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**Language Games in the Leads of the Fakty TVN News Service. Games with the Recipient and Games with the Text as the Communicative Implementations of Journalistic Information Genres**

Summary in English

The subject of research in the present study are the language games operating in Fakty TVN information service announcements. The immediate impulse to write this dissertation was an observation that in the announcements presented in Fakty, the proper informational function (being the profile of the analysed programme) is extended by an additional meaning. As a result, the viewer is invited by the newscaster to interact designed to read the contents implied, enriching the representational function used in the communications of individuals or whole language constructs. It should be stipulated that taking up games with the sender is not a prerequisite. According to the assumptions of this kind of services, addressed to the widest possible audience, it is possible to receive information on the first plane, without updating the connotative, associative or symbolic contents. Information conveyed in addition, indirectly, in a somewhat subversive manner (the viewing ratios should be noted as a measurable effect of modern media commerce) to some extent deprive the service of its egalitarian character. Reading the additional contents is conditioned in fact by the appropriate linguistic and extra-linguistic knowledge of the viewer as the recipient of the message. Moreover, there are information services, where the linguistic or situational joke / humour is presented as clearly separate and announced fixed point of the programme.

The material basis of this dissertation shall be a comprehensive set of announcements from the years 2008 – 2014, from which over 500 examples were selected as excerpts. The main task was to collect and describe a variety of language games occurring in the announcements. The selection of sources was guided by the principle of representativeness of the announcement in terms of the saturation of the text with a variety of language games. The record of the quoted announcements reflects their original spelling, punctuation, and the actual dismemberment.

The dissertation is situated on the border between linguistics and media studies, because the scope of the research includes both disciplines. On the one hand, the language itself was analysed, and the compounds were examined on the literal and semantic level. On the other hand, the subject of research is the language in the media, and precisely, language games in the leads of the news programme, whose aim is the persuasive impact on the recipient.

The work can be divided into two general parts, the theoretical and the analytical one, while the detailed composition consists of four chapters, the *Introduction*, *Ending* and attachments in the form of *List of dictionaries and glossaries and their abbreviations* used in the dissertation, as well as the literature on the subject.

The first chapter contains a presentation of theoretical and methodological assumptions of the dissertation. It consists of ten subsections. The first one defines the language of the media and provides a description of its features and functions. The topics discussed included the phenomenon of linguistic manipulation and photoionization. The second section provides the analysis of lexical determinants of the media language. It gives an overview of the most important trends emerging in contemporary Polish: globalization, commonness, borrowings, vulgarisms, and violence. The third section was devoted to the pragmatic aspect of the media language. The ideological nature of the mass media of the People's Republic of Poland was compared with a democratic model of mass media after 1989. The fourth section presents the types of journalistic genres and their transformation. The definition of journalistic genres in accordance with Julian Maślanka and Walery Pisarek was provided as a reminder and the journalist press genres were characterised, relying primarily on the typology of Maria Wojtak. The next chapter provides the characteristics of television as a medium, and discusses its typical genres, referring in this case to the classification of Wiesław Godzic. The sixth subsection concerns a lead as an important sender and receiver strategy. It defines the very concept of the analysed genre, and determined its place in the structure of information, as well as describes the main features. The next two sections, seventh and eighth, discuss the most important definitions and typologies of language games and their mechanisms. The review of the most important research positions on

language games was based on the examination conducted by Grażyna Filip [2003]. The ninth section deals with the selected definitions and classifications of phrasemes. It recalls the most important divisions of phrasemes, including but not limited to the ones by Stanisław Skorupka, Renarda Lebda, Andrzej Maria Lewicki and Piotr Müldner-Nieckowski. A significant theoretical part devoted to phrasemes (constituting the entire section) is motivated by a wealth of phraseological units – in the canonical or modified form – occurring in the sample material gathered. The last section of the theoretical part includes the characteristics of the material basis for the dissertation. This section closes the theoretical part, and at the same time opens the analytical part of the dissertation.

The second part of the dissertation consists of three analytical chapters covering: structural games, a lexical and semantic review of the fields of vocabulary constituting announcements, semantic games and stylistic dissonance.

