Greece. The meetings of the council were held in the central field of Athenian social relations, on the hill of the Phoenix, about a quarter of a mile from the agora.¹² Wealthy upper-class Athenians had plenty of time to visit the city hall and attract disadvantaged citizens. To that end, the Athenians sent a delegation to Athens. year At the beginning of the 4th century, a monetary

⁸Freedom House has been publishing an analysis of human freedom every year since 1972, and it looks at the state of the world: freedom of expression, political pluralism, freedom of assembly. It gives each country a status: free, partly free, and not free.

⁹ Chomsky, N., and Herman, E., *The Making of an Agreement*, published by Sulakauri, 2020, p. 408.

¹⁰ Ekman, see footnote 2. p.63.

¹¹ Ekman, see footnote 2. p.87.

¹² Darnton, R., *Poetry and the Police. Communication Networks in the 18-th Century Paris* Belknap press, 2010. P.9.

incentive "misthos ekklesiastikos" was instituted, which partially compensated for the work done today. The assembly was open to adult males. Slaves and disenfranchised citizens (atimoi) living in Athens were forbidden to participate in or attend the meetings of the council.¹³

Foreigners were allocated a special space to attend as spectators. By established protocol, the quorum was required to have six thousand Athenians in attendance at its meetings and to meet forty times a year. During the debate in the Phoenix City Hall, the speakers should not be subject to the previous speaker. The established rule was that communication in front of an audience was one-way from the speaker. Socrates' disciple, friend, and political figure in Athens was executed by firing squad. year 390-314 CE) testified that the law forbade questions from the audience to the orator.

Other ancient sources attest to the opposite, to the involvement of the Athenian audience in the political process. For example, the Greek historian and writer Xenophon (c. - What's wrong? 430-355 C.E.) confirms: Debates in the Council of Aeschines often ended in "replicas", "screams", and "sentences". Such manifestations served as a deliberate strategy of subversion from the Athenian citizenry: on the insistence of Demosthenes, the ancient Athenian statesman, orator, participant in court proceedings and public assemblies, second-rate debaters (rhetores) (who rarely took part in debates) were flown in from a distance from the orator's tribune and acted in the interests of other influential rhetoricians by calling them out. In order to avoid such problems and embarrassments, the Bible says: "Let your light shine before men, that they may see your good works and give glory to your God". year In 346 B.C.E., the Athenians introduced a new law requiring representatives of the phyla to sit in the front row of the audience at the Council of Phoenicia. Phylai, in the modern sense, was the role of the guard. They were to be admitted to the disorderly gallery.¹⁴ When comparing representative democracy in the modern world with the direct democracy of ancient Athens, the common pathos of political debate in the media and the decisions made in government institutions are often incompatible - in the direct democracy of Athens, both the debate and the resulting political decision were made in the same place, within the city hall. It is noteworthy that a form of involvement in the conversation of the modern talk show audience is considered to be the "spontaneous space of action". This involves the direct or para-social involvement of the real studio audience or viewer on the screen in the discussion. Supporting the participants of the Studio Audience Talk or their opinions. As noted above, the experience of debating in the public space of ancient Athens shows that even in the studios of talk shows, sympathy or antipathy towards the guests is often expressed by applause, laughter, jeers, shrugging, and dissatisfied skirmishes. However, in some formats of talk shows, the audience can also participate and express their opinions. Rarely does the viewer have the opportunity to do so.¹⁵ In the modern parliament, debates serve not to convince the sitting MPs, but to influence voters through the media. The media, as an important tool in the political process, becomes especially important when it enters the political sphere. It's important to note that in modern political science, in philosophy, the media is characterized by such lofty titles as "the great arbiter", "the fourth estate". The belief in the omnipotence of the media is so strong that politicians believe that whoever controls the media controls the country. Indeed, modern politics is unthinkable without the media. The media provides a space for political processes, monitoring, confronting political positions, and connecting them to the public. Democratic discourse in the talk show format (a polarized, pluralistic model) is the most politicized. The logic of the power struggle is the most followed and is carried out by the political elite in order to convince the voters. And in ancient Athenian democracy, the "art of persuasion" demonstrated by the orator was defined by the address of the legislators. The rhetoric of that time, the use of the spoken word, was the most powerful weapon in the competition between politicians. A political system based on such an oratorical competition would have been meaningless if it had not been for the principle of what the Athenians called isegoria, or the equal right to speak. Freedom of speech like this meant the possibility of public debate and the right to criticize the existing political system. In this regard, the writings of Demosthenes reveal the freedom that was permitted in ancient Athens. Comparing the political systems of Athens

¹³ Ailes, R., You Are the Message. Secrets of the Master Communicators. Doubleday, 1988, p. 110.

