

Corpus of Winged Words of Modern German Language: New Sources and Semantic Content

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Abstract: In the age of extreme expansion of information space and origination of new communication technologies a modern human lives in a particular audio-visual medium. Significant changes in political and economical life of German-speaking society in the second half of the 20th century have constant impact on vocabulary content of the modern German language. In particular, the scope and content of the modern German phraseology are significantly influenced by mass media. The article discusses the sources of origin of winged expressions oriented at mass culture and mass media. Semantics and peculiar features of functioning of phraseological units of the German language are analyzed with consideration for political, economical and social changes in the German society.

Key words: German phraseology • Winged word • Winged expressions

INTRODUCTION

Nowadays the interest of scientists in winged units significantly increases. The attention of linguists to these language units, which constitute significant layers in modern literary languages, is quite justified: as a symbol of belonging of a person to a specific society, as a mean of national-cultural identification of a person, the winged units are representants of culture in the broadest sense of its interpretation.

Experts, investigating into the winged expressions (hereinafter, the WE), unanimously agree that one of their main properties are their remaining links with source or author (see, for instance, [1-6]).

G. Büchmann believed that the winged words should have "known (provable) source or literature origin" [7]. S. G. Zaimovsky deemed that "knowledge of the primary source, time and circumstances under which this or that expression originated, is often very essential for correct understanding of the quotation. To know why and under which circumstances it has been used for the first time means to obtain possibility to cite this phrase appropriately and in good time" [6].

The most important cultural sources of the WE are Bible, ancient literature, global belles-lettres, folklore, history and philosophy. However, at present the WE from

the ancient literature and Bible are used significantly more rarely than in the 18th and 19th centuries, when their citation was the matter of educational and social prestige. Classical education with wide information about antiquity, with studying Latin and Greek languages is substituted at present with orientation to mass culture, mass media, which is confirmed by creators of dictionaries: "Natürlich sind immer noch die Bibel, die klassische deutsche Literatur und die Weltliteratur gern benutzte Zitatenspenden. Aber es zeigt sich eine deutliche Verschiebung hin zu aktuellen Schlagwörtern oder Slogans aus den Bereichen Politik und Werbung" (It is quite natural that Bible, classical German and global literature are readily used as sources of citation. However, there is pronounced shift to current 'modern words' and slogans from politics and advertisements.) [8].

MATERIALS AND METHODS

Methodological basis of the study is the polyparadigmatic approach to the winged language units, accounting for their systematic significance, structural, semantic and functional peculiarities, communicative and pragmatic predetermination. The work is based on common and particular linguistic researching methods: method of linguistic description and observation, method

of identification, method of component analysis and method of contextual analysis. As a supplemental researching method the interviews of informants, native speakers of German, are applied.

DISCUSSION

In the second half of the 20th century cardinal changes occurred in Germany: political situation varied, significant successes were achieved in economical and social life. This period is characterized with unusual expansion of informational space and initiation of new technologies. No doubts that such phenomena were appropriately reflected in German reality.

The WE, which occurred in the second half of the 20th century as reflection of language reality can be illustrated in the form of five linguistic spheres: cinema and TV, advertisements, hit songs, modern theatre and literature and politics, each of these spheres means verbal element, constituent part of social communication.

Language form of mass communication acquires relative independence as a particular subsystem of national language, where specific laws are valid. A significant reason, leading to these laws, is the uniqueness of circulation of exactly mass informational flows.

Their most significant peculiarities determine the extralinguistic factors, on which more or less depends occurrence of language processes.

First of all, this is unusual expansion of speech influence on numerous native speakers, which results in massive targeted formation of linguistic consciousness of nearly all population. Sociologists, not without reasons, state that "behavior of a human in the face of information, which is conveyed to him/her in the form of texts, has its specifics. The dominant of the behavior somewhat 'migrates' to such sphere, which is often considered as the sphere of 'linguistic consciousness', that is, such level of consciousness, where images, presentations and mental structures acquire language arrangement" [9].

Secondly, this is cyclicity, periodic repetition and reproduction of language substance, certain speech passages, wordings, cliché. This factor, on the one hand, supports massiveness of speech influence with its repetitiveness and on the other hand, it forms a new style-making dominant, which is an indicator of particular functional style - the style of mass communication.

Thirdly, this is wide, even global usage of multiform modern technical tools for recording, storage and transfer of verbal information and as long ago as in 1974 V. G.

