

## СУЧАСНИЙ АУДІОВІЗУАЛЬНИЙ КОНТЕНТ

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### „THAT’S WHAT THEY SAID IN TV” – LANGUAGE AGGRAVATORS FOLLOW-UP (DEDICATION, EDITING AND PROMOTER)

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The issues raised in the article combine the question of linguistic correctness and media studies , and, first of all, the influence of the media on the form of modern Polish language and modification of codified linguistic standards. It also outlines the current position and the role of television as a branch of Telecommunications which covers all issues related to the transmission and reception of motion pictures, together with the accompanying sound, as well as an institution engaged in the production and broadcasting of television programs.

*Key words:* correctness of the norms of the Polish language, language aggravator, language in the media, media studies, media linguistic.

At the beginning of deliberations held in this article it must be reserved, that its subject is not delimited to only TV as one of the media which are nowadays outside the spectre of *new media* notion. Adjective *new* – with, exclusive, not inclusive meaning – causes reflection on intensity and speed of technological development and as a consequence also on speed and amount of information transfer. It is worth to quote Roman Konik’s statement, placed in this author’s meaningfully titled publication *Newest Media and Old New Media. An Argument on New Media Definition*:

„The basic difficulty is kind of a decisive problem. The notion »new media« is used in the subject literature since late seventies and it suggests that we experience new quality of media. Yet in many cases it is ended on this kind of theoretical definitive assumption, without mentioning about which new category of mediality it is about. In the context of dynamic technological development (with no precedent in the history of civilization) it is hard to maintain the hypothesis, that indicating new media now is the same as talking about them twenty years ago. This difficulty should be overcome mostly by indicating an explicit border between old and new media. Here though there is no uniform taxonomy among researchers of this issue” [11, p. 21].

TV is only inspiration for raising this subject and the source of analyzed examples in case of my article. All of available media can have and do have an impact on shaping contemporary Polish and as a consequence on changes in the existing correctness rules. This matter is not any sign of the times. It accompanied language on different stages of its development, depending on the possibility of the extension of information by its communication channels. Important was also the extent of basic education, when the dominative medium was e.g. mass press. It is therefore an unavoidable and permanent process, discussed by generations of Polish linguists, which effect is rich subject literature from the range of language culture. I have talked this issues over in my previous publications, quoting opinions of Jan Miodek, Andrzej Markowski, Stanisław Bąba, Bogdan Walczak and many other polish linguists, among others in the article called *About Narration Negation and Other Language Aggravators on the Example of Media Statements*, which is going to be published by Institute of Polish Studies in National University of Lviv. The text presented here is a continuation of it, which I intentionally indicate I the subtitle “Language Aggravators Follow-up”. In the previous article I have characterized the definitional extent of the notion *language aggravator*, confronting it with the notion of linguistic mistake, linguistic defect, linguistic sin or media blunder.

I use the notion *language aggravator* in the meaning of unwanted linguistic phenomenon, stubbornly appearing intruders, which accompany the users of language in the process of communication, often against their intention and knowledge of correctness rules [compare 3, p. 40]. In the effect, I cover by this notion forms listed below, which spread and stay in the awareness of recipients, by appearing repeatedly in the media space:

- 1) lexical units that are used in grammatically correct forms, but not properly according to the semantical extent presented by the current correctness dictionaries;
- 2) flectional forms and syntax constructions incorrect from in the view of the existing linguistic correctness rules.

Anna Dąbrowska, who gave an opinion on my previously mentioned text which is going to be published in Lviv, pointed out in her review, that often these are mistakes which are caused by lack of knowledge of the people who speak in media (e.g. politicians). It certainly does happen, but this mistakes become than common on the basis of intrusiveness and this can be experienced also by a recipient who is aware of Polish correctness rules. This is an effect of the power of media and its subliminal impact, because owing to the psychological and sociological knowledge, metaphorical expression *the magic of media* can be given up on here.

I like to repeat the always actual Bogdan Walczak’s and Stanisław Bąba’s statement that the potential and shape of Polish language depends highly on the level of Polish promoted by media [1, p. 27]. I also emphasize the accurate even back in nineties (26 years ago) usage of the verb *lansować* (promote), which means ‘making something fashionable, advertise, promote’. The following contexts of using this word are noted in the general dictionary of Polish: *promote new fashion; promote someone for a star; promote one’s candidate for some position* [7, p. 397], which present the function of media as well, also TV. Once again I recall in my articles also Małgorzata Kita’s publication of meaningful title *The Media Career of Linguistic Mistake* [4], every ingredient of which is a carrier of contents directly connected with the participation of TV in the process of linguistic aggravator’s dissemination.

