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**Summary**

This thesis outlines the linguistic iconic representation structures, separates three types of perception; conceptual, language and coordinative; represented universal concepts as a form of significative artefact representation of conceptual preception and abstract nouns as form of language perception representation; pointed out the dependence of linguistic noun classification from the degree of abstract concentration in concept; explores significative artefacts as structures perception and linguistic iconic units, focuses upon the rules of its content construction in British and Eastern-Slavonic mythology.

## MEDIA NARRATIVE AND SEMIOTICS

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Narrative is constructed as a structural representation of events through various modes, audio (spoken and musical) and visual (pictorial and written), that are combined into multi-modal discourse. The modes incorporate both informative and entertainment elements into a final multi-layered narrative.

The study of the modes of representation and modes of construction is an object of semiotics. According to Lisa Taylor and Andrew Willis [1999] semiotic analysis is central to the understanding of media texts because it studies layers of meanings in texts and it uncovers how sign systems that create texts deliver emotions, associations, fantasies, etc. However, the analysis of content is equally important because it provides information about recurrence of meanings in media texts.

Meanings are created in and/or mediated through numerous channels of communication [Kominarecova 2000]. Not only the mass media of newspapers,

magazines, radio, television and cinema, but also more particularized media such as product labels, information brochures, or posters generate and mediate meanings for their receivers/consumers. Semiotics is the study of signs performed by structuralists (an earlier term 'semiology' is introduced by Ferdinand de Saussure), and at the same time it is the study of semiosis, the process of signification conducted by post-structuralists, the followers of Charles Sanders Pierce. The word 'semiosis' is derived from the Greek word *semeion* 'sign'. The studies of semioticians from the very beginning of their effort focus on language as a primary, fundamental means of communication and only later to the area of non-lingual elements, e.g. visuals.

Ferdinand de Saussure, the father of semiotics, claims that a person's perception and understanding of reality is constructed of the signs (words and non-lingual signs) they use. This structuralist thesis is further developed by post-structuralists who state that sign systems (the language sign system among them) not only shape people's perception of reality, but also mediate the reality by passing it to people. The sign systems give form and meaning to the mediated reality allow people to access the reality through the signs; in fact reality is created by signs [Bignell 2002:6-7].

Ferdinand de Saussure's sign is of dyadic nature and it is composed of signifier, a linguistic form, and a signified, an idea or concept. Charles Sanders Pierce adds an element of interpretation to the Saussurian sign, with the result that the sign signifies the known object with a meaning (interpretant) that is understood by the interpreter. This interpretation takes place within a certain context: individual, cultural, or social [Huisman 2005:21-22].
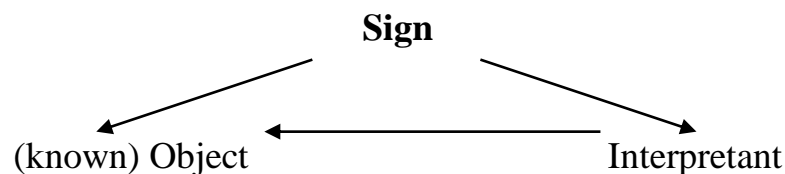
**Sign**

(known) Object                    Interpretant

**Figure 1** Charles Sander Pierce's triadic understanding of sign [Huisman 2005:21]

Post-modern theories approach means of expression from a broader semiotic perspective. They deal with signs rather than with words and signifying processes are no longer the domain of language only, but also of visuals, music, clothing, etc. The borderline between lingual and non-lingual elements is blurred. In his essay "The Photographic Message" published in *Image-Music-Text* in 1977, Roland Barthes analyses a photograph in press. He states that meaning of the photograph is communicated by the co-operation of an image and a linguistic structure [Barthes 1977:16]. Later in the 1990s semioticians, for instance Gunther Kress and Theo van Leeuwen, depart from this thesis and analyse a visual message as an independent semiosis.

The birth of film theory in the 1960s follows the linguistic revolution in humanities in the 1950s. As film theory evolves, Roland Barthes's [1977] semiotic structuralist model of narrative is applied in film studies as well; yet an alternative is provided by David Bordwell [1985] who understands media narrative in its functionalist and cognitivist perspective. He states that media do not represent a code of signs with fixed

narrative meanings but repertories of resources and devices. In verbal narratives the resources are discourse strategies; in visual narratives, perspective, colour, movements of camera, etc.; in music, tones, melody, etc. [Ryan 2004:195-199].

Umberto Eco [1979] systematically approaches the general theory of semiotics and states that it comprises the theory of codes and a theory of sign production. In his opinion semiotics shares an object of study with many academic disciplines, e.g. formal logic, philosophical semantics, ethnomethodology. At the same time, many fields of research use a semiotic approach in their studies. As one of the examples he mentions the study of mass communication as the field that relates to disciplines like psychology, sociology, pedagogy and sees the media communication from a semiotic point of view. At the same time methods of semiotics can deal with elements of mass media communication [Eco 1979:3-13].

