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ABSTRACT

This dissertation traces the development of the language and concepts used in German broadcasting and examines the connection between the language of broadcasting and other group-languages, and also the function of German radio and TV publications.

The study examines the influences at work in the sphere of communications and publicistics and attempts to show how several factors have combined to produce a style or type of language whose polyglot nature reflects more clearly than any other single group-language some linguistic trends which are characteristic of modern German vocabulary and syntax. These trends are not viewed in isolation, but are seen instead as the result of the socio-political and economic forces which have prevailed in Germany since broadcasting began in 1923. The study is diachronic, in that it deals with word-formation and semantic change, and synchronic, in that it discusses current usage.

September, 1974

THE LANGUAGE OF GERMAN BROADCASTING

Being a Dissertation

Presented

by

D. M. BONNYMAN

To the University of St. Andrews

in application for the Degree of B. Phil.



Th 8625

DECLARATION

I hereby declare that the following thesis is based on the results of research carried out by me, that the thesis is my own composition, and that it has not previously been presented for a Higher Degree in the University of St. Andrews or elsewhere. I was admitted as a Research Student in October 1971, under Ordinance General No. 12.

I certify that during a period of more than twenty-four months Mr. Douglas M. Bonnyman has been engaged upon the study of the subject matter of the following dissertation and that, while not devoting his whole time thereto, he has completed an adequate course of study to my satisfaction.

I further certify that he has fulfilled the conditions of Ordinance 50 (St Andrews) and Ordinance 61; and that he is qualified to submit the accompanying dissertation for the degree of Bachelor of Philosophy.

C.T. CARR.

PREFACE

I should like to express my gratitude to Dr Herbert Honsowitz (Bonn) for willingly providing me with valuable data, and to Dr Kurt Wagenführ (Munich), who helped me to select relevant sources. I am indebted to the ARD and the Bayerischer Rundfunk for their co-operation, and to the WDR for their permission to reproduce the passage on p. 73.

Finally, warm thanks are due to Professor C.T. Carr, from whose learned insight and sage counsel I profited greatly during the three years of his patient supervision.

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INTRODUCTION

The aims of this dissertation are twofold: firstly, it sets out to study the nature of a particular area of the German language, which shall be referred to as the "language of broadcasting"; secondly, it attempts to assess the impact of this language on Standard German and evaluate its significance for the German language as a whole. My interest in the mass-media in general and in the medium of broadcasting in particular prompted me to undertake this study. The "language of broadcasting" has been taken to mean the vocabulary and syntax used by those active in the field of radio and television broadcasting and journalism in the context of their employment to communicate both with each other and, via the programme publications, with the public at large. I have attempted to show how the language of broadcasting in Germany is related to certain group-languages and to illustrate the extent to which it has been influenced by foreign broadcasting language, at the same time taking into account the socio-political and economic conditions in which broadcasting has evolved in Germany over the last fifty years. Frequent reference is made to borrowings from (American) English. The problem which arises in this connection is that it is often difficult to ascertain precisely when an American or English word made its first appearance in German in the media of the press or broadcasting, and whether the word is of American or British origin.

Many broadcasting terms which are of Anglo-American origin had already appeared in press and theatre jargon at an early date and were merely resurrected by the new medium of radio. No attempt has been made therefore, to make a clear distinction between American English and British English loans.

As far as possible I have endeavoured to use original and representative sources. The main sources were DER DEUTSCHE RUNDFUNK, DER RADIO-AMATEUR, HÖR ZU, GONG and DER SPIEGEL, and also two recently published dictionaries, the Fachwörterbuch Hörfunk und Fernsehen and Ulrich Eggers' Tele-Lexikon.

DER DEUTSCHE RUNDFUNK and DER RADIO-AMATEUR reflect usage up to the outbreak of World War 2, while the language of HÖR ZU and GONG illustrates the developments which have taken place in broadcasting-language in the last thirty years. DER SPIEGEL, although it is not a programme-publication, stands in a special relationship to programme-publications, such as HÖR ZU. Both DER SPIEGEL and HÖR ZU are in a sense "news-magazines", and the language, lay-out and content of these publications reveal strong Anglo-American influence.

Chapter 1 outlines the situation which obtained when broadcasting began in Germany and deals with the language used to describe the new medium. Chapter 2 examines the impact of certain group-languages on broadcasting-language. In Chapters 3 and 4, Anglo-American influence on programme-genres and programme-genres are discussed and the role of the "Rundfunkzeitung" are discussed. Chapter 5 deals with broadcasting idiom. Chapter 6 examines the latest additions to the existing stock of broadcasting vocabulary.

CORRIGENDA

- page ii 1.24-25 For "American influence...are discussed and the role...are discussed" read "programme genres are discussed with particular reference to Anglo-American influence, and the role of the 'Rundfunkzeitung' is examined."
- 33 1.11 For "Artistes... 'singende Produzenten' " read "It should be noted that produzieren here means "to be responsible for the recording of a record", ie. not "to sing or perform," cf. :
"Damit machte sich die Berlinerin Eva... einen Namen... Fred Weyrich produzierte mit ihr die Single 'Alles wird einmal vorübergehen'." (HÖR ZU, 3/11/73, p.26).
- 39 1.2 For "Not all of the words...were foreign loans" read "Not all of the words...have retained their foreign appearance."
- 60 1.9 For "sometimes referred to as" read "which may be described as". See Carstensen's remarks on "Der Schlager" in Englische Einflüsse auf die deutsche Sprache nach 1945, Heidelberg, 1965, p.27.
- 62 1.17 For "it is in fact... 'Schlagersprache' " read "the 'Schlagersprache' is an amalgam of the language of advertising, fashion and the media."

1.1. The Development of Broadcasting in Britain, USA and Germany.

Although a German, Heinrich Hertz, had experimented with electric waves (the so-called "Hertz'sche Wellen") in 1886-87, it was a long time before scientists in Germany realised that this discovery had a practical application, and some fifteen years elapsed before the German firm Siemens & Haske and the American General Electric Company began to develop wireless-telegraphy. The joint experimental laboratory of Telefunken was formed by a merger of the two firms of AEG and Siemens & Haske. From the outset, the post-office authorities assumed supreme control of telegraphy and wireless was employed for the sole purpose of transmitting messages to ships at sea. While radio-enthusiasts in Britain and America enjoyed a great deal of latitude in their experiments with the new medium, heavy penalties were imposed in Germany on "ham" operators who listened in without the permission of the authorities. Hans Bredow, the German Secretary of State for Telecommunications, was faced with the problem of deciding whether to approach industry for the funds necessary to finance a public broadcasting service thereby risking establishing a service which was dominated by vested interests. The question was: who should be given a radio-licence? To refuse to grant licences to all and sundry would encourage radio pirates - to enlist the help of industry to finance the service would mean that broadcasting would be dependent on private enterprise, whereas Bredow's ideal was a public corporation. As far as the German economy was concerned the new developments in the sphere of wireless telegraphy could not

have come at a worst time: in October 1923 Germany was in debt to the tune of some 69 000,000,000,000 Marks; French and Belgian troops had marched into the Ruhr to collect their debts; there were hunger revolts in Saxony and Mülheim; Bavaria had threatened to secede from the Reich, and unemployment was rife. It was not surprising that few public authorities were interested in investing in broadcasting - the country was not in a mood to speculate in what was considered by many to be a new-fangled medium and in some quarters, particularly Bavaria, the mere suggestion of a broadcasting service was greeted with open hostility. Eventually Bredow was obliged to seek assistance from industry. A patent monopoly was shared by a few German firms, including those mentioned above and it was not until 1923 that all manufacturers were granted the right to produce radio-sets and apparatus.¹

Meanwhile, rapid advances were made in wireless-transmission in Britain and the USA, and the sophisticated field-wireless system developed by these countries in World War I contributed in no small measure to the German defeat. Not only did Britain and America use wireless-telegraphy in the field - these countries had both developed broadcasting networks, services which provided the listener with light entertainment programmes as well as news-bulletins and Stock Exchange reports. In Germany this kind of wireless transmission was unknown. Not until the ban on patents was lifted and the German Radio Club was founded by Nesper in 1923 did it begin to look as if a breakthrough could be achieved.

¹ See Winfried Jerg, Die Entstehung des Rundfunks in Deutschland, Frankfurt, 1965, pp 1-25; also Fritz L. Büttner, Das Haus des Rundfunks in Berlin, Berlin, 1966, pp 9-10.

It is generally accepted that the first German Broadcasting Service was inaugurated on 15th October 1923, though in fact what this service offered in the way of broadcasting fell very far short of British and American achievements. The original plan was to have one central station at Königswusterhausen which was to be operated by the "Gesellschaft deutsche Stunde für drahtlose Belehrung"; however, in the end the area covered by German transmitters was divided into nine main sections, each with its own station, and on 7th January 1926 the "Deutsche Welle G.m.b.H." began broadcasting. Eventually this station became known as the "Deutschlandsender". Gradually a tendency towards de-centralisation asserted itself and regional stations appeared.

It is important to note that in the early stages the emphasis with regard to the type of programme was very much on the educative value of radio. Britain and America were broadcasting entertainment programmes regularly long before the concept of "Unterhaltungsrundfunk", or radio entertainment, became known in Germany. The attitude to broadcasting in Germany was idealistic and parochial - wireless-telegraphy was taken very seriously and the view held by the "Reichspostministerium" was that German broadcasting should be allowed to develop free of any outside influences. However, the very nature of broadcasting precluded this possibility. Britain and the USA had blazed the trail, and Germany was obliged to recognise these countries

as the leaders in this field,² to adopt and accept the innovations they had introduced and, more important, to use the terminology current in these countries. For as the realisation gradually dawned that broadcasting was an international phenomenon, American English began to exert considerable pressure on the German language. Many people were of the opinion that a broadcasting "lingua franca" should be used by all countries. There were two main grounds for arguing that a lingua franca of some sort would be useful. First of all, it was held that statements affecting world security ought to be broadcast in an international language, that there should be a kind of international news-bulletin service available to peoples of all countries. Secondly, there was the purely practical argument that an international language would make it much easier for radio-enthusiasts to exchange ideas and that, in short, everyone would benefit in the long run if resources were pooled. The international languages, especially Esperanto, had experienced something of a revival after World War 1, and indeed some of the earliest broadcasts made on German radio were courses in Esperanto. The other contender was, of course, English. As we have seen, Germany had been obliged to waive the restrictions which applied to listeners and to widen her horizons in order to keep up with her foreign neighbours. The first edition of RADIO (Zeitschrift für das gesamte Radiowesen) contained English and Spanish translations of the leading article (we must remember that not only North, but also South America were in the forefront of broadcasting at this time),

² See RADIO (Zeitschrift für das gesamte Radiowesen) No. 1. 1/1923, p. 3.

and this magazine also contained advertisements for radio equipment written entirely in English alongside advertisements in German with an English translation. This was significant; although Germany had been slow to develop broadcasting techniques, the equipment produced by the big firms of Telefunken and Lorenz matched and frequently surpassed in quality the apparatus and accessories produced by foreign firms.

1.2. German Broadcasting Terminology.

1.2.1. Native Resources.

How were these developments reflected in the German language?

It must be pointed out right away that many words which already existed in German were simply invested with a new meaning which described a particular aspect of broadcasting or simply an object or person associated with broadcasting. Thus "Welle" was used to denote Hertz's electric waves, "Sprecher" was used in a general sense of anyone who communicated over the air ("Äther"), "Ansager" of the person who introduced the programmes, i.e. "announcer". "Aufzeichnen" which had previously meant "to note down, record" came to mean "to sound record". The verb "senden" was used to describe the process of transmission, the transmitter being referred to as "der Sender". In general the weak form of the verb was used. However there are some examples of the strong form:

"Bei Senderäumen, aus denen Vorträge und Nachrichten
gesandt werden, ist eine Nachhallzeit anzustreben."

(Reichsrundfunk, 10/1934, p.31).

"Störung"³ came to mean "interference, jamming" and "stören" (= "to cause interference, jam") and "entstören" (= "to dejam") were also used. "Funken" referred to the actual transmission of waves, (cf. "Funke" = "spark") the emphasis here being on the technical procedures involved.

3. see Ch.1, p.21.

A large number of new words was formed by using the native elements mentioned above to make compounds. "Sende-" appears in the compounds "Sendebeginn", "Sendemast", "Sendeleiter", "Sendespiel, "Sendekette"; "Welle" was the base for "Wellenband", "Wellenbereich" (= "wave range") and "Wellenlänge"⁴; "Hör-" and "Hörer-" gave "Hörbeteiligung", "Hörgemeinde", "Hörfolge", "Hörerschaft" and "Funk" was used as a primary and secondary component, cf. "Funkempfänger", "Funkdienst", "Funkspruch", "Funkhaus"/"Amateurfunk", "Hörfunk", "Seefunk".

"Telegraphie" with the meaning of "wireless-telegraphy" had come into German from English via French and both "Telegraphie" and "telegraphisch" were very soon assimilated (cf. "Telefon", "Telegramm"). However in 1903 "Funkspruch" made its first appearance⁵ and in his Verdeutschungswörterbuch of 1912 Sarrazin^{6 i)} suggests "durch Funkspruch" as a replacement for "telegraphisch".^{6 ii)} Professor Adolf Slaby, who with Graf von Arco had developed radio equipment for use on board ships, later coined the expression "Funken-Telegraphie" for the process of transmitting waves, this being a compromise between native and foreign elements. Both "Funkspruch" and "Telegraphie" were widely used, but until 1923 both referred to wireless-telegraphy as opposed to broadcasting.

4. see Ch.5, p.86.

5. see Hugo Moser, "Neuere und neueste Zeit" in Deutsche Wortgeschichte, ed. Friedrich Maurer and Fritz Stroh, 2nd ed. Berlin, 1959, p.457.

6. i) Otto Sarrazin, Verdeutschungswörterbuch, 4th ed., Berlin 1912.
ii) See Appendix 'C', p. 118, "Telegraphie" and "telegraphisch" appear together.

It was not until people realised the full implications of broadcasting that the official term "Rundspruch" was coined and subsequently used to describe the "Zirkularwirkung der Telephonie"⁷, i.e. broadcasting. "Rundspruch" was probably coined on analogy with "Funkspruch". In the early days of wireless-transmission this "Rundspruch" was still essentially a news-service. As a result of the First World War, Germany had lost her cable links with overseas, so that news of economic trends, in particular developments on the international market took a long time to reach Germany. It was therefore imperative that a news-service be established which could supply German businessmen with information about the state of the market. The new service, known as "Wirtschaftsrundspruch" relayed this information from Berlin.

It is generally accepted that Hans Bredow coined the word "Rundfunk" in 1921, but in fact he had already used the word at a press conference in 1919. Here he distinguished between "Natfunk" (reporting on the proceedings of the National Assembly) and "Rundfunk", which for Bredow embraced all aspects of wireless-transmission, as opposed to one particular type of reporting⁸. Bredow thought it fitting that the services of Hertz, who had established that spark discharges could produce electric waves, should not be

7. Kurt Fischer, Dokumente zur Geschichte des deutschen Rundfunks und Fernsehens, Göttingen, 1957, p.8.

8. Winfrid Lerg, Die Entstehung des Rundfunks in Deutschland, Frankfurt, 1965, pp.20 - 22; also Heinz Pohle, Der Rundfunk als Instrument der Politik, Hamburg, 1955, pp. 15 - 17.

forgotten, and therefore favoured "Rundfunk" as opposed to "Rundspruch". For a time the two were used side by side, a distinction being made between "Rundfunk" (wireless telegraphy) and "Rundspruch" (wireless telephony):

"Bei der Verbreitung von Mitteilungen im Wege des Rundfunks und Rundspruchs treten verschiedene urheberrechtliche Fragen auf."

(DER DEUTSCHE RUNDFUNK Heft 1, 1/1923, p.18)

It would be wrong to assume, however, that "Rundspruch" referred solely to news and Stock Exchange bulletins and that "Rundfunk" referred to entertainment programmes - "Vergnügungsrundspruch" was used for "light entertainment broadcasting". Nevertheless there is evidence to suggest that by 1926 "Rundfunk" had become firmly established:

"Vergnügungsrundspruch" had been supplanted by "Unterhaltungsrundfunk", cf.:

"Gebühren für genehmigungspflichtige Funkanlagen die nicht zu den Anlagen des Wirtschaftsrundspruchs oder Unterhaltungsrundfunks gehören."

(DER DEUTSCHE RUNDFUNK, Heft 1, 1/1923, p.29)

and "Unterhaltungsrundfunk" was abolished in 1926 in favour of "Rundfunk". Gradually "Rundspruch" became obsolete in broadcasting language, although it survived for a long time in the phrase "durch Rundspruch bekanntgeben" (which was in turn replaced by "ansagen") and it is still the official term

9. Amtsblatt des Reichspostministeriums, No.70, 1926, p.369.

for "broadcasting" in Switzerland. "Rundfunk" is used in current German to mean any one of the following:

- a) the actual broadcasting-house or authority.
- b) the transmitter (mast or aerial).
- c) the agency: "Der Rundfunk hat gesagt"

The listeners were (and are still) known as "Rundfunkeilnehmer", a word which was presumably coined on analogy with "Fernsprechteilnehmer" - it still seems to be unusual in 1925:

"Die Aetherbotschaft muss sich der rechtmässige
Empfangende, der 'Rundfunkeilnehmer' mit seinem
Empfangsgerät aus dem Weltall einfangen."