Chapter two starts with the analysis of announcements recalling the phrasemes in canonical form. The continuation is another subsection dedicated to phraseological innovation. In the dissertation, proverbs were not included in the scope of phraseology. It is done for example by Andrzej Maria Lewicki and Anna Pajdzińska, who justify their view as follows:

"phrasemes, similarly to words, are the ingredients of utterances and texts. However, they do not constitute texts on their own, except in special situations. This differs phrasemes from proverbs (sometimes called proverbs proper), which are the minimum fixed texts in the social resource of text and text formulas" [Lewicki, Pajdzińska 2001: 315]. Other scholars, including Stanisław Bąba [cf. Bąba 1974:385; Kania, Tokarski 1984: 209] and Stanisław Skorupka [1961: 221], treat proverbs as one subtype of phrasemes. Phraseological innovations are dealt with in the work not as a linguistic derailment, but intentional language directed at a variety of targets. The basis of comparison for innovation became general and phraseological dictionaries. The whole language material was compared with the lexical resources contained in the *Universal Dictionary of the Polish Language* by Stanisław Dubisz vol. 1-5, [Warsaw 2003], *Great Phraseological Dictionary of the Polish Language* edited by Piotr Müldner-Nieckowski [Warsaw 2003],

*Phraseological Dictionary of the Polish Language* by Stanisław Skorupka, vol. A-P, R-Ż [Warsaw 1967] and *Great Phraseological Dictionary* by Arkadiusz Latusek [Krakow 2008]. Other lexicographical collections were used on an ad hoc basis. A detailed list of the lexicographical sources used in this work along with their abbreviations used in the dissertation is located at the end of the dissertation. The numerous references to phrasemes described in this subsection are supposed to arouse interest of the recipient with a language game and encourage them to view the whole material that is announced. These stabilized verbal connections are often used because of their main features<sup>1</sup>: imagery, expressiveness, and vulnerability to various types of modifications. Due to their imagery and emotional charge, phrasemes enhance plasticity, improving communicativeness and clarity of communication. They usually perform the persuasive function, i.e. suggest the opinions on the contents presented in a given material to the recipient and influence the emotions and attitude towards the presented material.

Analysis of the collected sample material leads to the conclusion that idioms are used in at least two ways. A compound is cited in its canonical form or it is modified. The canonical use of phrasemes, using them according to their value in the code seems to be an intentional operation in the texts of the sender. Collocations in the announcements function not only in their idiomatic meaning, but they are also used in a context that allows for their apparent dephraseologisation. Then the phraseme does not completely lose its phraseological meaning but it coexists with the semantic field of one of the components. It is characteristic that in the analysed announcements there are no phrasemes of aggressive or vulgar charge, which was pointed to by the researchers of modern media, cited in the theoretical chapter of this dissertation. The journalists of Fakty TVN as the creators of leads present in this respect high attention to the culture of utterances directed to the recipients of the information service.

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<sup>1</sup> Andrzej Bogusławski enumerated twelve features commonly associated with phrasemes: imagery, expressiveness, reproducibility, graphic multiplicity of words, phonological multiplicity of words, discontinuity, a large turnout of particular connections of words, discontinuity, non-global inflectionality, lack of reference to a specific object, elementary components, incomplete sentence structure [cf. Bogusławski 1989: 13-30].

The third section concerning structural games, refers to broadly understood intertextual games. It presents an analysis of leads in which various intentional references to literary works, films, songs or other television programmes are found. It also includes structures that evoke associations with famous quotes, paraphrases, as well as proverbs and sayings. Among these leads there are also implementations based on evocations of various events in the contemporary political and socio-economic life. The observation of the collected material allows for drawing the conclusion that literary, film and musical works are used in the announcements in two ways, analogous to the phrasemes presented earlier, the original title or a quotation from a work is quoted or a modification thereof is applied. The sample material allows for extracting a series of examples which consists of intertextualisms from the Polish literature in canonical form, unchanged in relation to the original. In the analysed material base, a frequent phenomenon are modifications of well-known expressions, titles or citations. In such travesties, mostly one part of the title is replaced by another lexical unit, and the resulting word compound takes on a new meaning, not always playful or exposing to ridicule. Often the subject of travesty are the titles of domestic and foreign films. It should be emphasized here that these are well-known films broadcast repeatedly. Universal ability to identify films is a prerequisite for the success of the games, therefore their authors refer to film titles so eagerly. The conducted analysis of leads referring to film titles allows for drawing certain general conclusions. First of all, foreign titles are cited more frequently. Only in six examples reference is made to Polish productions, two of which were originally sounding titles, and in four of them various types of modifications were made. Among the more frequently used foreign titles, mainly the titles of thrillers and comedies were invoked (3 implementations of each). Other genres in terms of numerousness include: crime series, action film and science-fiction film (2 implementations of each). The following genres are represented in single examples: animated film, war drama, drama, costume drama/melodrama.

As results from the titles of television programmes enumerated in the dissertation, the inspiration for language games are various television series. These include both programmes concerning social and political themes, as well as tournaments and television broadcasts of entertaining or advisory themes. Analogically as in the case

of the titles of film genres mentioned earlier, also in this case the overriding principle of game design is popularity and recognition of the base of recall. Grażyna Filip, analysing, among others, the expressions of journalists in “Szkło kontaktowe” in TVN, states that: “Attention to the form of expression is shown e.g. by the journalists of “Szkło kontaktowe” broadcast on TVN, including e.g. Grzegorz Miecugow, Grzegorz Markowski, Tomasz Sianecki, Wojciech Zimiński, as well as commentators invited to the studio – with the knowledge of language allowing for creative innovations – such as Maria Czubaszek or Artur Andrus” [Filip 2014: 46]. The lexical creativity mentioned by the author, supported by the knowledge of the norms of correctness in Polish is a prerequisite for constructing language games that are attractive to the recipient. The observation mentioned above can also be referred to other journalists, including the authors characterised in this dissertation.

