

Ewa Szkudlarek-Śmiechowicz

Uniwersytet Łódzki

University of Lodz

ORCID: 0000-0002-3385-6898

## Verbal-Visual Indicators of Genre Identification in a Mediotext (Using Monologised Audiovisual Interviews as an Example)

### 1. Introduction

Open linguistics, the idea of which was formulated over 30 years ago by Antoni Furdal [Furdal 1990], is undoubtedly flourishing today. It encompasses research on language in the media that has been conducted for years, in which linguists are increasingly directing their attention towards the poly-modality of messages and the interdependence of communicative codes: verbal, auditory, and visual [cf. e.g., Loewe 2016, 2018; Maćkiewicz 2016, 2017; Piekot 2016].

The aim of the article is to present a typology of visual and, above all, verbal means for determining whether a seemingly monologic media statement belongs to the interview genre. The research material consists of monologised audiovisual interviews of a confessional nature from the series “Pokój numer siedem” (“Room Number Seven”) published on the YouTube channel “Siedem metrów pod ziemią” (“Seven Meters Underground”) by video blogger Rafał Gębura. Ten episodes of the vlog were used for the study: “Byłem gnębiony” (“I Was Bullied”) (abbreviated as BG in the article), “Jestem biseksualny” (“I’m Bisexual”) (JB), “Molestowanie” (“Harassment”) (M), “Ofiara pedofila” (Victim of a Pedophile) (OP), “Pigułka gwałtu” (“Date Rape Pill”) (PG), “Pokonać anoreksję” (“Overcoming Anorexia”) (PA), “Psychoza” (“Psychosis”) (P), “Samookaleczenie” (“Self-Harm”) (S), and “Szpital psychiatryczny” (“Psychiatric Hospital”) (SP). The results of the analysis and their interpretation, which will be presented in the article, are grounded in text linguistics [cf., among others, Mayenowa 1971, 1974, 1978; Beaugrande, Dressler 1990; Wilkoń 2002; Żydek-Bednarczuk 2005; Bilut-Homplewicz, Czachur, Smykała,

ed. 2009a, 2000b] and media linguistics [Skowronek 2013; Loewe, ed. 2023], as well as linguistic genre studies and media genre studies [Wojtak 2004, 2019].

The concept of text, originally limited to verbal messages in text linguistics research, is now understood much more broadly, primarily due to the inclusion of non-verbal elements in linguistic analyses, i.e., paralinguistic and extralinguistic features that co-create communication. As Kazimierz Michalewski argues, apart from messages created using Morse code, there are virtually no monomodal communications [Michalewski 2009: 9]. Every message, other than one expressed in Morse code, is multimodal. Adopting such a perspective implies, first of all, that textual analysis (including linguistic analysis) can (and should) include not only its verbal formulation but also other codes, especially those that modify the semantic and functional existence of the verbal elements. Secondly, it means that the boundaries of concepts such as “text,” “media text” (mediotext [cf. Loewe 2018]), and “cultural text” become blurred. There is no straightforward hierarchical relationship between them: while a media text is a type of cultural text, the concepts of “text” and “cultural text” can be used interchangeably in many contexts due to their extensive overlapping semantic scopes. Therefore, the concept of text no longer implies exclusively linguistic formulation (in contrast to early works in text linguistics, cf., for example, definitions of a text in: Klemm 2009). Although the concept of text has expanded its semantic scope, consistency (in reference to surface-level and conceptual-level aspects, it is cohesion, while if it refers to meaning it is coherence) remains an equally important category for it, regardless of whether it is approached linguistically or in a multimodal manner. Furthermore, the pragmatic perspective on texts remains relevant: consistency is a task for the addressee, a “product of a specific attitude and intellectual activity” [Mayenowa 1971: 205]. A text, regardless of its form, is a communicative event that is about something (subject to holistic interpretation), possesses characteristics (exhibits specific genre characteristics, structural integrity, and consistency), and serves a purpose (has a recognisable intention enabling its interpretation) [Duszak 1998: 42–63].