¹⁴ Thushmelishvili, see footnote 2. p.28.

¹⁵ Svanidze, R., "Stylespecificities of the text of the talk show in German and Georgian languages", dissertation, Akaki Khosthely State University Faculty of Humanities, Kutaisi, 2012. p. 14.

and Sparta, Demosthenes says: "It is the power of the Athenians to build up the Spartan government and at the same time to condemn themselves". No one dares to question the political order elsewhere in Sparta. The surviving sources tell us that the citizens of Athens, primarily philosophers, did not shy away from expressing critical opinion freely in public. However, Athenian liberalism had its own taboo: Socrates is known to have expressed anti-democratic ideas in the 4th century BC. year 399 were executed. This condemnation of Socrates comes from the very aristocratic circles that overthrew democracy and established the oligarchy in Athens twice before Christ (Ancient Greek 411 – 404). The murder of Socrates is confirmed as an isolated incident. All Athenians and the foreigners residing there were free to express themselves freely. The most ardent critics of the democratic system, Plato and Aristotle, did not limit themselves to their activities. The rich, the nobles, the humble, the poor, the craftsmen, the carpenters, the merchants, and the ship owners all spoke. This philosopher's account of the practical application of Athenian democracy.¹⁶

The Romans adopted the Greek debating traditions into their political system. In medieval Europe, education meant being able to speak in public, and that meant being able to speak in public. The format of the debate has played a big role in the deepening and development of this art. It was the students who put the practice of acquiring new knowledge into defending their ideas and criticizing opposing views. In 17th-century Europe, debate was mostly in Latin. In high schools, debating societies were formed. In the late 19th century in America, the debates took place on the East Coast, the West Coast, the Midwest, and California. In the United States, most speakers prepare their speeches in advance of the debate and present them to the audience. Let's take the 1920s as an example. American university debates that were held between several universities at the same time. During the debate, the audience in the hall gradually assumed the role of judges. But at that time, there were no established criteria for debate. For example, in the 1960 presidential election, the first series of televised debates between John F. Kennedy and Richard Nixon was shown publicly for the first time in a talk show format. This format made television talk show debates very popular, and it helped to develop and refine them.¹⁷

The Tok'show is a type of dialogue that allows for a more multifaceted and complex discussion of a problem. This genre is characterized by its verbal, improvisational nature. If in other cases the works of television types - speech, commentary, review can be written in advance, the shots are prepared taking into account the narrative style and then aired, in the case of talk show is not allowed, in principle opposed to other genres, the mechanical sum of replicas is a single overall professional load. So it's obvious what a professional burden it is to choose the right people to be on the show. Considering their competence and erudition along with their ability to improvise and think in public. A television talk show may also include a certain range of ideas. These may be ideas about the need for labor, the creation of material wealth, the material well-being of people, the advancement of science and technology, and so on. Sh. about. A secret cue to get people to act. And yet, one of the most relevant of them will take center stage.¹⁸

A talk show is a face-to-face interaction, and part of the art of conducting it is knowing how to effectively combine the two types of interactions. The question-and-answer portion of the interview is more like a news type program, as through questions the host tries to learn some new information about a problematic topic, a guest, or to discuss a news event in the guest's life¹⁹. Talk shows are limited to interview and discussion phases. This suggests that the boundaries between these media genres are shifting.²⁰

3. Putting a Talk Show in a Valuable Context and Answering Unexpected Questions

In the digital age, media projects in the form of talk shows are the dominant actors in the political and social life of the world. They're a forum where everyone can reach out and engage in dialogue with each

¹⁶ Thushmelishvili, see footnote 2. p.29.

¹⁷ Rogers, D., "Campaigns That Shook the World", published by Palatra, Tbilisi, 2016, p. 80.

¹⁸ Makharadze, I., "Principles of Democracy in Modern Media", Tbilisi, Sari, 2006, p. 182.

¹⁹ Thompson, J. B., Media and Modernity, translated by Nino Baradzimishvili, published by Ilias State University. 2014, p.128.