(BAYERISCHE RADIOZEITUNG, Heft 15, 1925, p.511).

Occasionally the verb "rundfunken" appears in early radio publications, but it is now obsolete:

"Swinemünde rundfunkt Kurmusik."

(DER DEUTSCHE RUNDFUNK, Heft 3, 5/1927, p.1871).

This was felt to be a separable verb, cf.:

"Bemerkenswerterweise wurden auch mehrere deutsche
Opern, wie 'Hänsel und Gretel', 'Die Meistersinger'
u.a. rundgefunkt."

(DER RADIO AMATEUR, Heft 25, 1923, p.97).

"Rundfunk" was also used with the sense of "programme broadcast", cf.:

"Die Unterbrechung des Walkürenrundfunks:

Durch eine Überspannung am Hochspannungsschalter
wurde während des Rundfunks 'Walküre' am letzten
Sonntag der Vox-Sender ausser Betrieb gesetzt."

(DER DEUTSCHE RUNDFUNK, Heft 10, 2/1924, p.57)

but this use is no longer current and "verfunken" (= "to broadcast; to record for radio") as found in:

"Verfunke-Filmdramen".

(DER DEUTSCHE RUNDFUNK, Heft 17, 5/1927, p.1927)

is now rare.

With the advent of television "Rundfunk" was also applied to the visual medium:

"Rundfunk umfasst beide Begriffe für welche man in den USA die Begriffe 'Audio' und 'Video' eingeführt hat, und für die man in Deutschland sinngemäss die Bezeichnungen 'Hörfunk' und 'Sehfunk' verwendet".¹⁰

In compounds with "Rundfunk-" both elements are retained ("Rundfunk-sender"), i.e. the development anticipated by Otto Behagel (in Muttersprache, 40/1925, p.173), namely that "Rundfunksender" would eventually become "Rundsender"¹¹, did not take place.

As "Rundspruch" gradually gave way to "Rundfunk", the number of listeners increased. Those who were able to afford their own sets could listen at home to "Heimrundfunk" while the less fortunate had to be content with public

10. W. Hagemann, Fernhören und Fernsehen, Heidelberg, 1954, p.84.

11. Behagel refers to an "eigenartige Gattung von Zusammensetzungen bei der ein Teil des ersten Gliedes erspart wird", e.g. "Sonnabend" for "Sonntagsabend" "Bistum" for "Bischofstum", etc. (see also Muttersprache, 32/1917, p.17). The omission of "-funk" would undoubtedly have produced serious ambiguity.

broadcasts or "Saalrundfunk" provided there was a hall where they could congregate and listen in to the evening programme.

1.2.2. Foreign Loans

Although "Rundfunk" gradually ousted other native terms such as "Rundspruch", "(drahtlose) Telegraphie" and "Horchfunk"¹², it faced stiff competition from foreign loans. At the Radio Convention of 1906, which was held in Berlin, the countries represented, including Germany, agreed that "radio" should be universally recognised as the name given to the process of transmitting electric waves. The word had been used as a registered trade mark by an English firm in 1911 and was then applied to various articles including electric batteries and even cigarettes. It is difficult to say exactly when the word came to be used in the sense of "broadcasting" (in general terms) or "wireless-set" in Germany. Anglo-American influence may have helped to popularise it during World War 1, but it must have been in the "Fachsprache" of wireless-telegraphy in Germany from 1906. The use of "Radio" for "Rundfunk" was approved by

12. "Horchfunk" had a fairly limited currency, appearing only as the title of the publication "HORCHFUNK" and occasionally in "Horchfunkgerät". "Abhörer" was on the other hand fairly common, cf.:

"Dahingegen erfordert die Bedienung ... eine ausserordentliche Sachkenntnis, die in den seltensten Fällen bei Broad-Casting-Abhörern vorhanden sein wird."

(RADIO, No.4 1/1923, p.158)

but it gradually gave way to "Hörer" and "Zuhörer".

the publication RADIO:

"Erst ganz allmählich hat sich in den letzten Jahren das Wort 'Radio' als Sammelbezeichnung für drahtlose Telegraphie und Telephonie eingebürgert und in dieser Bestimmung dürfte es endgültig verbleiben und hoffentlich bald auch für deutsche Kreise ein Wort vollsten Verständnisses werden."

(RADIO, No.3. 1/1923, p.112)

The publication DER DEUTSCHE RUNDFUNK regularly uses Bredow's official term "Rundfunk", even going as far as to criticise the "Technische Bücherschau" published by the firm Boysen & Maasch (Hamburg, 1924) for using "Radio" rather than "Funk". The difference between these two publications was that RADIO dealt mainly with the technical aspects of broadcasting, containing lists of new patents and articles on "do-it-yourself-radio", while DER DEUTSCHE RUNDFUNK was an official government organ which aimed at providing a kind of programme service for listeners, so that its readership was less specialised. Thus we find that "Radio" tends to be used in advertisements for radio much more than "Rundfunk", cf.:

"Radio-Industrie", "Radio-Fachmann", "Radio-Messe",
 "Radio-Apparat", "Radio-Bedarf", "Radio-Batterie",
 "Radio-Unternehmen", "Radio-Tisch", "Radio-Patent".

"Radio" was often used by advertisers to make quite ordinary articles seem more attractive, cf.:

"Da wurde ein ganz gewöhnlicher Wecker, den man im Ramschladen Savelsberg für 1,50 bekommen hätte, für 20 Mark als 'Radio-Wächter' angepriesen."

(HÖR ZU, "Als die Drähte quäken lernten," 25/8/73, p.34)

and despite the fact that it was the more specialised term, or perhaps for this very reason, "Radio" was widely regarded as the "in" term. In February, 1924, the première of an operetta entitled "Radiomädel" took place in Berlin. The operetta had been written to celebrate the inauguration of German broadcasting and no doubt one of the songs it contained ("Radiomädel") helped to popularise "Radio":

"Du mein kleines Radiomädelchen
Nimm die Hörer an Dein Schädelchen
Schalte ein die erste Liebeswelle,
Schnell in Deine Herzenszelle." 13

It seemed that the official term "Rundfunk" had not, after all, found favour with the population as a whole. In March, 1924, one month after the première of "Radiomädel", the programme-title "Radio-Stunde" was changed to "Funk-Stunde". A circular was issued explaining the reasons for the change:

"Wir bitten Sie ergebenst, gefl.davon Kenntnis zu nehmen, dass wir uns veranlasst gesehen haben, den Namen unserer Gesellschaft in 'Funk-Stunde Aktiengesellschaft' umzuändern. Mit dieser Änderung wollen wir in der Hauptsache diejenigen Bestrebungen unterstützen, die darauf abzielen, die Einführung neuer Bezeichnungen zu vermeiden und von dem seit vielen Jahren eingeführten Ausdruck 'funken' Gebrauch zu machen."

(DER DEUTSCHE RUNDFUNK, Heft 12, 2/1924, p.553).

It is significant that the circular refers not only to "Radio" but also to other "neue Bezeichnungen". In fact, "Radio" was only one of a number of foreign loan-words which

had steadily been gaining ground since the end of World War I. The "Kalender für den deutschen Funkverkehr 1924"¹⁴ contains "Fachausdrücke des Funkdienstes". Among the words which appear in a list which included "chauffeur", "hangar", "skin-effect" and other foreign loans is "das im deutschen Text urhässliche 'broadcasting'." An attempt is made to prove that there are "genügend treffende deutsche Bezeichnungen"¹⁵ in the sphere of wireless-telegraphy (e.g. "Rundspruch"). The use of "Broadcasting" is criticised in a later number of the same periodical and the thing is summed up in this interesting little poem:

"Broadcasten - made in Germany -
 Aus England kam, man weiss nicht wie.
 Man spricht deshalb in Dorf und Stadt
 Nicht bro-ad. auch nicht brod und brad.
 Drum merke die Aussprach' so:
 Oa schwebt zwischen a und o
 Brotkasten stehet - Gott sei Dank! -
 Broadcasten aber trifft man an
 Bei Nesper und Ruhemann."

(DER DEUTSCHE RUNDFUNK, Heft 19 2/1924, p.972).

Nesper, who had founded the German Radio Club (see page 2) and Ruhemann were champions of "broadcasten". Both were regular contributors to the RADIO AMATEUR and in the columns of this periodical one of their associates, Dr Max Hausdorff drew the attention of readers to the pronunciation

14. In DER DEUTSCHE RUNDFUNK, Heft 2, 2/1924, p.117.

15. Ibid., p.117.

of certain "Fachausdrücke" (in an article entitled "Aussprache von Fachausdrücken") among which was "Broadcasting". For him the word presents no problem:

"Es wurde schon einmal darauf hingewiesen, dass das in aller Welt angewendete Wort für das 'Radio-Sendewesen': - Broadcasting - auszusprechen ist 'Brottkasting'."

(RADIO AMATEUR, Heft 26, 1924, p.690)

The title of the periodical DIE SENDUNG was to have been BROADCASTING and the latter word appears under the new title in the first edition. "Broad-casting"/"Broadcasting" appears regularly in the publication RADIO, cf.:

"In einem Chicagoer Hotel ist eine neue Broadcasting-Sende-Station errichtet worden."

(RADIO, No.8, 1/1923, p.348)

and:

"In Rhodesia ist durch private Initiative ein Broadcasting-Verkehr eröffnet worden."

(ibid., p.348)

"Broadcasting" is recognised by this publication to be an international phenomenon - the debt to the USA and Britain is acknowledged:

"Vorbildlich ... werden uns ... die Vorgänge in den Vereinigten Staaten und England sein, deren Überlegenheit zur Zeit unbestritten ist."

(RADIO, No.1, 1/1923, p.3.)

1.2.3. Native and Foreign in Competition

The columns of DER DEUTSCHE RUNDFUNK, DIE SENZUNG, RADIO and RADIO AMATEUR were used by contributors to plead the case for the abolition or retention of other loan-words which had become current: the descriptions of foreign broadcasting services often contained references to the broadcasting station, with the result that "Station" was used alongside "Sender"; after World War I "Luftdraht" gave way to "Antenne"; as German broadcasters began to rely more and more heavily on the stage and the film industry "Studio" ousted "Aufnahmeraum",¹⁶ and "Senderraum" cf.:

"Beim Leiter des 'Studio', wie man in Amerika der Vortragsraum der Rundfunkstelle genannt wird, liegt die Verantwortung für die Auswahl geeigneter Redner oder Künstler."

(Kollatz in DER DEUTSCHE RUNDFUNK, Heft 6, 1/1923, p.98)

"Funkamateure" meaning "ham radio enthusiast" ousted both "Funkliebhaber" and "Funkfreund"¹⁷; several technical expressions were now in popular use which had come directly from foreign sources. These were "Elektrode", "Frequenz", and "Fading":

"Für Hinschwinden der Lautstärke hat man leider begonnen, die Bezeichnung 'Fading-Effekt' aus dem funktelegraphischen Wortschatz der Amerikaner und Engländer in die deutsche technische Sprache

16. Kollatz uses "Aufnahmeraum" as a gloss for "Studio" elsewhere.

(RADIO AMATEUR, Heft 5, 1923, p.97).

17. cf. Petzold's article in DER DEUTSCHE RUNDFUNK, Heft 15, 2/1924, p. 680.

zu übernehmen".

(DER DEUTSCHE RUNDFUNK, Heft 20, 2/1924, p.1043)

Ruhemann's main argument in favour of foreign loans was that sooner or later German speakers would be obliged to use a stock vocabulary which was universally acknowledged to be an international "Fachsprache" of broadcasting. Broadly speaking there were three main schools of thought as regards the question of German broadcasting language in the 'twenties those in favour of Anglo-American terminology; the supporters of the Esperanto movement, who considered it necessary to use an international vocabulary¹⁸ - the Breslau radio transmitter had actually started a course in Esperanto in 1924, and at the Esperanto Congress which was held in May 1924, the significance of Esperanto for the medium of radio was discussed; and finally, the champions of solid, vivid German coinings. Among the latter group were of course the officials of the Reichspostministerium (including Bredow). The following extract from a letter written by Hans Bredow to Dr Rudolf Dammert (head of the Dammert Verlag, one of the seven news agencies which combined to promote co-operation between the press and radio in 1924¹⁹) illustrates their attitude:

"Deutsche Funksprache"

"Das Funkwesen ist bei uns in Deutschland von fremdländischen Ausdrücken überwuchert. In einem Schreiben

18. See H. Klemm's article "Die Funksprache Weltsprache,"

DER DEUTSCHE RUNDFUNK, Heft 15, 2/1924, p.689.

19. Winfrid Lerg, op. cit., p.100.

des Staatssekretärs Bredow an unsere Redaktion ist daher die Bitte ausgesprochen, dazu beizutragen, dass auf diesem Gebiete sich an Stelle der verschiedenen fremden Bezeichnungen (Radio, Broadcasting, Wireless, Marconigram und dergleichen) einheitliche deutsche Bezeichnungen, z.B. 'Funkwesen', 'Rundfunk', 'Funktechnik', 'Rundfunkapparat', u.s.w. durchsetzen."²⁰

It would be unwise to underestimate the importance of this issue or to dismiss the officials of the Reichspostministerium as a group of purists or pedants. The 1880's had seen a new wave of "Sprachreinigung", and between 1874 and 1875 some 760 German versions of foreign loans had been coined by the post-office authorities.

²⁰ see Kurt Fischer, op. cit., p.71.

1.3. The Attempts to Standardize Broadcasting Vocabulary

On 4th July, 1924, the "Reichspostministerium" brought out a list of broadcasting terms with a view to standardizing broadcasting vocabulary. A similar measure had been taken by the Prussian Ministry of Public Works in 1910 when it drew up the regulations governing air-travel in Germany. Loan words had been rejected in favour of German coinings or native terms in an effort to establish the latter as the official language of aviation (a word which itself had been borrowed into German and was replaced by "Luftfahrt"). The list issued by the Reichspostministerium in 1924 contained 121 words and was divided into four sections:

1. Collectives, referring to wireless transmitters.
2. Networks.
3. Compounds with "Funk-", "-funk".
4. Miscellaneous terms.

The definition which is given of "Rundfunk" is "Die funktelephonische Verbreitung von Nachrichten, von musikalischen oder anderen Darbietungen".

"Rundfunk" is subdivided into:

- a) Unterhaltungsrundfunk.
- b) Wirtschaftsrundspruch, Industrierundspruch.
- c) Presserundfunk (telegraphisch).
- d) Presserundspruch (telephonisch).

Officially then, "Rundfunk" is regarded as embracing both "Unterhaltungsrundfunk" and the bulletin-service "Rundspruch" in which the stress is on the actual announcement or message (cf. "Presserundspruch-telephonisch") -

it includes then, both "Nachrichten" and "andere Darbietungen". Of the four sections of the Reichspostministerium ordinance, (3) and (4) are of central interest. Section (3) recommends that "Funkfreund" be used instead of "Radioamateur", "Verein der Funkfreunde" instead of "Radio-Klub", "Funktagebuch" instead of "Funkjournal" and "Funkzucht" instead of "Funkdisziplin". Section (4) recommends that "Luftleiter" or "Luftdraht" be used instead of "Antenne"²¹ (also "Hoch-Luftleiter" instead of "Hochantenne"). "Zelle" was to replace "Detektor", "Luftstörungen" was to replace "atmosphärische Störungen".

Despite these official recommendations we find that the foreign loan words continue to be used in the pages of RADIO, DER DEUTSCHE RUNDFUNK, BAYERISCHE RADIOZEITUNG, DER HORCHFUNK, etc. The foreign expressions had taken too firm a hold, particularly in the technical sphere where manufacturers were obliged to use them, and by no means all radio-enthusiasts were satisfied with the prescribed terms. The "Radiostunde" of the NORDBAYERISCHE ZEITUNG (Nürnberg, 28/4/24) deplored the fact that "Rundfunk" had now become the official term.

The attempts made by the National Socialists to purge the German broadcasting vocabulary of foreign expressions when they came to power in 1933 met with little success. It is important to retain a historical perspective here, for some of the words which were current in the 1930's and would

21. See Chapter 5, p.86.

appear to be typical of the period had been used before 1930 - this is true of "Volksempfänger",²² "Gemeinderundfunk" and "Gemeinschaftsempfang".