Textological studies have given rise to linguistic genre studies in the Polish context [cf. Ostaszewska, Cudak, ed. 2008], which are currently expanding their boundaries to include investigations into genres functioning in the media, including audiovisual media [cf. Dunin-Dudkowska, Grochala, Szkudlarek-Śmiechowicz 2023], especially genres in which words play a significant role, such as studies on television news programmes [Grzelka, Kula 2020], morning television shows [Tyc 2018], mockumentaries [Bronder 2017], blogs [Akram 2017], and videoblogs [Kacperska 2023], and which intersect with media linguistics. Research on monologised confessional interviews aligns with this strand of

modelled linguistic sub-disciplines: text linguistics and its offshoot, linguistic genre studies (linguistic media genre studies), and media linguistics.

## 2. Dialogic interview vs monologic interview: state of research

The term “dialogic interview” – according to commonly accepted definitions – may seem redundant, as an interview is inherently a dialogic form. Analysing various definitions found in the literature on the subject, as presented by Magdalena Ślawska [2014: 73–74], allows us to identify the following key genre characteristics of an interview:

- a) The interview has a structure based on dialogue.
- b) The interview involves two categories of participants with predefined roles within the genre: the interviewer and the interviewee.
- c) The interview consists of a series of (usually short) questions from the journalist and responses (usually longer) from the interviewee, conveyed in direct speech.
- d) The interview, as a dialogic discourse, functions for a mass audience, virtual addressees – readers, viewers or listeners [Kita 1998: 167].

Maria Wojtak's [2004] concept of genre patterns, in which the researcher from Lublin distinguishes a canonical pattern, an alternative pattern, and an adaptive pattern, allows for the inclusion of forms in the abstract model of an interview as a genre, even when there is a lack of constitutive features that would typically be present, such as the presence of an interviewer, questions directed by the interviewer to the interviewee, and the interchangeability of roles between the interviewer and the interviewee. The absence of these elements does not imply the “genrelessness” of the discourse. The genre awareness<sup>1</sup> of an audiovisual media audience (television, audiovisual platforms) is a necessary condition for identifying the genre of a text, despite the apparent lack of constitutive features of the pattern. However, to achieve this, the discourse must contain signals that enable such identification, and specific markers must be introduced to help the viewer recognise the familiar genre form, i.e., the interview, while also perceiving it as an unconventional realisation.

Maria Wojtak highlights the monologised interview as an adaptation of the genre pattern in her monograph *Gatunki prasowe* (Press Genres) [Wojtak

1 The concept of genre awareness and competence has been thoroughly analysed by Magdalena Ślawska, who presents an interactive model of genre awareness and situates it at the intersection of various competences: normative, communicative (including pragmatic and interactional), textual, and discursive ones. This demonstrates the complexity of the notion of genre awareness, where individual competences form diverse configurations [Ślawska 2019: 48]. I adopt this perspective in the present article.

2004: 264–266]. The researcher discusses an example, which she considers an instance according to the adopted terminology. The analysed newspaper text exhibits certain characteristics that indicate the reader is dealing with an interview, despite the visible absence of its constitutive features:

- a) The genre designation applied by the editorial team of “bikeBoard” magazine, in which the analysed text was published (“Wywiad z Martinem Havlena, założycielem Author Bicycles...” – “An interview with Martin Havlena, the founder of Author Bicycles...”) [Wojtak 2004: 264].
- b) Traces of dialogue in the form of questions that may reflect the journalist’s questions (cf. e.g., “If I were to start a project like Author now? No, I wouldn’t embark on it [...] How am I certain of that? Because there was no such customs duty in the States [...]. How many people are involved in Author bikes? I could say two people, but that would be an outright lie”) [Wojtak 2004: 265].
- c) The interviewee’s statements in the first person, singular form.
- d) The subjective perspective of the interviewee.

On the other hand, the originality of the analysed instance, which is an adaptation of the genre pattern of an interview, is manifested as follows:

- a) The discourse corpus lacks external markers of the interview structure, i.e., it is not transcribed into separate voices but takes the form of an elaborate monologue divided into segments through subheadings.
- b) The monologic form of the discourse externally resembles an article.
- c) The communication does not feature the characteristic clash of attitudes, views, or speech styles found in interviews (Wojtak 2004: 265).

As a result of such an extensive genre transformation that alters the constitutive features of the genre pattern, “we obtain”, as Maria Wojtak writes, “a dialogised monologue. The journalist treated the interview solely as a form of gathering information. One could say that the interview has been monologised, which should be perceived as an original way of giving a unique shape to the genre instance” [Wojtak 2004: 266].

