

EXPLICATION OF AUTHOR'S SENSORY PERCEPTION IN NEWSPAPER WEATHER FORECAST REPORT

ANNA KOZLOVSKAYA
SUMY STATE UNIVERSITY

The paper focuses on the explication of author's sensory perception of the world in newspaper weather forecast report (NWFR). Sensory elements express author's inner awareness and report his impressions or "feelings" toward weather/weather phenomenon via his individual perception of taste, smell, touch, sight, and hearing. Decoding the subjective sprinkles with awareness and concentration, an addressee unconsciously add the fragments of addresser's perception of the world to his own perception system. Sensory words in NWFR can be regarded as creative, descriptive, original, interesting, new, organization-promoting, and association-exciting.

When a piece of writing creates rich, colourful or precise pictures, we say that it has a great deal of imagery. To use imagery effectively an author tries to find those images or ideas which relate as closely as possible to what an object is or is like. Especially he will try to be accurate about the ways in which the object appeals to the senses.

Details of sight, sound, touch, smell, hearing are essential ingredients of the imaginative author's work in newspaper weather-forecast report (NWFR) as an addresser usually tries to avoid flat statements of facts. By means of five senses perceptive knowledge is acquired (Zalevskaya 1990:85). Being the mental representation of reality, text appears to be the marker of author's perceptive knowledge (Zmievs'ka 2001:63) actualized in NWFR via peculiar set of linguistic means. By such means we understand sensory words giving the audience a chance to look at weather/weather phenomena with all five senses and, most important of all, with the sense of imagination.

It's common knowledge that music is "1) an art of sound in time that expresses ideas and emotions in significant forms through the elements of rhythm, melody, harmony, and colour; 2) the tones or sounds employed, occurring in single line (melody) or multiple lines (harmony), and sounded or to be sounded by one or more voices or instruments, or both" (WEUD 1996:1268). W.J. Humpheries, a well-known scientist in physics of atmosphere, used the metaphor "weather music" time and again in his book "Ways of the Weather" (Humpheries 1942). By saying that, the author implies the process of sound waves' forming and spreading in the atmosphere that corresponds to the notion "meteorological acoustics"

(Batten 1985:190), but he uses the "sonorous" metaphorical expression instead. Various sounds of weather/weather phenomena have been always serving as a source of inspiration for many composers. "Weather music" also sounds in NWFR.

(f) Window-rattling winds (May 31), thunderstorms roared (April 9), thunderstorms will rumble (October 10), a storm system will trigger a couple of showers (October 9), green frogs were heard in Trappe, Pa. (March 17), without sounding fog horns (August 30).

“Ornamentation” (Voloshina 1999:106) brightens NWFR by means of “colour-scheme” word-stock of the English language providing spectacular description of weather/weather phenomena.

(2) *Bright and sunny today (September 6), a blinding thunderstorm (May 9), gloomy weather (May 1), a yellow, smoky haze (September 6), spectacular weather (July 13), green frogs were heard in Trappe, Pa. (March 17), snow whitened the ground (June 1), dense smog caused unusual darkness at midday (May 19), as dark as midnight (May 19), no blossoms had been seen in northern New Jersey (April 30), northern sections should see mostly sunny skies (October 27), snow was seen in Washington (October 10).*

Sometimes a reader is given a chance “to touch” weather phenomena learning some insights of its nature.

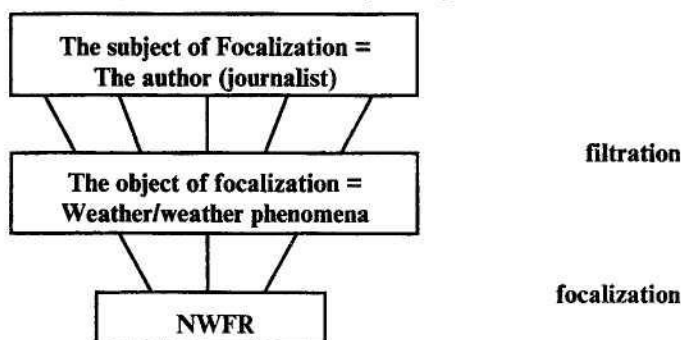
(3) *Temperatures touching 90 degrees (May 18), waters nearly smooth today (October 17), thunderstorms will lash (September 10), thunderstorms will brush (September 7), thunderstorms will hug (September 9), thunderstorms will pound (September 8), thunderstorms will cool (July 22), baking heat (August 9), a touch of a shower (April 21), the humidity w^{ll} make it feel even more uncomfortable (June 23), cool weather (June 25), cool and hot air (June 5), making the week before Halloween feel more like the week before Christmas (October 22).*