The latter assumed a new significance in the Third Reich; "community listening" was a political strategy designed by Dr Goebbels to ensure that the population as a whole was continually exposed to the National Socialist doctrines - it was one of the foundations on which Goebbels' propaganda machine rested. Because "Gemeinschaftsempfang" had been current before 1933, the National Socialists attempted to replace it with "Gruppenempfang", but this term has since become obsolete, as have "Reichssender" and "Funkwart". "Reichssender" was the new name given to the "Rundfunkgesellschaften"²³, and the "Funkwart" was a party official whose task it was to promote broadcasting in the interests of "Volksaufklärung"²⁴, cf.:

"Der Funkwart ist derjenige Amtswalter der Bewegung, der im Dienste der Rundfunkführung den Volkswillen auf den Rundfunk hinlenkt."²⁵

The "Funkwarte-Organisation" was a Party organ. The expression "Sonderfunk" was used to refer to the special programmes featuring the activities of, among other groups, the "Hitlerjugend" and the "Bund deutscher Mädel". The so-called "Rundfunkeinheit", harmonious co-operation of

22. e.g. in FUNK, 30/8/28, p.533. "Rundfunk-Empfänger", "Rundfunk-Apparat", "Radio-Apparat" and even "Telephonie-Empfänger" were all current at this time.
23. see Heinz Pohle, Der Rundfunk als Instrument der Politik, Hamburg, 1955, p.199.
24. Fritz L. Büttner, Das Haus des Rundfunks in Berlin, Berlin, 1966, pp. 52-62.
25. Horst Dressler-Andress, "Die Reichsrundfunkkammer", Schriften Der Deutschen Hochschule Für Politik, Berlin, 1935, p.33.

industry, audience, broadcasters and broadcasting publications is a concept which has its origins in the Third Reich. The National Socialists were chiefly concerned to purge the language of broadcasters of foreign loans from whatever sphere they may have come, and to correct non-German pronunciation and in 1935 the "Reichssendeleiter", Eugen Hadamovsky, established the "Abteilung zur Pflege des gesprochenen Wortes" which was designed to standardize pronunciation. This department supervised the individual stations, ensuring that newscasters, reporters and producers expressed themselves in pure German. This venture was welcomed by the Deutscher Sprachverein, which regarded the radio as a kind of "live" Duden.²⁶

Summing up, one can say that Germany was slow to seize the opportunity offered by wireless-telegraphy. From the very outset she lagged behind Britain and the USA - the inauguration of the German Broadcasting Service did not take place until 1923, while it was estimated that in 1922 there were already approximately one million radio sets all receiving a variety of different programmes in the State of New York. Broadcasting, which implies a world-wide and not just a local transmission service, was a new concept in Germany - it followed that the German language would have to come to terms not only with this word, but with a great many features of the new medium. At the same time, radio apparatus produced in Germany compared favourably with foreign equipment, and research in Germany was as far advanced as it was in Britain and the USA.

26. cf. "Ein 'Duden' der Funksprache" in Nationalzeitung
No. 150, 1/6/35, p.15.

The hands of manufacturers, engineers and listeners alike were tied by the restrictions governing the issue of patents. When these restrictions were relaxed it came as no great surprise that German products advertised in English and Spanish (South America, and the Argentine in particular, had done valuable pioneer-work in the sphere of radio) flooded the international market. In Germany radio-enthusiasts who had been obliged to indulge in "wilde Funkerei", i.e. listening in without a licence, had absorbed a number of foreign expressions. The effort made by the "Reichspostministerium" to put an end to the wholesale adoption of foreign terms by supplanting them with native expressions, was in fact only partially successful, as similar attempts had been made in the sphere of postal communications and aviation. Several new German expressions had, it is true, been introduced in the postal sphere - but whereas postal communications was a government controlled service, broadcasting was an international industry which relied on capital supplied by free enterprise. H. Gelbert for whom "Rundfunk" is an "Unwort" suggests in RADIO AMATEUR that it be replaced by the word "Fernwelle" from which the word "fernwellen" could be derived. Although one suspects that he makes this suggestion with tongue in cheek, the reaction of the editor, Nesper, pinpoints the problems faced by those who would attempt to prescribe usage:

"Der Herr Verfasser übersieht, dass es nicht darauf ankommt, ob der allgemein eingeführte Ausdruck für eine Sache zutreffend und stichhaltig ist, sondern vielmehr, wer den Ausdruck geprägt, bzw. die Machtvollkommenheit besitzt, ihn in den Verkehr einzuführen."

(RADIO AMATEUR, No. 25, 1/1924, p.264)

Nesper, Ruhemann, Bredow and Goebbels all enjoyed a certain degree of power which shaped the destiny of certain expressions. At the same time, however, there were other factors involved: the manufacture of equipment for the international market where economic considerations were paramount and no account was taken of un-German sounding terms; the dependence, at least in the early days, on Britain and USA which was reflected in a predilection for English terms. It was not simply a question of individuals coining certain terms, as Bredow had done, or propagating new terms, as Nesper and Goebbels had done, but rather of invisible forces combining to lodge one word in the consciousness of the German public. Native German words ("Funk", "Ton", "Hörer") often with a new dimension ("Welle", "stören", "Sprecher") and new coinings appeared beside foreign loans ("Sender"/"Station", "Rundfunk"/"Radio", "Studio"/"Aufnahmerraum"). Gradually this stock of vocabulary which already contained the mixture of native and foreign elements that was to become such a marked feature of German broadcasting language, was extended and enlarged by loans from three different sources: the theatre, the press and the motion-picture industry.

2. The Influence of the Language of the Theatre, the Film
and Journalism on Broadcasting Language.

2.1. The Influence of the Language of the Theatre.

2.2. The Influence of the Language of the Film.

2.3. The Influence of the Language of Journalism.

2.1. The Influence of the Language of the Theatre

As it was the main source of audio-visual entertainment before the advent of radio, it is not surprising that the theatre should have had the most deep-rooted and most enduring influence on the vocabulary of German broadcasting. Whereas it was not until the period following the Second World War that the influence of journalism really began to make itself felt in the sphere of broadcasting, with the development of new broadcasting techniques and the growing influence of the American press¹, broadcasters and radio-engineers and technicians were much closer to and had more in common with their theatrical counterparts. Methods and techniques differed in some cases from those used in the theatre, but in both spheres sound, from the spoken word to the clash of opposing armies², had to be disciplined and controlled; the "Hörspiel"³, in the early days simply an adaptation of the "Schau-spiel" was, apart from the straightforward radio-concert (usually a series of "Vorträge") the first experimental radio-genre. The functions of those involved in the production of these "Hörspiele" were again, mutatis mutandis, similar to the functions of those involved in stage-productions, so that terminology was quickly taken over by the new medium. The terms which were adopted were by no means of common origin.

1. See Chapter 4.
2. In the first radio version of Schiller's "Wallenstein" produced by Alfred Braun in Berlin, January 1925.
3. See Chapter 3, p.48.

There was, it is true, a hard core of native expressions in the language of the stage ("Aufführung", "Darsteller", "Besetzung") but the eighteenth century had seen an increase in the number of French expressions used in the German theatre, and a number of these, "Regie", "Akteur", "Direktor", "Kulisse" were among the first to be used in broadcasting. "Kulisse" (from French "coulisse") was used by both Goethe and Lessing⁴. The original meaning of "Schiebewand" soon became extended to include any kind of theatrical decor or setting and the department in charge of special effects or decor and the new coining which was soon a vogue word in broadcasting was "Geräuschkulisse" (= "Sound-effects department").⁵

As French influence waned in the German theatre, English loans became more and more common. "Partner" was borrowed in 1800 and "Star" in 1890. Many of these words came into German via French, cf. Ferdinand Hermann:

"Diese englische Welle scheint heute immer noch vorwärts zu drängen ... eine Reihe englischer Wörter ist bereits über das Französische zu uns gelangt."⁶

Both French and English loans were and are used to describe the performers in radio productions, cf. "Akteur", "Mime", "Komparse", and also accessories, stage equipment, and occasionally those behind the scenes, cf. "Garderobe", "Repertoire", "Dekoration", "Kostüm", "Requisit", "Souffleur".

4. Lessing, Hamburgische Dramaturgie (passim), 1767.

5. See Chapter 5, p.86 .

6. Quoted in Fachsprache des Theaters, Urs Mehlin, Düsseldorf, 1969, p.487.

Other specialised terms have been borrowed from the native stock of theatrical expressions. These are "Rolle (einstudieren)", "Probe", "Lampenfieber", "Premiere". "Bühne" itself has become, in compounds such as "Bühnenbildnerei", closely associated with studio scenic design, and features of the normal stage such as the "apron" ("Schürze") and the gallery ("Galerie") are used to describe the modified "stage" in the radio and television studios. "Intendant", which by the mid-nineteenth century had probably become established in the sense of "supervisor", "administrator", later underwent a restriction of meaning, usually appearing in the latter half of the nineteenth century with the sense of "head of a theatre". In broadcasting the "Intendant" is the head of a German broadcasting company - the word corresponds to the English "director-general"⁷ - "Intendanz" refers to this office and is also current. "Inszenieren" (= "to stage") and "Inszenierung" have also been taken over into broadcasting from the theatre.

7. See Fachwörterbuch Hörfunk und Fernsehen, published by Siemens Ltd for the ARD, Berlin, 1972.

2.2. The Influence of the Language of the Film

In his Fachsprache des Theaters, Urs Mehlin comments on the decisive influence of the film on the language of the theatre:

"Dass der Film eine besonders wichtige Rolle spielt wirkt sich seinerseits rückstrahlend auf einige Wortbildungen des Theaters aus: 'Gag', 'Sex-Appeal', 'Show', 'Life', 'Designer', usw."⁸

Although Mehlin casts his net very wide - the last two words listed could just as easily have appeared in a study of the language of marketing or fashion - there can be no doubt that the influence of film vocabulary on theatre jargon and the interaction which has taken place between the two has extended and deepened broadcasting vocabulary. A major part of the stock of vocabulary dealing with the vast range of concepts which can be summed up in the two basic elements of the film, picture and sound, has been applied to radio and television broadcasting. Many words used in the German film industry are native words which have simply been given a new dimension ("drehen", "Streifen" - cf. Eng. "film-strip", "Buch", "Schnitt"). There is a wealth of native coinings:

"Tonmeister" (= "recording engineer"), "Stumm-", "Kultur-", "Ton-" and "Spielfilm" (= "feature film") "Bildunterschrift" (= "caption"), "Mischpult" (= "control desk"), "Zwischenmusik" (= "interval music").

and the occasional loan - translation occurs, cf. "Spezialeffekte".

The most significant wave of foreign

8. It is not clear whether Mehlin means "Life" or "live";

see Chapter 3, p.45.

influence has come from the United States, in some cases via Great Britain. "Gag", which Pekrun⁹ records as early as 1933 with the meaning of "Einfall bei der Filmherstellung" is now widely used in radio and television language, cf.:

"Die (Spässe) allerdings sollte er ab und zu mit einem gestandenen Gag-Man abchecken."

(HÖR ZU, 8/12/73, p.137).

Other Anglo-American words current in the film industry which have found their way into radio and television language are:

"Pilot" (= "pilot film"), "Dolly" (= "Moveable camera apparatus"), "Insert" (= "caption which is 'inserted', i.e. superimposed on the picture")

"Colorkiller" (= "electronic device which automatically switches off the colour spectrum on a colour television when a programme is broadcast in black and white"¹⁰)

"Retake", "Take", "Remake", "Cutter", "Treatment", "rewritten".

It might be argued that these are purely technical expressions which only television and radio technicians have occasion to use, and this is probably true of a word such as "Dolly". However, many of these terms reach a wider audience, as do borrowings used in advertising or expressions which are part of the so-called "Schlagersprache"¹¹ through the programme publications, cf.:

"Der DFB-Sprecher sieht die beste Lösung dieses Problems in dem sogenannten Black-out-Prinzip, wie es beispielsweise in Italien und Amerika praktiziert wird".

(HÖR ZU, 2/10/71, p.18)

9. Richard Pekrun, Das deutsche Wort, Leipzig, 1933.

10. See Fachwörterbuch Hörfunk und Fernsehen, published by Siemens Ltd for the ARD, Berlin, 1972.

11. See Chapter 4, pp 66-67.

Here "Black-out" (German = "Schwarzblende") refers to a process, a device used by television cameramen to obliterate, to "black-out", the background of a camera shot - it is used here in the technical sense. But it is used in the following example to describe the kind of entertainment rather than the technique involved:

"THE MARTY FELDMAN COMEDY MACHINE

Sketches, Szenen und Blackouts"

(FUNK UHR, 11/11/72, p.21)

Loan-words borrowed from the film industry have taken a firm hold. Even where they have been supplanted in the film industry by German words, they have remained in the language of broadcasting. In his article on "Filmdeutsch" (Jahrbuch der deutschen Sprache, 1944, p.208), J. Weinbender remarks that:

".... der Film in seinen Entstehungsjahren sehr viele Fremdwörter brachte, die später durch deutsche ersetzt wurden."

Weinbender goes on to cite "Produktion" and "Produzent" as two examples of words which have been replaced by native German terms, and claims that "Produktion" is "aus dem Sprachschatz des Films verschwunden" to be replaced by "Filmherstellung". Certainly the latter is used in broadcasting, and the verbal form is also found ("hergestellt in den Studios des WDR") but "Produktion" and "Coproduktion" are probably more frequent. Nor has "Produzent" been ousted by "Hersteller". "Produzent" was current as early as the sixteenth century with the sense of "one who makes, fashions, manufactures"¹².

It seems that although the form of the word has remained the same a significant change of meaning has taken place: the word "Produzent" has become associated with the already existing "Produktion" in the sphere of broadcasting and has come to mean little more than "someone in charge of studio operations; someone responsible for putting a programme on the air", in very general terms "the producer". The verb "produzieren" retains its original meaning of "make", "produce", but it has gained another dimension and can also mean "to record" (cf. the phrase "vorproduzierte Sendung"¹³ and the formula "geschrieben, gesungen und produziert von ..." current in the record industry). Artistes are frequently referred to as "singende Produzenten". If, as Weinbender claims, these words have disappeared from the vocabulary of the film industry, they have been preserved in radio and television. Many of the terms taken over into the language of television and radio describe techniques used in film-production (cf. "Black-out") as opposed to apparatus and equipment. An "Insert" is used to flash the "credits" or "Nachspann" on to the screen. "Vorspann" is used to describe the trailer of a film, though "Trailer" itself is also found¹⁴. "Zeitlupe" and "Zeitlupentempo" are found with the sense of "slow-motion (effect)" - the "Zeitlupe" is the equivalent of the English "(video-tape) action replay" and a scene, e.g. a

12. Urs Mehlin, op. cit., p.148.

13. See Fachwörterbuch Hörfunk und Fernsehen, published by Siemens Ltd for the ARD, Berlin, 1972.

14. Ulrich Eggert, Tele-Lexikon, Berlin, 1971, p.94.

penalty-kick, is repeated "in der Zeitlupe"¹⁵. The opposites, "Zeitraffer" and "Zeitraffertempo" have also been adopted. To the language of the film broadcasting also owes the following:

"Synchronisierung" (= "dubbing"), "synchronisieren",
 "synchron", "Synchronsprecher" (= "dubbing actor"),
 "Untertitel" (= "sub-title" - this word has gradually
 ousted "einkopierter Titel"),

"Doubel" (= "double, stand-in actor"), "doubeln"

"Doublette" ("different treatment of same theme in a
 number of programmes")¹⁶

"Grossaufnahme" ("close-up"), "Aussenaufnahme" (= "outside broadcast")

"Halbnahe" (= "medium close-up")¹⁷

"Drehbuch" (= "screenplay"), "Drehbeginn" (= "start", not necessarily
 of shooting, but also of rehearsals, etc.)

"Drehzeit".

One of the most important differences between stage and film or television productions is that the theatre audience is presented with the props, backdrop, accessories, etc. necessary for a single scene or act, in other words a complete "set", which is normally only changed when the lights are dimmed at the end of the scene. Television cameramen on the other hand are able to show a series of scenes without any of this awkward scene-shifting, and thanks to sophisticated

15. "Wiederholung" is also used.

16. see Ulrich Eggers, op. cit., p.25.

17. "Halbnahe" seems to be established, though "Medium Shot" is still used by E. Berger in RUFER UND HÖRER 1953/54, p.125.

photographic equipment, even to superimpose one scene on another. The television cameraman is able then to achieve effects which are virtually impossible in stage productions. The scene-changing technique frequently employed by film and television cameramen is known as the "Blende". Originally used in photography to refer to the ~~iris~~ of the camera, "Blende" is now used to describe the process of scene changing. The compound "Stilblende" denotes a mixture of different genres within one scene and a "Realitätsblende" a change from one plane of reality to another. The verb variants "abblenden", "durchblenden", "überblenden" correspond to English "fading" and "superimposing of one scene on another" respectively. "Einblenden", meaning "to flash (on)" is sometimes used with the vague general sense of "include":

"Der Leser soll sich ein Bild von ihm machen können.

Also blendet der Reporter diesen kurzen Steckbrief des Monarchen ein"¹⁸

18. Praktischer Journalismus, pub. Deutsche Journalistenschule, München, 1963, p.116.

2.3. The Influence of the Language of Journalism

Many of the expressions which found their way into the vocabulary of broadcasting from the world of journalism had themselves been borrowed into German press-jargon from other languages. Into this category come words like "Interview", first used in the USA in 1970¹⁹, "Reportage" which was borrowed from the French, the English loan^{word} "Reporter", "Redakteur", and "Aktualität". "Interview" quickly supplanted "Plauderei" and "Zwiegespräch" which only roughly convey the sense of "Interview"; there was no other word in German which could render the new idea, except perhaps "Befragung" which seemed to suggest too strongly a questionnaire or interrogation. "Reportage" replaced "Berichterstattung" and "Reporter" soon ousted "Berichterstatter". There is no doubt that these words were given a new lease of life by the new medium of radio; through broadcasting they became firmly established in the language of the mass-media.

The concept of "Aktualität" deserves special mention. The word is of French origin ("actualité") and was used in the German press to refer to the latest news (Fr. = "les actualités"). Campe's definition of the loan word "aktuell" points ahead to the new meaning which "aktuell" was to assume in broadcasting: "gegenwärtig oder jetzt, im Gegensatz des Vergangenen, oder Vorigen"²⁰. "Aktuell" is used to describe events which are of current interest, and

19. see Hermann Fink, Amerikanismen im Wortschatz der deutschen Tagespresse (Mainzer Amerikanische Beiträge Vol.2, ed. Hans Galinsky) Munich, 1970, p.128.