One type of interview whose genre features (subgenre features) can relatively easily undergo a transformation involving the monologisation of the discourse, which, in its canonical form, is dialogic, is the confessional interview. Its distinguishing characteristic is the public disclosure of privacy, i.e., matters concerning personal, family, intimate, deeply concealed experiences, thoughts, and emotions (Szkudlarek-Śmiechowicz 2018: 46). Confessional interviews are characterised by a set of features – firstly, those typical of the interview as a genre and linking the confessional interview to the public (media) sphere, as mentioned above, and secondly, those typical of the confessional

interview as a subgenre and linking the discourse to the private sphere on four levels:

- a) at the cognitive level – narrating about privacy, intimacy, focusing on the emotional states and inner experiences of the interviewee, which become the main topic of public conversation, and by agreeing to participate in the programme, the interviewee consents to the “selling” of their privacy;
- b) at the pragmatic level – the interviewer assumes the role of a questioner and listener, rather than a debater or opponent, as they are obligated to create an atmosphere of closeness and emotional connection with the interviewee;
- c) at the structural level – there is a significant limitation (or even disappearance) of suprasegmental elements related to the macro situation;
- d) at the stylistic level – emotive-axiological means prevail over informational-verification ones [Szkudlarek-Śmiechowicz 2018: 46–47].

### 3. Monologised audiovisual interview

In traditional audiovisual media, such as television, the monologised interview, often of a confessional nature, finds its permanent place in various types of reports, including intervention reports, investigative reports, or immersive reports – cf. fragments of monologised interviews in reports aired on the TV intervention programme “Uwaga!”, “Superwizjer” (TVN), or on the series “Czarno na białym” (TVN24). In the featured interview segments, victims of criminal activity or witnesses share their experiences and accounts. However, the analysis will focus solely on autonomous confessional interviews in the form of a monologue, using the series titled “Pokój numer siedem” (Room Number Seven) as an example.

The monologisation of confessional audiovisual interviews in the series “Pokój numer siedem” employs highly expressive means on both verbal and visual levels. They are similar to the methods identified by Maria Wojtak in her analysis of the monologised press interview. The statements of the protagonists, who share their experiences in Rafał Gębur’s videoblog, are formulated in the first-person singular and represent the speaker’s point of view. The narrative does not include other voices or statements from different subjects. However, the monologues of the “Pokój numer siedem” series, like monologised press interviews, are divided into segments, both visually (through separate camera shots) and verbally (through the introduction of distinct, unannounced thematic threads).

The protagonists of Rafał Gębur’s confessional interviews are aware of the public nature of their statements, their goals, and the media context. The visual

presentation is also constructed in a way that makes its media-driven and public nature explicit. There is no pretence of intimacy or illusion of speaking without an online audience. In the initial sequence of the video, the interviewees directly address the viewers, looking straight into the camera lens and drawing the audience's attention to production-related, financial, and technical aspects of the communication, for example:

I would like to remind you that “Pokój numer siedem” is produced thanks to the crowdfunding campaign on Patronite.pl, and today we would like to thank a person with the pseudonym Zago. [G]

Before we begin, I would like to remind you that “Pokój numer siedem” is funded through the support of patrons, and this week we would like to thank Mateusz [...] and Paulina [...]. [P]

Before we start, I would like to remind you that “Pokój numer siedem” is made possible thanks to the crowdfunding on Patronite. One of our patrons is Rafał [...], and we are very grateful for his support. [SP]

Attributes of the interview, symbolic indicators of its constitutive features, namely dialogism and its media purpose, are individual objects placed in a minimalist setting that serves as a backdrop for the speaking characters. These attributes include an empty chair positioned opposite the interviewee, partially visible to the viewer, symbolising the space designated for the interviewer, and a camera tripod standing opposite the speaking character, symbolising the media purpose of the discourse. Both visual elements serve as indicators that the communication belongs generically to the interview genre and its variation – the person-oriented interview (*zur Person*), in which the interviewer is invisible, fading into the background (which is depicted on the screen), giving voice to the interviewee but overseeing the conversation, providing support, assistance, and a sense of security. The characters, with the exception of the initial sequence where they express gratitude for financial support, do not speak directly to the camera (i.e., to the viewer). Their gaze is directed towards the invisible (to the viewer) interviewer, the person to whom the character speaks or to whose questions they respond. These symbolic object attributes and speaking towards the invisible other, rather than to the camera, are the most pronounced visual indicators of the generic belonging of the “Pokój numer 7” series' communications to the interview genre.