Kostomarov wrote about it: "The language of mass communication should be probably interpreted as a newly structuring type of functional stylistic unities, where possible ways of implementation of general design principle are tested, this process is more active and less structurally and conventionally proven than in mature historical styles and it intensively involves extralinguistic technical tools into the scope of its influence" [10].

Fourthly, this is deepening democratization of the process of making mass information texts; not only the activity of professional journalists and publicists is meant, but also participation of broad layers of population with various social and professional experience, with various level of language competence (in Letters to the editor, TV and radio interview, discussions, etc.).

Interaction of the aforementioned factors encourages creation of language usage of the epoch, promoted and actively developed by communication media; avalanche-like distribution of verbal innovations of this usage encourages rapid distribution and popularity of new WE.

If prior language habit, that is the "pre-mass communication usage", was related with activity of such institutions as school, theatre, state agencies and had restricted coverage, then the "mass communication usage" spreads its influence onto actually unlimited audience.

It is quite obvious that within development and improvement of mass communication system there occurs increase in the dependence of speech culture on texts intended for numerous cinema and TV movies, broadcast plays and hits, which determine spiritual profile of common entertainment industry of Germany. Technical tools of communication became aids and appliances of existence of "mass culture", channels of its distribution.

The fact of popularity of mass culture assumes that it satisfies certain demands of numerous audience, for instance, it entertains, amuses, attempts to make its products interesting, required, available, knowable equally to all layers of population irrespective of their social status and level of competence (except for intellectual snobs).

It should be mentioned that in the second half of the 20th century noticeable changes took place also in scholar education of Germany, including decrease in the role of classical philology, reduction in scope of cultural and historical information. Classical citations, WE are more and more characteristic to educated people and leading position among sources of the WE is now occupied by mass communication and mass culture.

Pressure of new informational and teaching environment, expansion of informational space and occurrence of new technologies lead to increase in quantity of sources of the WE. This was always mentioned by L. P. Dyadechko: "Among new trends there is a turn of eponymics¹ towards teletexts as the most widespread and effective sources, forming stereotypes of everyday, including speech, behavior of a modern human, as well as origination of new for Russian TV audience source type – advertisements, penetrating deep into consciousness and easily transforming into cliché" [11].

However, conditions and ways of formation of the WE cannot be universal, "the way" of each unity into modern vocabulary is unique. The sources of WE vary greatly between themselves, as well as temporal, social, political and other factors which create background for their usage. In former times inclusion of any saying, statement into literary language depended not only on its depth and originality, as well as on how happily it was expressed, but also on the author of this saying or statement, his/her competence, position in social hierarchy and whether this saying was included in well-known, well-read and cited book. Popularity of the WE, originated in belles-lettres, depended on the level of writer's talent, on tastes of reading public, on the rate of significance of book, on number of copies, on arbitrary rules and so on.

As for popularization of new WE, radio, cinema, TV, video- and audio-recording devices are actively involved. Their ability of numerous replications of pieces of minor forms, making them available for wide audience creates favorable background, where the transition of citations into winged expressions can occur in the shortest possible time. However, it should be noted that accelerated "on-line" production for many WE leads to some kind of devaluation, they are easily forgotten, deteriorate, but they are replaced with another WE.

Therefore, together with the WE, originating from canons of Christianity, from literary and antic sources, from theatrical performances or saying of historical figures, which formed and up till now replenish the treasury of WE of German language, we also consider new WE, formed in the 20th-21st centuries on the basis of synthetic art genres (opera, operetta, romance, song), as well as mass culture and communication media.

New WE (hereinafter, the NWE) mean "stable word complexes", characterized with differential features of WE, the sources of which are "mass culture" and

communication media (lyrics of popular hits, advertisement, title and saying from movies, TV shows and so on).

"Nowadays inclusion of WE into speech is a routine phenomenon, it is not a sign of literariness in refined form. It is natural that stratification in scope, frequency and other features of functioning, observed in lexicographical and phraseological reserve in general, is extrapolated to eponymics: each age, social group has its priorities in the field of citation and the usage of some portion of WE remains prerogative of intellectuals. In any case eponyms are included into active lexicon of native speakers because they are attractive due to their high expressive potential" [11].