²⁰ Nabiridze, M. Characteristics of the linguistic realization of systemic and ritual constraints in British, American talk shows, dissertation, Faculty of Humanities of Tbilisi State University, English Philology, Tbilisi. 2013. p.7.

other. They bear unmistakable testimony to the political influence of the bourgeois public sphere and the role that this influence played in the formation of Western states.²¹ The media as a forum for political debate is available not only to the government but also to opposition groups and the broader civil and internet society, with its effective ability to reach and influence the masses, the media is crucial to both authoritarian and democratic regimes.²² However, the function and role of media in these two types of regimes are fundamentally different.²³ Radio and television talk shows have been the standard of broadcasting for many years: this trend was pioneered in Los Angeles by KABC in the 1960s. It became the first radio station in the country to start broadcasting in a news-information format (News - Dialogue). Today, 110 radios broadcast in this format. The stations that play the music have included talk shows as part of their programming. In fact, it is estimated that there are over 4,000 talk radio shows in the United States. The same increase is seen in television. For example, Phil Donahue started his show in 1967. Today, there are more than 20 nationally syndicated talk shows across the U.S. and countless locally produced talk shows. The first syndicated daytime talk show of the decade was The Oprah Winfrey Show, which drew an estimated 8 million daily viewers. At the network level, the three Holy Grail shows, NBC's Today, NBC's Good Morning America, and CBS' Good Morning America are all relevant to publicists. These three shows, from 7 to 9 a.m. every weekday, have a combined audience of 14 million people. Another popular medium, especially for those who want to promote their new film or show, is the following late-night shows: The Tonight Show with Jay Leno and The Late Show with David Letterman. Talk shows have the advantage that the viewer can see and hear what the organization is saying without the filters of journalists, producers and editors who decide what's newsworthy and what's not newsworthy. Another advantage is that the organization's speaker is on the air longer in a talk show than in a news program, where the speaker's appearance is traditionally limited to a 30-second sync. When producers plan to invite speakers to a local or nationally syndicated talk show, it is important to consider the following questions, which will help journalists to answer: Is the issue relevant? Have you noticed how new this issue is that's already been covered in news programs? 2. Is it a matter of time? Is it a lifestyle or a cultural trend? 3. How useful is the information to the viewer? How popular is it with consumers? 4. How will the audience react to the speaker? A celebrity may be acceptable to the audience, but there has to be a natural balance between the material and the organization, between the material and the issue. 5. Can the speaker keep his balance and make clear, accurate judgments? The speaker should be attentive and make sure that key messages are mentioned. 6. Can the speaker not get too commercial, too commercial? Talk show hosts don't want to talk about guests whose words sound like commercials. Talk show guests are contacted by the executive producer or assistant producer of the show.²⁴

In a broadcast network or nationally syndicated show, the person in charge of contacts is called a talent agent. Regardless of their rank, these people are called "saviors" in the broadcasting industry, as they are responsible for ensuring the show has a steady stream of visitors. One of the most common approaches to delivering a guest nomination is to make a phone call to the show's "host" - during which you briefly explain the proposed speaker's qualifications and why that person should be a guest on the show. Advertisers can also write a short, one-page letter or email to subscribers explaining the story's presentation, why it is relevant to the show's audience, and why the proposed speaker is qualified to speak on these topics. In many cases, the subscriber requests video clips of the speaker showing the previous television show or requests excerpts from newspapers showing the speaker's press interviews. It's important to be open and honest about the speaker's experience and personal qualities so that the listener is not disappointed and the public relations professionals maintain their trust for the future. In recent years, there has been a controversy about the invited guests being celebrities and stars who are known to a large audience. But once they're on the show, it's clear that they're advertising different products. Talk shows are usually scheduled three or four weeks in advance. If the topic or person is

²¹ Habermas, J., „Further Reflections on the Public Sphere“, Political Department University of Adelaide, 2001, p. 1.

²² Christian W. Haerpfer, Patrick Bernhagen, Ronald F. Inglehart, and Christian welzel, Democratization, Part Three: The Media, - Katrin Voltmer and Gary Rawnsley, Oxford, 2009. p. 2.

²³ Delphor, M., and Dennis, E., "To understand mass communication" by Leila Firoshmanashvili, Tbilisi, published by the Institute of Public Affairs of Georgia, 2009. p. 407.

