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RADIO LINGO IN POPULAR CULTURE

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ABSTRACT

This Bachelor's thesis explores the development and integration of procedure words as a core part of radio lingo, focusing on their transition from specialized institutional terminology to scripted television dialogue. Originally designed to ensure clarity and brevity in military, aviation and maritime communication, prowords have since entered popular media discourse, where they are recontextualized to fit fictional settings and dramatic scenarios.

Chapter I outlines the historical origins of prowords in Morse code and their codification by international organizations such as ICAO, NATO and ITU. It also highlights the role of phonetic alphabets and communication protocols in standardizing procedural vocabulary across domains. Chapter II presents an empirical analysis of 104 prowords using the TV Corpus, examining their frequency and distribution across domains, decades and genres. Terms with broader operational overlap, such as *Over*, *Roger* and *Standby*, were found to occur most frequently, while highly technical expressions remained rare or absent.

The study applies a corpus-based methodology, combining quantitative data analysis with qualitative interpretation. By tracing the integration of procedural vocabulary into fictional media, this thesis highlights how institutional language evolves when adopted beyond its original communicative settings. It demonstrates that the extent to which prowords enter mainstream usage depends on their cross-domain familiarity, semantic transparency and dramatic potential. Ultimately, the research reveals the ways specialized radio lingo functions not only as a tool for operational efficiency but also as a stylistic resource in contemporary scripted television.

Keywords: procedure word, radio communication, scripted television, corpus linguistics, institutional language, ICAO, NATO, ITU.

АНОТАЦІЯ

Ця бакалаврська робота досліджує розвиток та інтеграцію процедурних слів як ключового елементу радіожаргону, зосереджуючись на їх переході від спеціалізованої інституційної термінології до діалогів у сценарному телебаченні. Спочатку розроблені для забезпечення чіткості та лаконічності у військовому, авіаційному та морському радіозв'язку, процедурні слова згодом увійшли до дискурсу популярної культури, де вони були реконцептуалізовані відповідно до художніх умов і драматичних сценаріїв.

У першому розділі розглянуто історичне походження процедурної лексики з азбуки Морзе та її кодифікацію міжнародними організаціями, такими як ICAO, NATO та ITU. Окрему увагу приділено ролі фонетичних алфавітів та протоколів зв'язку у стандартизації процедурного словника в межах різних доменів. У другому розділі представлено емпіричний аналіз 104 процедурних слів за допомогою телекорпусу, що охоплює їхню частотність і розподіл за сферами вжитку, десятиліттями та жанрами. Виявлено, що лексеми з ширшим міждоменним охопленням (*Over*, *Roger* та *Standby*) використовуються найчастіше, тоді як вузькоспеціалізовані терміни трапляються рідко або взагалі не фіксуються.

Дослідження базується на корпусній методології, що поєднує кількісний аналіз із якісним тлумаченням. Простеживши інтеграцію процедурної лексики у телевізійний дискурс, ця робота демонструє, як інституційна мова зазнає змін у нових комунікативних умовах. Показано, що проникнення процедурних слів у масове мовлення залежить від їхньої міждисциплінарної впізнаваності, семантичної прозорості та потенціалу для драматизації. У підсумку, дослідження виявляє, як спеціалізований радіожаргон функціонує не лише як засіб ефективного зв'язку, але й як стилістичний ресурс у сучасному телевізійному наративі.

Ключові слова: процедурне слово, радіозв'язок, телевізійний сценарій, корпусна лінгвістика, інституційна мова, ICAO, NATO, ITU.

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INTRODUCTION

In the era of globalized communication, the use of standardized language across high-risk environments such as military, aviation and maritime operations plays a pivotal role in maintaining clarity and operational safety. Radio lingo, specifically procedure words, emerged as a solution to this challenge ensuring that messages could be transmitted quickly and efficiently. While prowords were initially confined to strictly professional and institutional settings, in recent decades they have made their way into public discourse through mass media, particularly in scripted television. This transition raises important linguistic questions regarding the boundaries between specialized register and popular language, and how professional terminology is reshaped in popular culture.

The relevance of this research lies in its focus on the intersection of institutional communication and popular media discourse. In an age where media consumption heavily influences language use, understanding how highly codified language such as prowords is adopted, transformed and recontextualized in television not only reveals patterns of semantic shift but also provides insight into the dynamics of register change. Despite the technical nature of radiotelephony, procedure words like *Roger*, *Over* and *Cancel* have become familiar to a wide audience through their frequent use in military dramas, science fiction and action series. Yet little research has been devoted to systematically exploring this phenomenon, particularly from a corpus-linguistic perspective. Thus, the practical significance of this study lies in its potential to contribute to both corpus linguistics and media discourse analysis by exploring how specialized terminology becomes embedded in mainstream narratives.

The aim of this paper is to examine how procedure words are used in authentic institutional contexts and how they are recontextualized in popular culture, with a particular emphasis on scripted television. To achieve this aim, the following **objectives** were set:

- to compile a comprehensive catalogue of prowords from aviation, maritime and military communication domains using primary institutional sources;

- to classify the identified prowords, according to their original domain and communicative function;
- to investigate the distribution and usage of these prowords in the TV Corpus from English-Corpora.org across different genres and time periods;
- to distinguish between authentic and recontextualized uses;
- to draw conclusions about the integration, adaptation and semantic shift of procedural language within popular media.

The object of this study is procedure words in TV shows, while **the subject** is the use of these prowords in authentic professional registers (military, aviation, maritime) and their recontextualization in scripted television dialogue.

The materials used for this study include official radio communication manuals such as NATO's *ACP 125(F)* and *ACP 135*, ICAO's *Annex 10*, and ITU's *Manual for Maritime Services*, as well as the *TV Corpus* from English-Corpora.org, which contains over 325 million words from television episodes. These sources form the foundation for the compilation and analysis of prowords. In total, 104 prowords were compiled from official manuals, of which 65 were selected for further analysis as 39 did not occur in the TV Corpus.

The methodology employed in this research involves a corpus-based approach, which provides an opportunity to analyze prowords based on data extracted from the corpora. To ensure reliability of the dataset, a random sampling technique was applied in cases where the number of proword occurrences exceeded 100 instances. Quantitative data analysis techniques were used to measure frequency, distribution and temporal dynamics, while qualitative analysis focused on examining contextual meaning and register variation.

The paper consists of abstracts, an introduction, two chapters, conclusions, a list of references, a list of dictionaries, a list of materials and a summary.

CHAPTER I. DEFINING AND CONTEXTUALIZING RADIO LINGO

1.1. Radio procedure lexicon origins

The evolution of radio communication has required the development of standardized linguistic protocols to ensure operational clarity across high-stakes environments. Procedure words emerged as a central feature of this system, shaping how structured information is transmitted over radio. This section explores the historical emergence of procedure lexicon across three primary domains tracing their development from early signaling systems to the codified language of modern radiotelephony.

1.1.1. Aviation

In the early stages of radio communication, Morse code served as the main method of communication between aircraft and ground stations, replacing earlier visual signals such as flags and lights. Operators onboard used manual devices to send sequences of dots and dashes through long wire antennas, allowing messages to travel over greater distances. While this system was reliable for its time, it had clear limitations. Messages had to be encoded and decoded manually, which slowed down communication and led to misunderstandings [3].

U.S. Army pioneers realized that to maintain the military's essential structure of command and response, they would need to develop reliable radio communication aboard aircraft. In 1916, the U.S. Army transmitted a radio message between two airplanes, and by February 1917, they established the first voice communication between an aircraft and a ground station [25].

As voice communication became more prominent, so did the need for clarity and standardization in radiotelephony. In response to the challenges caused by the lack of standardized terms, the International Telecommunication Union introduced the first recognized radiotelephone spelling alphabet in 1927. The goal was to create a system of letter and number codes that would be easily understood by both English and non-English speakers. Over the following decades, the alphabet underwent multiple

changes to improve clarity across English, French and Spanish. While effective for English speakers, its limitations in international contexts prompted the International Air Transport Association (IATA) to introduce a revised version in 1951, adapted for English, French and Spanish speakers. This version closely resembled the internationally recognized spelling alphabet used today, consisting of: *Alfa, Bravo, Coca, Delta, Echo, Foxtrot, Gold, Hotel, India, Juliett, Kilo, Lima, Metro, Nectar, Oscar, Papa, Quebec, Romeo, Sierra, Tango, Union, Victor, Whiskey, Extra, Yankee, Zulu* [37].

One of the first coined prowords was *Mayday*. Frederick Stanley Mockford came up with the idea to employ *Mayday* (from the French *m'aidez*, “help me”) rather than *SOS* to provide a clear voice equivalent that both English and French pilots could understand. This came in response to heavy air traffic between London and Paris and the impracticality of speaking *SOS* aloud (spelling out S-O-S could be confused or too slow in emergencies). Four years later, in 1927, the International Radiotelegraph Convention in Washington, D.C., formally adopted *Mayday* as the international radiotelephone distress call, to be used in voice communications alongside the Morse code *SOS* [11].