As results from the examples of announcements presented in the dissertation, the highest frequency in the set of references to music is to domestic artistic creation, whereby this mechanism is applied to achieve humorous or ironic comment on the events taking place on the Polish and foreign political scene. It may be supposed that the decisive factor was the common knowledge and, above all, the intelligibility of the Polish texts. Using titles in a foreign language significantly limits the scope of the receiving address. It is because not all TVN viewers could understand the allusions made, and the objective of the authors is precisely to reach the biggest number of viewers. Within the analysed material it was also possible to find announcements containing proverbs and sayings fixed in our culture. According to Julian Krzyżanowski, a proverb is a lyrical and language construct with certain formal, semantic and fictional characteristics with a double meaning, literal and figurative one, which is used in certain situations and understood properly without knowing the etymology of an expression [Krzyżanowski, ed. 1975: 16]. According to Jerzy Bralczyk, the essence of proverbs is their metaphorical nature. They come from folk or literary sources and express a thought, aphorism, hint or warning [SFPWNzB 2008: V]. The author shows the difference between sayings that have a structure of sentences or sentence equivalence of figurative meaning and instructive function (thematically diverse, imparting the truths established in the language and culture), and less well-established sayings. The researcher reminds of the common

features of all such expressions: conciseness and shortness of form (usually one sentence), versatility and generality of judgement, accuracy of the content, fixed structure whose content has its source in the literature or folk culture [Bralczyk 2008: 5].

Intertextual game perform primarily the ironic and humorous function. The mere juxtaposition of quotations from the classic literature with situations from political/social or daily life is a signal for the viewer that the lead has a hidden agenda, an additional meaning that the recipient is supposed to notice. It is a condition of success of the undertaken game.

The fourth section provides an analysis of games by the phonic, graphic and lexical form. It discusses a variety of operations within the structure and the tonal layer, i.a. the use of rhymes, polyptoton, punctuation, capitalisation. Among the analysed examples a large group of games involving graphic form are announcements in which the game with the recipient is achieved by the use of punctuation. They are used generally to express emotions. An ellipsis can introduce such content as a disappointment, irony, humour. The primary function of parentheses is signalling inferiority or second-plan nature of the content included in the parentheses in relation to the statement outside of them [Zawilska 2004: 312]. The emerging parentheses are primarily designed to graphically highlight a part of a word, and thereby creating surprise, signalling and emphasising certain content. A dash performs a similar function. While question marks indicate surprise, uncertainty, and can express irony, outrage and disbelief<sup>2</sup>. Each of the examples in which this type of game is implemented, depicts the importance of the lexical units. Depending on the context, it can be read in two ways.

On the other hand, chapter five analyses those announcements which include neologisms and foreign language components. In this part of the dissertation, apart from the *Universal Dictionary of the Polish Language* ed. Stanisław Dubisz, vol. 1-5, [Warsaw 2003], also the following occurred to be useful: *A Handy Dictionary*

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<sup>2</sup> The issues of stylistic and emotional functions of spelling and punctuation were discussed by Danuta Zawilska [2004]. The function of punctuation marks was discussed i.a. by: Kazimierz Polański [1999], Stanisław Jodłowski, Witold Taszycki [1983], Iskra Angelowa [1985].

of *Foreign Words* edited by Władysław Kopaliński [Warsaw 1999] and *Great Dictionary of Foreign Words* edited by Arkadiusz Latusek [Krakow 2008]. A lexical means often used in announcements are neologisms, i.e. units newly introduced to the language system [EJO 1999: 392]. These are newly created expressions and words, usually occasional wording closely related to the contents of the forthcoming material. According to Krystyna Waszakowa, the sender of an expression introduces new words or word combinations in order to achieve greater coherence of the text and at the same time when they cannot find an appropriate unit in the semantic system of a language [Waszakowa 1998: 22]. After analysing the material collected from the announcements in *Fakty*, the overriding reason for introducing neologisms seems to be a deliberate and intentional action of the author, encouraging to take up a language game. The described events are of key importance in the interpretation of the proposed neologisms. The analysed neologisms are mainly based on the mechanism of irony and mockery, they are aimed at expressing the author's distance to the presented events or question the cited judgements. The structures of the analysed examples are intended to condense the content. The newly created words presented above are word formative neologisms that have their motivation in the existing lexis. These are prefix nouns. No adjectives and verbs were found in the analysed example material. Suffixal derivation was used in two examples (*czasowstrzymacz*, *załatwiacze*). The first of these announcements constitutes an example of derivation with the *-o-* interfix. Only one example of compilation was observed in the gathered material – *homo centrum*. The analysis of neologisms found in the cited examples leads to the conclusion that they are not a consequence of a limitation of the system potential of a language but a result of amateur creations and were probably created for the purpose of one material. These neologisms are intended contaminations. The semantic factor was decisive in the selection of components. The sender knowingly associated the specific words to create new structures. Using the common knowledge of the sender and the recipient, the creators of neologisms appealed to the broadly understood context. These structures tend to be emotionally charged. They were supposed to be attractive and constitute a manifestation of the desire to economise the language. Structures enhanced by a foreign language component are also of an unusual character. The *Encyclopaedia*