However, the NWE are also heterogeneous in terms of their semantics and functioning pattern, we believe that they should be classified into two groups:

- NWE of conventional type, from the works which already now are considered as classic: this relates, for instance, to the NWE from films of Ingrid Bergman, Steven Spielberg, Rainer Werner Fassbinder, etc., belles-lettres by Somerset Maugham, Max von der Grün, Leonhard Frank etc., stage plays by Tennessee Williams, John James Osborne etc. In addition, sayings by historical figures, slogans of social and political movements are also included into this group;
- Trivial NWE, which, for instance, include NWE from lyrics of hits, advertisements, partially from movies, literature pieces and theatrical performances.

"Triviality" is usually considered as a synonym of "banality". In a wider sense the epithet "trivial" is applied as a synonym of mass culture product, while considering something opposite to classical, elite, as well as avant-garde culture.

Trivial NWE are used by native speakers in the form of clichés. Using this term, cliché, we will consider a blank with fixed reproduction scheme, of compact but capacious design, performing utilitarian function to laconize speech.

In order to characterize trivial NWE we believe that it is necessary to outline criteria "massiveness" and "commonness". "Massiveness" as the source of origin from "mass culture" and communication media, awareness and wide-scale usage; "commonness" as a characteristic of current modernity, of the time being.

For instance, trivial NWE: "*Dolce vita*". Let us attempt to describe this NWE as trivial, applying the aforementioned criteria:

¹ As the generic term for all types of WE L. P. Dyadechko applies *eponym* (from ancient Greek *epea pteroenta* = winged words, and *onyma* = name).

- Origin: "mass culture" and communication media (title of an Italian film);
- Awareness: fixation of the citation in the dictionaries, Duden [8], Küpper [13], Küpper [14]; the data of performed by us sociolinguistic inquiry of German native speakers has revealed that the rate of awareness of this citation is 95%;
- Wide-scale usage: analysis of usage of this NWE, based on reviewing of modern German printed press, indicates frequent usage of this expression, for instance::

"Dolce vita für alle: Nach "Basic cooking" und "Basic baking" gibt's jetzt "Italian Basics" (Dolce vita for everybody. After "Basic cooking" and "Basic baking" there is "Italian Basics" [Für Sie 2000, Nr. 23] - advertisement of Italian cookbook.

Das süsse Leben... auf der Sonnenseite. Willkommen bei la-dolce-villa! Wie der Name schon klingt: Geniessen Sie „la dolce vita“ in der eigenen Villa oder Wohnung in südlicher Atmosphäre. Ein Leben in einem herrlich-gesundem Klima und in der Geborgenheit der neu erworbenen Immobilie. (Dolce vita... on sunny side. You are welcome to Dolce Villa! As can be guessed from the name, try to taste dolce vita at your own villa or apartments in south. Your life in amazingly healthy climate and newly acquired real estate.) - Advertisement of villa in the south of Germany [Date Views 5.04.2013 <http://www.la-dolce-villa.com/>]

November 2010 hat miope für die aktuelle Ausstellung Dolce Vita ein schlichtes Küchenschränkchen und eine Lampe, welche in die Ferne- hinein ins süsse Leben trägt... kreiert. (In November 2010 for current Dolce Vita exhibition Miope company created a simple kitchen cabinet and lamp, which carry you faraway to dolce vita.) – advertisement of furniture [Date Views 28.10.2010 http://www.mi-o-pe.de/miope_3]

„Busreise Italien Rundreise - La Dolce Vita - das süsse Leben“ (Bus two-way trip to Italy - Dolce Vita - Sweet life) - advertisement of bus trips to Italy [Date Views 23.06.2011

http://www.buswelt.de/busreisen/busreisen_garga_no_montecatini_terme_capri_pompeji_sorrent_lucca_rom_florenz_3]

Transfer to various products of mass consumption takes place.

4) commonness: trivial NWE "Dolce vita" is used for denomination of worry-free joyful life, that is, the image reflects trivial cliché: "the riches live well". In this NWE the image of consumers of advertised goods and services,

proposed recipes is implicated, namely, the people who prefer expensive things and high-quality food, who give themselves a treat. Commonness in this case lies in creation of trivial cliché: the way of thinking, realization, estimation of life by common people.

In turn, classical WE differ from trivial NWE by their origin (criterion 1: classical source), character of perception (criterion 4: associations with important period in history, great event, bright person, etc.) and usage (criterion 3: it is used to characterize something important, meaningful, to attract argument, authority, etc.). Probably, any classical WE, for instance: "Ich kam, ich sah, ich siegte" (I came, I saw, I conquered), was common and trivial for contemporaries of origination of this WE, but nowadays is perceived as expression encumbered with "memory of generation" [7], credibility of source, having deep meaning and long history.