The proword *Wilco* (meaning *will comply*) was formally adopted into U.S. military and aviation radio procedures in 1938, providing a concise way to acknowledge an instruction and indicate their intent to carry it out [44]. Shortly after, as the United States entered World War II, the military adopted a phonetic alphabet in which *Roger* represented the letter *R*, which stood for *Received*. By 1941, service personnel began using *Roger* to acknowledge message receipt over radio channels, a practice that later evolved into the phrase *Roger that*, with *that* referring to the received message. In operational use, *Roger Wilco* was occasionally used to express both receipt and compliance, though it was eventually discouraged due to redundancy as *Wilco* already implies *Roger* [9]. Both *Roger* and *Wilco* are used to render precise messages in aviation and military contexts, according to ICAO’s Annex 10 and NATO’s ACP 125 (F).

Some aviation-specific prowords emerged from Morse's prosigns. The *International Code of Signals* (ICS), as detailed in the 1969 Edition (Revised 2003), systematically codifies procedural signals, known as prosigns, for Morse code communication. As radio technology evolved, many of these prosigns were carried over into radiotelephony as standardized prowords, preserving their procedural function in spoken form. To these we can include the Morse code *K*, which meant *go ahead (over)* and *AR* indicating *end of transmission* [33, p.11].

As voice communication technologies advanced, these Morse code prosigns were adapted into spoken equivalents, known as prowords, to preserve their procedural functions in radiotelephony. For instance, the prosign *K* corresponds to the proword *Over*, while *AR* refers to *Out*. This evolution from prosigns to prowords ensured continuity in communication protocols across different transmission mediums, facilitating effective and standardized exchanges in international operations.

1.1.2. Maritime

Maritime radio communication emerged in the early 20th century when ships began installing wireless equipment capable of transmitting messages across long distances. During this period, Morse code was the primary means of communication for both ship-to-ship and ship-to-shore exchanges.

Many of the first maritime radio operators had previously worked as telegraphers on land, particularly in postal and railway services. Consequently, they brought with them familiar codes and procedures from landline telegraphy. One such example was the signal *CQ*, which signified a general call to all stations. In 1904, the Marconi Wireless Company adapted this signal for maritime use by adding the letter *D*, creating *CQD* to indicate distress at sea. Furthermore, this Morse code signal stood for *All stations, Distress*. This marked one of the earliest efforts to develop maritime-specific procedural language [43]. In 1912, during the Titanic disaster, it was the ship's Marconi radio operator who relayed distress signals using the established *CQD* call, alerting nearby ships and coastal stations [21].

Between World War I and World War II, the telegraphic signal *SOS* became the globally recognized distress call in maritime contexts, replacing *CQD*. Although *SOS* is commonly believed to mean "Save Our Ship," it was chosen solely for its simplicity in Morse code making it instantly recognizable under emergency conditions. Alongside *SOS*, the procedural signals *XXX* and *TTT* were adopted to distinguish levels of urgency: *XXX* indicated a situation requiring urgent attention but not immediate danger, while *TTT* prefaced safety-related broadcasts such as navigational hazards or storm warnings. As voice communication became increasingly viable, particularly with the introduction of VHF systems, these Morse signals were translated into standardized prowords. The voice equivalent of *SOS* became *Mayday*, while *Pan-Pan* and *Sécurité* replaced *XXX* and *TTT*, respectively [43].

These developments were closely connected to the codification of procedural language in Morse. Examples of modern prowords in maritime communication and their corresponding Morse procedure signals include: *From (DE)*, *Over (AR)*, *Standby (AS)*, *Received (R)*, *Over (K)*, *All stations (CQ)* and *Correct (C)* [33, p.11].

Morse code remained dominant in maritime radiotelegraphy in the early 20th century, but by the late 1920s, the introduction of voice communication became increasingly practical at sea, which prompted the gradual development of a new spoken procedural vocabulary of prowords. During World War II, voice procedures were formalized across Allied navies and international standardization accelerated. The International Telecommunication Union (ITU) and the International Maritime Organization (IMO), both established in the mid-20th century, played a crucial role in coordinating global communication protocols. The use of Morse code in maritime communication officially ended on January 1, 2000, when IMO required all oceangoing ships to switch to the Global Maritime Distress and Safety System (GMDSS). This new system is fully digital and uses voice communication for distress signals, making Morse code no longer necessary for international use at sea [31, p.141].

1.1.3. Military

Military procedure words share a common origin with those in aviation and maritime communication, deriving from Morse code prosigns, since all three spheres have common prowords. Signals such as *R (Received)*, *K (go ahead)* and *AS (Wait)* later became the spoken prowords *Roger*, *Over* and *Standby* with the shift to radiotelephony. However, additional terms were introduced for military operations after World War II. For instance, *Address group*, *Assume control*, *Do not answer*, *Relay through* and *Silence* emerged to regulate tactical communication. ACP 125 first published 1951 by NATO provides prosigns to most of the procedure words, including *ZKD* for *Assume control*, *F* for *Do not answer*, *ZOK* for *Relay through* and *HM* (repeated three time) for *Silence* [5, p.39]

The phonetic alphabet used in modern military radiotelephony, commonly known as the NATO phonetic alphabet, became standardized in 1956, though its development began decades earlier. The International Telecommunication Union (ITU) produced the first internationally recognized phonetic alphabet in the 1920s, composed largely of city names. During World War II, the United States military adopted the Able Baker alphabet (e.g., *Able*, *Baker*, *Charlie*, *Dog*) for all service branches, and the British Royal Air Force soon followed. While this system improved radio clarity, it was heavily anglicized and presented challenges for international cooperation. In response, the International Air Transport Association (IATA) proposed a more internationally accessible version in 1951, incorporating terms suited to English, French and Spanish pronunciation [37].

Recognizing the need for a unified phonetic standard across allied forces, NATO led efforts to revise and finalize the alphabet. A joint U.S.-U.K. review proposed changes to the letters C, M, N, U and X, with the controversial *Nectar* eventually replaced by *November*. Although NATO initially faced delays pending approval from the International Civil Aviation Organization (ICAO), it declared its independent adoption of the new system on 1 March 1956, as confirmed by NATO documents such as SGM-0156-56. Within a few years, both ICAO and ITU formally adopted the same

version, making it the universal phonetic alphabet for military, civil and amateur communication. Due to NATO's central role in its revision and implementation, the system has since been widely referred to as the NATO alphabet [37].



Illustration 1.1. NATO Phonetic alphabet

Aviation, maritime and military communication all developed their radio vocabularies from a shared foundation in Morse code prosigns. While the core principles of clarity and brevity remained constant, each field adapted prowords to suit its own needs.

1.2. Role of international standards

In the mid-20th century, the rapid growth of radio communication in both civil and military contexts highlighted the need for internationally accepted standards. During and after the Second World War, the absence of standardized terminology and communication protocols led to misunderstandings, operational delays and safety risks. These challenges demonstrated that radio communication required technical

coordination and common procedural lexicon. As a result, international organizations were established to develop and enforce common standards.

1.2.1. ICAO

The International Civil Aviation Organization (ICAO) was established in 1944 as a result of the Chicago Convention, signed by 52 states during the time of global conflict and reconstruction. The convention aimed to promote cooperation and mutual understanding between nations through the safe and organized development of international civil aviation. From the beginning, ICAO aimed to help states achieve high uniformity in aviation-related procedures. This goal was essential in ensuring that aircraft from different countries could communicate and operate safely and efficiently across international borders [16].

To fulfill this role, ICAO developed a set of legally binding documents known as Annexes to the Chicago Convention. Over time, these Annexes have grown to include more than 12,000 standards and recommended practices (SARPs), agreed upon by ICAO's now 193 member states. These SARPs include detailed provisions on radiotelephony communication, including standardized phraseology, structured message formats and specific terminology for use in voice exchanges between pilots and air traffic controllers [15, p.34]

By setting these standards, ICAO has played a crucial role in shaping a shared procedural lexicon that reduces ambiguity and ensures clear communication in multilingual and high-pressure contexts.

1.2.2. NATO

Founded in 1949 in response to post-war instability and the threat of Soviet expansion, NATO was designed as both a military alliance and a framework for political cooperation and common standardized defense practices among member states. These days, NATO consists of 32 member countries, known as NATO Allies, which are sovereign states that come together through NATO to discuss political and security issues and make collective decisions by consensus [35].

The Alliance recognized that effective multinational operations required standardized communication practices to ensure clarity, operational efficiency and

safety across diverse military units. To address this necessity, NATO developed an extensive range of communication protocols, notably codified in documents such as the Allied Communication Publications (ACP). These documents, particularly ACP 125 on radiotelephone procedures, provide rules and standard terms for communication over radio [5, p.17]. Radio-procedure standards are drafted by the Combined Communications-Electronics Board (CCEB), which is a five-nation body, and then promulgated through the NATO Standardization Office. A draft is circulated, voted on and if ratified, it becomes an Allied Communications Publication (ACP), which has treaty-level force on all 32 Allies [36].