20. Joachim Heinrich Campe, Wörterbuch der deutschen Sprache, Vol.1, Brunswick, 1807.

to describe the circumstances in which the news of these events is relayed, i.e. the news or programme is broadcast as it occurs, "live" - c.f. Silberman's definition:

"Aktualität - dass zu derselben Zeit auf dem Bildschirm des Empfängers eine Szene verfolgt werden kann, zu der diese Szene am Ursprungsort geschieht. Diese Möglichkeit hat man auch 'Live-Sendung' genannt"²¹.

The popularity which the vogue-words "Aktualität" and "aktuell" enjoy in radio and television broadcasting (cf. programme-titles, such as "Börse aktuell", "Das aktuelle Magazin", "Die aktuelle Schaubude" and live-bulletins such as "Die aktuelle Verkehrslage" and "Aktuelles aus der Christenheit") is partly explained by the fact that "Aktualität" has become a key concept in 20th century publicistics. There are in broadcasting jargon different ways of presenting the world and the events which take place in it. This has nothing to do with the purely technical sense of "live", but instead reflects the attitude of the radio or television producer or company who is in control of a medium which provides a link between the viewer and listener and the outside world. It reflects what Haacke calls "das Einwirken auf die Person des Empfangenden"²². "Falsche Aktualität" is reporting which is deliberately treated or touched up so as to give the viewer or listener the impression that things are not really as bad as they seem -

21. Alphons Silberman, Bildschirm und Wirklichkeit, Frankfurt, 1966, pp. 216-217.

22. Wilhelm Haacke, Publizistik - Elemente und Probleme, Essen, 1962, p.269.

the viewer or listener is presented with a kind of "heile Welt". "Totale Aktualität" is the reporting of an event as it actually happens, where no effort is made to cut unpleasant or offensive scenes; "höchste Aktualität" is used to refer to an interruption in a scheduled programme to enable a special announcement to be made, whereas "sekundäre Aktualität" refers to programmes which, although they deal with historical events nevertheless arouse the interest of viewers or listeners who were alive when these events took place, e.g. a programme on the German resistance to Hitler might have interest value for those who opposed him.

It was not until the late twenties and early thirties that press-borrowings came to be used in broadcasting circles, which revealed a trend towards more sophisticated design and news coverage. Into this category come "Magazin", "illustriert", "Glosse", "Feuilleton", "Notizen", "Feature", "Essay" and "Journal". Some of these terms (e.g. "Journal" and "Magazin") had been used as early as the eighteenth century²³, but it was not until the first half of the twentieth century that they became part of the language of journalists. The "Rundfunkzeitungen" - the first consisted of a modest catalogue of programme titles - were to provide the link between journalism and broadcasting, the new and rapidly expanding medium. As the circulation of the "Rundfunkzeitungen" increased²⁴, the "Fremdwörter" listed

23. See Chapter 3, p.49.

24. See Chapter 4, p.66.

above ("Magazin" etc.) became permanently established in the broadcasting vocabulary. Not all of the words which have been adopted by radio and television were foreign loans - from the press via the film broadcasting has taken over "-schau" as in "Rundschau", "Tagesschau", "Wochenendschau", "Programmorschau". Nevertheless more recent borrowings indicate a marked tendency to favour foreign loans. "Scoop" is now current²⁵, as are "Special" (with the sense of "special-report"), cf.:

"Scholl-Latour allein kann ihm nicht seine
Specials machen."

(FERNSEH-WOCHE, 16/10/71, p.8)

and "Back-ground":

"Scholl-Latour votierte ... für die Einrichtung eines halb-
stündigen Tagesmagazins, das kommentierten
back-ground zu liefern hätte."²⁶

"Statement" is also current with the sense of "Erklärung vor der
Fernsehkamera bevorzugt für politische Meldungsäußerungen", the
distinction between "Interview" and "Statement" being that a
"Statement" is not made to a reporter, but directly to the television
audience²⁷. "Padding" is also found.

Broadcasting language has been greatly enriched by a number of
foreign terms which had made their first appearance in the German
language in the "Fachsprachen"²⁸ of the theatre, the film, and the
press. They cannot be described as

25. Fachwörterbuch Hörfunk und Fernsehen, pub. Siemens Ltd for the
ARD, Berlin, 1972.

26. Michael Schmid-Ospach, "Der grosse Bruder schaut ins deutsche Haus",
Monat, 270, March 1971, p.32.

27. Ulrich Eggert, op. cit. p.90

28. See Chapter 5.

foreign to German as they were already well established by the time they were adopted by broadcasting. However, there was a steady rise in the number of new foreign loans, the majority of which had their origins in the language of the English or American press or in the British or American film industry. The close co-operation between the world's radio and television networks and between pressmen and radio and television journalists - many reporters perform both tasks - resulted in a steady flow of borrowings from journalism into broadcasting, in particular television broadcasting. At the same time, television began to generate its own vocabulary. In the following chapter this vocabulary will be examined in some detail.

3. The Era of Television

3.1. The Language of Television: native resources and foreign loans.

3.2. Broadcasting genres.

3.2.1. Programme-genres as foreign loans.

3.1. The Language of Television - native resources and foreign loans

Before radio broadcasting techniques had been perfected scientists were already engaged in research on television. Although the idea of television was new, a form of the word which was eventually used to describe it "Fernseher" (= "telescope") existed in German as early as 1862¹. "Fernseher" was current then, before a particular way of "far-seeing", i.e. by means of the cathode-tube, had been invented. "Television", the hybrid which had been adopted in different forms by most European countries, made little impression in Germany prior to World War II, "Fernsehen" having become established as the normal term for the new medium. There is no obvious reason why "Fernsehen" should have been preferred from the outset to "Television" - other words containing the prefix "fern-" which are used in the sphere of communications are now felt to be rather old-fashioned and have largely been replaced, (cf. "Telefon" for "Fernsprecher", "Telex" for "Fernschreiber"²). The verb "fernsehen" behaves in a different way from other verbs with the prefix "fern-" and also from verbs with the semantic opposite of "fern-", i.e. "nahe-". We can say "Man hat die Trabante ferngelenkt" but not "Ich habe das Programm ferngesehen"³. It is possible to say "nahelegen" but not "fernlegen" and also to say "nahetreten" but not "ferntreten".

1. Jacob and Wilhelm Grimm, Deutsches Wörterbuch, Vol.3, Leipzig, 1862.
2. See Chapter 1, p.7, also Appendix 'C', p.118.
3. cf. "rundfunken, rundgefunkt" (see Chapter 1, p.10).

"Fernseher" itself can have two meanings: it refers to a television set, and also to one who watches television, i.e. a viewer. Several compounds have been formed with "Fernseh-":

"Fernsehgerät", "Fernsehzuschauer", "Fernsehpublikum", "Fernsehfilm", "Fernsehmusical", "Fernsehreklame", "Fernsehsender", "Fernsehempfang", "Fernsehanstalt" (= "television corporation"), "Fernsehspiel"

(= "television play"), "Fernsehfassung" (= "television version");

and "sehen" itself has been given a new dimension in:

"Sehbeteiligung" (= "viewing figures"), "Sehgewohnheit" (= viewing habit) and "Sehschärfe" (= "sharpness of vision" i.e. of the television set, not the viewer) and "Seher", a colloquial term for "viewer", appears in the compound "Seherschwund" (= "a falling off in viewing figures")⁴.

Although "Fernsehen" is the accepted term for "television"^{5, 6)} "Television" occasionally occurs:

"Die grossen Probleme zwischen Ost und West mögen bei den 'Eierköpfen' der Television in verantwortungsbewussten Händen sein".

(HÖR ZU, 4/8/73, p.5.)

The prefixes "tele-" and "TV-" exist side by side with "fernseh-", as in "Tele-Mann", "Tele-Liebling", "TV-Star", "TV-Rolle", "Fernsehserie", "Fernsehheld". With the advent of television programmes for schools ("Unterrichtsfernsehen" also referred to as "Closed-Circuit-Television") and the German equivalent of the Open University ("Telekolleg") other

4. Fachwörterbuch Hörfunk und Fernsehen, pub. Siemens Ltd. for the ARD, Berlin, 1972.

5. 6) See Hermann Bausinger, Deutsch für Deutsche, Frankfurt, 1972, pp. 96-97.

compounds with "Tele-" have appeared:

"Teleberuf", "Teleunterricht", "Tele-Pädagog".

"Teleprompter" is the name given to the automatic prompting device used in the television studios. The use of "Tele-" has to some extent at least been dictated by market conditions (cf. "Radio-") - Nordmende have recently produced a gadget which is designed to waken viewers who fall asleep during a programme. It is called a "Teletimer", cf.:

"Nordmende nennt die Vorrichtung 'Teletimer' und rühmt sein Modell auch noch mit anderen schicken Fremdwörtern à la 'Total-Selectronic' und 'Luxusscope'."

(DER SPIEGEL, 2/8/73, p. 211).

The remote control panel now sold with ^{many} television sets is known as the "Tele-Dirigent". "Tele-" is steadily gaining ground, probably because it is so common in advertising contexts. It seems to be a stylistic "pop" variant of "Fernseh-", cf.:

"Der Hörfunk bleibt die Nummer eins im Berufsleben der Ingeborg Bäumlner. Die Tele-Publicity schreckt sie ein wenig."

(FUNK UHR, 14/7/73, p.7).

"Tele-" also appears in "telegen" (= "telegenic") which was probably coined on analogy with "photogen", cf.:

"Brandt, Scheel, Kiesinger und Strauss ... begrüßen sich kurz und verschwinden diskret in der Maskenbildnerei um sich dort telegen zurechtpudern zu lassen."

(HÖR ZU, 19/7/71, p.8)

Occasionally we come across loan-translations in television language: ⁵⁽ⁱⁱ⁾
 "Kanal" (= "channel"), "Schnee" (= "snow"), "Schärfe wobbeln"
 (= "spot-wobble"), and "Spot" (= "advertising spot" as in "Werbespot",
 "Fernsehspot") are all current and sponsored television has spawned
 the strange verb "sponsoren" which occurs in the phrase "gesponsorte
 Sendung". Doublets such as those we have already encountered ("Studio"/
 "Aufnahmerraum") are widely used: "Rolle" is the normal term for "part"
 but the "Fremdwort" "Part" is also found, cf.:

"Karin Hübner spricht den Part des Mädchens Jana."

(GONG, 23/9/72, p.59)

and:

"Sender" and "Station" can refer to television companies
 as well as wireless stations:

"Nicht nur dem deutschen Kinder-Publikum
 gefielen die lehrreichen Abenteuer der drei
 Marionetten, sondern auch ausländischen TV-Stationen:
 Viele Fernseh-Sender wollen die Serie kaufen."

(GONG, 7/10/72, p.35)

It was not until the era of television broadcasting that some words
 which now have a wide circulation in both radio and television language
 appeared. "Live" with the sense of "happening now" was borrowed
 from English and is now used as a synonym for "direkt" as in "Live-Sendung",
 "live senden", "Liveproduktion" and also to refer to an "echo" or "live"
 studio (cf. German "Hallraum", "hallig"). The verb "live-interviewen"
 occasionally appears; it is inseparable, cf.:

5 ii) See Appendix 'C', p. 118.

".... spann Mainz ein eigenes Neuigkeitennetz,
live-interviewte in Bonn den SPD-Wortführer Barsig."

(DER SPIEGEL, 4/12/63, p.126)

The opposite "un-live" is rare:

"Die deutsche Textsynchronisation wirkte
unnatürlich, un-live."

(HÖR ZU, 19/7/71, p.39)

"Live" has become something of a vogue word, cf.:

"Berlin lädt alle herzlich ein, selber live dabei zu sein."

It is frequently confused by German speakers with the English word "life" and is often pronounced and even written this way⁶. Frequently the spoken word is interspersed with music on the air, e.g. in a magazine programme which includes live reports - this is known as "musikalische Untermalung" or "musikalische Illustration", cf. Hans Alex Thomas:

"Man kann den Begriff 'Illustration' mit dem 'Untermalung' gleichsetzen, beide besagen dasselbe."⁷

Television has frequently borrowed new words from different spheres as we have seen, but completely new words have also been coined to describe entirely new concepts. "Moderator" (from Latin "moderari" = "to lead") means more than simply "presenter"⁸. It is the task of the Moderator to act as chairman in a discussion programme. However, it should be

6. Hermann Fink, op. cit., p.152.

7. Hans Alex Thomas, Die deutsche Tonfilmmusik, Gütersloh, 1962, p.41

8. Fachwörterbuch Hörfunk und Fernsehen, pub. Siemens Ltd for ARD, Berlin, 1972.

said that "Moderator" has a wide range of meaning and can also be used as a synonym of "Showman" and "Conférencier". These words are used with the sense of "compère" and are preferred to "Ansager" (= "Announcer") and "Sprecher", cf.:

"Der 'Kommissar' wird Show-Master

.... Der Kommissar wird gemeinsam mit Hans Rosenthal die Doppel-Conference in einer neuen Show übernehmen."

(HÖR ZU, 4/4/73, p.20).

3.2. Broadcasting genres

During the first ten years of radio broadcasting the programme took the form of "Vorträge", or recitals, which constituted the programme-block ("Block")⁹. The thirties ushered in an era of tentative experimentation in the sphere of light entertainment which gave way to a period of consolidation. There was general agreement on the nature of the different types of programme and the terminology in this area was more or less standardized. The "Hörspiel" which was first used in the context of broadcasting in 1924¹⁰ by Hans Huster was a play specially written for radio, while the "Sendespiel", a term which is now no longer in use, referred to a play which had been adapted for radio. The "Hörfolge" was an episodic form which usually had a literary subject, while the "Funknovelle" and the "Funckerzählung" were a cross between subjective narrative and objective reporting - both the "Funknovelle" and the "Funckerzählung" may be regarded as forerunners of the "Feature".

9. "Block" is still current, cf.:

"Mit Szenen und Liedern ... bestreiten Tonia
und Peter Kraus einen Teil des Show-Blocks."

(HÖR ZU, 1/12/73, p.87).

"Werbeblock" und "Unterhaltungsblock" also exist.

10. Hans Schwitzke, Das Hörspiel, Cologne, 1963, p.312.

3.2.1. Programme-genres as Foreign Loans

The influence of the Allied ~~bro~~roadcasting networks during and after the Second World War is reflected in many new Anglo-American genre-titles, mainly in the sphere of television broadcasting. Some borrowings from (American) English which refer to apparatus and equipment used in the studios and also filming techniques have gained a wide currency as they are also used as programme-titles, cf.: "Monitor", "Panorama", "Prisma". Foreign loans denoting certain types of programme, in particular the kind of programme-genre in which the means of relaying and conveying news employed by the different media converge, are also frequent. It is to those words, "Magazin", "Feature", "Newsfeed-Sendung" and "Dokumentation" that we shall turn now.

"Magazin" with the sense of "journal, periodical" first appeared in German in 1747 in the title "Hamburger Magazin". It was imported from England, where the "Gentleman's Magazine" enjoyed great popularity. As translations of the "Gentleman's Magazine" and the other fashionable English periodicals, e.g. "Tatler", "The Spectator" were in great demand in Germany at this time, it is not surprising that the word soon began to appear in German periodicals. Wilhelm Haacke points out that the main purpose of these "Sittenschriften"¹¹ was to broaden the reader's intellectual horizon while at the same time providing him with some

11. Wilhelm Haacke, "Genesis und Stil des "Magazins", in Publizistik 11, 1966, pp.235 -236.

measure of entertainment. In eighteenth century Germany the market was flooded with "Magazinen" dealing with every possible subject, cf. "Magazin für Mönche und Nonnen" (Ulm, 1782), "Historisches, moralisches und physikalisches Magazin für Kinder beiderlei Geschlechtes" (Heilbronn, 1782), etc. so that "Magazin" gradually became a generic term, a new concept in German publicistics.

Haacke shows that despite the dwindling popularity of "Magazin" as a title in the nineteenth century and the appearance of many variations on the form, the same basic ingredients are also found in _____ publications such as "Universum" (Reclam, 1884-1939) and "Göttingisches Magazin der Wissenschaften und Literatur" (Lichtenberg und Forster, 1780-85). These can be summed ^{up} in a phrase which occurs in the preface to the latter:

"...unterhaltende und belehrende Lektüre in leichter Lesart".

These two basic themes of "Unterhaltung" and "Belehrung" may be taken as a point of departure in an assessment of the significance of "Magazin" in broadcasting.

"Magazin" is a striking example of a word, indeed an entire concept, which has been taken over into broadcasting from journalism¹².