The samples of “weather smell and taste” are not numerous and less varied. They tend to look at weather/weather phenomena from the unusual point of view, as the author experiments with interesting descriptive angles.

(4) *The air smells autumn-like (August 30), very cool air will bring a scent of autumn (August 24), grape fruit-sized hail gave a sour taste of weather to area residents (July 30), unseasonably warm air will provide a taste of spring fever (March 26), very cool air will provide a taste of autumn (September 8).*

“Sensory filtration” (Zmievs’ka 2001:64) of weather/weather phenomena is based upon the perceptive knowledge of the author. “Filtrated” objects are actualized in the text by means of peculiar set of linguistic means, it being known that the author (journalist) is a focalizer and weather/weather phenomenon is the object of focalization. Focalization stages of author’s sensory perception in NWFR can be shown as a scheme based upon the variant suggested by O.O.Zmievs’ka (Zmievs’ka 2001:64) (see Scheme I).

Scheme I. Focalization Stages of Author’s Sensory Perception in NWFR.



When echoing the objective reality the addresser brings into the NWFR the peculiar element of subjectivity which is conditioned by the creative nature of cognition itself (Smuschins'ka 1999:76). How well a piece of writing is received by the audience is likely to be a result of author's creativity as creative text is new, it is not copied, imitated, or reproduced. NWFR is a good example for the author to brainstorm a little working out alternative methods of presenting factual information.

Sensory words seem to be the flashes of creativity when the author tries to inject his own insights, his own personality into the NWFR as "insights and personality are at the foundation of creativity" (Verberder 1984:318). Even in case of the "dry", pedantic exposition of facts it is impossible to evade self-expression, modal "arrangement" of report, explication of addresser's individual perception of the world. Individual perception of the world is reflected in author's attitude toward a Man and the Environment and is revealed in his mood, feelings, senses and actions (Smuschins'ka 1999:77). Representation of weather/weather phenomena as the object of focalization in the light of author's sensory perception "points implicitly at addresser's estimation of phenomena in the text" (Zmievs'ka 2001:63). Reader's attitude toward weather/weather phenomena is conditioned by the author's attitude to it when the fragments of addresser's perception of the world pass into addressee's minds. "Verbal expression of individual perception of the world" (Tchernyshova 2001:89) embracing subjective modality into that, turns to be the means of manifestation of direct influence on the recipient aimed at changing of his knowledge on the

level of images and opinions, i.e. pragmatic influence on readers' perception of the world and one of effective methods of convincing.

Sensory words may be defined as new elements to present factual information. "Information is more likely to get audience attention when it is perceived as new" (Verderber 1984:303). When readers think they know something already, they are less likely to pay attention. It is up to the author not only to find and present information that will be new to the audience but also to concentrate on the "newness". When the author is reporting weather-forecast information in the presentation form with which most of the readers are familiar, he tries to uncover new angles, new applications, new perspectives on the material. By the tests of "newness" we understand whether the information adds to audience knowledge or gives new insights to information the audience already possesses. An addresser uses sensory words so that an addressee can see and feel and smell and taste and hear along with him as if the author tried to let reader's senses work for them giving shape to their sensory experiences. New images of weather/weather phenomenon help readers feel as authors do,

To be effective, NWFR should be interesting and must provide an approximation of reality for the reader. To achieve this reality or verisimilitude, the author makes use of descriptive elements within NWFR which appeal to and record the messages of the senses - taste, smell, touch, sight, and hearing. NWFR must be current and timely but at the same time it must be written up in such a way as to hold readers' interest. "Readers have a certain attention span and a certain radar; they know when writers are invested in their work - when, for instance, writers have taken time to state a thought precisely or to render a description vividly" (Rosen, Behrens 2000:347). Being descriptive details, a couple of sensory words stands out in NWFR in order to be focused on as the author

knows that it is “better to leave the reader with one or a few strong impressions than to give a great deal of detail which the reader does not remember at all” (Stegner, Sauer 1967:56). Sensory words help to engage the reader to the fullest extent, i.e. to get the reader right into the information contents by appealing as imaginatively as possible to his sensory experience. NWFR the recipient remembers best from his reading remains in his mind because of the vividness of sensory words with which the author presents it.