Apart from the Allied Communication Publications, NATO issues Standardization Agreements (STANAGs), which are considered directives that document each Ally's decision to apply a collective standard to meet the Alliance's operational interoperability needs. All NATO terms are stored in NATOTerm, a central database that holds more than 10,000 entries. By providing exact definitions, it helps Allies avoid misunderstandings [36].

Thus, through its publications, agreements and terminology database, NATO provides a unified set of radio procedures and terms that enables forces from different nations to communicate effectively during joint operations.

1.2.3. ITU

The International Telecommunication Union (ITU), a specialised agency of the United Nations since 1947, plays a central role in establishing international standards for radio communication. With 194 member states and over 1,000 sector members, ITU is responsible for developing the technical standards that ensure seamless connection across communication networks [18].

Through its Radiocommunication Sector (ITU-R), the organisation issues the *Radio Regulations*, which incorporate the decisions of the World Radiocommunication Conferences (WRCs). These include references to relevant Appendices, Resolutions and ITU-R Recommendations. To help countries apply the rules, the Radio Regulations Board (RRB) provides additional *Rules of Procedure*,

which explain how certain regulations should be used and offer step-by-step guidance [23].

ITU's maritime involvement dates back to the early 20th century. The 1906 International Radiotelegraph Conference introduced SOS as the global distress signal and laid the groundwork for formal maritime service regulations. In response to the 1912 Titanic disaster, ITU coordinated the adoption of a measures that significantly improved maritime safety. By 1927, maritime provisions were formally integrated into the *Radio Regulations*, and ITU began issuing key reference publications such as the *List of Ship Stations and Maritime Mobile Service Identity Assignments*, now covering over 900,000 shipborne stations worldwide [28].

One of ITU's most influential contributions is the *Manual for Use by the Maritime Mobile and Maritime Mobile-Satellite Services*, first issued in 1968 following a resolution by the World Administrative Radio Conference. It provides detailed phraseology and procedural rules for maritime radiotelephony, supporting safety and clarity in international maritime operations [19, p.11]

Together, ICAO, NATO and ITU have established a unified framework of international standards that define and regulate radio communication across aviation, military and maritime domains.

1.3. Prowords and their lexical features

Prowords or procedure words are brief, clearly pronounceable terms or phrases that carry designated meanings and are used to expedite radiotelephone communication. They must be employed exactly as prescribed with no changes. Importantly, communicators should not paraphrase or convert regular message content into prowords as each proword fulfills a specific communicative function within standardized protocol [5, p.39].

Each proword is monosemous since it conveys a single, fixed meaning with no potential for ambiguity or variation in interpretation. As defined by Riemer, monosemy refers to words that possess only one meaning, a common trait among technical and procedural terms [39, p.161]. For instance, the NATO ACP-125 (F) manual defines *Roger* as "I have received your last transmission satisfactorily" and *Wilco* as "I have

received your signal, understand it, and will comply” [5, p.44-46]. This way it can be noticed that most prowords replace longer expressions or sentences with just one word.

Voice procedure is structured to ensure maximum speed and accuracy. To support this, all messages are expected to be pre-planned, concise and direct. Effective voice procedure depends heavily on controlled and consistent delivery, guided by four key elements:

1. Rhythm. Speakers are instructed to use short, logically grouped phrases rather than word-by-word delivery, maintaining a natural rhythm and pausing at appropriate intervals to allow other stations to interrupt if necessary.
2. Speed. The speaking speed should be slightly slower than normal conversation, especially when the message is intended to be written down or during poor transmission conditions. Adjustments to speed should be made by modifying pauses between phrases, not between individual words, to avoid a disjointed delivery.
3. Volume. It should remain at the level of normal conversation because shouting leads to distortion and reduces intelligibility.
4. Pitch. A slightly higher pitch than usual is recommended to improve clarity, especially under challenging transmission conditions [5, p.33-34].

A key lexical feature of prowords is their standardization across domains. Since they are used in international aviation, maritime and military communication, prowords must remain consistent regardless of location or speaker. Manuals such as ICAO’s radiotelephony guide mandate that standardized phraseology be used in all situations for which it has been specified, emphasizing the need for universal understanding and operational clarity [14, p.5]. This ensures that communicators share a single, controlled vocabulary that reduces ambiguity and improves understanding between agencies and nations.

Accuracy is significant when it comes to procedure words. Therefore, the set of officially recognized prowords is intentionally small to minimize confusion, ease memorization and eliminate redundancy. For example, the ACP 125 (F) and related radiotelephone manuals prohibit the use of non-standard or regional expressions as

even minor deviations could result in operational misunderstandings [5, p.33]. The deliberate restriction and precise definition of each term help ensure that no prowords overlap in function or meaning, further supporting their role in rapid and reliable communication.

1.4. Corpora and corpus techniques

1.4.1. Corpus linguistics

Corpus linguistics, which became popular with the emergence of personal computers in the 1990s, can be defined as the study of language through examples of authentic, real-life usage. Although widely accepted, this definition is often considered too broad. It encompasses a wide range of approaches, some of which may not be identified as corpus linguistics by their own practitioners such as discourse analysis or citation-based lexicography [30, p.10].

McEnery and Hardie offer a more focused perspective, describing corpus linguistics as the analysis of machine-readable texts that serve as a basis for addressing specific research questions [29, p.1]. In contrast, Meyer takes a different view, framing corpus linguistics not as a distinct field of study, but as a methodological tool for conducting linguistic research [32, p.1]. Similarly, Lindquist argues that corpus linguistics is best understood as a set of methods used to support and conduct linguistic research [27, p.1]. This suggests a focus not just on authentic data, but on a particular form of structured language collection known as a corpus. The discipline is thus more accurately described as a methodological approach centered on analyzing large, organized collections of naturally occurring texts, distinguishing it from other methods in linguistics [40, p.22].

In corpus linguistics, a *corpus* refers to a large collection of texts that serves as a representative sample of language use. Viewed this way, a corpus becomes both an instrument and a method by which researchers explore and address specific linguistic research questions. Linguists consistently rely on corpora to examine patterns and characteristics of language usage. For instance, if researchers are interested in how English is used across different regions, such as the northern and southern hemispheres, they require extensive language data. One such resource is the iWeb corpus, which

includes 14 billion words gathered from websites in English-speaking countries. This large dataset allows researchers to explore current usage patterns across various national varieties (e.g., US, UK, NZ) and diverse text types [38, p.2].

Most corpora today are made up primarily of texts in written form; although some also include sound recordings, images, videos or combinations of these formats. The reason corpora are typically so large is that they are meant to represent a specific variety of language. Large amounts of data make it possible to identify patterns and frequencies in language use, offering insights into linguistic norms. Moreover, large corpora are more likely to capture rare or unusual examples of language that might not emerge through introspection (relying on our own knowledge of language) or through smaller data samples [1, p.6].

First-generation corpora, such as the Brown Corpus and related collections like LOB, Frown and FLOB, typically contain between one and five million words. More extensive, second-generation corpora comprise the British National Corpus (BNC) with approximately 100 million words. For larger, more contemporary data, the Corpus of Contemporary American English (COCA) offers over 450 million words while maintaining genre balance. In addition, massive text archives such as Lexis-Nexis and Google Books provide broader sources for linguistic research. The web itself can also function as a corpus, especially when accessed through Google-based tools. Furthermore, hybrid corpora systems, including platforms like Sketch Engine and the BYU interface to Google Books (googlebooks.byu.edu), enhance data access through advanced architectures [2, p.1-2].

According to Leech, the study of corpus linguistics emphasizes several key distinctions. It focuses on linguistic performance rather than competence, prioritizing linguistic description over the search for linguistic universals. Furthermore, it values both quantitative and qualitative models of language and adopts a more empirical approach rather than a rationalist one in scientific inquiry [28, p.106].

The introduction of computers into corpus linguistics has significantly expanded the scope of corpus-based research. Consequently, it is not surprising that such developments have enhanced work on dictionaries, supported the creation of word lists

and contributed to descriptive grammar. They have also facilitated diachronic and synchronic comparative studies of language varieties, as well as numerous stylistic, pedagogical and applied linguistic applications [26, p.7].

1.4.2. TV corpus

The TV Corpus, developed by Mark Davies, is a large-scale linguistic resource consisting of approximately 325 million words from 75,000 television episodes spanning from the 1950s to the present. This corpus serves as the primary data source for our research, which focuses on the use of proverbs in popular culture, as it provides extensive data well-suited for examining the frequency, context and register shift of proverbs within the domain of popular culture. What distinguishes this corpus is its integration with IMDb metadata, allowing researchers to filter data by year, country, genre, rating and plot summaries among other criteria. As a result, the corpus provides a robust foundation for exploring conversational language as it appears in scripted television dialogue [46].