The dialogisation of the first-person narrative of the character recounting their difficult experiences is subtle. It can be observed in the use of specific

cohesion indicators that refer to absent steps [Żydek-Bednarczyk 1994] or cues [Warchala 1991] that initiate the topics of discourse. The visual reflection of the absent opening questions for new topics or thematic threads is represented through transitions to the next camera shot. The initial sentence that begins each new camera shot contains information about the topic of the question or request, expressed through key words or other cohesion indicators [cf. Szkudlarek-Śmiechowicz 2003]. It is possible to recognise that the initial sentences of the new shots contain indicators of reference on the condition that one accepts the possibility of imaginative reference, similar to Bühler's indicative pointing [Bühler 2004], which refers to what is not explicitly present in verbal discourse but is typically found in such types of texts. It is, therefore, an appeal to the viewer's genre competence and their awareness as an addressee of the text.

As an example, consider the sequence of seemingly monologic statements by the character in consecutive camera shots from the beginning and end of the video blog episode titled "Psychoza". Each statement by the character in every shot concludes with a falling intonation, followed by a moment of silence, after which a new thematic thread begins in the subsequent shot.

a) The opening segment of the (quasi)monologue.

[First shot] I am 24 years old and studying at the University of Warsaw, and in the future, I would like to pursue scientific research on the brain. First and foremost, I am a daughter, granddaughter, friend, and colleague, and secondly, I am a person with a mental illness who has been undergoing treatment for over 10 years.

[Second shot] Throughout all these years, a major challenge was getting the correct diagnosis [...]. My treatment history is quite extensive, as I have been hospitalised a total of 9 times during this period, amounting to approximately one and a half years in total. I have tested 20 different medications intended for long-term use, and along with medications used on an as-needed basis, the total comes to 33, none of which were particularly effective.

[Third shot] One of the symptoms of my illness is hearing voices, which have actually been with me throughout my entire life. When I was a child, there was one voice that would occasionally speak up, mainly when I was scared or feeling sad. It wasn't until my first hospitalisation at the age of 13 and a half that I learned that hearing voices is not a standard experience [...].

b) The closing statements in the episode by the character:

[Eighteenth shot] It may sound surprising, but for the past 9 years, I haven't known what I look like or what other people around me look like, and generally, how my surroundings appear, because everything is slightly different each time, especially my reflection in the mirror [...]. It may all seem frightening, but in reality, if someone has been living with the condition for many years, they learn to ignore the symptoms and become accustomed to their presence.

[Nineteenth shot] For most people with illnesses or mental disorders, trauma is often the cause of their problems. However, in my case, that certainly wasn't the reason because my childhood was happy and completely normal [...]. The main cause of my problem is likely damage to the subcortical brain nuclei due to a bout of jaundice, and it is a very serious condition [...]. I've noticed that very little is said about the fact that mental illnesses can be caused not only by trauma but also by perinatal head injuries, accidents, and poisonings.

[Twentieth shot] I decided to appear on the show, showing my face, because I believe that since I didn't choose this illness and I suffer through no fault of my own, I have no reason to be ashamed of it. It's important to remember that individuals with illnesses are not strangers from outer space whose only characteristic is being ill. These people also have their own interests, needs, and problems that are not at all related to their illness. I wanted to show everyone who is just beginning their journey with diagnosis and psychiatric treatment, as well as all the loved ones of such individuals, that even if someone has a rich history of psychiatric and illness-related experiences like me, that person can lead a relatively normal, fulfilling, and satisfying life.

The consecutive statements are separated by camera shots indicating editing cuts. Most segments do not exhibit signs of thematic-rhematic sentence structure coherence between the last sentence of one shot and the first sentence of the following shot, e.g.:

I have tested 20 different medications intended for long-term use [...], none of which were particularly effective. / One of the symptoms of my illness is hearing voices [...].

[...] if someone has been living with the condition for many years, they learn to ignore the symptoms and become accustomed to their presence. / For most people with illnesses or mental disorders, trauma is often the cause of their problems.



[...] I've noticed that very little is said about the fact that mental illnesses can be caused not only by trauma but also by [...] injuries / I decided to appear on the show, showing my face, because [...].