²⁴ Delphore and Dennis, see footnote 28. p. 408.

urgently needed for the broadcast, the guest is "booked" in a day or two. Public relations strategists should keep this in mind when planning their entire campaign.²⁵

From a media perspective, consider the characteristics of the ideal talk show guest. Producer Graham Stigel shared his thoughts on the matter with the Media Bulletin's "Blog Reporter": Guests on the show must be well-dressed and well-mannered. You have to be able to find common ground with them when the producers are on the phone before the interview. At this point, they're direct, but they're not aggressive. If you (producers, presenters, speakers) are uneducated, unconscious or unnatural and mannered, then you're not going to get very far. 2. Guests should have strong opinions. We don't invite or invite people who are specially trained to say nothing. The stronger their position, the more likely they are to attract media attention. No one likes guests who play it safe. 3. The guests should be motivated by interest and excitement. We don't like people who are like robots that just blow up facts. If you're excited about what you're talking about, it's going to be a slow-motion race. 4. Guests should be able to debate without personal criticism or insults. Smile at yourself. Audiences like to dance with someone who is comfortable on the screen, someone who is happy to be there. 5. The guests must be living people. "Talking heads and ivory tower-toughened hippies" don't do anything on television. They're more suited to print media, where their personality -- or lack of personality -- doesn't alienate the audience.

The term "showjournal" is used in this case to refer to a specific television program format based on various video segments (stories) - thus resembling a printed magazine in which many articles are compiled. These shows, they may have a guest who's connected to the TV show, but it's still a video story that's three to 10 minutes long. At the network level, CBS's 60 Minutes is an example of a news show. There's a lot of show business going on at the local level, with people at the center. For example, a cartoon in a big-city show magazine might have the following topics: 1. How a baby weighing only one kilogram survived How to Cope With Anorexia Nervosa, 3 The couple who founded a successful confectionery company 4. Drugs for back pain; 5. Training the dog; 6. The Story of the Black-belted Karate Player; 7. Blue-haired stress caused by work conditions. 8. The work habits of a successful author. Most, if not all, of these convictions are the result of a promotional letter sent by Mawan to the show's producers. The problem with these stories -- at least from the perspective of the people in them -- is that they present news stories, like a story about dog training that shows a local dog handler who also works at a dog training school. A karate expert can run a martial arts academy. And the story of the one-legged child can be offered by the children's department of a local hospital.

The placement of promotional products in talk shows is a marketing ploy in broadcast programming. Reality shows like Survivor, The Apprentice, and American Idol, in the recent past, have been at the forefront of product television revenue, and have even changed the landscape of product placement by requiring so much money from producers to produce their product. For example, the Wall Street Journal describes how product placement works on America's flagship show American Idol: The show began its run in the summer of 2002 with only a handful of sponsors, for example, one of which was Coca-Cola, which paid to have a glass of "Coke" sounded in front of the three judges in each episode. Fox refused to turn a blind eye.

„Cok“e glasses are still there. But now the famous „Coca-Cola“ logo is prominently and permanently displayed on every show. Coca-Cola bubbles fill the screen behind the contestants as they tell us what song they'll be performing next week. And each episode is filled with a whole bunch of merchandise, from Singular phones and text messaging services to new Kenny Rogers CDs. In other shows, like The Sopranos, the product placement is more clever, but the sheer number of brand names is also striking. Carmela drives a brand new Porsche Cayenne, and Tony uses the Singulair's cordless phone. Clothing manufacturers and retailers have been particularly active in their product placements, as research shows that today's youth get their ideas of clothing from television shows. That's why the vampire-killing buff is wearing Gap's jeans. Product placement in talk shows is more in the category of advertising and marketing than the impact of the program on society.²⁶

²⁵ Roger, see footnote, 12.p. 15.

²⁶ Delphore and Dennis, see footnote 18, p.410.

Actress Lauren Sackley, while visiting the BBC talk show *Judge Day*, spoke warmly of her friend who became blind as a result of an eye disease and urged audience members to go to their doctors for eye health checks. He mentioned Visudine, which was a new treatment for the disease. Shortly afterwards, on the ABC show *Good Morning America*, American actress Kathleen Turner told host Diana Sawyer about her battle with rheumatoid arthritis and mentioned the pain-relieving drug Schnapps. A month later, Olympic gold medalist runner Peggy Fleming spoke on the same show about cholesterol and heart disease. At the beginning of the interview, Fleming said, "My doctor recommended Lipitor, and my cholesterol went down significantly". What if the audience of the talk show knew that each of these celebrities had been generously compensated by drug companies for mentioning their products on prime-time television? In fact, the talk show hosts themselves knew nothing about it until *The New York Times* published a journalistic investigation of pharmaceutical companies using "hidden marketing tactics" to promote their products in everyday talk shows. This created a dilemma for public relations staff who often booked guests for various radio and television shows. Do you have to tell the producers of the show in advance that this or that celebrity has contracted with this or that company to be the maker of their particular product? If you do, then your speaker will not be invited to the show, because a program like the BBC's *"The Voice"* tries to distance itself from the "underground marketing". What is your responsibility? What is your responsibility? What are the responsibilities of talk show hosts? Does the public need to know that Peggy Fleming is appearing on the show as a promoter of a particular product?²⁷