Spoken corpora are typically limited in size due to the challenges of transcription and data collection. For instance, MICASE, CALLHOME and CALLFRIEND each contain only about one to two million words, which restricts their usefulness for studying less frequent words or complex syntactic structures. Even the British National Corpus, with its 16.5 million words of conversational data, remains relatively small compared to media-based corpora. In contrast, the TV Corpus offers a scalable and metadata-rich alternative for examining informal language at a much larger scale [9, p.11].

The TV corpus provides essential advantages for linguistic research, especially through its integration with IMDb metadata. One key advantage is the ability to create Virtual Corpora, which is custom sub-corpora built around specific TV series, episodes, time periods, genres, or countries. This allows users to quickly generate corpora for shows like *Friends*, *The Office (UK)* or *Star Trek: The Next Generation* and search within them in just seconds. By limiting queries to a specific set of episodes, researchers can analyze discourse features, collocates and keyword patterns in a highly focused and efficient way [7, p.4].

Another major benefit is the ability to compare across user-defined Virtual Corpora. For example, users can examine how a word like *love* appears across different sitcoms or trace the use of a phrase *why don't* in selected series. This flexibility eliminates the need to manually find, clean and organize subtitle files, greatly streamlining the research process. The TV corpus thus offers an ideal environment for studying telecinematic discourse, language variation across genres and decades, and stylistic features unique to specific shows [8, p.17].

A major advantage of the TV corpus is its extensive coverage across both time and regional variety. Unlike many spoken corpora that are constrained by limited timeframes and locations, the TV corpus includes subtitles from the 1950s to the present, spanning several decades of informal, conversational language. This makes it uniquely suited for studying language change over time, especially in casual, everyday usage that is often underrepresented in traditional corpora.

Moreover, the TV corpus includes data from six different English-speaking countries, allowing researchers to examine dialectal variation across national varieties such as American, British, Canadian, Australian, Irish, and New Zealand English. This facilitates direct comparisons of lexical choices, grammatical patterns, and discourse features across these dialects in authentic televised contexts. Thus, the TV corpus not only supports diachronic analysis but also enables cross-cultural and sociolinguistic research on variation in spoken English [8, p.26].

In conclusion, the TV Corpus stands out as a powerful and versatile resource for linguistic research, particularly in the study of informal, conversational English as used in scripted television. Its large scale, integration with IMDb metadata and capacity to generate and compare Virtual Corpora offer researchers access to diachronic, dialectal and genre-specific variation. Unlike smaller, traditional spoken corpora, the TV Corpus enables detailed exploration of language use across decades and English-speaking regions, making it an essential tool for investigating language change, telecinematic discourse and sociolinguistic patterns in contemporary media.

Conclusions to Chapter I

The emergence of radio lingo reflects a functional response to the communication demands of high-stakes environments such as aviation, maritime and military. Across these domains, procedure words evolved from Morse code prosigns to standardized spoken expressions, allowing operators to transmit information rapidly, clearly and with minimal risk of misinterpretation. Despite domain-specific terminologies, the shared emphasis on clarity, brevity and control reveals a common communicative logic rooted in efficiency and operational safety.

Institutional bodies played a critical role in shaping and unifying radio communication practices. ICAO established global standards for civil aviation through legally binding documents such as Annex 10, emphasizing uniform phraseology and voice procedure. NATO developed Allied Communication Publications (notably ACP 125) and phonetic systems like the NATO alphabet to enable standardized procedures across multinational forces. ITU, as a UN agency, provided foundational standards for maritime distress protocols and later supported global voice communication through regulations and manuals such as the GMDSS. Together, these organizations produced complementary but domain-specific frameworks that maintain consistency across borders and languages.

Linguistically, prowords are highly regulated lexical items characterized by monosemy, fixed phraseology and resistance to paraphrase. Their design prioritizes immediate intelligibility and reduces cognitive processing time during transmission. Procedural communication also relies on prosodic discipline (controlled rhythm, reduced speech speed, normal volume and slightly elevated pitch) to enhance signal clarity under variable conditions. The deliberate limitation in the number of accepted prowords ensures both ease of memorization and functional non-overlap, avoiding semantic confusion.

From a methodological standpoint, corpus linguistics enables empirical tracking of how radio lingo functions within and beyond its original context. The integration of tools such as the TV Corpus allows for the observation of linguistic patterns in scripted

dialogue. By offering access to decades of televised speech across regional varieties and genres, this corpus provides a unique lens for exploring how prowords enter popular discourse, undergo semantic shift or retain traces of their procedural origins. It also facilitates comparative analysis between institutionalized and dramatized forms of communication.

Ultimately, radio lingo represents a linguistic system shaped by the tension between institutional regulation and communicative efficiency. Designed for precision under operational pressure, it demonstrates how language can be deliberately engineered to minimize ambiguity and maximize clarity. Yet its influence extends beyond strictly functional domains. Once confined to technical manuals and military drills, many prowords have been absorbed into public discourse, where they are recontextualized, dramatized or stylized in popular media. This dual existence as both operational code and cultural symbol highlights the adaptability of procedural language and invites further exploration into how institutional speech forms migrate, transform and acquire new meanings in civilian and entertainment contexts.

CHAPTER II. USE AND RECONTEXTUALIZATION OF RADIO PROCEDURE WORDS IN POP CULTURE

2.1. Data selection and collection

2.1.1. Compiling proword catalogue

Radiotelephone communication requires clarity and efficiency. To achieve this, procedure words or prowords, are used to render concise and unambiguous messages. Unlike code words, which serve security purposes, prowords facilitate clear communication by replacing whole sentences with predefined terms.

Prowords are carefully selected for simple pronunciation and universal recognition, enabling operators to deliver peculiar instructions, acknowledgements or requests with minimal effort. Their use is particularly vital in military, aviation and maritime communications, where every second counts, and misunderstandings can have critical consequences [5, p.39].

To understand the development and application of prowords in various fields, this research started with the examination of NATO archives. North Atlantic Treaty Organisation was chosen as a primary source since the unit plays a significant role in establishing and maintaining universal telecommunication procedures across member states.

The following two publications outline the main set of prowords used in military operations, and both were considered while compiling a catalogue:

1. ACP 125 (F) (Allied Communications Publication): Communication Instructions Radiotelephone Procedure.
2. ACP 135 Distress and Rescue Procedures.

Based on these two papers, a list of 79 procedure words was collected. It includes words for these purposes:

1. Establishing communication (*This is, Radio check, Over, Out*).
2. Announcing the net (*This is a free net; This is a directed net*).
3. Delegating and assuming net control (*Assume control, I am assuming control*).

4. Radio checks (*How do you hear?, Nothing heard*).
5. Transmitting calls (*Through me, Relay through, Relay (to)*).
6. Repetitions (*Say again, All after, All before, Word after, Word before, Words twice*).
7. Checking the group count (*Groups, Groups no count*).
8. Corrections (*Correction, Wrong*).
9. Cancelling messages (*Disregard this transmission - out, Over, Out*).
10. Do not answer transmissions (*Do not answer, Out*).
11. Read back (*Read back, I read back*).
12. Obtaining receipt (*Roger, Wilco, More to follow*).
13. Acknowledgment of messages (*Acknowledge*).
14. Verifications (*Verify, I verify*).
15. Break-in procedure (*Flash, Immediate, Priority, Immediate execute*).
16. Electronic, radio and emergency silence (*Silence, Silence lifted*).
17. Closing down (*Close down*).
18. Emergency and distress signals (*Mayday, Pan pan, Security*).
19. Speed and message adjustments (*Speak slower, Use abbreviated call signs, Use full call signs, Use abbreviated procedure, Use full procedure*).
20. Authentication (*Authenticate, Authentication is, I authenticate*).
21. Executions of orders (*Execute, Execute to follow*).
22. Addressing a group (*Address a group*).
23. Number and time references (*Figures, Grid, Numbers, Time*).
24. Message and information handling (*Message, Info, Send your, Service, Signals*).
25. Net control and broadcasting (*Broadcast your net, Rebroadcast your net, Stop rebroadcasting, Net now*).
26. Unknown and restricted communications (*No play, Unknown stations*).
27. Special instruction (*Exempt*).
28. Waiting and delays (*Wait, Wait - out*) [5, p.42-46].

The second domain of analysis is aviation. Prowords employed in this sphere are governed by the ICAO (International Civil Aviation Organization) under Annex 10.

Therefore, this publication was analyzed, highlighting key prowords essential for rendering brief and concise messages through radiotelephony communications. Annex 10 outlines 36 procedure words designed to prevent misunderstandings and enhance flight safety. 19 out of 36 prowords are common for both aviation and military. This list consists of the following words: *Acknowledge, Break, Correct, Correction, Disregard, From, I say again, Negative, Over, Out, Read back, Roger, Say again, Speak slower, Out, Over, To, Wilco and Words twice* [14, p.15-17].