Although there were a few isolated occurrences of "Magazin" in the early radio-publications (cf. "Funkmagazin für die Jugend - Frankfurt, 1947; "Nur für Sie: ein kleines Radiomagazin" and "Ein buntes Feierabendmagazin" - Beromünster, 1947), magazine -

12. See Chapter 2, p.38 .

broadcasting did not really reach its peak until the late sixties. This was the culmination of a gradual development. Linking the early programme "Blocks" were current affairs bulletins, known as "Zeitfunk"¹³ which, by the fifties, had almost become programmes in their own right as they included not only news, but entertainment, with the result that the homogeneous blocks disappeared. The impetus for this change in programme-design came from the USA where magazine programmes were financed by sponsors. In the fifties various magazine programmes appeared such as "Mitternachtmagazin" and "Filmmagazin" (1957) and "Klingende Funkpost-Unser unterhaltendes Wochenendmagazin" (1958). The combination of "Sport und Musik" (1958) gave way to a magazine form in which sports results and reports alternated with music. The sixties saw a sharp rise in the number of magazine programmes, cf.:

- "Kreuz und quer - das aktuelle Magazin"
- "Das bunte Bundesmagazin"
- "Magazin am Wochenende"
- "Mittwochmagazin"
- "Unterhaltungsmagazin"
- "Das NDR-Reisemagazin"
- "Zeitfunk-Magazin mit Musik".

This cross-section of examples would seem to suggest that the "Magazin" has become one of the most popular forms. Yet it is difficult to find the common denominator which

13. Winfrid Lerg, "Das Magazin-Konzept" in Rundfunk und Fernsehen, 20/1972, p.170.

distinguishes the "Magazin" from other forms. What elements are inherent in a broadcast "Magazin"? In a programme entitled "Magazinitis - eine Krankheit?" (WDR 2, 10/10/71) a particular kind of magazine programme was discussed, namely the news-magazine. The latter was defined as "Nachrichten mit flotter Musik". The news magazines, which started in 1965, are interspersed with musical items (usually hit records are played between each interview or announcement). It seems as if this definition holds good not only for the news-magazine programmes, but also for the other types of magazine - the "Reisemagazin" provides entertainment plus facts and information about travel, the "Filmmagazin" provides entertainment plus facts and information about films, etc. Despite the range of subjects treated by magazine programmes it seems that in most cases they satisfy the criteria laid down by Lichtenberg and Forster in the "Göttingisches Magazin".

The advent of TV has seen a change not only in the design of radio and TV programmes, but also in the design of programme-publications. Wilhelm Haacke hinted at this development, which will be discussed in greater detail in the next chapter, in his article on the "Genesis und Stil des Magazins":

"Manche Filmzeitschriften, ja selbst die allzu stereotyp gestalteten Programmzeitschriften für Rundfunk und Fernsehen könnten noch grössere Erfolge bei ihrem Publikum erzielen, wenn sie ihren Fotografen, ihren Grafikern, ihren Textautoren zur Entwicklung eines neuartigen Magazin-Stiles mehr freie Hand liessen."¹⁴

14. Wilhelm Haacke, op. cit., p.245.

An examination of HÖR ZU and FUNK UHR reveals that they contain not just "entertainment" in the form of serial stories and articles on stars, but also information or instruction of a kind. These publications contain "Magazin"-forms, cf. "Gesundheitsmagazin" (which replaced "Unser Hausarzt berichtet" in 1969) in HÖR ZU, and "Fernsehmagazin" and "Kinder-Magazin" in FUNK UHR. It is possible to express the relationship of the magazine broadcast over the air to the printed magazine as follows:

- | | |
|------------|--|
| Broadcast: | (1). entertainment (music, anecdotes, etc.) |
| | (2). information or instruction (news, commentaries, interviews) |
| Published: | (1). entertainment (pictures, jokes, features on TV stars, etc.) |
| | (2). information or instruction ("family doctor" column, kiddies' general knowledge column). |

"Magazin" is a word which was resurrected by radio and television - it had already existed for some time in German before being applied to broadcasting. "Special"¹⁵ and "Newsfeed-Sendung" represent genres which are comparatively new to German broadcasting, cf.:

"Mit dem 1.4 hat die DW (Deutsche Welle) ihre 1964
begonnene Newsfeed-Sendung eingestellt."¹⁶

Unlike the "Special" and the "Newsfeed-Sendung", the "Feature" does not necessarily deal with news, although the subject of the "Feature" is usually of public interest. Formerly

15. See Chapter 2, p.39, also Appendix 'C' p. 118.

16. Rundfunk und Fernsehen, 1970, p.420.

used in British press-jargon to mean "to highlight, give special publicity to", the "Feature" has developed into a broadcasting-genre in both Britain and Germany. Although both noun and verb forms are used in English, only the noun form "der/das Feature" is current in German¹⁷. The impulse for the development of the "Feature" in Germany came from the Allied Forces which occupied Germany after the Second World War. It represented a completely new departure in broadcasting in those days, and was regarded as a genre in its own right, cf., Schwitzke:

"Mit dem, was bei uns vor dem Krieg 'Hörfolge' oder so ähnlich hiess und was immer nahe bei den gemütvollen literarischen Schatzkästlein-Zusammenstellungen lag, hat die neue Sache (das Feature) nichts zu tun."¹⁸

Ernest Schnabel was among the first to introduce programmes with the new so-called "Feature-Stil". In December, 1947, his "Reisefeature" entitled "London das Labyrinth" was broadcast, and since then the "Feature" has enjoyed great popularity. The form of the early "Features" produced by Schnabel and his colleague Andersch¹⁹ was fairly straight-forward: these "Features" were objective chronicles in which a reporter narrated events in chronological order, at the same time calling on people who took part in or witnessed these events to give a personal account of their experiences, so that there was also a subjective or "human interest" element. It is precisely this fusion of subjective and objective which makes it so difficult to arrive at a definition

17. "verfeuern" is very rare.
18. Hans Schwitzke, op. cit., p.271.
19. Ibid., pp. 270-274.

of "Feature". Wilhelm Haacke refers to "Wirklichkeit und Wirklichkeits-imitation ... Fakten und feuilletonistische Zusätze werden besonders kunstvoll aufgemacht.", and reaches the conclusion that the "Feature" is really no more than a report:

"Ein Feature-Schreiber ist nur ein Bericht, ein Reise-Feature-Bericht nichts anderes als ein Reiseberichterstatter."²⁰

However, this does not explain the "Wirklichkeits-imitation", nor does it explain why the "Feature" has become a genre in its own right. The "Feature" is the natural successor of the "Funkerzählung", in which the role of the narrator is eclipsed by the events which he attempts to recreate, with the result that he, the narrator, becomes anonymous. In the "Feature" the commentator is not eclipsed by the "action", on the contrary, he has a central role, but this is not simply the role of "Berichterstatter" - instead he edits, produces, explains a situation using film reports or sound recordings which present the listener or viewer not with "Wirklichkeitsimitation" but with "Wirklichkeit" leaving his audience to draw their own conclusions. The "Feature" is not a "Hörspiel" or a "Fernsehspiel", but it cannot be disputed that some "Features" have dramatic form. The "Feature" and epic theatre have much in common: in both there is a narrator who describes and explains events; in both the characters give their opinion or point of view. A "Feature"²¹ consists then, of

20. Wilhelm Haacke, "Warnung vor dem Fremdwort Feature" in Rufer und Hörer, 1951, pp. 439-440.

21. Although "feature" is used with the same sense in British broadcasting, "feature film" has nothing to do with the form discussed above. "Feature film" corresponds to the German "Spielfilm".

impressions, thoughts and experiences - it is a mosaic of the art of montage. It is different from the old "Hörfolge", in which a single thread ran through what was essentially a dramatic, episodic form and must also be distinguished from the "Hörbild" and the "Hörbericht" - the former is predominantly static and shows us a single landscape (e.g. "Funkbilder aus Niedersachsen") whereas the latter consists of a straightforward report.

The third main variety of genre which is common to both journalism and broadcasting is the "Dokumentation", a loan-translation of the English "documentation". The "Dokumentation" has little of the light relief of the "Magazin", and none of the subjective impressionism of the "Feature" - in the "Dokumentation" the emphasis is on providing the listener or viewer with the facts. The "Dokumentarfilm" (= "film documentary") has much in common with the "Feature", being a blend of subjective and objective elements, cf. Duden:

"Film, der die Wirklichkeit von Mensch und Landschaft wiedergibt."²²

and the "Dokumentarspiel" is a dramatic form in which historical events, or the life of a famous historical figure are faithfully re-enacted (cf. "Moliere - ein Theaterleben", ARD 2, 30/9/73.)

Genre-loans from American English have not been confined to radio and television journalism. "Quiz"²³ and both "quizen"

22. Der Grosse Duden, Vol.5; Fremdwörterbuch, 2nd ed. Mannheim, 1971.

23. Friedrich Kluge and Alfred Götze, Etymologisches Wörterbuch der deutschen Sprache, 19th ed. rev. Walter Mitzka, Berlin and Leipzig, 1963. *See also Appendix 'C', p. 118.*

and "Quizmaster" are in common use, cf.:

"Mit einem Kabarett zog Schmidhäuser durch die Kantone,
beim Fernsehen fungierte er als Quiz-Master."

(AKTUELL, 24/2/62, p.63)

The loan-translation of "Quiz-Master", "Quizmeister" is also found:

"Das neue Quizmeister-Paar ... betreute sechs gutgelaunte,
nicht auf den Mund gefallene Kandidaten."

(HÖR ZU, 4/8/73, p.87)

and "Quizling" (= "one who takes part in a quiz") is current²⁴.

Although the "Quiz"-genre is now less popular with German viewers²⁵, these forms are now firmly established, as is another variety of light entertainment, the "Show", which has a wide circulation and is found in the compounds "show-müde", "Show-lustig"; "Show-Master"²⁶, "showgeübt" and "Show-Charakter" (= "having the qualities of a show"), which is not used in English. "Show" exists side by side with the German form "Schau", cf.:

"So findet der stimmungswaltige Sänger auch nichts dabei,
in seiner Bildschirm-Schau seinen Vater vorzustellen."

(HÖR ZU, 29/9/73, p.18).

Audience ratings reveal that the "Show"-genre too no longer has the same appeal for television viewers, but a new type of show, the "Talk-Show", imported from America via Britain, may prove more popular than the traditional "Show"-format:

24. See Heinz Küpper, Wörterbuch der deutschen Umgangssprache, Vol.1, Hamburg 1963. "Quizen" is only used in a broadcasting context, cf. Brian Foster, The Changing English Language, London, 1968, p.29. See also Appendix 'c', p.118.

25. Research carried out by the Infratest-Institut, (Munich) into viewing habits showed that fewer people now watch quiz-programmes; see "Fernsehen, wie es die Deutschen mögen" (HÖR ZU 13/10/73, pp.26-28

26. See Chapter 4, p.70.

"Deutsche Programmverantwortliche schwören auf die 'Talk-Shows' als ein Allheilmittel der Zukunft, auf die ideale Verbindung von Unterhaltung und Information."

(Infratest spokesman, "Fernsehen wie's die Deutschen mögen",
HÖR ZU, 13/10/73, p.28)

The "Talk-Show", in which a "Moderator" introduces and chats to celebrities, occasionally requesting them to perform, represents, like the "Magazin", a kind of middle way between "light" and "heavy" broadcasting.

In addition to the loans mentioned above, "Thriller", "Action-Film" and "Sketch" have been taken over; all three have retained the original English meaning.

It is important that we do not regard the influx of these new expressions as a random development. The new terms were adopted in the context of a more sophisticated programme structure in both television and radio broadcasting, although there can be no doubt that the trend towards greater flexibility of programme design became more marked with the advent of television. The programme "Blocks" with their standard fare of "Vorträge" were gradually replaced by a framework which afforded the scope necessary for the "Magazin", the "Feature" and the "Talk-Show" - since the programme-genres themselves were innovations the words used to describe them soon became established in the German language. Changes in programme-design were reflected in the format of the radio and television programme publications. In the next chapter I shall discuss the connection between programme and programme publication and the function performed by the publications.

4. "Schlagersprache" and "Rundfunkzeitung"

4.1. The Nature of the "Schlagersprache".

4.2. The Role of the "Rundfunkzeitung"

4.2.1. English loans and "German English"
in programme titles.

4.2.2. The Post-Nominal Construction in
programme-titles.

4.1. The Nature of the "Schlagersprache"

In his book Englische Einflüsse auf die deutsche Sprache nach 1945, Carstensen points out that the ~~English~~ influence of the post-war years on the German language is for the most part Anglo-American¹. He also states that the language of DER SPIEGEL, from which he takes most of his material, best illustrates this influence. We are concerned here to determine the extent of this influence on the language of German broadcasting. For our purpose two streams of influence are important: firstly, the jargon of popular entertainment, sometimes referred to as the "Schlagersprache", and, secondly, the "Spiegelsprache", based largely on the model of the American news magazines NEWSWEEK and TIME. As we shall see, these currents converge and blend. It is impossible to discuss the language of German broadcasting without examining them in some detail.

By the mid-twenties programmes of jazz and popular music had come to be regarded as "light entertainment". Producers had departed from the policy to which they had so cautiously adhered in the early days of broadcasting of putting out more serious "highbrow" entertainment in the form of "Vorträge", and were following the example of their counter-parts in Britain and America where the thirties saw the dawning of a new era in popular entertainment, the era of "swing", in which Charleston gave way to foxtrot. Anglo-American expressions used to describe the new rhythms and

1. Broder Carstensen, Englische Einflüsse auf die deutsche Sprache nach 1945, Heidelberg, 1965, pp. 16-17. See Appendix 'C', p. 118.

dances were readily borrowed. Such expressions were, of course, constantly used by the Allied forces who occupied Germany at the end of the war and as a result they became established in the German vocabulary. The Germans then, had begun to assimilate a whole new Anglo-American musical vocabulary, a progress which continues today. In post-war Germany there was considerable interest in the new form of pop-music:

"Was die Deutschen interessiert ist vor allem die Musik. Und hier wiederum zeigt sich die Jugend begeistert für Hot, Jazz und Swing."

(HÖR ZU, 9/3/47, p.15)

at this reference to programmes broadcast by BFN shows.

The immediate consequence of Anglo-American influence in this sphere was a marked increase in the number of German programmes with English titles, e.g. "Holiday for Strings" (NDR 1953), "Eddie Carter's Music Time" (SWF 1953), "The Jazz Workshop" (WDR 1950). Again this is a trend which has continued right down to the present, cf. "Top-Hits", "Soul-Music", "Happy Music" (DLF), "Pop on the Rocks", "Pop Tops Up to Date" (WDR 2), "Open House" (SWF 1), "Happy Jazz", "Bei Scotch und Candlelight" (WDR 2). These titles reveal straightforward borrowing of specialised expressions - but they also contain everyday words which are not part of the vocabulary of jazz or for that matter of any kind of entertainment ("candlelight", "open house"). We must bear in mind that the "Americanization" of Germany which took place in the post-war years affected key areas of human behaviour - not only did American-English influence the language

of popular music - it also influenced the language of advertising, marketing, fashion and scholarship³. So great was the flow of American expressions into Germany that not only specialized terms, but also household words were used even when, in the case of the latter, there was a German equivalent. American superiority in advertising techniques was acknowledged, cf. Römer:

"Die Werbefachsprache ist sehr stark vom Englischen beeinflusst, weil die Werbeagenturen besonders der Vereinigten Staaten von Amerika die Vorbilder der kontinentalen Werbeagenturen sind und in der Bundesrepublik auch amerikanische Agenturen arbeiten. Es werden offenbar kaum Anstrengungen gemacht, die Wörter ins Deutsche zu übersetzen."⁴

Römer points out that it would be unwise to overrate the influence of advertising language - it is in fact an amalgam of the language of advertising, fashion, trade and industry, and the language of the media to which Carstensen refers when he uses the term "Schlagersprache". This term denotes the strange half-German, half Anglo-American mixture which arises when the two (or three) cultures come into direct contact with each other in the areas mentioned above. The media, in particular radio and television and their extension, the programme-publications, play a decisive part in transmitting this language. Before we discuss the varieties of the

3. see W. Wilss, "Der Einfluss der englischen Sprache auf die deutsche seit 1945", p.38, in Beiträge zur Linguistik und Informationsverarbeitung, 8, Munich 1966.

4. Ruth Römer, Die Sprache der Anzeigenwerbung, Düsseldorf, 1968, p. 116.

"Schlagersprache" currently found in the "Rundfunkzeitungen" in greater detail it is important that we should consider the unique characteristics of the German "Rundfunkzeitung" itself.

4.2. The Role of the "Rundfunkzeitung"

Carstensen⁵⁽ⁱ⁾ pinpoints the role of the press as a medium through which foreign borrowings became established and Hugo Moser hints at the further dimension added by the audio-visual mass-media:

"Die Zeitung übernimmt weithin die frühere Funktion der Dichtung. Sie vermittelt zusammen mit dem populär-wissenschaftlichen Buch der allgemeinen Hochsprache die Neuerungen des Wortschatzes, auch solche fremdsprachlicher Art ... Neuerdings teilt sie diese Funktion mit dem Rundfunk ...".⁵⁽ⁱⁱ⁾

These two powerful agencies, the press and radio/television are fused in what is potentially an even more influential medium, the "Rundfunk-Zeitung". The "Rundfunkzeitung" is not simply a "newspaper", because the essence of the "Rundfunkzeitung" is the radio/television programme. The radio/television publication occupies a special position midway between the audio-visual media and the normal newspaper or magazine, or timetable, or menu. It may share characteristics of all these. In other words, it is not only a unique genre, it is a medium in its own right, a medium for a medium - it is complementary to television and radio just as the menu is complementary to the meal, the train timetable complementary to the journey. However, the difference between the radio publication and the timetable or menu is that the information contained in the radio publication is not just factual. As the media of radio and

5. i) Broder Carstensen, *op. cit.*, p. 20. See Appendix 'C', p. 118.
 ii) Hugo Moser, *op. cit.*, p. 446.

television are audio-visual, a great deal depends on the information printed in radio/television publications as a guide to the spoken word as it is heard on the air, or to visible images as they appear on the screen. McLuhan, among others, has drawn attention to the variety of factors which, although they accompany speech, have nothing to do with actual sound reproduction, yet which are crucial if we are to understand a speaker's meaning⁶. McLuhan's distinction between "hot" and "cold" media is useful here. The radio publication which is complementary to radio and television attempts, through the medium of print, to convey a message, that is, information about a programme which is otherwise only imparted by the "Sprecher", i.e. the background to the programme, how and where the idea for the programme was conceived, etc. Even though the "Sprecher" is once-removed, i.e. he is himself a function of the medium, factors such as tone, emphasis and rhythm, can affect our understanding of his utterances. The spoken language is "hot", it contains much that is redundant - the written language is "cold", it relies on the printed word, the reader must supply a meaning, because the written language is necessarily elliptical, there are gaps in its structure.