*of general linguistics* [1999: 668] provides the following definition of a language borrowing: “An element taken from a foreign language. Usually it is a word (e.g. the Polish *aféra* from the French *affaire*), less frequently a prefix or suffix...”<sup>3</sup>. Foreign words appear in a given language to fill a gap in the domestic naming. The analysis of the collected announcements allows to conclude that the occurrence of foreign language elements is not the result of satisfying the nominative needs but the need of expression – structures with a foreign lexical unit ought to be more effective, shorter, more accurate and more forceful. Not without the influence is also the language fashion for American culture<sup>4</sup>, and hence for the English language.

The example material includes words and phrases taken from the English language. This is illustrated (except for one case) by juxtapositions in which a unit of English origin occurs next to a Polish lexeme. Such structures are supposed to make the look or an announcement more attractive, and thus arouse the interest and curiosity of the recipient. In the mind of the authors of the aforementioned announcements, the use of foreign sounding words and expressions is a sign of professionalism. Of an especially erudite character are borrowings of Latin or Greek origin; in the cited contexts they take on ironic colours. In the collected material, an English component was used in five leads, whereby one of them was entirely built from foreign components. The reason for the use of Anglicisms is that they are shorter than their Polish counterparts, richer in meaning and fashionable. Structures in which an English lexeme occurs next to a Polish lexeme are perceived as attractive and are supposed to encourage to see the whole material with such an unusual announcement. As results from the presented deliberations, the occurrence of foreign elements in the announcements in *Fakty* is no as frequent as one might expect. The reason may be the fact that the objective of announcements is to draw attention and to reach the largest possible number of recipients. The obstacle to this could be the ignorance of the existing foreign elements. Classical languages are not

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<sup>3</sup> Modern borrowings were discussed i.a. by: Kazimierz Ożóg [2002b], Grzegorz A. Kleparski [2001], Elżbieta Mańczak-Wohweld [1994, 1995, 2000], Stefan Wiertelwski [2006], Małgorzata Witaszek-Samborska [1992], Andrzej Markowski [2000].

<sup>4</sup> Americanisation in Polish was discussed i.a. by Kazimierz Ożóg [2002a, 2002c].

widely known, probably for this reason the reference to them in the analysed material base was made only three times.

Chapter three of the dissertation is devoted to the lexical and semantic fields of leads. The analysis of the excerpted examples was presented in four sections, constructing the following semantic fields: competition, nature, man, school. The semantic field theory is based on the hypothesis that the meanings of particular words are structured by their interrelationships within separate spheres, referred to as semantic fields, covering in total the area of the cognitive experience of a human being [EJO 1999: 521]. According to Władysław Miodunka: “The term expressive vocabulary field will mean a set of words containing some common elements in their meaning (semes) and thus forming various types of relationships (e.g. within the field of the names of degrees of kinship, the relationships concern the relations of blood, gender, sometimes age, etc.)” [Miodunka 1980: 54]. On the other hand, Walery Pisarek made a division of the language system into the paralactic expressive field and syntactic expressive field. A particular paratactical field includes words being the same parts of speech, whereas the syntactic field includes lexemes which are combined by a semantic value [Pisarek 1967: 504]. As stated by Anna Krzyżanowska: “The field of meaning constitutes one of the forms of organising vocabulary and phraseology. It includes a set of onomasiologically designated, simple or complex units in the meanings of which there are common elements. In contrast, the differentiating features of units introduce an internal hierarchy of the field [...]. The structure of the semantic field is defined not only by individual lexemes but also units that are more complex – phrasemes” [Krzyżanowska 1999: 26]. In the *Encyclopaedia of general linguistics* the semantic field is defined as: “a set of lexemes structured internally in paradigmatic and syntagmatic set of tokens representing a set of concepts related to a generic term, e.g. the concept of intellect, beauty, kinship, colour, etc.” [EJO 1999: 444].

In this work, the semantic field is understood as a set of words which has been formatted in relation to the semantic similarity and internally structured. The field elements are connected semantically with one another. The selected semantic fields

have been divided into smaller units – subfields<sup>5</sup>.