4. Talk Shows May Include Monologues, Interviews, and Discussions

A discussion of the forms of talk show speech (monologue, interview, discussion) reveals its distinctive features. Of the popular types of talk show dialogue text in the scientific and practical media, the interview is the most advanced, scientifically meta-examined both publicistically and linguistically. A radio show interview can take several forms: a live interview via telephone, a studio-recorded interview, an edited interview, or an interview embedded in a report prepared for the show. In a talk show interview, two speakers - a journalist (the host) and a respondent - conduct a dialogue in a question-and-answer mode. The subject of the discussion is mostly political and therefore politicians, journalists and experts are invited as guests. It is noteworthy that in the 1980s in the United States, leaders broke down racial, ethnic, and gender frameworks in television talk shows.²⁸ Guests come from all walks of life, from politics to the arts. One or more presenters, usually well-known television journalists or political correspondents, organize the conversation.²⁹

The presenter has no right to express his opinion on the subject, but he should take a neutral position and give all the participants an equal amount of time. There's no audience in the studio. The emphasis is not on staging the conversation, but rather on asking questions and making arguments. Interviewing politicians and experts is less about their personalities, and more about the topic or problem at hand, which makes it an efficient and cost-effective way to gather information. The talk show host's style of conducting the discussion is purposeful and explicit, while the talk show moderator addresses the guests with questions in an erratic, non-directive formulation, and with active listening signals. This is also a case where the leader may be eager to outsmart the opposition he faces in a more restricted political field of professional representatives. By addressing the people from the top of the professional ladder, leaders may have tried to marginalize their own opposition and present them as a minor, vindictive or obstructive force. The direct appearance of a press secretary or a prime minister in front of a crowd can be particularly personal. Therefore, the show leader (director, producer) and the production team (media manager and founder) have to be very careful to maintain the balance between office-seeking and intimacy. This balance will be reflected in the language in which they are likely to be combined. For example, the expression of general principles and lofty ideas by the use of personal pronouns ('I',

²⁷ Wilcox, D. L., and Cameron, G. T., Translators: Khatuna Maisashvili, Maia Gogoladze, Tamar Tsilosani "Public Relations", Diogenes, Tbilisi, 2001. p. 409.

²⁸ Tolson, A., (ed.) *Television talk shows: discourse, performance, spectacle*. Mahwah, NJ: Lawrence Erlbaum. 2001. <http://www.oprah.com/>—Oprah Winfrey <http://www.cbs.com/latenight/lateshow/>—Late Show with David Letterman. [L. s. 24. 02. 2025].

²⁹ Oprah Winfrey. <http://www.oprah.com/> [L. s.17. 02. 2025].

“You”, “We”, etc.) can be used to describe a person. Sh.) And the transmission of personal feelings. Depending on the personal nature of the address, lively discussion and fiery rhetoric will be out of place; a more balanced and informal speaking style, involving heartfelt moments of introspection, will be more appropriate for the speech. The balance between the formal and the intimate will be reflected in the design of the front³⁰.

Symbols of national identity are often used in the space, such as a flag in a corner or a suitable portrait hanging on the wall; but the leader may be seated in a room similar to a studio or a private living space, with an additional comfort provided by a burning steering wheel in the back. In some cases, the leader's family members may have been present in the front area, creating a sense of family closeness that made it easier to discuss private matters in public or public matters in private. We can distinguish these forms of receiver-direction, both of which are of the opposite nature, from indirect receiver-direction. We start to see the latter when the area in front of the manufacturing area becomes a place of face-to-face interaction between manufacturers. They're interacting with each other in a non-contradictory way with an infinite circle of non-existent receptors. Even though the producers have to focus on those who are in their immediate vicinity, they know that they are also addressing others who are far away, and they make the most of that when they present themselves and express themselves. By turning the front area into a place of face-to-face interaction, the indirect receiver-direction allows producers to replace monologue with dialogue and thus avoid some of the ambiguity. Talk shows (with or without an in-studio audience) are notable for many examples of indirect recipient-direction. Indirect recipient-addressing creates a situation in which the audience is divided between participants who are together and an audience that is not. And that's trapping the potential for tension or conflict between different models of addressing that may be well-suited to one type of audience but not to another.³¹