6. Marshall McLuhan, Understanding Media, London 1964, pp. 22, 32.

4.2.1. English Loans and "German English" in Programme Titles.

We may draw an important conclusion from the above: the "Rundfunkzeitung" advertises radio/television programmes; the language which it contains - the language of programme-titles and the language of programme critics - is a special variety of the "Schlagersprache". We must bear in mind that the text of these programme publications consists, for the most part, of advertisements; that the programme publications contain features on pop-music (here the medium is obviously "Schlagersprache" in its narrowest sense); that roughly 84.4% of the other reports in such publications deal with entertainment programmes; that four companies sell 10,000,000 radio and television programme publications every week in Germany⁷. This last fact is of particular significance because these publications are not published by stations or broadcasting corporations, but instead by independent companies as a profit-making venture - there is no centralised organ produced by the ARD and the ZDF. In other words, there is competition among these companies, with each aiming to capture the largest percentage of the listening/viewing public⁸. Thus these publications advertise programmes and are themselves advertisements. Honsowitz sums the situation up as follows:

"Das Publikum ist durch massive redaktionelle Werbung ...

7. see Klaus Schwidrowski, "Die verlogene Glitzerwelt der deutschen Programmzeitschriften", STERN, 8/3/73, p.98.
8. The BBC's own publication "Radio Times" has a circulation of some 3,500,000.

in seiner akklamativen Meinung auf ... Stars fixierbar,
mit denen die (Medien)-Konzerne mehr oder minder
direkt Profit erzielen."⁹

In view of the fact that these publications have such a wide circulation it is not surprising that they help to popularise through the "Schlagersprache" certain expressions which formerly had only a limited currency in German or were used in one fixed context, e.g. "non-stop"/"nonstop" were formerly used only in the context of airline advertising, but now both appear in programme titles, cf.:

"Nonstop dancing mit dem Orchester James Last."

and

"Non Stop in Pop".

Similarly the phrase "on the rocks" was formerly used in advertising aimed at the party-going "in-crowd", e.g. "Scotch on the rocks", but now we find "Pop on the rocks" (WDR 2) in the form of a programme title. This then, is at least one of the reasons for the apparently haphazard borrowing mentioned at the beginning of this chapter.

Although it is beyond the scope of this study to discuss at length the language of DER SPIEGEL, whose vocabulary and syntax are strongly influenced by American usage, two examples may suffice to indicate the connection between the so-called "Spiegelsprache" and the language of the "Rundfunkzeitungen". "Evergreen" seems to have been borrowed from Anglo-American at an early stage and was originally

9. Herbert Honsowitz, Fernsehen und Programmzeitschriften
(Diss.), Tübingen, 1973, p. 293.

applied to pop-music¹⁰, but it appears with a different sense in the following: "... Cary Grant, 58, Hollywood-Evergreen" (DER SPIEGEL, 22/8/62, p.62). "Oldtimer" appears to have been borrowed into the "Schlagersprache" having originally been applied exclusively to vintage-cars, and appears in abbreviated form in "Firm Bellaphon expandiert mit Rock 'n Roll Oldies" (DER SPIEGEL, 29/10/73, p. 202). One may compare this with the sense in which it is used in the following:

"Inge Meysel als 'Eine geschiedene Frau', eine CSSR-Serie ... und der Krimi ... sollen dem ... Gänovenjäger Zimmermann und anderen ZDF Oldtimer in Kampf um Zuschauers Gunst helfen."

(HÖR ZU, 14/7/73, p.10)

"Evergreen" then has been given a new dimension in the avant-garde language of DER SPIEGEL, while "Oldtimer", now also applied to people as well as cars which are old, but not necessarily vintage, has become established in the "Schlagersprache" as a term used to describe the stars of yesteryear.

Certain standard expressions current in Anglo-American broadcasting are gradually finding their way into the speech of German announcers.¹¹ The suffix "-time" is frequently used on the air and this use is reinforced by programme-titles such as "Jazztime", "Rocktime", "Soulttime" and

10. Broder Carstensen, op. cit., p. 121 ff.

11. It seems likely that they are influenced by the British and American networks broadcasting in Germany.

"Krimitime". The broadcast programme-title or caption influences the television critic's choice of words, as in "Mittwoch ist bereits Krimi-Time" (HÖR ZU, 14/7/73, p.10) so that the word is firmly fixed in the mind of the reader. There is little evidence to suggest that the speech habits of German announcers have been influenced significantly by Anglo-American vocabulary or syntax patterns, etc. and in any case, a discussion of this question would be beyond the scope of this study¹². However, announcers do read out English song-titles over the air and, more important, a list of the titles to be played in, e.g. a record-request programme, appears in HÖR ZU, FUNK UHR and GONG, so that the reader is constantly confronted by English words. Given the song-title "Swing low, sweet chariot" it is but a short step to the programme-title "Swing and Sweet (mit etwas Beat)"¹³. Moreover, the names of pop-groups and other musical ensembles frequently appear in the original English ("Rolling Stones"; "The Young Generation"; "Blues Band", etc.) and this could be one reason why "Band" (= "pop-group") has ousted the native German "Kapelle" in this context¹⁴.

In addition to programme-titles which have simply been borrowed from either American or British broadcasting ("Country Coach USA"; "Let's Dance"; "Nightclub") and those

12. See Broder Carstensen, op. cit., p.251.

13. This is in fact a programme-title.

14. See W.F. Leopold, English Influence on Post-War German, Lincoln (USA), 1967, p.63, note 16.

Also Broder Carstensen, op. cit., p. 98.

which have their origin in the language of advertising (e.g. "Pop on the rocks", "Neue Dessins in Sweet and Cool", "Tänzerische Musik - made in Germany") American-English elements are sometimes welded together to form concepts which are not current, or are only just becoming current, in those countries. "Personality-Show", which is current neither in America nor in Britain, is one such coining, cf.:

"Daliah Lavi dreht in Israel ihre erste Personality-Show."

(HÖR ZU, 23/10/71, p.8)

Like "Showmaster"¹⁵ this word is not found in English or American broadcasting. "Phone-in", which is relatively new to British broadcasting¹⁶ appears in:

"Phone-in: Füttern erlaubt - ein Computer Happening¹⁷
nebst einem Phone-in zum Mitspielen".

and the "-in" element is also found in "Dance-in mit den Blue Birds", "Hit-in mit Oldtimern", "Dienstagsparty ... ein Hear-in für Sprecher, Studiogäste, und Telefon." These compounds with "-in" were all firmly established in German before they made an appearance in (British) English¹⁸. Tschirch has shown how these compounds with "-in" ("Hear-in"/"Phone-in"/"Hit-in") have become vogue-words and enjoy considerable popularity among students and young people.¹⁹

15. See Broder Carstensen, op. cit., p. 253; also Ch.3, p.57.

16. cf. The BBC programme "Midweek Phone-in".

17. W.F. Leopold, op. cit., p. 43 .

18. Some compounds, such as "sit-in", have been current in Britain for some time but it appears that fewer new ones have been coined on this pattern.

19. see Fritz Tschirch, "Sit-in, Go-in, Teach-in, Hau-in",
Zeitschrift für deutsche Sprache, 26/1970, p.37.

Here again then, is an attempt to "sell" the programme in linguistic wrappings which will make it acceptable to that sector of the community in which language is less stable.

How does the average German listener or viewer react to the welter of English contained in the radio/television publications?

K. Kramberg writes:

"Da ... sogar junge und jüngere Deutschphilologen ihre .. Rede dem Verbrauchertrend anzupassen versuchen und deshalb mit allerlei saloppen Anglizismen verhunzen, nimmt es nicht Wunder, wenn der Wortschatz der Deutschen ... verarmt. In diesem sprachmörderischen Sinne erfüllen auch die 'Massenmedien' ihre Funktion."²⁰

There can be no doubt that there is a close connection between what Kramberg calls the "Verbrauchertrend" and the "Massenmedien", which is reflected in the "Schlagersprache". This language is used in advertising and broadcasting because it is fashionable, because it is chic to be able to use (American) English expressions even when one is not very sure what they mean, cf.:

"People do not really know English. They merely make a display of effective English words which everyone seems to know, even misusing them" ²¹

Leopold's first statement brings us to the heart of the matter. In view of the increasing number of Anglicisms heard daily on radio/television and read in HÖR ZU, GONG and FERNSEH-WOCHE, GONG has published a viewer's guide to English ²² which contains the German equivalents and

20. "Die Zeit", 21/1/72.

21. W.F. Leopold, op. cit., p.5

22. "Englisch für Zuschauer", GONG, 15/5/71 and 30/10/71.

pronunciation of the English words most frequently used in radio and television programmes and found in the publications. Some of these words come straight from advertising ("soft ice", "designer") and others from different "Fachsprachen" ("body-building", "knock-out") but several appear in programme titles, cf.:

<u>English word</u>	<u>German equivalent</u>	<u>Programme Title</u>
nightclub	Nachtklub	"Nightclub"
globetrotter	Weltenbummler	"Die Globetrotter"
up to date	auf dem laufenden	"Top Pops up to date" "Rhythmus up to date"
story	Geschichte	"Rosen für Rosa - eine Love Story"

These are not random borrowings, but instead are part of an ongoing process: "Love Story" is gradually becoming established as a programme genre due to the tremendous popularity of the Segal film of the same name in Germany. There is not really enough evidence to judge whether this process is "sprachmörderisch" - but there are signs that overuse of English expressions, instead of facilitating communication by means of a fashionable "lingua franca" is in some cases actually hindering it.

In discussing this Anglo-American influence it is essential that we retain a perspective. American words first started to appear in German as early as the seventeenth century²³, so that borrowing from American English is not in itself a new phenomenon. What is new is the extent to which the

23. see Philip M. Palmer, Neuweltwörter im Deutschen, Heidelberg, 1969, p.10.

borrowings have been popularised by the various media. Whereas the earlier borrowings were for the most part sporadic, e.g. "Rum" (1673), "Tornado" (1697), American (English) terms borrowed in this century embrace a much wider range of human activity and more important, filter through to a much larger public through radio and television²⁴. The influx of borrowings is due to a great extent to the power of advertising, which ensures that new words from Anglo-American are very quickly assimilated into the language as part of the "Schlagersprache". Magazine editors who consider themselves up to date favour such expressions and we find them appearing in QUICK, STERN and DER SPIEGEL. But I have tried to show that, because it occupies a unique position between the media of print and sound, because it advertises and is itself an advertisement²⁵, the "Rundfunkzeitung" plays a major part in circulating Anglo-American words and establishing them in the German language, although a surfeit of foreign elements in broadcast programmes occasionally results in a communication breakdown. The "cool" language of the programme-title consisting of foreign/native or simply foreign elements may prove incomprehensible unless the single lexical items are explained. However, even when the meaning of these single lexical elements is known, the title as a whole may convey,

24. It is significant that "Colt" and "Story", which have been re-borrowed, appear in the GONG guide.

25. cf. Herbert Honsowitz: "Neben dem Kochrezept für den Braten steht dann die Anzeige für das Bratenfett. Neben der Spalte für den Hausarzt stehen Inserate der Arzneimittel-Branche."

In a programme entitled Fernsehen und Programmzeitschriften produced by Martin Wiebel for WDR, Viertes Programm, 12/1/73, MS, p.24.

through the arrangement of these elements in a way which does not seem to comply with normal usage, a "message" which is more than the "sum of the parts", i.e., the meanings of the lexical items. In order to arrive at the meaning of this message it is necessary first of all to focus our attention on the arrangement of the parts.

4.2.2. The Post-Nominal Construction in Programme-Titles

I have attempted to show that the "Rundfunkzeitungen", by virtue of their unique function, reveal that the Americanization of German society has left its mark on the language they contain. In the next chapter it will be necessary to ascertain whether we are dealing here with a "Fachsprache". Before going on to consider the relationship between this kind of language and studio-jargon and popular idiom, the meaning of certain constructions must be examined. So far I have concentrated on Anglo-American elements in the vocabulary of these publications, noting that in many cases words were taken straight out of the language of advertising. Römer points out that this language is a recognised vehicle of foreign influence:

"Die Reklamesprache ist neben den Schlager- den Fach- und Sondersprachen ... der Sprache des SPIEGELS und der Pressesprache ... als Vermittlerin von Fremdwörtern erkannt worden."²⁶

It seems, however, that direct Anglo-American influence on vocabulary may be paralleled by indirect Anglo-American influence on syntax through the language of advertising.

Straumann²⁷ isolates "Block-language" in his book Newspaper Headlines arguing that the latter is a special type of language divorced from everyday speech, yet deriving from it. For Straumann, "block-language" consists of headlines,

26. Ruth Römer, op. cit., p. 128.

27. Heinrich Straumann, Newspaper Headlines, London, 1935, p.39.

telegraphese, or even the shorthand we use when taking lecture notes. For the purposes of this study I shall discuss "block-language" in the context of the type of language with which we are confronted in certain German programme-titles. Whereas normal German word order requires that the adjective precedes the noun, we find that in certain programme-titles the adjective follows the noun, cf.:

"Dorf modern"	"Funk intern"
"Börse aktuell"	"Sport kontrovers"
"Jazz intim"	"Klassik neu"
"Hits international"	"Jazz populär"
"Hits exquisit"	

However, this is not confined to programme-titles. In an advert for Henkell champagne we find the champagne referred to as "Henkell trocken"; a metalworkers' publication is entitled "Metall aktuell"; and occasionally this postnominal positioning occurs as a headline or caption, as in: "Krimi Live" (HÖR ZU, 24/11/73, p.155) and: "Moskau intim" (cover caption, DER SPIEGEL, 4/5/71). Postnominal positioning of the adjective is common then, to newspaper headlines, advertisements and programme-titles. As we have seen, the programme-title is itself a kind of advertisement. But this still does not explain why the adjective follows the noun. The examples mentioned above and those listed by Duden²⁸ all have one thing in common: in each case the adjective refers to a special set or

28. Der Grosse Duden, Vol.4: Grammatik der deutschen Gegenwartssprache,
2nd rev. ed. Mannheim, 1966, p. 222.

category. "Henkell trocken" is the official designation of the manufacturer, which is applied to a particular type of champagne. "Trockener Henkell" would imply that a value judgement was being made by someone drinking the champagne. It is not surprising that this postnominal positioning, which occurs most frequently in advertising (cf. "Tabac original") as a mark of "class distinction", should also be used in descriptions of programmes, for these too are "wares" advertised in the "Rundfunkzeitungen". "Hits exquisit", and "Sport kontrovers" are, so to speak, brand-designations which guarantee that goods (in the form of programmes) of a certain quality are being provided - it is significant that with the exception of "neu" and "populär" all the adjectives quoted in the examples above are vogue-words.

The distinction between prenominal and postnominal positioning and the close connection between advert and programme title perhaps become more apparent when we consider "Urlaub made in Ireland" (travel agency advertisement) and "Tänzerische Musik - made in Germany" (programme-title) side by side, both of which contain not just one word, but a whole phrase in postnominal position. So far in the discussion of these postnominals it has been convenient to assume that reversal of normal word order never occurs in other contexts. It does however occur in "Hänschen klein" and "Röslein rot" but these are archaic survivals²⁹ which do not have their origin in the language of advertising.

29. *ibid.*, p.222.

It seems that the concentration of the central message of a newspaper article in the caption or headline may also have considerably influenced the lay-out of programme-titles in the "Rundfunkzeitung". Whereas both German newspapers and early programme publications tended to fight shy of the bold sensational headline, or caption, the trend now in both media is towards the crisp, one-line statement. This is a publicistic technique which was imported to Germany from America and has gradually ousted the long-winded gloss which accompanied the clumsy titles of articles and television and radio programme-information. Groth sums up this tendency as follows:

".... die Amerikaner beeinflussen durch Überschriften,
die Deutschen durch Kommentare."³⁰

It is not the technique itself, but rather the effects it has had on the choice of words and word-order which are of interest to us. Given that the title has to be short and yet meaningful, it is obvious that linguistic resources will be stretched to the limit, for both headline and programme-title have one thing in common: they are designed to arrest the reader's attention. What better way of doing this than by using postnominal positioning?

Summing up, we may say that the scope of the "Rundfunkzeitung" has broadened to such an extent that we can hardly compare the HÖR ZU of 1973 to DER DEUTSCHE RUNDFUNK of 1923.