The next step was to classify aviation-related prowords by their purposes:

1. Message receipt and acknowledgement (*Acknowledge, Roger, Wilco*).
2. Confirmation and verification (*Affirm, Confirm, Correct, Correction*).
3. Authorization and approval (*Approved, Cleared, Recleared*).
4. Requests and information exchange (*Request, Report*).
5. Repetitions and clarifications (*Say again, I say again, Words twice*).
6. Read back (*Read back*).
7. Communication management (*Go ahead, Standby, Monitor, How do you read*).
8. Separating messages (*Break, Break break*).
9. Message cancellation and disregard (*Cancel, Disregard*).
10. Denials and inability to comply (*Negative, Unable*).
11. Ending transmissions (*Over, Out*).
12. Speech and transmission adjustments (*Speak slower, Check, Maintain*).

The third sphere of research is maritime communication. Since ACP-176 ("Allied Naval and Maritime Air Communications Instructions"), published by NATO, is classified and inaccessible to the public, another document should be analyzed. The International Telecommunication Union published the "Manual for use by the Maritime Mobile and Maritime mobile-satellite services", providing a comprehensive guide to communication protocols, which include distress, urgency and safety procedures. ITU's manual does not list specific prowords that can be employed for effective communication. Therefore, 21 prowords and phrases were collected while analyzing the sixth chapter, which is called "Operational procedures for distress, urgency and safety communications". Unlike military and aviation communication, all

stations are required to offer only four levels of priority in the following order, with the predetermined terms given:

1. Distress (*Mayday, Mayday relay, Silence*).
2. Urgency (*Pan Pan*).
3. Safety (*Sécurité*).
4. Others include routine communications (*Correct, I spell, All stations, Out, Over*) [19, p.58-69].

There is an even smaller list of terms to ensure clear communication in maritime operations. These procedures are enforced by the International Maritime Organisation (IMO) and its manual “Standard Marine Communication Phrases”. The publication is used for shore-to-ship, ship-to-ship and on-board communication to prevent misunderstandings in case language difficulties arise. SMCP are *Yes, No, No information, Stand by* and prowords such as *Mayday, Call sign, Securite, Correct, Correction* and *Pan Pan* [33, p.15-16].

It can be noticed that aviation, maritime and military communications contain common prowords. To be exact, these are *Out, Over, Correct, This is, Say again* and others. Even though some terms are repeated, there are 104 unique prowords, with military being the field with the highest number of prowords. Military communications have 79 unique prowords, whereas aviation and maritime communications have 36 and 21, respectively. This highlights the complexity and specificity required in military operations, where precise and structured communication is essential. Such variation in quantity also illustrates the operational demands and scope of each domain.

Although the initial classification divides procedure words into aviation-specific, maritime-specific and military-specific categories, there are considerable overlaps among the spheres. Certain procedure words, such as *Correct, Correction, From, I say again, To, Mayday, Say again, Out, Over* and *This is* are universally recognized across all three domains (see Table 1.1). These overlaps reflect the need for unified international communication standards, particularly in emergency and operational contexts.

Table 2.1

Universal prowords	Prowords used in both aviation and military	Prowords used in military and maritime	Prowords used in aviation and military
Correct	Acknowledge	Call sign	Standby
Correction	Break	I spell	
From	Disregard	Pan Pan	
I say again	Negative	Silence (repeated)	
To	Read back		
Mayday	Roger		
Say again	Speak slower		
Out	Wilco		
Over	Words twice		
This is			

Overlaps across three fields

Additionally, some prowords are specific to a single sphere, indicating the absence of any overlaps in their use (see Table 1.2). In aviation, prowords such as *Affirm*, *Approved*, *Break break*, *Cancel*, *Check* and *Cleared* are typically not encountered in military or maritime radio communications. In contrast, terms like *Address group*, *All after*, *Answer after*, *Assume control* and *Authenticate* are characteristic of military transmissions only. Finally, prowords such as *All stations*, *Mayday relay*, *Please cancel my distress alert* and *Received* are predominantly employed in maritime communication. This shows that radio communication needs to balance two things: using some common prowords across all spheres for emergencies, while also keeping specialized terms that fit the specific needs of aviation, military or maritime operations, depending on factors such as message urgency, operational environment, and the type of coordination required.

Table 2.2

Aviation-specific prowords	Military-specific prowords	Military-specific prowords	Maritime-specific prowords
Affirm	Address group	Nothing heard	All stations
Approved	All after	Number	Mayday relay
Break break	Answer after	Priority	Please cancel my distress alert
Cancel	Assume control	Rebroadcast your net	Received
Check	Authenticate	Relay (to)	Sécurité
Cleared	Authentication is	Relay through	Silence fini
Confirm	Broadcast your net	Routine	
Contact	Close down	Security	
Go ahead	Disregard this transmission	Send your	
How do you read?	Do not answer	Service	
Maintain	Execute	Signals	
Monitor	Execute to follow	Silence lifted	
Recleared	Exempt	Stop rebroadcasting	
Report	Figures	This is a directed net	
Request	Flash	This is a free net	
Unable	Grid	Through me	
	Groups	Time	

	Group no count	Unknown station	
	I am assuming control	Use abbreviated call signs	
	I authenticate	Use abbreviated procedure	
	Immediate	Use full call signs	
	Immediate execute	Use full procedure	
	Info	Verify	
	I read back	Wait	
	I verify	Wait - Out	
	Message	Word after	
	More to follow	Word before	
	Net now	Wrong	
	No play		

Domain-specific prowords

2.1.2. Corpus query list and design

English-Corpora.org is used as the basis of our thesis paper since this collection of corpora is the most widely utilized one worldwide, attracting over 130,000 educators, students and researchers monthly. The website consists of numerous corpora, with the following ones containing the biggest numbers of words: News on the Web, iWeb: The Intelligent Web-based Corpus and Global Web-based English. These corpora enable people to analyse variation in English across genres, historical periods and regional variations. Non-native English linguists could also benefit from these corpora as advanced analytical tools beyond standard dictionaries and thesauruses [46].

Since this research focuses on procedure words and their use in popular culture, the TV Corpus was selected to examine whether prowords appear in television shows, how they are used, and how their usage varies over time (from the 1950s to the 2010s) and across different genres.

One of the first steps on the website was to find matching strings for each proword to showcase extracts from TV shows where each proword was employed. However, many words included numerous examples, including instances where the term did not correspond to its authentic meaning but was instead used in other contexts, reflecting its multiple meanings beyond radio communication. For example, if one checks the frequency of the proword *Contact* on the website, they will find that it appears in 26,141 lines from various TV shows. Manually reviewing each line to determine whether *Contact* is truly used as a proword in a given context could be technically challenging because of the large volume of data.

To reduce the number of irrelevant examples, parts of speech were incorporated into the search query. The platform allows users to insert part-of-speech (PoS) tags either as standalone elements (e.g., *request NOUN, ADJ contact*) or as suffixes attached to words (e.g., *break_n, monitor_v*). This can be adjusted using the dropdown menu on the left.

In its authentic meaning, *Contact* signifies the instruction to establish communications with somebody, according to Annex 10 [4, p.16]. Since it functions as a verb, searching for *contact_v* in the TV Corpus yields 8,817 lines. Furthermore, since prowords are typically used in the imperative form when they are verbs, additional limitations were applied to the queries by inserting punctuation marks such as dots, commas and question marks before the word. This approach helped capture instances where *Contact* was likely used as a direct command rather than embedded in a longer phrase.

The English Corpora platform enables users to define which parts of speech can precede or follow the target word. The approach that was implemented involved using the query *-noun proword* (e.g., *-noun cancel*), which excluded instances where a noun directly preceded the proword. This helped eliminate examples like “*We lost contact*”

or “*I contacted him*” that are unlikely to represent an authentic proword. The corpus would then return all possible forms of the selected word, as shown in the table below (see Table 1.3), where the query produced examples such as *to contact*, *in contact*, and *.contact*. Out of these ten forms, only *.contact* would suggest instances where *Contact* is used as a proword [46].

Table 2.3

HELP	①	★	ALL FORMS (SAMPLE): 100 200 500	FREQ	TOTAL 26,072 UNIQUE 1,208 +
1	①	★	TO CONTACT	3146	
2	①	★	IN CONTACT	1976	
3	①	★	EYE CONTACT	1156	
4	①	★	MAKE CONTACT	1134	
5	①	★	. CONTACT	873	
6	①	★	MADE CONTACT	795	
7	①	★	A CONTACT	743	
8	①	★	NO CONTACT	607	
9	①	★	'LL CONTACT	604	
10	①	★	ANY CONTACT	580	

Most frequent forms retrieved with the query “-noun contact” in the TV Corpus

The next step of the study was to organize and preserve all the data given to each word in Google Sheets. After selecting the form of the proword that could potentially reveal instances of authentic usage, users gain access to the following information: an extract from the show, the name of the show, the year of its release and the country of production. A separate spreadsheet was created for each proword to ensure that the results of the queries were not lost and could be efficiently filtered and analyzed in the next stages of the analysis.