The sentences beginning in a new shot also introduce a new thematic thread (in written text, it would be a new paragraph). The thematic part of these sentences (*symptoms of the illness / cause of mental problems / decision to appear on the show*) is not anchored in any way to the previous statement [cf. Daneš 1974]. The addressee should perceive some lack, some incompleteness, and inconsistency. The viewer's awareness and genre competence, media experience, and active receptive attitude give meaning to such a constructed entirety, restore coherence, and situate the communication within a known genre – an interview. Each of the speaker's statements can be given subtitles, similar to the example analysed by Wojtak in the press interview, which – if presented as questions – would form a logical and coherent sequence of exchanges consisting of initiating remarks introducing a new topic or thematic thread by the interviewer and reactive remarks by the interviewee, simultaneously reacting to and expanding upon the initiating remarks (possible or likely questions are indicated in italics), cf.:

[First shot] *Could you tell us a few words about yourself, introduce yourself? (Who are you? What do you do? What would you like to do in the future?)* / I'm 24 years old [...].

[Second shot] *How have you been treated over the years (what is your history of illness, treatment, diagnosis)?* / Throughout all these years, a major challenge was getting the correct diagnosis [...].

[Third shot] *What are the symptoms of your illness? When did they first appear? Did you immediately know it was something specific?* / One of the symptoms of my illness is hearing voices, which have actually been with me throughout my entire life. When I was a child, there was one voice [...].

[Eighteenth shot] *What is the most peculiar aspect of your illness (difficult for us – healthy people – to understand)?* / It may sound surprising, but for the past 9 years, I haven't known what I look like or what other people around me look like [...].

[Nineteenth shot] *Do you know (or do the doctors know) what the cause of your illness is?* / For most people with illnesses or mental disorders, trauma is often the cause of their problems [...].

[Twentieth shot] *Why did you decide to appear on the show (to show your face)?* / I decided to appear on the show, showing my face, because I believe that [...].

The new threads introduced by the monologised interviews also contain a series of explicit indicators of the text's dialogisation, such as markers of text segmentation and inter-sentential references, which refer to imagined utterances or questions from the interviewer. These include:

- a) Indicators of reference (anaphoric/quasi-anaphoric and metatextual devices), e.g.: *When it comes to...*
- b) Standard beginnings of specific speech acts, indicating how to identify them
  - 1) Self-introduction, for example:

My name is Agnieszka. I'm 21 years old and I live in Krakow. [SP]

My name is Tytus. I'm 25 years old and I come from Gdansk. I've always lived in Gdansk, although I was born in Gdynia, but I love the entire Tricity area [...]. I studied cultural studies and I have a master's degree in punk rock, so I can say it with a clear conscience. [JB]

- 2) memory, e.g., *I remember that...*;
- 3) storytelling, e.g., *One day...*;
- 4) justification (motivation) for participating in the show, e.g.:

I would like to share my story about psychiatric hospitals because I have been in such wards 11 times, so I feel that I have a wealth of experience. These experiences are both negative and positive, and today I want to talk about the good and the bad ones. I think about people in mental crisis who are awaiting hospitalisation and don't know what to expect. I want to dispel their doubts. But I also think about parents who, when they admit their child to the ward, wonder if they will come back drugged up like a zombie. And maybe that will be the case, but it will be the lesser evil. Because that child will still be alive. [SP]

I have always believed that the more coming-outs, the better. I remember being greatly impressed and inspired when I heard that some public figure [...] was coming out, because I considered it very valuable and much needed [...] and among other reasons, I decided to come out myself with the hope that my story will encourage others to come out of the closet. [JB]

I know that many people find themselves in a similar situation to what I was in not long ago. Many people ask me how to take that first step, how to start seeking treatment [...]. [PA]

- c) questions (which can be a repetition or a partial repetition of the interviewer's question), e.g.,

As I mentioned at the very beginning, I have been in the hospital 11 times. Why so many? It seems to me that when you end up there for the second or third time, you gain a sense of security [...]. [SP]

My first coming out was to my mom, excluding the internal one [...]. [new shot] What were my motivations to do it? It was like [...]. [JB]

- d) subheadings in graphic form<sup>2</sup>:

[Text in the bottom right corner of the screen: "SOSNOWIEC"; beginning of the statement after the camera shot change:] Sosnowiec was my first psychiatric hospital. The ward was very large [...].