“Information is more likely to be understood and remembered when it is well organized” (Verderber 1984:304). Sensory words provide weather information to be better organized. Such a neat organization is not easy, for the things we are accustomed to often have details that escape our notice. Thus, describing such everyday object as weather the author should have good sensory experience to inject some specific details in NWFR. Skillful journalists combine “the general and the specific” (Rosen, Behrens 2000:350), i.e. factual and subjective information the successful consolidation of which contributes to more efficient NWFR organization.

Good organization does not necessarily influence the total amount of information remembered. “Information is more likely to be understood and retained if it is associated” (Verderber 1984:304). By association we understand “the tendency of a thought to recall others similar to it” (Verderber 1984:305). While reading the NWFR recipients are associating for sensory words remind them of another words, ideas, feelings, events, cf.: *a touch of a shower (April 21)*, *window rattling winds (May 31)*, *a blinding thunderstorm (May 9)*, *a sour taste of weather (July 30)*, *a scent of autumn (August 24)*.

The examples confirm the fact that the author succeeded in association striking enough for the audience to ensure retention of key informative blocks via sensory impact.

NWFR abounds in precisely chosen and arranged information blocks - both objective and subjective. Author's sensory perception acquires special textual importance and appears to be one of the indications of addresser's presence in NWFR. The audience is able to see the hand of the author shaping weather-forecast information for maximum effect and having at his disposal such a zest as sensory words performing various stylistic and pragmatic functions.

References

- Batten, L. 1985. *Pogoda v nashej zhizni*. M.: Mir.
- Humpheries, W.J. 1942. *Ways of the Weather*. Lancaster, Pa.: Jacques Cattell.
- Rosen, Leonard J and Behrens, Laurence. 2000. *The Allyn & Bacon Handbook*, Boston-London-Toronto-Sydney-Tokyo-Singapore: Allyn & Bacon.
- Smuschins'ka, IV. 1999. *Kategorija sub'ektyvnoi modal'nosti yak pokaznyk indyvidual'no-otsinnoi kartyny svitu*. In: *Movni i kontseptualni kartyny svitu*. Kyiv, 76-81.
- Stegner WE., Sauer E.H, Hach C.W., Rummel J. 1967 *Modern Composition*. Hook 2. Oakland: Holt, Rinehart and Winston, Inc.
- Tchernyshova, M. 2001. *Verbalization of Emotions in the Song Lyrics of "The Doors"*. In: *The Second USSE Conference*. Kharkiv, 89-90.
- Verderber, Rudolph F. 1984. *Communicate!* Belmont: Wadsworth Publishing Company
- Voloshina, O.V 1999. *Sensorna leksyka yak zasib stvorennja hudozhn'oi obraznosti*. In: *Movni i kontseptualni karlyny svitu*. Kyiv, 103-108.
- The Washington Times, 1998.
- WEUD: Webster's Encyclopedic Unabridged Dictionary of the English Language 1996.

- New York. Gramercy Books. Zalevskaya, A. A. 1990. Vidy znaniy i ih vzaimodejstvie v kommunikatsii. In: Myshlenie i kommunikatsija. M.: Institut Yazykoznanija, RAN, 84-93.
- Zmievs'ka, O.O. 2001. Interpretatsija hudozhn'ogo tekstu v rakursi avtorskoji sensoriki. In: Problemy semantiki slova, rechennja ta teksty. Kyiv, 62-67.

Kozlovskaya A. Explication of Author's Sensory Perception in Newspaper Weather Forecast Report [Text] / Anna Kozljvskaya // The USSE Messenger. – Konstanta. - 2003. – Vol.2. – P. 75-79.