To conclude, this stage of research was aimed at sorting through irrelevant examples and narrowing data to cases where proword usage was most likely. It was essential to build a reliable foundation for the further analysis of how procedure words are used and reinterpreted in TV shows.

2.2. Frequency and distribution of prowords

2.2.1. By original domain

This section aims to examine the frequency with which specific procedure words occur in television dialogues and how these occurrences are distributed across different

original domains (namely military, aviation and maritime contexts). The goal is to determine how often prowords appear in popular media.

After pasting all occurrences of each proword extracted from television shows into spreadsheets, every line was thoroughly examined to verify whether the usage corresponded with the authentic proword meaning or represented a different, unrelated context. Here are some of the aspects that were considered while establishing whether a word is a proword or not:

- the grammatical form of the word (e.g., imperative use for verbs);
- the communicative function within the dialogue (such as issuing a command, acknowledgment or instruction);
- the presence of other procedural words or phrases;
- the situational context (military, aviation, maritime or other operational settings).

To enhance the analysis, the list of universal prowords was supplemented with quantitative data reflecting the frequency of each lexical item. The table displays the number of occurrences for each proword as identified in TV shows (see Table 1.3). These prowords are considered universal due to their consistent presence across three operational communication domains, as established in official procedure manuals (e.g., ACP 125, ICAO Annex 10, ITU regulations).

Table 2.4

Universal prowords	Frequency
Correct	2,420
Correction	621
From	32
I say again	214
To	769
Mayday	712
Say again	405

Out	559
Over	3,572
This is	11,271

Frequency of universal prowords in TV shows

The most frequently occurring proword in this category is *This is* with 11,271 instances, likely due to its function in establishing identification during transmissions (e.g., “This is Alpha-One”). *Over* and *Correct* follow with 3,572 and 2,420 occurrences, respectively, maintaining their conventional procedural role of turn-taking and confirmation. Other prowords such as *Out* (559), *Mayday* (712) and *Say again* (405) also appear with notable regularity, reflecting either authentic or recontextualized usage within the dramatic contexts of the shows analyzed. Less frequent prowords include *I say again* (214), *From* (32) and *To* (769), though their presence still points to meaningful usage within communication. Although the word *To* occurs very frequently in various contexts, its function as a proword was identified specifically by analyzing the *noun to noun* pattern characteristic of radio communication. In this pattern, the speaker first identifies themselves (the caller) and then uses *To* to indicate the intended recipient of the call. This distinct structure differentiates the procedural use of *To* from its common grammatical role in everyday language, allowing for accurate filtering of proword instances. The proword *From* usually starts the communication exchange and is typically preceded by a comma or other punctuation mark. It signals the originator of the message in the pattern *from [caller] to [receiver]*, distinguishing it from its common prepositional use.

Focusing on the earlier classification of domain overlaps, the subsequent stage involved collecting data on the frequency of each proword characteristic of two operational fields. A table was then compiled to document and visualize the number of occurrences for each term in television dialogue (see Table 2.5).

Table 2.5

Aviation- and military-specific prowords	Frequency	Military- and maritime-specific prowords	Frequency	Aviation- and maritime-specific prowords	Frequency
Acknowledge	187	Call sign	122	Standby	3138
Break	69	I spell	2		
Disregard	110	Pan Pan	0		
Negative	2266	Silence (repeated)	74		
Read back	13				
Roger	1696				
Speak slower	0				
Wilco	98				
Words twice	0				

Frequency of prowords used in two spheres

Among the aviation- and military-specific prowords, *Negative* (2,266) and *Roger* (1,696) stand out with the highest frequencies. The widespread use of *Negative* can be attributed to its recognizability as a clear and formal alternative to the word “no,” making it effective in high-stakes or procedural dialogue. *Roger*, on the other hand, has become commonplace largely due to its historical origin: in early radio communication, *Roger* represented the letter “R” in the phonetic alphabet, standing for “received” [9]. Other prowords in this category, such as *Acknowledge* (187), *Disregard* (110) and *Wilco* (98), are present in television dialogue, but their relatively low frequency points to more selective use. In contrast, terms like *Break* (69) and *Read back* (13) occur infrequently, while queries for *Speak slower* and *Words twice* showed no matching strings on the website.

Within the military- and maritime-specific group, *Call sign* registers a frequency of 122, reflecting its moderate integration into media that depict structured

communication hierarchies, particularly in aviation and naval settings. *Silence (repeated)* appears 74 times, likely in contexts of imposed radio silence or strategic restraint. However, *I spell* (2) and *Pan Pan* (0) are rarely or never used, pointing to their specialized nature and low recognition outside technical or emergency-specific discourse.

Finally, the aviation- and maritime-specific proword *Standby* demonstrates the highest frequency across all categories with 3,138 instances. The extensive use of *Standby* supports the broader observation that prowords with versatile meanings and high dramatic potential are more readily retained and recontextualized in entertainment media.

The final group of prowords includes those used exclusively within a single operational domain: aviation, military or maritime (see Table 2.6). Among aviation-specific terms, *Wait* appears with overwhelming frequency (105,460), far surpassing all others. This is likely due to its dual function as both a procedural command and a common verb. *Go ahead* (12,847) and *Report* (2,490) also show strong presence as both are easily recontextualized in dialogue involving updates or requests. Other moderately frequent entries such as *Contact* (1,147), *Cancel* (1,201) and *Check* (1,303) reflect similar flexibility.

Table 2.6

Aviation-specific prowords	Frequency	Military-specific prowords	Frequency	Maritime-specific prowords	Frequency
Affirm	15	Authenticate	16	All stations	105
Approved	63	Authentication is	15	Received	47
Break break	24	Close down	20		
Cancel	1201	Do not answer	89		
Check	1303	Execute	171		

Cleared	66	Flash	14		
Confirm	518	Grid	64		
Contact	1147	Groups	11		
Go ahead	12 847	I am assuming control	5		
How do you read	41	I authenticate	3		
Maintain	600	Immediate	82		
Monitor	156	I verify	17		
Report	2490	Message	352		
Request	691	No play	7		
Unable	145	Nothing heard	2		
		Priority	250		
		Relay (to)	56		
		Relay through	2		
		Security	364		
		Send your	8		
		Service	4		
		Time	4		
		Unknown station	2		
		Verify	91		
		Wait	105 460		
		Wrong	1811		

Frequency of prowords used in one sphere

In contrast, rarely used aviation prowords like *Affirm* (15), *Time* (4), *Unknown station* (2), *Relay through* (2) and *Service* (4) appear too technical or obscure for common media use. *Recleared* was not found at all, reinforcing its limited narrative potential.

Within military-specific terms, *Message* (352), *Security* (364), *Execute* (171) and *Priority* (250) are the most frequent, likely due to their alignment with high-stakes command scenarios. Meanwhile, *I authenticate* (3) shows minimal usage. Notably, 31 military prowords were entirely absent, including *Address group*, *All after*, *Answer after*, *Assume control*, *Broadcast your net*, *Disregard this transmission*, *Execute to follow*, *Exempt*, *Figures*, *Group no count*, *Rebroadcast your net*, *Immediate execute*, *Info*, *I read back*, *More to follow*, *Net now*, *Number*, *Routine*, *Signals*, *Silence lifted*, *Stop rebroadcasting*, *This is a directed net*, *This is a free net*, *Through me*, *Use abbreviated call signs*, *Use abbreviated procedure*, *Use full call signs*, *Use full procedure*, *Wait - Out*, *Word after* and *Word before*.

The maritime-specific prowords are far less numerous, with *All stations* (105) and *Received* (47) representing the highest frequencies in this category. Conversely, prowords like *Mayday relay*, *Please cancel my distress alert*, *Sécurité* and *Silence fini* do not appear at all, suggesting that their high degree of technicality and narrow operational context limits their relevance.

A general overview was created to illustrate the distribution of proword frequency in television dialogue. The largest portion (37,5%) were not used at all, including technical terms like *Address group* and *Broadcast your net*. 30,8% appeared under 100 times, such as *Cleared* and *Do not answer*, indicating limited relevance. 19,2% of prowords, like *Execute* and *Monitor*, occurred between 100 and 1,000 times, showing occasional recontextualization. Only 12,5% of prowords exceeded 1,000 uses, with terms like *Negative*, *Over* and *Roger*, reflecting their integral role in portraying radio exchanges, particularly in military, maritime and aviation settings.

