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Mediensprache und Medienkommunikation

im interdisziplinären und
interkulturellen Vergleich

Mit einem einleitenden Beitrag
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The reflection of sensory experience in lexical definitions. What kind of dictionaries are necessary for journalists?

Thoughts on what kind of dictionaries and why they are necessary for journalists lead to the conclusion: first of all, dictionaries of pronunciation are interesting for them. Radio and television journalists need pronouncing dictionaries. In this regard, there are such modern dictionaries as “The Dictionary of Russian Pronunciation Difficulties” (Kalenchuk/Kasatkina 2006), “The Dictionary of Emphasis for Radio and TV announcers” (Vvedenskaja 2004) and “The Dictionary of Perfect Russian Emphasis” (Shtudiner 2007). Dictionary reference books that help to avoid some spelling mistakes are necessary in the newspaper practice. This type of publication includes “The Abridged Dictionary of Russian Language Difficulties for the Workers of the Press” (1968) that contains about 400 words, and reference books such as: “Word Usage Difficulties in TV and Broadcasting” (Gajmakova/Menkevich 1998) and “Russian Language Difficulties” by Rakhmanova (ed.) (1994).

The definition of conceptual and terminological instruments is a very important aspect of any scientific knowledge sphere. Journalists that write about politics need dictionaries of political terms. Authors of economic reviews cannot go without special economic terminological reference books. Correspondents that report on legal processes need reference books in the field of criminality.

Kessarijskij, a well-known writer of political essays and author of books on the theory and practice of journalism, created a dictionary for everybody who works in mass media. Special journalist's vocabulary, some typographical and publishing concepts, and linguistic terms are reflected in the dictionary (Kessarijskij 2002). “The Terminological Dictionary of Television: The Main Concepts and Commentaries” (Egorov 1997) and “The Encyclopaedic Mass Media Dictionary” (Knjazev 2002) can be attributed to a number of major publications.

The modern development of mass media technology and the change in its role in social relations would inevitably necessitate new concepts and terms for professional vocabulary. Communicative linguistics can serve as an example of pragmatic discipline that investigates functions and means of mass media processes in the society.

Journalism today is understood not only in its traditional varieties (press, radio, TV), but also as a developing sector – for example, online journalism, which spawned a huge number of definitions previously unknown to the general public and professional journalists. Their ignorance may impede cooperation between specialists, working in different mass media. The interpenetration of different varieties of mass media (online versions of traditional newspapers, radio and television programs, as well as the usage of online journalism materials in the press and in the traditional print and radio mass media) makes the task of specification and systematization of the lexical definitions extremely urgent.

Devkin pays attention to the point that there are two approaches of nominating in lexicology: semasiological (from word to referent) and onomasiological (from referent to word). Dictionaries are based on one of these principles. The onomasiological (conceptual) approach is rarely practiced (Devkin 2001, p. 84).

The author notes that the main problem of onomasiological dictionaries is “remoteness from the sphere of communication, from the speech usage of registered words”.

In this regard, journalistic idioms dictionaries are universal for all kinds of mass media. On the one hand, they reflect the past usage and on the other, record some set word combinations. They are a kind of construction material for journalists and at the same time they help to look into the diversity of modern concepts.

As a rule, the creating of a dictionary presupposes the theoretical interpretation of one phenomenon or another, the analysis of its system relations, and an explanation of its practical suitability. This task is unlikely to be completed feasibly, the collection of material on the basis of a preliminary presentation of the essence of selected phenomena seems more appropriate.

As far as the metaphor and the metonymy are the main means for making figurative and derivative word meanings and they form a very numerous, various and mobile fund; their lexicographical description will be one of the central lexicography tasks for a long time (Devkin 2001). “The Explanatory Dictionary. The Language of Newspaper, Radio and Television” (Solganic 2002) partly resolves this problem.

Research into modern mass media texts shows that a large part of idioms is based on the vocabulary of sensory perception (visual, acoustical, olfactory, gustatory, and tactile senses). It is quite explicable because information from

the world arrives at a person mainly through sensory channels and only then is it realized and transformed into conclusions. However, names of these conclusions, in turn, use the perceptual metaphor (literally, *point of vision* – eng. *viewpoint, exchange of views*). The author of this article sets out the problem of creating a dictionary of such idioms. The main requirement is to include the article on the historical and culturological commentary as well as modern contexts in the dictionary.

Today's tendency is that some idioms are polysemantic. For example, the phrase *White Book* has six meanings in modern journalistic texts: 1. The documentary collection, the genre of journalism. 2. The book of memory – about victims of political repressions. 3. The collection of official documents. 4. The name of Vigdorova's book, which includes the written record made during the trial over Brodskij. 5. The book “The Programming Language Si” (by Kernigan and Richi) which is named according to the color cover of the first edition. 6. Eng. *White Book*. The standard for playback CD-XA and CD-I.

The periphrasis *white death* has the character of the universal ‘edict’: 1. Snow avalanche. 2. Sugar. 3. Drugs as ‘white powder’. 4. Anthrax powder. 5. Snow on a roof which causes the roof to cave in, resulting in death.