[Around 15-minute fluent narrative about the hospital in Sosnowiec]

[Camera shot change, text in the bottom right corner of the screen: "KRAKÓW":] The second facility I was admitted to was the hospital in Kraków, and I've had negative experiences with this hospital. [SP]

Knowledge of the genre rules of an interview as a form of media communication determines the possibility for coherence in the text, making it a meaningful communicative event. Incorporating the discourse into a specific textual schema greatly facilitates this process. Comments on selected episodes from the series "Pokój numer siedem" clearly indicate that for the audience, these monologised confessions are a non-conventional realisation of the genre pattern of an interview. Below are selected comments from three episodes of the series, containing generic descriptions:

- a) Comments on the episode titled "Jestem biseksualny"

Much-needed interview, let's spread education.

<sup>2</sup> The approach described by Wojtak in relation to the example of a monologised interview analysed in the monograph... *Gatunki prasowe* (Press Genres).

The piano insert is a bit of an unsuccessful idea. In my opinion, it would be nice to eliminate it:) The previous way of conducting the interview:) wasn't as "heavy" [...]<sup>3</sup>.

Interesting interview and a cool guest.

I'm afraid Skiba wasn't ready for this interview.

Nice episode but unfortunately, the format seems copied from Michał Zerko – Inserts between the interview.

It really bothers me.

The motif of conducting interviews in a "garage" was great. Now it's hard to listen to...

Super boring interview.

b) Comments on the episode titled "Pokonać anoreksję"

Agata, I watched the entire interview. Thank you very much for it.

What would you think about an interview with a person with borderline personality disorder?

Beautiful and very touching interview, Agata.

Thank you for this interview, Agata.

Wonderful interview!

Dear Agata, I admire your courage, calmness, and composure throughout the entire interview. I am deeply moved by your story.

Dear Editor, thank you very much for the topic and the overall message. A very honest and inspiring interview!

---

<sup>3</sup> The original formatting has been preserved in the examples.

c) Comments on the episode titled “Pigułka gwałtu”

In these materials there is something staged, unnatural. The stories are important, but due to these interruptions and the lack of a conversation partner, it just doesn't work.

Why isn't Gębura present?

Why dilute such an important conversation with some sh\*tty pseudo-artistic interruptions?<sup>4</sup>

I prefer the interview format as it was before.

I sympathise with the girl [...] but when it comes to the interview itself, it's very weird to listen to.

The whole monologue speaks as if she's on calming pills.

I find this interview somehow less credible... the chick looks like she's reading this story [...].

This “Pokój NR7” series is terribly artificial!!! Do they all read from a prompter?? they are clearly reading. Maybe the filmmakers don't want to bother editing the videos... so people write their stories and you just go without any cuts > or maybe you're already going big, and people write stories for you, and you add actors who read...

I don't trust such reports, purely for the audience, the girl received 1000 PLN and tells a story from a billboard she'd previously learned by heart... it's all nonsense.

The examples of comments included in the last group (c) are a clear testimony to how the unconventional realisation of the genre disrupts the process of message reception.

---

4 Individual shots are interspersed with frames featuring the protagonist, motionless and gazing into the distance, either sitting or standing against the backdrop of the city at night. The visuals are accompanied by atmospheric music.

#### 4. Conclusion

Maria Wojtak, based on the analysis of press material, considered the monologue interview to be a unique realisation of the adaptive pattern of the interview. Due to the unique features of videoblogs, such as their repetitive and cyclical nature, the monologue interview within the audiovisual medium of YouTube adopts the qualities of a subgenre with a relatively consistent set of features. These features gradually shape the content into a serial format rather than an individual occurrence. The constant features of monologised audiovisual confession interviews, identified through the analysis of the “Pokój numer siedem” series, indicate that the audience is dealing with an interview that has undergone a particular generic transformation. These features include visual techniques and verbal mechanisms that facilitate the monologisation of the interview, as well as mechanisms that introduce elements of dialogue into the monologue. These indicators either enhance the coherence of the communication or, conversely, disrupt it to draw the audience’s attention to the inconsistent text organisation, thereby provoking them to interpret the entirety as an interview.

The distinctive indicators of cohesion found in dialogic texts, as well as disruptions of coherence characteristic of monologic and audiovisual communication, are crucial factors in identifying the genre of monologic media discourse as a monologised interview. It seems that in the genre awareness of viewers, an interview as a textual pattern and an interview as a method of gathering journalistic material are seen as one and the same. In both cases, the technically developed communication contains at least traces of three constitutive features: a dialogical nature (the interchangeability of sender-receiver roles), the presence of the interviewer, and the public purpose of the conversation or its monologised fragments.