The contents of the first section consists of semantic games that include the field of *competition*. As defined in the *PWN Universal Dictionary of the Polish Language*, the lexeme *competition* means ‘striving for priority, winning something or someone; competition.’ Competition may take place between superpowers. One can compete in science for someone's favour, a woman, a medal [Dubisz, ed. 2008: 247]. In the dissertation, competition is broadly understood as competing in sports, battle/war, game, show business, in the pursuit of fame and success. In one word, wherever a wish to gain priority or a domination element may occur. In the analysed example material, it is possible to extract the group of leads in which the various semantic aspects of the lexeme *competition* are updated. In the semantic field of *competition* it is possible to single out smaller units – subfields: *game, role, success, star*. According to the *PWN Universal Dictionary of the Polish Language*, the lexeme *game* means: ‘a social play carried out in accordance with certain rules, sometimes combined with gambling’ [Dubisz ed., 2003: 1061]. The analysis of the collected examples shows that the reference in them was made not only to the noun lexeme *game* but also to many meanings of the verb to *play*: participate in a game, perform a piece of music, show a film, display art, play a character. In the example material, a group of semantic borrowings was separated from the sphere of concepts connected with the entertainment and film industry. The dominating announcements here are the ones with the lexeme *success*. Colloquially operating to define ‘the possibility to obtain, gain, achieve something’ [WSFJP 2003: 766] The observations made in regard to the mechanisms of lexis application from the semantic field of *competition* indicate that a vast majority of examples uses the sports (30) and military (30) vocabulary. The image of sports competition is used to present political (14) and current socio-economic events (16). Political

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<sup>5</sup> The field theory is regarded today as inadequate and is replaced by framing. The concept of a frame was introduced into sociology by Erving Goffman, defining it as “the rules of organisation governing events – at least the social ones – and our subjective participation in these events” [after: Olczyk 2009: 230-231]. The concept of the framework analysis is presented by Tomasz Olczyk in his book entitled *Politrorozrywka i popperswazja. Reklama telewizyjna w polskich kampaniach wyborczych XXI w.* describing the picture of the reality constructed in political advertising. The author draws attention to the practical application of the idea of a framework in the research on constructing the reality in communications.

events also dominate in competition as a fight (22), 8 announcements are devoted in this subgroup to other events. Similarly the leads with the lexeme *game* predominantly (9) concern politics, only three of them are devoted to a different theme. The last characterised subgroup are structures with the following nouns *role* (2), *star* (3), *success* (4), as well as announcements referring to the lexis from the world of cinema/film (9).

The military and sports vocabulary use mostly announcements whose topic are political events. These groups perfectly illustrate the mechanisms that govern the world of politics. People connected with politics “fight”, striving to be at the top of the social ladder. The road in this direction is very often associated with activities that violate the rules of the game, which undoubtedly is politics. Quite a significant accumulation of phrasemes connected with the game, or the lexis from the world of show business results from the analogy between the game (also on stage or in a film) and the politics. The analysis of the collected announcements leads to the conclusion that this mainly served giving imagery and plasticity of the presented materials. The reference to the well-known metaphors arouses the desire to explore and increases the chance of reaching the public.

Another subsection is devoted to the semantic lexicon associated with the forces of nature. The *Universal Dictionary of the Polish language* contains the following definition of *nature*: “the totality of things and phenomena forming the universe, the world without the creations of the human work), earth, water and air along with the plants and animals living in them; wildlife” [USJP 2003 vol. 2: 1062]. The vocabulary connected with nature includes lexical units which in terms of their definition or context (sporadically credentials) perform the function of naming selected elements of nature.

In the following part of the dissertation, the subject of analysis are announcements centred around the semantic field *human being*. A dominating group are *somatisms*, i.e. compounds having in their structure the names of parts of the human body, such as: *hand/hands/palm* (4), *eye/eyes*(2), *face* (2), *head* (1). This group includes also individually occurring announcements with the following lexemes: *family* (3), *mum* (1), *dad* (1). The analysis of the excerpted examples from

the thematic field of *human being* indicates that the most numerous subgroup within these units are the announcements with the lexeme *hand*. They are idiomatic combinations which inform the viewers about events of political and socio-economic nature. This is justified by the assumptions of politicians, people in power, who want to “grip the wheel of power in their own hands.” Connotations assigned to the names of various parts of the body are commonly known, and therefore, the game prepared by the journalist is clearer.

The subject matter of the analysis and description in chapter four are announcements which refer to the vocabulary from the semantic field of *school*. In the collected example materials, two groups are the dominating ones, the ones with the lexeme of *school* (3) and the hyponym of *lesson* (7). In the group of the described announcements, determined with the overarching thematic field of school is dominated by one subgroup. These includes implementations describing events that took place in the school building or during classes. The metaphor of school/lesson was used as learning something, experience, usually bad. Allusions to the school lexis, complementary to the described semantic fields, also in the form of permanent, commonly known connections of words, give a funny colour to the announcements and the expression of the emotional relationship with the commented behaviours and situations.