At this point it is worth précising, that I understand the noun *television* here according to its lexical definition and use it in this text in two codified meanings:

1. As ‘section of telecommunication which covers all the matters connected with transmitting and receiving motion pictures together with accompanying sound’, black and white television, satellite TV, cable TV;
2. As ‘institution which produces and transmits TV programmes’, public TV, commercial, Polish TV, German TV [7, p. 826].

It is though not without a reason that I pay attention mostly to the institutional character of television, because this is the feature thanks to which this media can and do have a permanent influence on shaping public opinion, so as well on passing and fixing spectators knowledge, also this linguistic, correct or not – in this case rather lack of knowledge or wrong linguistic habits. In the above quoted dictionary there are also two – defined as colloquial – semantic aspects of lexeme *television*: ‘TV programme’ (to watch TV, watch a movie in TV, perform in TV) and ‘TV set’ (turn the TV on, turn the TV off) [7, p. 826]. Even though this meanings should not exist in the official, exemplary language and they don’t refer directly to this medium as institution, they are connected to article’s subject because of their colloquial qualification.

The syntax compound placed in the title “that’s what they said in TV” does not have the status of official phrasal verb in Polish language, that is it is not marked in Polish dictionaries with *phraseme* qualifier. Observing contemporary communication leads though to a conclusion, that it is one of textual realizations of argument from authority, with television as authority. That is because a simple scheme can be applied to the statements like: *that’s what they said in TV*: if X claims (thinks, tells), that p => then: p. It is not considered here, if this authority really is an expert in the specific discipline. Thoughtless giving oneself in under the influence of famous, charismatic, powerful person/institution who is not an expert is though a misuse [2, p. 123].

The above quoted examples in argumentation are sourced in correctness lessons held with Rzeszów’s journalism students and they were used by them as a confirmation of expressed opinions, proofs of their beliefs. Setting aside the essential aspect of used authority’s value, this observations suggest that in the age of Internet, TV still is a very important media. Students shown it also in their Bachelor thesis, written and defended under my supervision in 2018. According to the statements put in them (quoted or personal) journalism students and at the same time *social media* users don’t predict a quick end of television. Quite the opposite, from my experience as the coordinator of specialists practice on Journalism and social communication studies comes a conclusion, that from all media, it is the local TV in which students choose most eagerly for taking practice, starting cooperation and often also binding future career with.

One can consider the reliability of students forecasts. My stand on this matter is not separate though. The role of student society as opinion-forming and at the same time accurately forecasting among others social phenomenon was discussed by e.g. Jacek Kołodziej from Jagielloński University, in the thesis called *Media-Studies Analysis of Key Words. Traditions and Chosen Directions of Method’s Development*, spoken in Lublin on 20th April 2018 during scientific conference *Contemporary Media 10. Problem and Research Methods of Media*. I

also agree with Bogusław Skowronek's statement on the usefulness of cognitive polls and surveys in linguistic research. They are though meant not to provide numerical data by using statistical methods, but to reconstruct specific linguistic image of the world (colloquial, environmental, cultural, etc.). This kind of poll was done by author in the society of Kraków's students, researching e.g. definitional range of the notion *movie criticism* [10]. It seems, that research based on surveying students are the most willingly chosen method in the Ukrainian scientific society. As examples can be used here two publications of Natalia Shumarova from the Department of Language and Stylistics of Journalism Institute at National University of Taras Shevchenko in Kiev, published in two volumes which I have co-edited: *The Cognitive-communicational Aspect of the Lexeme Happiness (based on poll research on Ukrainian students)* [8] and *The Feeling of the City. Kiev in Student's Essays (scent properties)* [9]. In both titles of the mentioned author present is the cognitive character of research, as well as student's surveys as its material base.

In reference to the social position of television and above all to the people who work in it, the colloquial image of the world, fixed e.g. in the repertoire of Polish pop music from the 80s, is though still valid. Here can be recalled an ironic song of the *Lombard* band:

"Dear lady from TV // Every evening I shiver when You so bravely // Fight hard with superstitions // And I lose my breath // Dear lady from TV // I have tiny brain and am not able // To learn greatly wise sentences by heart // Cause they are full of difficult words // I've seen you yesterday, I see you again from the start // Troubled guy barely faltered two words // Once he was red as a beet, once white as a sheet // Stroke accurately he finally fell on his knees // And now you know, who do you want more than me".