The stabilisation of the structure of the monologue interview in the “Pokój numer siedem” series is evidenced by the repetition of segments (camera shots) such as a self-introduction, an explanation of the motivation for participating in the programme, an address to the viewers at the beginning of the communication, and, on a visual level, a repetitive editing style and the visual attributes of the interview (second chair, tripod). The tools and research methods that have proven effective in analysing the communicative and linguistic aspects of textual and print genres remain applicable to the description of audiovisual genres.

*Translated by Ewa Kisiel*

**References**

- Akram Sara (2017), *Blog – gatunek w formie kolekcji czy kolekcja gatunków?*, “Acta Humana”, no. 8, p. 61–72. DOI: <https://doi.org/10.17951/ah.2017.8.61>.
- Beaugrande Robert-Alain de, Dressler Wolfgang Ulrich (1990), *Wstęp do lingwistyki tekstu*, trans. A. Szwedek, Warszawa.
- Bronder Alicja (2017), *Rzeczywistość od rzeczy. Serial paradokumentalny w świetle genealogii lingwistycznej*, Katowice.
- Bühler Karl (2004), *Teoria języka: o językowej funkcji przedstawiania*, Kraków.
- Bilut-Homplewicz Zofia, Czachur Waldemar, Smykała Marta, eds. (2009a), *Lingwistyka tekstu w Niemczech. Pojęcia, problemy, perspektywy. Antologia tłumaczeń*, Wrocław.
- Bilut-Homplewicz Zofia, Czachur Waldemar, Smykała Marta, eds. (2009b), *Lingwistyka tekstu w Polsce i w Niemczech. Pojęcia, problemy, perspektywy*, Wrocław.
- Daneš František (1974), *Semantyczna i tematyczna struktura zdania i tekstu*, in: *Tekst i język. Problemy semantyczne*, ed. M. R. Mayenowa, Wrocław, p. 23–40.
- Dunin-Dutkowska Anna, Grochala Beata, Szkudlarek-Śmiechowicz Ewa (2023), *Konceptje Marii Wojtak w analizie medialnych przekazów audiowizualnych*, „Studia Medioznawcze” vol. 24, no. 1 (92), p. 80–94. DOI: <https://doi.org/10.33077/uw.24511617.sm.2023.1.733>.
- Duszek Anna (1998), *Tekst, dyskurs, komunikacja międzykulturowa*, Warszawa.
- Furdal Antoni (1990), *Językoznawstwo otwarte*, Wrocław.
- Kacperska Beata (2023), *Formy dialogowe w polskich wideoblogach sportowych* [Ph.D. thesis]; online: BIP Uniwersytetu Łódzkiego – <https://www.bip.uni.lodz.pl/stopnie-naukowe/przewody-doktorskie-postepowania-w-sprawie-nadania-stopnia-doktora/mgr-beata-kacperska>.
- Klemm Michael (2009), *Punkt wyjścia: czy każdy musi mieć swoje pojęcie tekstu?*, in: *Lingwistyka tekstu w Niemczech. Pojęcia, problemy, perspektywy. Antologia tłumaczeń*, eds. Z. Bilut–Homplewicz, W. Czachur, M. Smykała, Wrocław, p. 13–24.
- Kita Małgorzata (1998), *Wywiad prasowy. Język – gatunek – interakcja*, Katowice.
- Kula Agnieszka, Grzelka Monika (2020), *News telewizyjny – pragmatyka gatunku*, in: *Verba multiplicia, veritas una. Prace dedykowane Profesor Alicji Pihan-Kijasowej. Tom 1*, eds. T. Lisowski, P. Michalska-Górecka, J. Migdał, A. Piotrowska-Wojaczyk, A. Sieradzki, Poznań, p. 157–166.
- Loewe Iwona (2016), *Logowizualność, czyli słowo pisane w dyskursie telewizyjnym*, in: *Dyskurs i jego odmiany*, eds. B. Witosz, K. Sujkowska-Sobisz, E. Ficek, Katowice, p. 210–223.
- Loewe Iwona (2018), *Dyskurs telewizyjny w świetle lingwistyki mediów*, Katowice.
- Loewe Iwona, ed. (2023), *Encyklopedia mediolingwistyki*, Kraków.