The components of the main meaning of color adjectives (color standards) are traditionally considered to predetermine their semantic transformations: *green* – grass, leaves – young, *pink* – watermelon pulp – sweet, *black* – soot – mourning. However, the development of the meanings of these adjectives in political vocabulary goes in a way of metonymy: *white collars, blue berets, black shirts*, or it becomes a result of multistage metonymy: *reds, whites, greens*. The modern epoch made many language processes topical. Social outburst, as known, has an influence on speech practice. The adjective *orange* becomes the base of the emerging special ‘*orange*’ mythology due to active word-formative processes and unlimited growth of idioms. No color adjective was so productive in the Russian language, maybe because of the phonetic conformity for making new models. Modern texts give further examples: *the oranges* (in the Russian language this is the plural form of the adjective turned to plural noun), to *become orange, the orangeade, orangism, orangist, pro-orange, orangization, Russian-orange, national-orangist, orangesceptics, orangeoptimist*, etc.

Semantic transformations are also applied to lexemes similar to their meaning. For example, the word *orange* includes the seme *color*, therefore its usage in the given conceptual field is reasonable. In this sense, Malashenko's article “The political landscape in the orange color. Once more about love and dislike for three oranges” (Malashenko 2005) is extremely significant. One more in-

interesting phenomenon in this text should be noted – the false synesthesia. The word combination *orange echo* is not formed by the combination of different sense modalities. The mechanism of creating figurative sense is absolutely different, it is metonymic. These phenomena must be fixed and a dictionary in this case is the document of the epoch.

It is significant for modern mass media texts to use set expressions inexactly or to use them in meanings unusual to them. It makes it difficult to perceive a text and dictionary support is required. Word combinations *hot money* vs. *cold money* may be cited as an example. There is a so-called ‘hot’ and ‘cold’ money conception (an investment in projects at the expense of emissions in terms of production decline), by the name of its creator, the English economist John Maynard Keynes. The phrase *hot money* (Eng.) also has another meaning:

In economics, *hot money* refers to funds which flow into a country to take advantage of a favorable interest rate, and therefore obtain higher returns. They influence the balance of payments and strengthen the exchange rate of the recipient country while weakening the currency of the country losing the money. These funds are held in currency markets by speculators as opposed to national banks or domestic investors.

The economic term *cold money* means “cash assets, kinds of currency that have stable buying power and are perspective for the investor, who wishes to keep his money in the safe currency”. In mass media this word combination can be used in a figurative meaning. *Cold money* can mean money, paying for something cold. The verb *to warm* in its direct sense in the title “Cold money will warm Lipetsk” takes part in a language game, this word ‘provokes’ the adjective *cold* into the antonymous connection. “The Italians buying the refrigerator factory ‘Stinol’ in Lipetsk opens the door for European business in Russia” (Rossijskaja gazeta, 13.8.2002). As we see, in this case metonymy is the source for language game.

The absence of background knowledge is known to complicate and distort text perception. It is also applied in the understanding of some word usages. The dictionary of journalistic idioms may partly fill in such problems. Journalists like to resort to famous precedent texts (allusions) which carry cultural information. So, arias from Rimskij-Korsakov's opera “Sadko” such as “The Song of Indian Guest” vs. “The Song of Varangian guest” are well known to lovers of classical music. These names are widely used in mass media as headlines; they also become a subject of a language game. It may be a designation of a Russian politician or businessman visiting India or one of the Scandinavian countries for the purpose of economic cooperation, but on the other hand, it could also be the visit to our country of plenipotentiaries of these countries.

The Song of Indian guest: India bought the ship “Admiral Gorshkov” and will buy everything else. Today, the Minister of Defense of the Russian Federation Sergej Ivanov visits India. The main purpose of his visit is designated as “further collaboration development between our countries in the military and a military-technical fields” (Pravda, 19.01.2004).

‘GAZ’ wants to execute the Song of Indian guest. The Russian GAZ Group, which last week became the owner of the British automobile company Maxus LDV that specializes in the production of light trucks, plans to create a Russian-Indian joint venture in India, connected with their assembly (www.lenta.ru, 08.08.2006).

The Songs of Indian guests. The 58th Frankfurt International Book Fair has begun its work. This year the display space has been increased. India is invited, and The Day of Ukrainian Books will be held.

As the given examples show, the usual expression can receive semantic (replacement of a component) and structure transformations (change of the morphological form), and as a consequence of it, the reconsidering of the phrase takes place.

The song for Varangian guest. One of the partners of the famous Swedish quartet ‘ABBA’ Bjorn Ulveus flew to Moscow on Sunday evening for a short while. The pop scene veteran wanted to see the training for the première of the musical ‘Mamma Mia’ with ‘ABBA’ songs, which Russian musicians conducted by David Holcenberg were rehearsing for on the Moscow Youth Palace scene. ‘The Varangian guest’ was somewhat late – as it turned out later, Russian organizers had decided on the way from ‘Vnukovo’ to take him to Vorobjovy gory, to show him the panorama of the capital as large as life. (www.trud.ru, 26.09.2006).

In the second paragraph the contraction of the structure of the composition of the phrase takes place.

Compounding such a dictionary, an author must on the one hand pay attention to reflecting new processes that are going on in Russian vocabulary, and on the other hand must fix overmatching in the semantics of the old idioms. The particular attention in this case must be drawn to increasing journalistic idioms by new phrases which have the topical socio-political significance.

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