During the same period, mass media become a subject of analysis for two French philosophers, Michel Foucault and Jean Baudrillard [1994]. They study the role of mass media in relation to cultural changes and globalisation processes, thus trying to comprehend the nature and impact of mass communication. Jean Baudrillard dealing with language, intellectual activities and knowledge discovers a new role of a (language) sign in the post-modern era. If in the period of Renaissance the main role of sign is to reflect reality, and if during the industrial period the sign is supposed to cover mostly negative elements of reality, in post-modern times the sign displaces or even replaces reality. Media, information and communication networks become essential spheres of society. Mass media allow signs to create simulacra, or hyper-reality, in the following four stages by which they produce alternative worlds:

1, Sign (picture) is a reflection of reality.
2, Sign covers/transforms the reality.
3, Sign covers/masks the absence of the reality.
4, Sign has no relation to the reality, but represents itself.  It is a simulacrum.

For the author there exists nothing real and everything is a simulacrum. The value of the media product becomes, then,  more important than the value of the content. Media message does not have content and this leads to the fetishism of code [Baudrillard 1994].

However extreme this may look for other philosophers and researchers, there is some essential truth to Jean Baudrillard's [1994] criticism of media and media messages, particularly when it is linked to the ideology of consumerism and Jean Francois Lyotard's [1991] understanding of the performability of post-modern society discussed above. There is more information and less meaning. In the consumer society people are surrounded by images, simulacra that replace people's direct experience and knowledge. People contact the world via images on television or computer screens. Dealing with television news, Jean Baudrillard describes it as a collage of fragmented images, images that are images of images of images.  Thus it represents the final hyper-reality. The structuralist image-reality-representation scheme no longer functions.

These characteristics of post-modern news find their place in the texts by John Fiske [1987] who applies them when dealing with intertextuality. He says that in post-modern theory intertextuality is understood as one of the crucial elements. Images are

viewed as infinite chains of intertextuality. There exist no final signification, no final meaning. This is a result of changed technical conditions at the end of the 20th century. Images are transmitted, stored, multiplied and are viewed in relation to other images. Thus the images are perceived as clearer and more impressive than reality itself [Fiske 1987:116].

Post-modern theorists analyse individual phenomena of reality as texts that are produced and can be perceived, that are used and consumed. They interpret texts in order to reflect them. The reflection is not homogenous. They avoid classifications in order to allow plurality of possible interpretations. One text may carry various meanings for various users [Cajkova 2000]. To their terminology they introduce categories adopted mainly from linguistics and semiotics [Kortvelyessy 2008].

Semioticians of the 1990s and the first decade of the 21st century deal with language as well as with non-lingual modes of communication. They follow the tradition of semiotic schools that try to apply semiotic theories functioning in the study of language on other domains such as cinema, visual art, music, and costume/dress [Kolar 2003]. One of these earlier traditions is that of the Prague School of Linguistics with Roman Jakobson, Jan Mukařovský, Jindřich Honzl and Peter Bogatyrev, who in the 1930s and 1940s continue the work of Russian Formalists. The second, that of the Paris School of the 1960s and 1970s with Roland Barthes and Christian Metz, applies Ferdinand de Saussure's linguistic theories to the study of photography, cinema and comic strips. Some of their contributions that are not displaced by post-structuralism are at present used in the analysis of television news narrative by John Fiske, John Hartley, Tim O'Sullivan and others. The third tradition, called social semiotics, has its roots in Australia and the work of Michael Halliday. This tradition is still developed in research into news media by Theo van Leeuwen and Gunther Kress [Kress and van Leeuwen 1996:5].

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**Summary**

Semiotics provides mechanisms for interpretation and understanding of media communication discourse and the complexity of its narrative. Combined with media theory and sociolinguistics, they relate all elements of media communication model to a social context and allow interpretation of the message by an audience. This paper examines the importance of semiotics in the study of media narrative, and approaches used by various generations of semioticians.

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## GEMEINSAME DEUTSCHER-UNGARISCHE MUNDARTWÖRTER IN DER KÜCHENTERMINOLOGIE TRANSKARPATIENS

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Historisch bekannt, dass die Bevölkerung von Transkarpatien, die entlang der vielen Jahrhunderten im multiethnischen Raum wohnte, befand sich unter dem permanenten Eindruck von vielen Sprachen, insbesondere deutschen und ungarischen, die seit langem in damaligen Transkarpatien, Österreich-Ungarn, Tschechoslowakei und Ungarn existierte.

Die ethnokulturellen Vorgänge zwischen der Bevölkerung von Transkarpatien und den Vertretern anderer Ethnien (Deutschen und Ungarn) dauern schon gegen