30. See O. Groth, Die Zeitung, Berlin 1928, p. 388.

In addition to background material on programmes and stars, programme publications now contain features on the law, cookery, the hit-parade, and a host of leisure activities. These features advertise either explicitly or implicitly. Whereas advertising in the early programme-publications was confined to items of radio equipment, (e.g. earphones, loudspeakers, etc.) products of all kinds are now advertised, and often the advertisements "match" the subject of the article or feature beside which they appear. The language used in these advertisements is also found in DER SPIEGEL, which regularly contains the expressions "on the rocks", "long drink", "it's time for" (McBaren's pipe tobacco). The reason for this is not hard to find; just as English and American products and equipment are fashionable, so English and American programmes and stars are very popular in Germany. Such Anglo-American expressions as we find in the pages of the "Rundfunkzeitungen" and DER SPIEGEL are sometimes used in a different sense from that in which they are used in Britain and America (cf. "Oldtimer") and occasionally expressions are used which, although they consist of Anglo-American elements, are not current in either country ("Personality Show", "Hear in"). The flood of expressions which comes from America in television and radio programmes broadcast in Germany and the ever-increasing number of Anglo-American words used in the advertisements contained in the programme publications has made it necessary for at least one "Rundfunkzeitung" to publish a guide to such foreign borrowings - nevertheless, the constant interaction

and cross-fertilisation which takes place between DER SPIEGEL and the "Rundfunkzeitungen" ensures that these expressions reach a very wide public, with the result that they are given an entirely new meaning, or a further dimension is added ("Evergreen"). Obviously foreign expressions are heard on radio and television and are assimilated by the listener or viewer. But the printed word as it appears in the programme-publications establishes and fixes the idea in the reader's consciousness, as in the case of "Krimi-Time". No other publication in Germany covers the whole spectrum of popular entertainment while at the same time dealing with such a wide range of human activities; few magazine publications have such a high circulation, and in view of this, the language of the "Rundfunkzeitung" gradually leaves its mark on "native" vocabulary and syntax. In this process advertising plays a crucial part. Expressions such as "Dessins", "made in Germany", "on the rocks", all have their origin in the language of advertising - all appear in programme-titles. The "class" distinction implied in the postnominal construction "Dorf modern" is a feature of advertising language and as such is used in publications which advertise radio and television programmes, namely the "Rundfunkzeitungen."³²

32. It is significant that the German word "Konsumenten" can be applied to radio and television audiences.

5. Jargon, "Fachsprache" and "Umgangssprache"
- 5.1. The difference between jargon, "Fachsprache" and "Umgangssprache".
- 5.2. Studio Jargon.
- 5.3. Studio Jargon in the "Umgangssprache".
- 5.4. "Umgangssprache" in studio jargon.
- 5.5. Technical terms.
- 5.6. Jargon as a group-language - its influence on the "Umgangssprache".

5.1. The Difference between jargon, "Fachsprache" and
"Umgangssprache"

In the preceding chapters I have considered the historical development of broadcasting terminology, attempted to explain the high incidence of foreign loans in the broadcasting vocabulary which appears in the "Rundfunkzeitungen" and elsewhere, and examined the influence of various group-languages on radio and television language. I shall now turn from these external influences to discuss the connection between the technical terms and the jargon used in broadcasting, and colloquial German ("Umgangssprache").

We may begin by making a distinction between "jargon" and technical terminology ("Fachsprache"). The jargon of broadcasting is the language used by those employed by the broadcasting companies and in some cases those who are closely connected with broadcasting. It is an internal group-language which is generally understood only by such people. The technical terminology of broadcasting is a stock of stylistically neutral specialist terms to which everyone has access through reference works, dictionaries, etc. As in the case of the "Schlagersprache" and the "Spiegelsprache", it is very difficult to make a hard and fast distinction between the two, partly because, as we shall see, the "Rundfunkzeitungen" play an important part in popularizing both jargon and even technical terminology. The essence of any jargon is that terms which may readily be understood in the standard language assume different meanings or have different connotations within the limits

of a specific context. This does not mean, however, that the language of the studios is a "Geheimsprache"¹, for it finds its way into colloquial German and is absorbed by the population at large.

The borders between jargon and "Fachsprache", between "Fachsprache" and "Umgangssprache" are frequently blurred. However, it is possible to distinguish four main strands in this area of constant change:

- 1) Studio jargon used "on location" by camera crews, actors, directors;
- 2) Studio jargon used by the man in the street, i.e. in colloquial German;
- 3) Colloquial German used by camera crews, etc. "on location", i.e. "Umgangssprache" which enters jargon;
- 4) Technical terms.

1. See Herman Bausinger, op. cit., p.124.

5.2. Studio Jargon

As the jargon of broadcasting is born in the studios, it is not surprising that many of the expressions used in the studios refer to equipment and apparatus. The microphone is variously referred to as the "Flasche" or "Flüstertüte", the cradle which holds the roving microphone is known as the "Galgen", its operator as the "Galgenvogel" (= "good-for-nothing" in Standard German). Earphones are known as "Specknudel". "Saft" refers to "Strom" or current" (cf. English "juice") and "besaften" with the sense of "to supply current" is also used. Commentators who can be heard but not seen (e.g. during the showing of a film-report) are known as "Off-Sprecher" or "Sprecher im Off", reading an "Off-Text", "off" being used to denote "offstage". The opposite "on" would therefore be used to describe the newsreader himself. Should a film report turn out to be false it will be called an "Ente" (cf. French "canard")². If a news-studio has captured a "scoop" the news editor will no doubt desire to stress or "play up" this item ("anheizen"). The item may however already have been given sufficient coverage on an earlier bulletin or in the other media, in which case the editor will "kill" it ("eine Nachricht kippen").

When programmes are being broadcast they are said to run ("laufen").

A film "läuft" or "flimmert über den Bildschirm",

2. "Zeitungsentente", which was used in German journalism as early as 1850, was a loan translation of the French term "canard". See Heinz Küpper, *op. cit.*, Vol. 5, 1967.

whereas radio programmes are transmitted over the air ("in den Äther schicken"). The actual process of broadcasting is known in the studios as "Sendung fahren" and "fahren" is also used with the general sense of "use", "apply" as in "es wird mit diesem Gerät gefahren". "Abfahren!" is the command to start shooting which is generally given by the director or producer and the noun "Fahrt" is used to describe the movement of the camera. Before a programme can be broadcast a "kalte Probe" takes place (a rehearsal at which there are no technicians present and therefore no electricity supply) and this is followed by the "heisse Probe" a dress rehearsal with cameras. When transmission is finished the programme is said to be "gestorben" - if it is recorded and stored away for future use it is known henceforth as "Konserve" (cf. English "can" - "in the can").

5.3. Studio Jargon in the "Umgangssprache"

From the very beginning of broadcasting the idioms of those who produced and transmitted the programmes soon became household slang. People with the same taste or outlook may be said in colloquial German to have "die gleiche Wellenlänge" (cf. "to be on the same wave-length") while the expression "auf jds. Wellenlänge nicht einstellen" means "to refuse to understand what someone means". "Sendepause" (which means "break in transmission") has the figurative sense of "mental bloc" in the expression "Sendepause haben" ("to be at a loss for words, to be stuck for an answer"). "Antenne für etwas haben" means "to be able to sense something, to have a nose for something, to be receptive to something." Jost Trier³ shows how "Antenne" was originally used with the sense of "receiver" and later came to be used to mean "transmitter". Mackensen⁴ notes "ins Bild setzen" (cf. "to put someone in the picture"), "dazwischenfunken" (= "to interfere with, or deliberately thwart someone's plans"), "einblenden" (= "to interrupt, cut in on a conversation") and "Geräuschkulisse"⁵ (= "noisy place, din"). Also current is "Funkstille haben" as in:

"Sogar unter Kollegen von Lüben and drüben, die Beruf oder dienstlicher Kontakt seit langem zusammen führt, herrscht Funkstille."

("Zeit" - Magazin, 22/9/72, p.2.)

with the sense of "no communication". "Wellenbummler" (coined on analogy with "Weltenbummler"?)

3. Jost Trier, "Antenne", Festschrift für Hugo Moser, ed. Ulrich Engel, Paul Greber, Heinz Rupp, Düsseldorf, 1969, pp.193-201.
4. Lutz Mackensen, Die Deutsche Sprache in unserer Zeit, 2nd ed., Heidelberg, 1971, p.261.
5. See Chapter 2, p.28.

is also found with the meaning of "radio-fan" and Küpper notes "Wellenreiter"⁶ with the sense of "Rundfunk-Intendant". The latter normally has the meaning of "surf-rider".

The expression "Mattscheibe" appears not only in the radio-publications, but also in the newspapers as a generic name for television, cf.:

" ... der Sport hat sich gelegentlich auch den Bedingungen der Mattscheibe zu fügen; mit Anfangspausen und Schlusszeiten wie auch mit den Regeln des Ablaufs."

(Frankfurter Allgemeine Zeitung,
24/4/71, p.41.)

Television is also referred to as the "Flimmerscheibe" ("flimmern" = "to flicker"), "Flimmerkiste" and "Guckkasten" (cf. English "box" - but German "Box" = "hi-fi loudspeaker"). When contrasted with other forms of entertainment which are held to be more sophisticated, e.g.: radio and theatre, it is contemptuously described as "Pantoffelkino", i.e. "home-movies", cf.:

"Radio geriet aus der Mode. Presse und Publikum konzentrierten sich auf das Pantoffelkino."

(HÖR ZU, 1/9/73, p. 109)

"To watch television" which is rendered, as we have seen, by "fernsehen" in the standard language is, in colloquial German, "in die Röhre gucken", cf.:

"Vorschulkinder gucken in die Röhre."

(HÖR ZU, 4/8/73, p.75)

6. Heinz Küpper, op. cit., vol.4, 1966.

In Chapter 3 we saw how the "Rundfunkzeitung" introduces its readers to the "Schlagersprache" via the programme-titles and advertisements which it contains. The content of many of the articles in the "Rundfunkzeitungen" is, as Honsowitz⁷ has shown, closely connected with the advertisements which appear beside the articles. While these articles deal with a wide range of subjects including sport, motoring and health, many of them provide the reader with a look behind the scenes in the world of television and radio. It is not surprising therefore, that one finds studio jargon in the pages of the "Rundfunkzeitungen" for these publications draw on the language of those involved in broadcasting - indeed many of the features and articles appear in the form of interviews with broadcasting personalities who use studio jargon. The idiom of these publications then, tends to resemble that of the studios, c.f.:

"Vor der romantischen Kulisse am Mittelmeer
erholt man sich von den Strapazen der Hochzeit."

(HÖR ZU, 14/7/73, p.7.)

One could, of course, argue that "Kulisse" could have appeared in any publication, that this particular expression is not only found in the "Rundfunkzeitungen" and, indeed, it would be difficult to prove that there is a style of writing which is peculiar to the "Rundfunkzeitungen". However, one can say that it is through them that studio jargon reaches a vast number of people. Both "Zugnummer"⁸

7. See Chapter 4, p.73.

8. See Urs Mehlin, op. cit., p. 171.

and, by analogy "Lokomotive" are terms used to describe programme-hits, the former going back to theatre jargon; "Strassenfeger" on the other hand, is a fairly recent expression meaning the same thing, cf.:

"Das Quiz ist in Italien seit Jahren ein
Strassenfeger."

(HÖR ZU, 3/11/73, p.159)

The implication here is that the quiz is so popular that the streets are empty when it is broadcast. "Strassenfeger" is an example of a word which would appear to be finding its way into colloquial German via the "Rundfunkzeitung".⁹

9. Ulrich Eggert, op. cit., p. 91.

5.4. "Umgangssprache" in Studio Jargon

Although the radio publications show how expressions used in the studios in the "Fernsehungangssprache" eventually reach a large section of the community they also provide examples of the reverse process: several expressions in common use in the "Umgangssprache" assume a new meaning in the jargon of broadcasting. Thus "Renner", which is normally used of any phenomenon which is popular (and/or of long duration) is applied to television series, and programmes in general with the sense of "hit":

"Zweimal lief es bisher, das Tor des Monats ...
Wir haben eine Million Zuschriften aus neun
Ländern bekommen. Es ist ein richtiger Renner
geworden."

(HÖR ZU, 5/6/71, p.5.)

"Dauerbrenner" which normally means "slow-combustion stove" and can also mean "long passionate kiss" is perhaps more common with the same sense as "Renner".:

"Noch liegt der Dauerbrenner 'Tagesschau'
unverdrossen vorn."

(HÖR ZU, 14/7/73, p.8)

Other colloquial expressions which have undergone some restriction of meaning in a broadcasting context are "toter Hund" (= "a scene in which nothing happens") and "einen Türken bauen" which has the sense of "to fake a scene" - a "Türke" is a picture which is designed to give the impression of authenticity and thus lead the viewer to believe that an event is taking place "live" whereas it has

in fact already occurred.¹⁰ The expression dates from 1895 when Kaiser Wilhelm opened the Kiel Kanal (Kaiser-Wilhelm-Canal). The warships of all the seafaring nations were represented and their crews invited to a gala dinner by the Kaiser. As the ships arrived in the harbour, the band of the German Navy played the appropriate National Anthems - unfortunately the band did not have the music of the Turkish National Anthem and the Turkish warship with its half-moon flag sailed in to the strains of "Guter Mond, du gehst so stille...." Originally then, the idiom simply meant "to pretend", "simulate" and was used in the jargon of the theatre and the "Umgangssprache" with this sense. With the advent of television broadcasting the expression came to mean "to simulate by showing a recording".

10. Heinz Küpper, op. cit., vol.2, 1963.

5.5. Technical Terms

A striking characteristic of this fourth category and one which distinguishes it from "jargon" is the high incidence of English expressions. This does not mean that it consists exclusively of English terms, nor that there are no English borrowings in studio jargon (cf. "On-Sprecher"). However, although evocative terms have been found to refer to the equipment and processes used in bread-and-butter broadcasting ("Galgen", "Flüstertüte", "Specknudel", "gestorben"), there has been an increase, since the advent of television, in the number of borrowings from Britain and USA which are used to describe more sophisticated and intricate operations and techniques of broadcasting, cf.:

"Black-out"¹¹, "Blue-Screen", "Soft" (scheibe),

"Flip-Flop Register", "Pick-up machen", "Insert".

Many of these terms, which have for the most part been borrowed from Anglo-American film jargon¹² are not understood by the layman in Britain or America, and some of them, e.g. "Flip-Flop-Register" refer to extremely complicated apparatus which is used to produce "special effects". Such apparatus is of little interest to the viewer or listener, nor does it concern us here. Only when the viewer becomes immediately aware of these special effects on the screen do they assume importance. Two devices which are used currently in German television to produce spectacular changes of the backdrop during a

11. See Chapter 2, pp 31-32.

12. See Chapter 2, p.31.

programme are the "Black-out" and the "Blue-Screen"¹³ technique.

"Black-out" has already been referred to in the context of programme genres, and "Blue-Screen" is also gaining ground rapidly, cf.:

"Denn gerade dieses bewegte Bild, im Fachjargon 'Blue Screen' genannt und beim Showbusiness schon bewährt, schafft der Tagesschau-Technik Probleme."

(HÖR ZU, 29/9/73, p.155)

The "Blue-Screen" refers to a projection technique whereby a slide, a film or a video-tape recording is shown behind a newscaster (e.g. in the "Tagesschau") or an actor on a special screen. It is normally used where there are no props in the foreground of a television picture and is ideally suited to news programmes and documentaries where a commentator or reporter describes or narrates. Often the American (English) word seems to be preferred to the native German one simply because it is shorter. Where long German compounds exist these have occasionally been shortened:

"Magnetbildaufzeichnung" (= "video tape recording") has been abbreviated to "MAZ" and from this the verb "mazen" (= "to video tape record") has been formed. Similarly, "Filmaufzeichnung" (= "telerecording") has been abbreviated to "FAZ", and from this has been coined the verb "fazen" (= "to telerecord").

13. See Ulrich Eggert, op. cit., p.19.

Both "Blue-Screen" and "Blue-Screens" are current.

5.6. Jargon as a Group-Language - Its Influence on the
"Umgangssprache".

Before going on to discuss other technical innovations and their implications for the German language in the sphere of communications in general and broadcasting in particular, I shall attempt to assess briefly the extent of the influence of broadcasting jargon on colloquial German. It would appear that, compared with other group-languages such as the jargon of the theatre, which has provided us with "auf die Bühne bringen", "aus der Rolle fallen", "über die Bühne gehen", "einspringen" (= "to deputise for s.o."), "Theater spielen", "Lampenfieber" and the jargon of mining to which the Umgangssprache owes "zutage fördern", "Stichprobe machen", "Fundgrube" and "Ausbeute", the jargon of broadcasting has not had such far-reaching effects on colloquial German as one might have expected. There are two reasons for this: firstly, it would seem that radio/television is not felt to be a live medium in the same way as theatre is a live form of entertainment - despite the high circulation of the radio publications with their presentation of a cosy "heile Welt" inhabited by pop-singers and actors, radio/television is considered to be once, indeed twice removed; secondly, the listener or viewer is no longer abreast of or familiar with technical developments - broadcasting is no longer an adventure, the listener no longer refers jokingly to "Dampfradio" as his British counterpart talked

about "cat's whiskers". For all that, there is, as we have seen, some interaction between studio jargon and colloquial jargon, though as yet there is little contact between the Fachsprache and the Umgangssprache. Moreover broadcasting jargon has left its mark on other group-languages. Dankert¹⁴ notes the expressions "Zeitlupenfussball" for football played at a slow tempo, and "Regisseur einer Mannschaft"¹⁵ for the key-player in a football team, and in his dictionary of soldiers' slang, Küpper¹⁶ lists "Fernsehball" for a ball with black and white panels. In addition, Küpper lists "fernsehen" and "telen" with the meaning of "crib", "copy" in his dictionary of "Schülerdeutsch",¹⁷ and also "funken" (= "to prompt", help, a fellow pupil").