Chapter four consists of two subsections. The first one includes playing with semantics – antonyms and oxymorons as well as polysemic relations.

Antonyms are words with opposite meanings. The contemporary linguistics distinguish antonyms proper, as well as words with complementary meanings and conversions. Proper antonyms are subject to graduation, e.g. *high–low, higher – lower*. Therefore, they do not mean independent opposite conditions but a lexical means for expressing graduation. In the case of expressions of complementary meanings, it is characteristic that a negation of one of them causes the statement of another one, e.g. *Janek is not married – Janek is single*. Conversions correspond to opposite relations (known as converses in logics). The example of conversion is e.g. the pair: *buy–sell* [EJO 1999: 48-49].

Andrzej Markowski defines antonymy as follows: “Generally speaking, antonymy

is a linguistic way of expressing opposition, contrast, and more broadly speaking, also complementation of meanings. Antonyms are words, and sometimes a combination of words, naming “two ends” of a given feature, some action, someone's evaluation. What is important, antonyms name "something opposite” but are also very close to each other in terms of meaning – refer to the same element of the reality described by the word" [Markowski 1995: 7]<sup>6</sup>. In the new linguistic terms (Apresjan, Grochowski) as the determinants of antonymity within one pair of words, the presence of a negation element is recognised in their meaning structure.

In the analyses leads, one of the operations is the application of oxymorons and paradoxes which indubitably are supposed to surprise the reader, and even encourage them to argue with the presented contents. Oxymoron, being a special version of an epithet, names the feature contrary to the natural feature of the designate of the determined noun, is based on antithesis: 145].

The analysis of the presented the examples leads to the conclusion that the basis of games are the accurate antonyms. They occur earlier on the basis of the opposition of the features co-creating the lexical meaning of units. A juxtaposition of contradictory elements is undoubtedly supposed to surprise and interest the recipient, provoke to creative interpretation. The essence of such a paradox is a juxtaposition of maximally contrasted elements which construct occasional entreties. Such structures allow for achieving a more extensive condensation of the content.

Another operation occurring in the analysis of the gathered material is the use of ambiguous words. Polysemy is a frequently applied language game. In the *Encyclopaedia of general linguistics* polysemy is defined as: “Having several meanings by a linguistic expression (morpheme, word, phrase or sentence [...]). Traditionally, polysemy is discussed primarily in relation to words, making a distinction between polysemy and homonymy. Polysemic words are the ones that can be reduced to a common source, whereas homonyms are the ones who have a

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<sup>6</sup> Antonymy was the subject i.a. in: Andrzej Markowski [1986], Adam Bednarek and Maciej Grochowski [1982], Jurij Apresjan [1980]. Recent publications include i.a. the works of Maciej Grochowski [1993] and Agnieszka Jawór (on phraseological antonymy) [2008].

different etymological meaning. [EJO 1999: 447]. It is characteristic for polysemic games that they can be read only after hearing the whole material or coverage of the reporter. Section two – stylistic dissonance – includes an analysis of those announcements in which units belonging to the colloquial style were used. In this part of the dissertation, especially useful thematic dictionaries included i.a. *The Dictionary of Antonyms* by Andrzej Dąbrowka and Ewa Geller [Warsaw 1995], *The Dictionary of Synonyms and Antonyms* by Marta Pawlus and Beata Gajewska [Bielsko-Biała 1997], *The Dictionary of Colloquial Polish* ed. by Maciej Czeszewski [Warsaw 2006] and *The Dictionary of Colloquial Polish* by Janusz Anusiewicz and Jacek Skawiński [Warsaw – Wrocław 1996]. Many of the analysed announcements have their origins in the juxtapositions occurring in the vernacular language. The presence of colloquial expressions in the announcements of Fakty is nor accidental, because the colloquial lexis is very picturesque and expresses an evaluating way of describing the world. Kazimierz Ożóg [1997] notes that:

“The colloquial variety of Polish, this basic style of the Polish language has recently been the subject of research of many scholars”<sup>7</sup>. This study assumes, after Kazimierz Ożóg, the understanding of style proposed by the authors of *The Dictionary of Colloquial Polish*: “the general, substandard functional style used in unofficial, spontaneous and familiar type of language contacts” [Anusiewicz, Skawiński 1996: 8]. The introduction of colloquial vocabulary or vocabulary connotating common features and behaviours seeks to obtain a comical effect. The language of announcements builds upon the commonness primarily because it is focused on the direct contact with the customer; it is a language close to the average recipient, and the message in that language has a greater power of persuasion. Showing closeness with the modernity also aims at shortening the distance between the sender and the recipient. The series of examples presented above, in which references to colloquial language are visible leads to the conclusion that such messages are created in order make the announcements more expressive. Journalists