- Maćkiewicz Jolanta (2017), *Badanie mediów multimodalnych – multimodalne badanie mediów*, "Studia Medioznawcze", vol. 69, no. 2, p. 33–42. DOI: <https://doi.org/10.33077/uw.24511617.ms.2017.69.388>.
- Maćkiewicz Jolanta (2016), *Jak można badać przekazy multimodalne*, "Język Polski", year's issue: 96, Sheet 2. DOI: <https://doi.org/10.31286/JP.96.2.3>.
- Mayenowa Maria Renata (1971), *Spójność tekstu a postawa odbiorcy*, in: *O spójności tekstu*, ed. M.R. Mayenowa, Wrocław, p. 189–205.
- Mayenowa Maria Renata, ed. (1971), *O spójności tekstu*, Wrocław.
- Mayenowa Maria Renata, ed. (1974), *Tekst i język. Problemy semantyczne*, Wrocław.
- Mayenowa Maria Renata, ed. (1978), *Język. Tekst. Poetyka. Zbiór studiów*, Wrocław.
- Michalewski Kazimierz (2009), *Komunikaty mieszane*, Łódź.
- Ostaszewska Danuta, Cudak Romuald, eds. (2008), *Polska genologia lingwistyczna*, Warszawa.
- Piekot Tomasz (2016), *Mediacje semiotyczne. Słowo i obraz na usługach ideologii*, Wrocław.
- Skowronek Bogusław (2013), *Mediolingwistyka. Wprowadzenie*, Kraków.
- Ślawska Magdalena (2014), *Formy dialogu w gatunkach prasowych*, Katowice.
- Ślawska Magdalena (2019), *Sztuka mediów. O świadomości gatunkowej dziennikarzy prasowych*, Katowice.
- Wojtak Maria (2004), *Gatunki prasowe*, Lublin.
- Wojtak Maria (2019), *Wprowadzenia do genologii*, Lublin.
- Szkudlarek-Śmiechowicz Ewa (2003), *Wskaźniki nawiązania we współczesnych tekstach polskich*, Łódź.
- Szkudlarek-Śmiechowicz Ewa (2018), *Telewizyjny wywiad zwierzeniowy. O dialogach medialnych i zwierzeniach w pracach naukowych Profesor Małgorzaty Kity*, in: *Komunikacja ponad granicami. Prace dedykowane Profesor Małgorzacie Kicie*, eds. M. Czempka-Wiewióra, A. Kalisz, M. Ślawska, Katowice, p. 43–59.
- Tyc Ewelina (2018), *Kawa czy herbata? Pierwszy telewizyjny program śniadaniowy*, Katowice.
- Warchała Jacek (1991), *Dialog potoczny a tekst*, Katowice.
- Wilkoń Aleksander (2002), *Spójność i struktura tekstu. Wstęp do lingwistyki tekstu*, Kraków.
- Żydek-Bednarczyk Urszula (1994), *Struktura tekstu rozmowy potocznej*, Katowice.
- Żydek-Bednarczyk Urszula (2005), *Wprowadzenie do lingwistycznej analizy tekstu*, Kraków.



Ewa Szkudlarek-Śmiechowicz

**Verbal-Visual Indicators of Genre Identification in a Mediotext  
(Using Monologised Audiovisual Interviews as an Example)**

The aim of this article is to typify the verbal and visual means that determine whether a media expression, seemingly monologic in form, fits the interview genre. The research material consists of monologued audiovisual interviews of a confessional nature from the series “Room Number Seven” published on YouTube. Given the repetitive and cyclical nature of vlogs, the monologued interview in an audiovisual platform like YouTube evolves into a sub-genre with a relatively stable set of features. These characteristics no longer define individual messages but rather shape the content in a serial format. Internet user comments on selected episodes from the series “Room Seven” clearly demonstrate that, for viewers, monologued confidences are an unconventional demonstration of the interview genre pattern.

**KEYWORDS:** audiovisual interview; monologued interview; cohesion; mediolinguistics; text linguistics; text cohesion.

**Ewa Szkudlarek-Śmiechowicz, Ph.D., Professor at the University of Lodz** – Department of Contemporary Polish Language, Institute of Polish Philology and Speech Therapy, Faculty of Philology, University of Lodz. Research interests: contemporary Polish language, text and discourse linguistics, linguistic and media genealogy, media linguistics.