14. Harald Dankert, Sportsprache und Kommunikation, Tübingen, 1969, p.45.
15. *ibid.*, p.49.
16. Heinz Küpper, Am a.. der Welt: Landserdeutsch 1939-45 Hamburg, 1970 and Düsseldorf.
17. Heinz and Marianne Küpper, Schülerdeutsch, Hamburg, 1972.

6. The Era of Audio-Vision

6.1. Native Coinings

6.2. Foreign Loans

6.1. Native Coinings

The last decade has witnessed a gradual increase in the number of Anglo-American borrowings in the German broadcasting vocabulary, and the reasons for this development have been discussed above. More recently, the fusion of the different functions performed by those involved in the media has led to the adoption of several English expressions, many of which refer to the new medium of audio-vision. In some cases the native language has been able to adapt: the base words "Fernseh(en)-" and "Rundfunk"- have been used to form a number of new words, cf.: "fernsehdblich", "fernsehmdde" (of performers), "Mnuzfernsehen" (= "penny-in-the-slot TV"), "fernsehwillig" and "fernsehbereit" (the latter seems to have been coined as a result of the ARD decision to bring the starting time of evening broadcasting forward to 7.00 pm, a change which annoyed many viewers who claimed that they were not "fernsehbereit" at this time), "Fernsehlampe", "Fernsehkerze" and "Fernsehfilmkassetenwiedergabegerät" (= "television cassette"), "rundfunkeigen", "rundfunkgerecht" and "Warnfunk" (= "traffic bulletin"). "Tele-" is now very popular as a prefix, cf. "Tele-Anstalt", "Tele-Humorist", "Tele-Glanz". "Mikrofonsicher" and "kamasicher" describe the assurance with which a television or radio star perform, cf.:

"Wenn da so kamera- und mikrofonischere Kollegen wie Costa Cordalis auftreten, schnappt Heck nicht nur nach Luft - sondern auch nach der Bierflasche."

(HÖR ZU, 8/12/73, p.18).

6.2. Foreign Loans

As the media assume more importance than ever before in a world where tape-recorders are used in language-laboratories as educational aids, Telex is a prerequisite in international business, and satellite broadcasting has become commonplace, the flow of Anglo-American expressions into the German communications vocabulary gradually gathers momentum. The international market in radio equipment still determines German usage to a great extent - thus we find "On", "Off", "Stop", "Start", on the control knobs of tape-recorders and record-players. International firms with branches in Germany, such as Philips Ltd. and Kenwood, continue to fix new words in the German consciousness.

Thus we find:

"Kenwood Tuner/Verstärker Kombination"

with

"Stereo-Multipath-Knopf"

and

"Turnover-schaltern".

Philips advertise a "Hi-Fi" unit with:

"touch-controls - elektronische Senderwahl durch sanftes Antippen."

(SPIEGEL, 8/10/73, p.50)

This gloss on a foreign expression is also found in:

"Reverse-Betrieb (am Ende des Bandes automatische Umschaltung auf Lauf in Gegenrichtung.)"

(Philips)

In these examples the technical term has been transferred from the studio process to the controls of the equipment, which as we noted above, frequently comprises record-player and radio.

This does not mean, however, that television and radio-sets are going out of fashion; the portable television is gaining in popularity and this is reflected in the widespread use of "Portable" which seems to be on the point of ousting "tragbar":

"Als vor Jahren die schwarzweissen Portables auf den Markt kamen, hatten sie einen deutlichen Preisabstand zu den Grossen."

(HÖR ZU, 22/9/73, p.20)

"Transistor" too is popular:

"Von der Stückzahl her sind die Transistors die Renner der Funkausstellung."

(HÖR ZU, 1/9/73, p.87)

In addition to the technical refinements described above, words of a more general nature appear in such advertisements:

"Die wichtigen Module haben speziell hartvergoldete Longlife-Steckkontakte."

(Philips)

also:

"Gehäuse weiss mit Metallic Front."

"Radio" is still preferred to "Rundfunkgerät" in an advertising context, and often appears alongside a foreign word (see Chapter 1), so that the "Radio-Clock" was one of the chief attractions at the International Radio Exhibition held in Berlin in 1973.

Developments in the field of audio-vision and experiments with the video-disc ("Bildplatte") are reflected in a preference for new hybrids. "Stereo-Anlage" is already

long established, but a four-dimensional effect produced by four instead of ~~two~~ loudspeakers was on show at the Berlin exhibition. The name given to this is the "Quadro-Effekt", cf.:

"Quadro ist das Grösste. Rein äusserlich unterscheiden sich die neuen Anlagen nur durch die vier Lautsprecher."

(HÖR ZU, 1/9/73, p.89)

"Audiovision" itself has two meanings. It can be used to describe in a general way the combination of sound and vision apprehended by the television viewer, as in:

"Die Kamera war stets glänzend im Bilde, der Kommentar blieb mit ihr auf gleicher Höhe; ein Fall von mustergültiger Audiovision."

(HÖR ZU, 22/9/73, p.166)

but it can also refer to the video-disc system in which the viewer "plays" films on a television set just as he would play records or tapes:

"Das jüngste Kind der 'Lustelektronik' hört auf den unaussprechlichen Namen der 'Audiovision', auf deutsch: Hören-Sehen"

(HÖR ZU, 1/9/73, p.86)

There are at the moment five different systems of audio-vision in operation; so far no attempt has been made to coin a form with the base words "Hör(en)"/"Seh(en)" (cf. "Hörfunk", "Sehfunk").

The five systems are:

"Video-Band-Geräte", "Electronic-Video-Recording (EVR)"
 "Selecta-Vision", "Spectra-Colorvision" and the
 "Video-Platte".

The words listed above have only just begun to appear and it is too early yet to say whether they will penetrate Standard German. Unlike the technical terms discussed in Chapter 5 these words do reach the viewer or listener, chiefly through the advertising. "Playback"¹ is perhaps the best example of a word which was originally confined to the studios, but which is gradually finding its way into the "Umgangssprache". However it is still occasionally found with a gloss, cf.:

"Zum erstmalig läuft der Schlager-Wettbewerb mit Voll-Playback (Stimme und Musik vom Band) über den Bildschirm."

(HÖR ZU, 22/9/73, p.157)

but it is now current in the national press:

"New York ist gewiss keine Stadt des Gestern, aber diese Aufführung schien ein Playback dessen zu sein, was die Welt vor drei Jahren in Atem hielt."

("Ali-Phoenix aus der Asche", a report on the Frazier-Ali fight by Horst Winter, Rheinischer Merkur, 1/2/74, p.23)

Hitherto "Playback" has been used to refer to the process of recording or dubbing where a singer merely mouths the words of a song which is recorded on tape and makes the appropriate gestures. Here however it would seem to be almost synonymous with "Aufzeichnung" (= "recording"). In recent months "Entertainer" and "Nonsens-Show" have become established in broadcasting language. "Entertainer" is used

1. See Timothy Buck, "Selfmade-Englisch", Forum 10/2, April 1974, p.133.

with the same sense as the English word:

"Martin Luther King gehörte zum engsten Kreis um
den idealistischen Entertainer (Harry Belafonte) ..."

(HÖR ZU, 18/8/73, p.85)

But "Nonsens-Show" is a term² which is unknown in British
broadcasting (cf. "Personality-Show"):

"Weitere Folgen dieser Nonsens-Show sollen am
27 November zu sehen sein."

('Klimbim', HÖR ZU, 13/10/73, p.90)

Other words have undergone an extension of meaning: whereas
"Fading" was used as early as 1923 (see Chapter 1) in a broadcasting
context, it is now used to mean "brake-failure"³ on cars, while
"Spot", which was used originally in the sense of "commercial break"
is now appearing more frequently with the sense of "short extract":

"Zum Internationalen Fernseh Wettbewerb für
Verkehrssicherheitsfilme hat die ARD 20 Beiträge
angemeldet, darunter Spots aus 'Der 7. Sinn'...."

(HÖR ZU, 24/11/73, p.156).

2. The genre exists (cf. "Monty Python's Flying Circus")
in Britain, but not the expression used to describe it.
3. Der Grosse Duden, Vol.5: Fremdwörterbuch, 2nd ed., Mannheim,
1971.

7. CONCLUSION

Conclusion:

Throughout this study German broadcasting terminology has been discussed in terms of native resources, coinings and foreign (Anglo-American) loans. As we have seen, native and foreign are inextricably intertwined, as are the economic, social and cultural factors which determined the use of these terms.

From the very beginnings of broadcasting in Germany the establishment and expansion of the German radio market was of paramount importance. Unlike group-languages which had left their mark on the German language at the beginning of the twentieth century (e.g. the language of sport, especially boxing and football) the language of broadcasting was the language not only of a pastime, but of an international industry. Radio, by its very nature, reached out beyond Germany's frontiers - pioneers in the field of radio lacked Government backing and were hampered in their efforts to forge ahead in the race for control of the wave lengths and superiority in the field of radio production by strict regulations. They were obliged to look beyond Germany's frontiers where in the twenties great advances were being made in Britain and America. It is not difficult to understand then, why the German radio industry welcomed wholeheartedly any attempt to introduce to German internationally acceptable expressions such as "Radio" which would facilitate the export of their sets and equipment. The use of these Anglo-American terms in advertising marked the start of wholesale borrowing in the commercial sector, a

process which continues today. It is difficult to under-estimate the impact of circumstances determined by the world market.

Honsowitz has shown (See Chapter 4) that the broadcasting media are still as dependent on private enterprise as they were in the twenties.

The attempt to standardize the broadcasting vocabulary which was made by the "Reichspostministerium" in 1924 represents a spectacular failure on the part of government authorities to appreciate the significance of the new medium. Radio was not simply an offshoot of the postal service - the manufacturing of radio equipment had become a major industry. The government was unable to counteract effectively external linguistic pressures. The popular consciousness had assimilated "Rund-funk" because it suggested, more strongly than "Radio" perhaps, the potential of the medium within Germany. Yet to keep abreast of foreign competitors, advertisers used the word "Radio". By the time the National Socialists came to power in 1933 it was too late to dislodge "un-German" loans. The Anglo-American loans which were adopted after the Second World War entered the German "Fachsprache" and jargon, and also the language of the programme-publications. The cultural invasion of Germany by the USA has left its mark on many aspects of German life, but nowhere is American influence stronger than in the field of entertainment, in particular broadcasting.

Radio deals not only with entertainment, but also with many other spheres of human activity: and the group-languages used in these activities converge in broadcasting. Broadcasting

language is an amalgam of several different group-languages but it is not itself a group-language and does not have what Mackensen calls a "Sperrfunktion"¹, i.e. the high number of foreign words which it contains does not make it exclusive to one particular group, as is often the case with other group-languages influenced by French or (American) English. Instead of denying people access to a particular field, broadcasting performs the opposite function, drawing on the vocabulary of many other group-languages - it has a "Verbundfunktion"^{2 (i)}. Broadcasting is a twofold process of communication: the spoken word broadcast over the air is supplemented by the written word in the "Rundfunkzeitung". The function of the "Rundfunkzeitung" is to advertise the programmes broadcast on television and radio, and the language which these publications contain has much in common with advertising language. It is not surprising then, that we are confronted with such a strange mixture of different elements in the language of broadcasting. This can be traced back to the role which the "Rundfunkzeitung" has within the community: through the "Schlagersprache", itself a mixture of the language of advertising and entertainment, it takes up and passes on new borrowings from Britain and the USA to a very wide public. Frequently native expressions are ousted, but in many cases they continue to exist side by side with the new terms ("Rolle/Part", "Sender/Station", "Schau/Show")^{2 (ii)}, and the foreign term is in most cases simply a

1. See Lutz Mackensen, Traktat über Fremdwörter, Heidelberg, 1972, pp.89-93.

2. i) *ibid.*, p.93.

ii) See Appendix 'c'. p. 118.

stylistic variant of the native. It remains to be seen whether semantic change will take place in these so-called "doublets"³. As watching television and listening to the radio have become favourite leisure activities in Germany as in the rest of Europe in the last two decades, it is only to be expected that the jargon of these media should have appeared in several idiomatic expressions, although it must be said that the influence of radio and television has not been as spectacular as that of the theatre jargon - as the popularity of radio and television programmes and programme-publications has increased, the technology of telecommunications has become less accessible to the man in the street.

One factor which will undoubtedly accelerate the assimilation of borrowings is the cross-fertilisation which takes place between the media of radio and television, and the press and film, cf. Mackensen:

"Genauere Analyse zeigt, dass hier (i.e. in broadcasting) viel auch aus den Kanälen anderer Massenmedien zusammenläuft."³

Words such as "Zeitraffer", "Love Story" and "Newsfeed-Show" are now common to the mass-media. This cross-fertilisation affects not only vocabulary but also syntax, with the result that normal word order is reversed in programme-titles as well as in headlines and captions.

3. ibid., p.266.

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APPENDIX 'A'Abbreviations:

ARD	Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland
BFN	British Forces Network
DLF	Deutschlandfunk
DW	Deutsche Welle
NDR	Norddeutscher Rundfunk
SDR	Süddeutscher Rundfunk
SWF	Südwestfunk
WDR	Westdeutscher Rundfunk
ZDF	Zweites Deutsches Fernsehen

APPENDIX 'B'Important Dates in the History of German Broadcasting:

15th October 1923	Inauguration of the German Broadcasting Service.
30th June 1924	Broadcasting network formed in Germany.
1st January 1926	Number of listeners rises to 1,000,000.
31st January 1928	First experimental television broadcast.
3rd July 1933	National Socialists assume control of broadcasting.
25th December 1953	Television broadcasting begins.
1973	There are 19,000,000 listeners and 18,000,000 viewers.

APPENDIX 'C'

- page 7 1.9 See Otto Sarrazin, Verdeutschungswörterbuch, 4th edition, Berlin, 1912.
- 42 1.15 Fernsprecher is, however, still the official Post Office term. See Hermann Bausinger, Deutsch für Deutsche, Frankfurt, 1972, pp. 96-97.
- 45 1.1-3 Kanal is a semantic loan, Schärfe wobbeln is a loan-blend, and Spot is a loan-word.
- 1.8 Part came into Middle High German via French (see Der Grosse Duden, Vol.7:Herkunftswörterbuch der deutschen Sprache, Mannheim, 1963). Although it has been applied to a section of a vocal or instrumental score, its use as a synonym of Rolle is comparatively recent. See W.F.Leopold, English Influence on Post War German, Lincoln(USA), 1967, p.9.
- 53 1.18ff Special(="special report") is used only in television broadcasting, whereas Sonderbericht is used of both television and radio broadcasts. The "Newsfeed-Sendung" and the "News-Show" are both news-magazines which provide background information and interviews and thus supplement the main news-bulletins. See Michael Schmid-Ospach, "Der Grosse Bruder schaut ins deutsche Haus", Monat, March, 1971, p.32.
- 56 1.9 It is not clear whether the sense which Dokumentation has acquired in broadcasting

APPENDIX 'C' (Contd.)

- of "play or feature based on documentary evidence" derives from the English documentation. See Joachim Stave, "Dokumentation", Muttersprache, 1965, p.46.
- page 57 1.25 Foster points out that the verb quiz existed in British English with the meaning "to look at in a curious or mocking way" long before the noun quiz meaning "competition designed to test the knowledge of the contestants" came into British English from American English.
- 60 1.4 The expression "Anglo-American" is used in this dissertation to refer to words which have come into German from British English and/or American English. In Englische Einflüsse auf die deutsche Sprache nach 1945 Carstensen distinguishes between American English(AE) and British English(BE). He admits elsewhere, however, that it is often impossible to make a clear distinction, cf.: "...die Scheidung zwischen AE und Britisbhem Englisch(BE) ist in vielen Fällen nicht möglich." (Broder Carstensen and Hans Galinsky, Amerikanische Einflüsse auf die deutsche Sprache, Heidelberg, 1967, p.12). See also Hermann Fink, "Amerikanisimen im Wortschatz der deutschen Tagespresse", Mainzer Amerikanische Beiträge, Vol.2,

APPENDIX 'C' (Contd.)

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ed. Hans Galinsky, Munich, 1970, pp.1-2.

Carstensen agrees with Zindler that:

"(die Presse)...eine der stärksten Kräfte in der Entwicklung des heutigen Deutsch ist." (Horst Zindler, Amerikanismen in der deutschen Tagespresse nach 1945, Kiel, 1959, p.1, quoted in Englische Einflüsse auf die deutsche Sprache nach 1945, Heidelberg, 1965, p.20).

106 1.22-23 It should be noted that, although Sender and Station are synonymous, as are Part and Rolle, Show and Schau are not always interchangeable. Show is used in the context of entertainment, while Schau has a much wider application. Personality-Show is current, but not Mode-Show. See W.F.Leopold, English Influence on Post War German, Lincoln(USA), 1967, pp.9-10. Rundfunk has ousted Rundspruch, Hörer has displaced Abhörer, and Vortrag has given way to Sendung.

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