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<sup>7</sup> Colloquial language was discussed i.a. by: Jerzy Bartmiński [2001a], Elżbieta Laskowska [1999], Kazimierz Ożóg [1999, 2002a], Maria Schabowska [1994], Jacek Warchala [2003]. Colloquiality is the subject of the fifth volume of the series *Language and culture – Colloquiality in language and culture* [Anusiewicz, Nieckula eds. 1992].

reach for colloquial words or phrases to create a sense of closeness of the sender and the recipient. Structures with a colloquial element are supposed to be more effective in reaching the recipient, surprising, humorously evaluating, and finally fashionable.

The final part contains a summary of the conducted analyses, as well as the final conclusions emerging on its basis, in which an attempt was made at answering the question, what types of language games are most frequently applied by the journalists of Fakty TVN.

The analysis of the gathered example material conducted in the dissertation shows how the different mechanisms of language games are used by journalists creating the leads in the Fakty TVN information service. Most of the analysed examples indicates striving to decrease the distance between an average recipient of the text and its sender. There is a noticeable attention to make the leads communicatively current/fashionable in terms of language and reaching the widest possible group of viewers. Phraseologisms occurring in the leads (mainly of colloquial origins) and their various innovations are applied to reduce the degree of formality. An indication of this is also the occurrence of lexical colloquialisms in the analysed comments, emotionally charged vocabulary, any allusions to well-known cultural texts, references to proverbs, transformations in the graphical and tonal layer, as well as the occurrence of words of foreign origin or the creation of neologisms.

The largest group in the analysed example materials are the references to phrasemes i.e. established, commonly known syntactic structures. The collected examples include compounds collected in an unaltered, canonical form, however the dominating ones are the transformed units. Journalists apply all the possible structural modifications of phrasemes described in the literature. In many cases this includes phrasemes of colloquial nature that we often use unconsciously and we perceive these units like all other code phenomena. Phraseologisms are such a common material of announcements, since they are close to everyday speech, based on a metaphor, often expressive and witty. Moreover, phraseological games use the possibility of cooperation of a literal and idiomatic meaning. Observations made in the dissertation confirm the opinion of Anna Lusińska, according to whom: "Phraseologisms [...] even the ones not subjected to modification operations, are recognised as such lexical units which considerably enhance the vividness and



clarity of the text, its impact and communicativeness” [Lusińska 2007: 26].

A large group in the material basis are intertextual games whose primary function is to interest the viewer with the announced material through original, often unexpected associations with the cited cultural text. This includes leads that are literally quoting the title or citation from a literary, film or music work; the ones that are so strongly rooted in the language that they do not cause difficulties in identifying their source. The sphere of intertextual games includes also citations, sayings, and paraphrases of political and socio-economic provenance. Allusions to well-known cultural texts may be indicative of erudition, intelligence, and knowledge of the general culture of both the sender of the message, as well as the average recipient, who by recognizing and correctly identify references, can feel special and achieve their satisfaction with the proposed language game. In the intention of the creators of this type of leads, both sides, i.e. the sender and the recipient, ought to be the winners.

In addition to the recipient's curiosity, intertextual references also perform other functions. In each case, they serve the condensation of the content, but also can be an additional sign of irony. Grażyna Filip in *Language games of Jan Lam* [2003: 161] shares the opinion of Barbara Boniecka, who claims that with the application of intertextualism, the exact identification of the origin of a quotation is often unimportant, but it is important for conveying the content what this quote brings, its purpose and why the sender used it. When the recipient determines this function, they will understand the game.

An interesting group among the collected examples are games with the use of graphic and audio form. The apparent difficulty in reading this type of games – the use of parentheses, dashes, ellipses, question marks, exclamation marks, ironic quotation marks, or the application of negative meanings by using small and capital letters and joint and disjoint spelling, and in the tonal layer the use of rhymes or tautograms – is applied in a sense to achieve the bipolarity of thinking. The first contact of the viewer with the announcements causes an association, a certain mental signal about the content of a given material, and after seeing it, the viewer reads the actual intentions of the sender.

The examples cited in the dissertation show that the game on the tonal level may become a basis for taking up the language game on other levels of language. The tonal part of the message may inspire to take up the game based on a word formation form modification. This may include i.a. the subdivisions of words having identical or formally similar divisions which do not necessarily coincide with the morphological structure of the compiled words [cf. Kępa-Figura 2004: 83].

Games involving neologisms in Fakty TVN do not result from the limitations of the language code but are a consequence of intentional author's creations. It seems necessary in view of the pressure of competition and expectations towards the journalists as the employees of a commercial channel. On the other hand, journalists are obliged to maintain linguistic correctness. Although, as stated by Kazimierz Ożóg [2005], the language etiquette of contemporary Poles is greatly simplified, the language culture is applicable to journalists.