Media talk shows from around the world operate on common principles and rules found in all types of programming. The following characteristics of tokshō emerge from the study of special scientific literature and observations on empirical material: Tokshō represents communicative and social behaviors that are associated with more than one type of discourse. The development of communication media creates new forms of action for others who are far away. It also introduces new 'responsive actions' that take place in a context that is separate from the production context. The spacetime distances created by the media allow people to receive and respond to actions and events in places far away from them. In this case, the response action is stripped of the dialogic nature of the face-to-face interaction and can evolve to be harder to monitor and control, creating a new kind of mediated uncertainty with far-reaching consequences. To summarize these issues, we need to look more closely at the social organ of the act of making. Like all kinds of actions, the consumption of a media product occurs in a specific space-time context. The characteristic sign of receptive activity alone is: 1. The spatiotemporal context of reception does not overlap with the production context; 2. There are many contexts of reception that don't overlap. Although the reception contexts do not coincide in space (and may not coincide in time), it is still possible to derive common characteristics from the technical means used. This tendency is driven by the specific factors of communication that determine communicative behavior. Many scholars of ancient Athenian debate culture focus on the changing role of the speaker, the reading behavior of the talk show host, and the use of listening signals. The talk show format has more questions than other formats. On both the host and guest side, talk show producers use less of the studio audience's signals, thereby demonstrating a sense of detachment from the participants and their identical opinions.³²

Conclusion

Thus, the results of the research carried out were formed in the form of the following conclusion: the paper includes not only the observation of the methods of transmitting the popular format of talk show in the field of media - description, but also based on the analysis of specific research ideas presented in

³⁰ Thompson, 14. p.126.

³¹Stephen, C., „The Late Show with Stephen Colbert“ CBS <http://www.cbs.com/latenight/lateshow/>—Late Show with David Letterman. [L. s. 05. 03.2025].

³² Thompson, 14. p. 136.

the framework of talk shows, discussions, conversations, interviews how the development of new means of communication becomes affordable. In defining the talk show, we must consider not only the content and form of the modern talk show itself, but also the dominance of verbal and pictorial forms of political communication since ancient civilization. In talk shows, the discourse technique uses the method of Plato's dialogues to the highest degree. As is known, the contribution of the philosopher-scientist Plato is indisputable, both in the development of fiction and in the formation and perfection of the genre of dialogue in the media. In democratic Athens and republican Rome of the ancient era, some orators were found at the head of socio-political formations. The orators were inspired by the models of the mediums of the time, such as the Agora in Athens and the Forum in Rome. The words spoken there even determined the direction of the political process. In the digital world, a certain framework for this kind of communication is the broadcast tower. The format of the program is an opportunity for people to become a public sphere, with spacetime remoteness allowing communities to receive and respond to actions and events taking place in places far away from them. In journalism, the use of empirical reasoning methods is accompanied by philosophical aspects of dialogical thinking. Gabriel García Márquez wrote that "the interview is the fundamental foundation that underlies all journalism, since without questions asked by the reporter to different people, there is no journalism". The study also uncovered the following trends in contemporary talk show journalism: It is, indeed, the most popular journalistic trend in journalism. Referendums held at the highest state level - population surveys; censuses of the country's population; and very widespread radio and television show polls around the world - are part of this format. Without talk show interviews, it's just unthinkable to have a research practice. Preparing a good talk show requires theoretical knowledge, journalistic experience, and careful preparation beforehand. To do this, it is important for the talk show host/moderator to know what type of talk show he is preparing, in general, the host is well aware of the purpose of the program with the expected interviews, debates, discussions in the context of the respondents. Today, in the context of deepening globalization processes, the talk show projects implemented in the modern media of communication are drawing distant parts of the world into ever closer and more complex webs of interdependence. But there are new factors at play in talk shows. These are: alternative topics put into the format of talk shows, the development of new forms of information processing based on digital coding systems, the gradual conversion of information and communication technology into a common digital system of transmission, processing and storage. These advanced technologies are creating a new technological landscape in which topics, information, commentary, analysis and symbolic content can be moved quickly and relatively easily into different formats. These forms allow for much more flexibility in how to handle or convey talk show topics.

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