Frequency of prowords

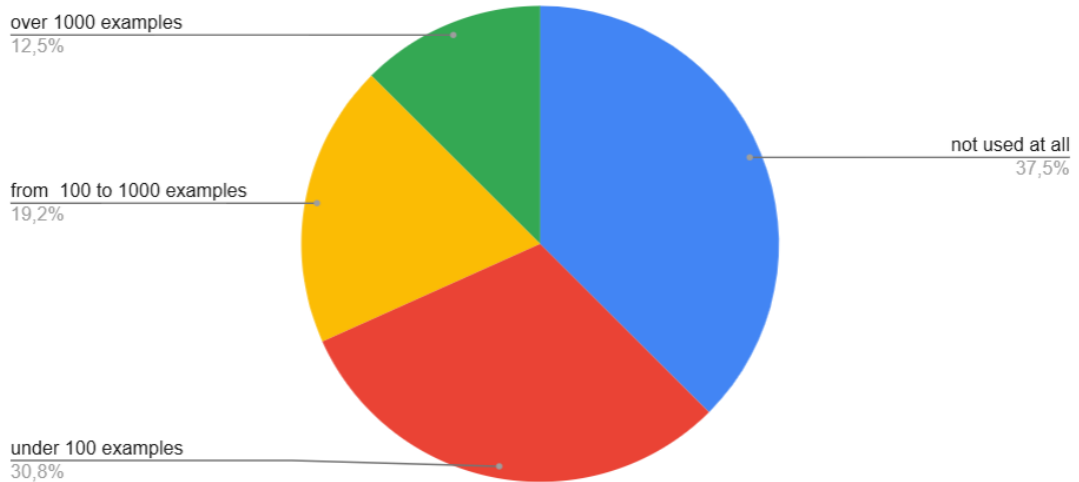


Chart 2.1 Frequency of prowords

2.2.2. By target genre

This stage of the research aimed to explore how the use of specific prowords correlates with particular television genres to determine whether certain types of shows are more likely to incorporate radio lingo into their scripts. To achieve this, it was necessary to identify and record the genres associated with each proword instance. Since English Corpora relies on IMDb, which is the world's most popular and authoritative database for film and television information, this platform was used as the primary reference for verifying the target genres of the shows analyzed [13].

It is also important to note that several prowords were excluded from further analysis due to the technical difficulty of examining units with extremely high frequencies. Specifically, *Wait* appeared in over 100,000 instances, while *This is* and *Go ahead* each exceeded 10,000 occurrences. As a result, these prowords were set aside, leaving a total of 62 prowords for detailed analysis.

This part of the research also encountered certain limitations as 13 prowords had over 1,000 instances each, while 20 others ranged between 100 and 1,000 occurrences. A random sampling technique was employed to manage this large volume of data. This method enables unbiased selection of representative examples and involves choosing a smaller number of cases to maintain fairness. One of its key advantages is that it significantly reduces the time and effort required while allowing for conclusions about

the entire dataset. Moreover, random sampling contributes to the reliability and objectivity of the results [34, p.2].

As a result, it was decided that for prowords with more than 100 instances, only 100 examples would be randomly selected and analysed. The genre of each television show would be identified, and for each proword, a pie chart would be generated to illustrate the distribution across genres (see Chart 2.2). Subsequently, the top three genres for each proword were identified and compiled into a comparative table to facilitate analysis across different proword groups.

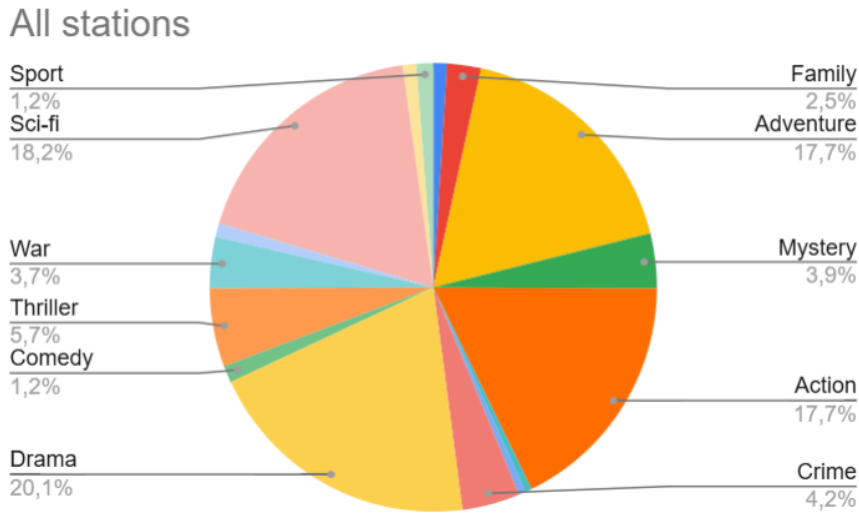


Chart 2.2 Frequency of genres for a proword “All stations”

A clear trend that emerges from the frequency-based genre distribution of universal prowords is their dominant association with the drama genre (see Table 2.7). This likely reflects the original contexts from which many prowords derive, such as the military, aviation and other uniformed services. TV audiences show strong interest in dramas centered around these professions, including police procedurals and paramilitary-themed shows. Consequently, prowords primarily appear in genres that depict law enforcement, military or emergency services, reinforcing their connection to institutional communication. Drama ranks as the primary genre, with percentages ranging from 15,4% (*Correction*) to 33,7% (*From*), indicating that prowords are most commonly used in serious narrative fiction.

Table 2.7

Universal proword	Dominant genre	Secondary genre	Tertiary genre
Correct	Drama (19,7%)	Crime (15%)	Mystery (11%)
Correction	Drama (15,4%)	Comedy (12,3%)	Action (11,2%)
From	Drama (33,7%)	Crime (28,3%)	Thriller (28,3%)
I say again	Drama (28,9%)	Action (16,8%)	Sci-fi (12%)
To	Drama (22,6%)	Sci-fi (22,6%)	Adventure (22,1%)
Mayday	Drama (18,1%)	Action (11,8%)	Adventure (10,6%)
Say again	Drama (23,4%)	Crime (12%)	Mystery (11,7%)
Out	Drama (23,8%)	Action (15%)	Crime (11,6%)
Over	Drama (22,9%)	Action (14,6)	Crime (13%)

Frequency-based genre distribution of universal prowords

The action and crime genres appear frequently in secondary and tertiary positions, reflecting the prowords' relevance in dynamic settings. For instance, *Out* and *Over* show a strong presence in both action and crime, while *Say again* and *Correct* combine drama with mystery elements. Interestingly, *To* stands out for its balanced genre distribution: drama (22,6%), sci-fi (22,6%) and adventure (22,1%), indicating wider use in imaginative and adventurous contexts. These patterns suggest that universal prowords are particularly prevalent in genres where clarity, urgency and precise communication are central to the narrative structure.

The frequency-based genre distribution of aviation- and military-specific prowords reveals a more nuanced pattern (see Table 2.8). While drama remains the dominant genre for these terms, with percentages ranging from 19,9% (*Wilco*) to 28,6% (*Break*), there is also a noticeable presence in action, crime, sci-fi and war genres for *Disregard*, *Negative* and *Acknowledge*, reflecting the original operational contexts of these prowords. However, these genres occupy a more peripheral position within the

broader landscape of English-speaking TV programming. This suggests that although aviation and military radio lingo is present, it is not central to mainstream television content, but rather features prominently in niche genres such as action and war-themed shows. Notably, *Wilco* shows a distinct distribution compared to other aviation- and military-specific prowords, with a significant 9,8% occurrence in the comedy genre. This deviation from the typical association with military or law enforcement may signal the early stages of recontextualization. Its use in comedic settings suggests a shift away from the original high-stakes, procedural function toward more humorous or lighthearted reinterpretations, marking a broader cultural detachment from its institutional origins.

Table 2.8

Aviation- and military-specific proword	Dominant genre	Secondary genre	Tertiary genre
Acknowledge	Drama (22,5%)	Action (17,6%)	Sci-fi (16,3%)
Break	Drama (28,6%)	War (14,8%)	Action (11,3%)
Disregard	Drama (20,2%)	Action (12,7%)	Crime (11,1%)
Negative	Drama (21,1%)	Action (15,2%)	Thriller (11,4%)
Read back	Drama (25,7%)	Comedy (22,9%)	Crime (11,4%)
Roger	Drama (24,5%)	Action (15,6%)	Crime (15%)
Wilco	Drama (19,9%)	Action (13,3%)	Comedy (9,8%)

Frequency-based genre distribution of aviation- and military-specific prowords

While drama continues to play a leading role in the use of military- and maritime-specific prowords, this group also introduces greater genre variation (see Table 2.9). For example, *Call sign* follows the established trend, with drama (19,4%) as the dominant genre, but it also shows a notable presence in sci-fi (17,7%) and action (14,8%). In contrast, *I spell* breaks away from this pattern, with action, comedy and drama each accounting for 16,7% of its occurrences. However, this distribution is not

statistically significant, as *I spell* appears only twice in the TV Corpus, making any genre-based conclusions unreliable. *Silence (repeated)* returns to a more typical structure with drama (21,1%) as the dominant genre, though the inclusion of adventure and romance in secondary and tertiary positions points to a broader narrative function. It is frequently used in romance to heighten emotional tension and assert control in dramatic or formal settings, such as courtrooms or royal chambers (in *Vikings* or *Scarlett*).