According to Plutarch ("Parallel Lives. Julius Caesar", L.), with this phrase Julius Caesar gave Amantius, a friend of his at Rome, an account of his short war with Pharnaces II of Pontus and the victory in the city of Zela in August, 47 BC.

Suetonius (The Lives of the Twelve Caesars, Volume 01: Julius Caesar, XXXVII) informed that this phrase was on an inscription of but three word during his Pontus triumph. According to Romanian historian Cassius Dio [XVII, 48], Caesar was proud with this victory more than with his other victories.

This WE is given to characterize current events: Presidential election in Russia, cf.:

Die Wahlen des Präsidenten in Russland: Veni, vidi, vici (Presidential election in Russia: I came, I saw, I conquered) [FAZ, 2010].

A set of associations of non-trivial character appears, related with the history of origin and functioning of this WE: speaking about Putin the image of Julius Caesar emerges, inadvertently such associations arise: quickness, pressure, victory. Credibility of the citation is emphasized by its usage in the Latin language.

06.09.07 Johnny Depp erobert Venedig, Quentin nicht

Johnny kam, sah und siegte

Alles schlief - aber dann kam Johnny. Die Filmfestspiele von Venedig haben seit Mitte der Woche in puncto Rummel stark nachgelassen. Dies änderte sich schlagartig, als Johnny Depp am Lido „erschien“.

Bereits mittags beginnen sich normalerweise vor dem großen Film-Casino am Lido Schwärme von Fans zu bilden, die dann den ganzen Tag ausharren, um schließlich abends für einige Augenblicke ihren Star aus nächster Nähe grüßen zu dürfen. Als sich Mitte der

Woche Johnny Depp angesagt hatte, änderte sich dieses Bild schlagartig. Die ersten Fans schlugen bereits frühmorgens ihre Zelt vor dem Kino-Palazzo auf, um sich einen Platz an der Sonne, oder in diesem Fall in der Nähe von Johnny zu sichern.

(Johnny Depp conquers Venice and Quentin does not.

Johnny came, saw and conquered.

Everybody's sleeping and here came Johnny. In the middle of the week the boom of the Venice Film Festival decreased noticeably. Everything was sharply changed when Johnny Depp appeared in Lido.

Usually already at noon crowds of fans start to come together before Lido, they stay there for all day through, just to have opportunity to greet their stars for several minutes in the evening. When in the middle of the week Johnny Depp emerged, the situation changed drastically. The first fans settled their tents before Palazzo del Cinema already in the morning to have a place in the sun or, as in this case, near Depp.)

Johnny kam, sah und siegte (Johnny came, saw and conquered) - name of the article about stunning success at the Venice Film Festival with participation of Johnny Depp [Date Views 6.09/2007 [http:// www.seitenblicke.at/top-news/ starstories/ tag/09062007](http://www.seitenblicke.at/top-news/starstories/tag/09062007)]

The WE is used in transformed version: the first WE component after transformation nominates another person. However, firm links with original source are preserved and again such associations arise: quickness, pressure, victory. The WE is not accepted by native speakers as a common expression.

Therefore, delimitation between a trivial NWE and a classical NWE can be based on the notion "semantic increment"² (the terminology by S. G. Shulezhkova), which will be applied to express supplemental information in the form of associative links of trivial/non-trivial character with primary source context.

We agree with remarks by S. I. Ozhegov that each WE possesses "individuality and meaningful intensity, inseparable from associations with ... author's stamp" [12]. Within consideration of issue about character of associative links it is necessary to distinctly indicate at difference between the data about origin source of this or that NWE, as well as peculiarities of usage in modern speech. Usage of NWE in speech is always associated (more or less) with primary context, thus stipulating the character of "semantic increment", since they, in addition to their main meaning, bear specific supplemental

meaningful load, that is, reference to source, author and circumstances of origination and scope of application of NWE. Herewith, the meaning of constituent components is not removed but, instead, together with superimposed associations form cumulative content of NWE of trivial/non-trivial pattern. For instance, the, NWE:

"I have a dream" – saying from speech by Martin Luther King, dated August 28, 1963, where he, speaking about equal society, several times repeated the words *"I have a dream"* (*"Ich habe einen Traum"*). Cf.: *"Ich habe einen Traum, dass eines Tages auf den roten Hügeln von Georgia die Söhne früherer Sklavenhalter miteinander am Tisch der Brüderlichkeit sitzen können"* (I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at a table of brotherhood.) and *"Ich habe einen Traum, dass meine vier kleinen Kinder eines Tages in einer Nation leben werden, in der man sie nicht nach ihrer Hauptfarbe, sondern nach ihrem Charakter beurteilen wird"* (I have a dream that my four children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character). This NWE means appeal to equality in society, it is inextricably connected with the name of American citizen Martin Luther King, who formulated in his laconic appeal the problem of racial equality. Thus, by means of overall cumulative form of NWE supplemental information is created, "semantic increment" of non-trivial character, not resulting directly from the meaning of the components.

In a similar manner the non-trivial associations are expressed in the NWE *"Dies ist ein kleiner Schritt für einen Menschen"* (*That's one small step for a man, one giant leap for mankind*) – the saying by an American astronaut Neil Armstrong. When on August 20, 1969 he was the first who walked on the Moon, he said the words, which later became "winged" due to mass media: *"That's one small step for a man, one giant leap for mankind"* (*"Dies ist ein kleiner Schritt für einen Menschen, ein riesiger Sprung für die Menschheit"*). Non-trivial "semantic increment" is stipulated by an important event in the life of all humanity.

Similarly the associative links with context are expressed in the NWE *"Haus ohne Hüter"* (House without Guardians) - title of a novel by Heinrich Böll (1954), where the author writes about the life of two women-widows, who lost their husbands in the war and who should alone bring up their sons. Similar subject can

² In linguistics the term "associations with context" is also applied (see V. V. Vinogradov, S. I. Ozhegov and others). In addition, the term "individual creativity stamp" is also used (see L. F. Ershova-Belitskaya), "reference of saying to specific situation" (see P. A. Lekant).

be traced in the NWE “*Draussen vor der Tür*” (The Man Outside), a play by Wolfgang Borchert. In the image of a soldier, returned from the war, the author depicts sorrow and solitude of all military generation. These are persons, who want to return to normal live, but they cannot, because their former social environment is destroyed and they cannot adapt to new environment. Non-triviality of the NWE is clearly seen in the problem considered by the authors: consequences of the war on a scale of single family for all generation of Germany.

Trivial NWE contain no associations with immensity of a historical event, seriousness and significance of a problem and so on, a citation is used by a user without “encumbering” him/her with intellectual, eventful or other serious implication. For instance, “*Wir wollen niemals auseinandergehen*” (We Never Want to Be Apart) - a hit by the actress and singer Heidi Brühl, 1960; “*Der grosse Blonde mit dem schwarzen Schuh*” (The Tall Blond Man with One Black Shoe) - a French comedy film, 1972, a parody to activity of a secret agent.

“Semantic increment”, used as an indicator of triviality/non-triviality of NWE, is sometimes more significant than the main meaning: for instance, based only on component meaning of the trivial NWE “*Dort, wo die Blumen blüh’n*” (Where flowers bloom), that is, considering this expression without interrelation with the source of origin, it would be difficult to understand its meaning. It could be mistaken for structural component of complex sentence with uncompleted component content. However, as evidenced by oral inquiry of informants, this trivial WE is used in speech with distinct associations of content of popular hit by Freddy Quinn, therefore, this citation is perceived by German native speakers in close relation with the content of trivial context of original source.

CONCLUSIONS

In addition to winged expressions, originating from folklore, canonic books of Christianity, literature and antic sources or from sayings of individual persons, as well as to stage performances etc., which formed and up till now replenish the treasury of WE of German language, we also consider a group of language units, formed in the 20th-21st centuries on the basis of synthetic art genres (opera, operetta, romance, song), as well as mass culture and communication media. Contrary to the winged expressions of “classical” type,

the new winged expressions require neither for certain educational competence of a user, nor for intellectual intention, nor for orientation to specific decoding by receiver.

The material of the study evidences the influence of mass media on sources of origin and corpus of modern German fund of WE. The distributors of NWE, who promote their wide awareness and frequent usage in speech by the contemporaries, are mass media (internet, cinema, TV, pop stars, advertisement). Indication at the character of primary source context makes it possible in associative manner to denote each individual WE as trivial/non-trivial.

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