The intention of the senders is make the games understood by the greatest possible number of recipients, hence the references to commonly known words and expressions from English and infrequent occurrence of Latin and Greek expressions, as classical language, although seen as a sign of erudition and intelligence, are not known by most Poles. The function of the games occurring in the material is not only to enrich vocabulary, decorate and give colour to the language, but also the emotional expression of a usually negative attitude of the author to the behaviours and situations commented upon. The intention of the sender is also to influence the attitude of the viewer to the received content. Through irony, joke, mockery, incredulity or distance, the sender tries to somehow “program” the recipient and impose a certain attitude towards the watched events or facts on them.

Journalists use colloquial language, sometimes even vulgar elements, which is supposed to shorten the distance between the sender and the recipient. This is achieved by the application of commonly known lexemes, fashionable<sup>8</sup> ones, being

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<sup>8</sup> I understand the language fashion, after Kazimierz Ożóg as a “phenomenon that is not limited to the excessive use of words, but concerns general methods of linguistic behaviour, in which the abuse of some forms is one of the aspects of fashionable linguistic behaviour. Language fashion is some way of speaking prevalent in a given group and valued positively by this group, characterised by the frequent use of certain language elements and their exhibition” [Ożóg 2002a: 10].

a derivative of the fashion of neutral and relaxed lifestyle, e.g.: *super* (superb), *odlot* (*rush*). A reference to units functioning in everyday language is to create a sense of closeness. Using images from the immediate surroundings of a human is supposed to facilitate reading the game which the sender/journalist arranged for the recipient.

Using antonymous compounds is to intensify the features of the juxtaposed lexemes. Oxymoronic juxtapositions are an intentional operation, aimed at introducing a humorous accent to the language layer. An important feature of these games is condensation of content.

The analysis of the sample material collected allowed the classification of the announcement in accordance with four thematic fields. The vast majority of units was centred around the semantic field of *competition*. This group of leads using the metaphors of competition, captures the mechanisms governing the world of politics. The following semantic subgroups are dominant in this circle: the metaphor of *sports, fight, military, game* and the picture of *stage/performance/stardom*. Large accumulation announcement using the image of sports, fighting, game or competition, was undoubtedly the result of the analogy between the game and politics and power. Striving to get to the top is very often associated with competition.

Another group includes announcements drawing from the conceptual circle of *nature*. Metaphorical references to plants, references to astronomical and meteorological phenomena and the seasons are found here. Surprising is the fact that far fewer examples refer to the behaviour of animals. In the analysed material, the names of animals occur only in eight examples. *dog* (4), *vulture* (1), *pig* (1), *bull*(1), *wolf* (1). It can be assumed that the journalists of Fakty rarely refer to the semantic circle of animals, since in general Polish and in our culture the names of animals are mostly negatively marked. The TVN journalists, playing with language and using different mechanisms for acquiring the recipient, maintain manners.

Among the language games selected for the analysis there are also units that grew out of the observation of human behaviours. The largest group are the announcements related to the parts of human body, physiological activities and work. Several subgroups were distinguished within these units, among which the

clearly dominating ones are those whose part are the lexemes *palm/hand* (4). The number of such compounds has its justification in the assumptions of politicians who want to “grip the wheel of power in their own hands.” Leads in which the following lexical units occur are also present: *eye* (2), *face* (2), *head* (1), *heart* (1). In this semantic circle there are also single announcements with the following lexemes: *family*, *mum*, *dad*, *home*.

An interesting group are the examples using the vocabulary from the thematic circle of school. The most frequently used nouns include *lesson* (7) and *school* (3). Single applications of i.a. the following lexemes were observed: *arithmetics*, *reading book*, *letter*, *word*, *error*. The presence of this group of announcements is another evidence that the creators of leads refer to the behaviours and situations that are closed to human beings every day.

In the collected material base, relatively few announcements refer to the Bible or religious semantics. It seems that, in principles, separate references to such events are supposed to serve presenting the secular attitudes of journalists and not imposing religious sympathies. The reason may also be the concern for not offending someone's religious feelings, and thus the fear of deterring some viewers of the news service.

Reaching for metaphors that are common and close to every recipients, the creators of leads were guided by the fact that the invoked images have been widely recognised and interpreted, and thus to make the intended language game effective. The analysis of the example material leads to the conclusion that the effectiveness of a lead is greater when the language game activates several meanings at the same time. Leads are accompanied by appropriate mental shortcuts, with the use of formal tricks to win the recipient. Announcements often express complex thoughts, intended to turn on reflection and activate connotations and associations in line with the intentions of the sender, and with additionally ensure easy and witty contact with the audience.