Also a linguistic mistake can make a media career – to remind once again the title of Małgorzata Kita's publication – and it often turns out to last longer than the career of a celebrity. One can wonder, if the influence of media on shaping language is a negative and harmful phenomenon, or not? I would place myself this way in the never ending debate between liberals and linguistic purists, although I feel closer to the first ones, if taking in consideration the possibility of enriching the lexical potential of Polish language. I agree with the second ones though, that language shouldn't be impoverished and vulgarized, which after all does not mean, that liberal linguists give permission to it. From my professional duty – and perceptivity which is its consequence – I notice though and characterize the upcoming examples of linguistic aggravation, contributing in some extent to documenting the development of language, which – as Kazimierz Ozóg emphasizes – is alive [6]. The usage of life metaphor in reference to language makes it subordinate to all the semantic aspects that create the dictionary definition of the verb *to live*, what means that language:

1. Is in a state that indicates a constant flow of physiochemical processes in an organism (it breathes, nourishes itself, grows);
2. Lead some lifestyle, exists in some conditions, in some way (to live luxuriously, in wealth, in poverty, to live in constant anxiety);
3. Earns his living (to live off salary, allowance, tutoring);
4. Remains in some relations (they lived in harmony, not to get along with neighbors);
5. Leads life in some place (in Poland);

6. Lasts, is not forgotten (to live in someone's memories) [7, p.991].

Referring to the above lexical definition, three lexemes already live their new semantic life for a while, in the range specified among others by television. These three lexemes are: *dedicate*, *edition* and *promoter*. It is enough to list them in one row to show their pragmatic categorization. They create a group of words connected with editing and/or science.

In media though, one can see advertisements of cosmetics and hear that they are *dedicated to women* in specified age 40+, 50+, etc. This kind of examples were placed in bachelor theses written under my supervision: *The Image of Women in TV Advertisements* (Karolina Jucha B.A.) or *The Image of Women Based on Selected Magazines* (Maria Czyrek B.A.). It should be pointed out, that the authors, in spite of passed language correctness subjects, did not pay attention to the change in the range of meaning of the verb *dedicate*. They both speak English, one of them is a teacher in language school.

According to the definition from general dictionary of Polish language the verb *to dedicate* means 'to devote, to hallow someone a piece, e.g. poem, movie, song', and shown as an example of usage is: 'he dedicated all his poems to his wife'. Whereas the noun *dedication* should be used in Polish language in two meanings: 1) text written by a donator on a book, photograph or other thing, directed to recipient; 2) text at the beginning of a book, in which the author informs about dedicating his work to someone [7, p. 141]. Also, or rather even more, in the correctness sources (*The Great Dictionary of Correct Polish PWN*) there are no semantic extensions for the verb *to dedicate*. This dictionary entry carries the following information: "Someone dedicates something to someone: I dedicate this poem to my son. Wrongly used as "to direct". E.g. Dedicated, correct: he directed this remarks to him" [5, p. 163]. The fact, that the word *dedication* is not present in *The Great Dictionary of Correct Polish PWN* catches attention. The intrusive semantic change does not refer to this word though, but to the forms of the verb *to dedicate*. In English this verb has following meanings: 'to devote time' or 'effort to something or someone', to devote something to a specific subject, to nominate an artwork as done in someone's honor, to formally open a building or to ceremonially assign something to a saint. Another example of this word's transsemantism is the statement of a guest (not a journalist) in the *Dzień dobry wakacje* programme, TVN station, July 29th 2018: "Events dedicated to women" meaning 'organised for women as participants, with the participation of women as contestants'.

Language aggravators does not concern only guests of TV programmes, but they happen also to the professional journalists with big experience and awareness of rules of linguistic correctness. In the TV programme broadcasted by TVN station on August 5th 2018 TV journalist Grażyna Torbicka while closing this year's 12th edition of "Dwa Brzegi" Film Festival in Kazimierz Dolny, closed "12th edition of this festival". The noun *edition* is another language aggravator, which gained for himself a kind of autonomy.

In polish social communication function subsequent, numbered editions of competitions, contests and also post-graduate studies, to reach for academic examples. They substituted former expressions like: 15. *Chopin Contest*, 25. *Peace Race*, 10. *Winter Olympic Games of Students*. There could also be e.g. 9. recruitment for post-graduate studies, but the lexeme *edition* expanded its meaning in the social habit and even gained acceptance (non-priority,

but still) in lexicons. According to annotation in mentioned here a couple of times dictionary of general Polish, it already has three possibilities of usage: 1) publishing a piece in print, recording an album, etc.; publishing (e.g. The edition of new album was announced. Planned edition of Sienkiewicz's pieces); 2) one-time amount of released artwork, issue (last edition of encyclopedia. Bibliophile edition, pocket edition); finally 3) one of the series of regular events (another edition of Poland Cup. This year edition of theatre festival) [7, p. 191].

In order to remain in the same semantic circle it is worth to add, that in the edition of *The Great Dictionary of Correct Polish PWN* from 2014 there is a following remark: "edition overexploited in publicist style, e.g. third edition (*edycja*): better third edition (*wydanie*) or just third contest, TV show. Another edition of World Cup, better: another World Cup contest" [5, p. 232]. The cited remark confirms the indisputable contribution of media, including TV, in the propagation of language aggravators. It is a formality to mention, that in *The Polish Dictionary* from 1988, edited by Mieczysław Szymczak (vol. 1., Warsaw, PWN Publishing House, p. 515) the entry *edition* don't have the third of the meanings listed above. It is another confirmation of the previously mentioned metaphor, that language "is in a state that indicates a constant flow of physiochemical processes in an organism (it breathes, nourishes itself, grows)". A question remains, how this kind of processes refer to the rule of language economy, when it is faster and easier to say *third contest* than *third edition of contest*?

The last – from announced in the title of my article – example is the word *promoter* which sends to the scientific – didactic stylistic kind of Polish language. In this case sources are compatible as for now. The noun means: 'scientific worker (woman or man), usually a professor, leading work of doctoral student, graduate student' [7, p. 6], it is needed to add that currently – after introducing the Bolognese system of higher education in Poland – also bachelor student. This time in *The Great Dictionary of Correct Polish PWN* another meaning is noted, which is marked with *bookish* qualifier "project-giver, guiding spirit, protector, caregiver'. E.g. he was one of the Chopin festival promoters" [5, p. 872]. Even with maximum good will to understand the vital needs of language, it is hard for me – maybe as the worker of university, who promoted tens of its graduates – to take seriously the following proposition of an advertisement seen in TV (I will not advertise this medicine here): "Recommended by the promoter of the stomachache medicine"! For sure this statement sounds, or rather looks, wise and as such it plays a function of argument by authority for many spectators. Analyzing the semantic ranges of both usages of the word *promoter*, one can even detect the similarity of the roles played by both this variants in the non-linguistic reality. I keep hoping, that maybe it wouldn't be a language aggravator, but only language ephemera.

In the view of the problematic aspects analyzed in this article, the deliberations held in it have an open character and they can and even should be complemented. The influence of media, including TV, on the contemporary polish communication is a constant process, in spite of domination of other media, also *social* media. Also contrast kind of research with the purpose of contrasting media career of fashionable – and spread by television – words in Ukrainian could be interesting. Maybe this text would be an inspiration for it.

## Resources

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## ЛЕКСИЧНІ ПОРУШЕННЯ В ТЕЛЕВІЗІЙНОМУ МОВЛЕННІ (НА ПРИКЛАДІ ЛЕКСЕМ ПОСВЯТА, ВИДАННЯ, ПРОМОУТЕР)

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У запропонованій статті порушені питання мовної грамотності, передусім вплив мови засобів масової інформації на розвиток та зміну сучасної польської літературної мови, зокрема на зміну кодифікованих мовних лексичних значень, зафіксованих у словниках польської мови. У розвідці проаналізовано також значення телебачення як одного з видів телекомунікацій, що служить засобом для передання й отримання інформації разом із мовним оформленням, що її супроводжує.

У статті проаналізовано теоретичну сутність терміна «лінгвістичне вторгнення», що вживається як мовне явище, яке настирливо нав'язують їх присутність у мові порушники мовних норм, тобто носії мови в процесі спілкування. Причиною використання таких мовних явищ є незрозуміння або незнання основних принципів правильності вживання мовних лексем. У результаті цей термін проникає в медіасередовище і починає вживатися в таких значеннях: 1) лексичні одиниці, що мають граматично правильні форми, але їхні значення в певних контекстах не відповідають лексичному значенню, зафіксованому в наявних лексикографічних джерелах; 2) флективні форми й синтаксичні конструкції, що є неправильними з погляду чинних норм лінгвістичної грамотності польської мови. Явище мовного порушення таким чином було проілюстроване в статті трьома прикладами лексичних одиниць, що вживаються в телевізійних висловлюваннях та суперечать кодифікованому значенню в польській мові. Через розширення наявного семантичного поля були схарактеризовані три лексемні одиниці: посвята, видання і промоутер.

*Ключові слова:* норми польської мови, мовне «розширення», мова в засобах масової інформації, медійні дослідження, медіалінгвістика.