Table 2.9

Military- and maritime-specific proword	Dominant genre	Secondary genre	Tertiary genre
Call sign	Drama (19,4%)	Sci-fi (17,7%)	Action (14,8%)
I spell	Action (16,7)%	Comedy (16,7%)	Drama (16,7%)
Silence (repeated)	Drama (21,1%)	Adventure (9,4%)	Romance (9%)

*Frequency-based genre distribution of military- and maritime-specific
prowords*

The genre distribution for the aviation- and maritime-specific proword *Standby* follows a pattern similar to other domain-specific terms, with drama (19,8%) appearing as the dominant genre (see Table 2.10). However, *Standby* also shows notable frequencies in sci-fi (15,7%) and action (14.6%), suggesting its common use in settings that emphasize suspense and technical urgency.

Table 2.10

Aviation- and maritime-specific proword	Dominant genre	Secondary genre	Tertiary genre
Standby	Drama (19,8%)	Sci-fi (15,7%)	Action (14,6)

*Frequency-based genre distribution of aviation- and maritime-specific
prowords*

Aviation-specific prowords also follow the broader pattern, with drama appearing as the dominant genre in most cases (see Table 2.11). In examples, such as *Affirm* (35,5%), *Break break* (23,6%), *Cleared* (24,2%) and *Confirm* (24,1%), the prominence of drama highlights the frequent use of these terms in serious, high-stakes contexts. At the same time, this group displays a notably wide spread of secondary and tertiary genres. For instance, *Approved* is led by comedy (20,1%), while *Unable* contributes to sci-fi (22,2%) and action (21,4%). Prowords like *How do you read?* and *Report* further reflect this genre flexibility, incorporating adventure, sci-fi and action. *Affirm*, though occurring only 15 times in the TV Corpus, includes its 12,9% share in reality TV driven by examples from *Battleground Afghanistan* and *Cops*, shaped by limited data and its use in these operationally focused, unscripted programs. Mystery and adventure genres may indicate emerging recontextualization of aviation-specific prowords, as seen with *Check* appearing in mystery, and *Report* and *How do you read?* in adventure. These genres often use radio lingo for atmosphere or dramatic effect, rather than authentic communication.

Table 2.11

Aviation-specific proword	Dominant genre	Secondary genre	Tertiary genre
Affirm	Drama (35,5%)	Crime (12,9%)	Reality TV (12,9%)
Approved	Comedy (20,1%)	Drama (18,9%)	Crime (8,2%)
Break break	Drama (23,6%)	Mystery (16,7%)	Sci-fi (13,9%)
Cancel	Drama (19,7%)	Comedy (16,9%)	Action (9,2%)
Check	Drama (19,9%)	Comedy (13,7%)	Mystery (9,3%)
Cleared	Drama (24,2%)	Action (11%)	Crime (10,6%)

Confirm	Drama (24,1%)	Sci-fi (12,8%)	Action (12,5%)
Contact	Drama (19,2%)	Sci-fi (12,1%)	Crime (11%)
How do you read?	Drama (23,6%)	Sci-fi (20,8%)	Adventure (20,1%)
Maintain	Drama (19,9%)	Action (17,5%)	Sci-fi (17,2%)
Monitor	Drama (22,2%)	Sci-fi (12,4%)	Action (12,1%)
Report	Drama (16,5%)	Sci-fi (15%)	Adventure (14,5%)
Request	Drama (22,8%)	Crime (12,2%)	Action (11,7%)
Unable	Drama (23%)	Sci-fi (22,2%)	Action (21,4%)

Frequency-based genre distribution of aviation-specific prowords

Military-specific prowords appear in many different genres, but drama is still the most common one in most cases (see Table 2.12). Words such as *Authenticate* (27,3%), *Authentication is* (24,1%) and *Grid* (23,1%) often appear in serious and tense situations. Secondary and tertiary genres such as action, thriller and sci-fi further reflect the procedural or futuristic settings where these prowords naturally integrate. Among military-specific prowords, *Unknown station* stands out due to its perfectly even genre distribution and extremely limited occurrence, appearing only twice in the corpus. *Unknown station* appears solely in *The Twilight Zone*, where its usage aligns with the show's fantasy-horror tone. Additionally, *Do not answer* is most frequent in drama (24,9%), but interestingly appears in comedy (15,6%) and romance (10,8%), suggesting a recontextualized use.

Table 2.12

Military-specific prowords	Dominant genre	Secondary genre	Tertiary genre
Authenticate	Drama (27,3%)	Thriller(23,6%)	Crime (18,2%)
Authentication is	Drama (24,1%)	Action (19%)	Sci-fi (19%)

Close down	Drama (26,1%)	Adventure (15,9%)	Sci-fi (15,9%)
Do not answer	Drama (24,9%)	Comedy (15,6%)	Romance (10,8%)
Execute	Drama (18,8%)	Action (15,1%)	Thriller (11,2%)
Flash	Action (31,1%)	Drama (31,1%)	Comedy (24,4%)
Grid	Drama (23,1%)	Action (19,9%)	Sci-fi (19,5%)
Groups	Drama (25%)	Thriller (12,5%)	Horror (10%)
I am assuming control	Sci-fi (19%)	Drama (14,3%)	Thriller (14,3%)
I authenticate	Action (25%)	Drama (25%)	Thriller (16,7%)
Immediate	Drama (19,3%)	Adventure (12,2%)	Action (10,1%)
I verify	Drama (23,1%)	Crime (15,4%)	Thriller (15,4%)
Message	Drama (24,4%)	Sci-fi (12,5%)	Adventure (11,2%)
No play	Action (18,5%)	Documentary (14,8%)	War (14,8%)
Nothing heard	Action (20%)	Crime (20%)	Drama (20%)
Priority	Adventure (15,2%)	Sci-fi (15,2%)	Action (13,9%)
Relay (to)	Drama (21,6%)	Action (16,3%)	Adventure (16,3%)
Relay through	Action (14,3%)	Drama (14,3%)	Sci-fi (14,3%)
Security	Drama (21,1%)	Comedy (14,3%)	Adventure (8,4%)
Send your	Drama (19,4%)	Action (14,3%)	Crime (13,9%)

Service	Crime (31,3%)	Mystery (25%)	Thriller (18,8%)
Time	Action (11,8%)	Adventure (11,8%)	Drama (11,8%)
Unknown station	Horror (16,7%)	Drama (16,7%)	Fantasy (16,7%)
Verify	Drama (22%)	Action (13,7%)	Mystery (11,4%)
Wrong	Drama (17,5%)	Comedy (13,3%)	Crime (11,1%)

Frequency-based genre distribution of military-specific prowords

The two maritime-specific prowords, *All stations* and *Received*, both show drama as the most common genre (20,1% and 27,1%, respectively), which fits the overall trend seen in other proword groups. However, there is also some variety in the secondary and tertiary genres. *All stations* appears often in sci-fi (18,2%) and action (17,7%), suggesting it is used in tense or futuristic settings. *Received* is linked to crime (20,5%) and mystery (16,3%), showing that it often appears in investigative or suspenseful scenes.

Table 2.13

Maritime-specific prowords	Dominant genre	Secondary genre	Tertiary genre
All stations	Drama (20,1%)	Sci-fi (18,2%)	Action (17,7%)
Received	Drama (27,1%)	Crime (20,5%)	Mystery (16,3%)

Frequency-based genre distribution of maritime-specific prowords

Drama is the most common genre for military-specific proword usage, largely because it frequently portrays professions that rely on radio communication, such as the military, aviation, maritime services and law enforcement. These roles lend institutional credibility to the use of standardized terminology, making prowords appear natural and authentic in dramatic contexts. Moreover, drama's dominance in

popular television ensures repeated exposure, contributing to the recognizability of many prowords among general audiences. Within this framework, several genre combinations emerge where prowords are particularly prevalent: most notably, *drama + thriller*, *drama + sci-fi* and *drama + crime*. These combinations reflect serious or high-stakes environments where the use of procedural language remains contextually appropriate. However, some prowords appear in unexpected genre pairings, such as *Wilco* in comedy and *Unknown station* in fantasy. These deviations are best explained through recontextualization, where prowords are employed outside their authentic register for humorous or ironic purposes. Such usage often juxtaposes the authoritative tone of radio lingo with lighter or unconventional settings to create dramatic contrast, and tension. Ultimately, the appearance of prowords in both expected and surprising genres underscores their increasing cultural recognizability and integration into the broader lexicon of scripted media.

2.2.3. By year

Having already established the frequency of prowords based on their original domains, the next essential task was to conduct a detailed temporal analysis. This involved examining their distribution by decade to trace how their usage evolved in TV shows over time. Such an approach helps to pinpoint when specific prowords entered popular culture, identify the periods of their peak usage and observe any noticeable patterns of increase or decline.

The time frame of all extracted data spans from the 1950s to the 2010s, with the number of occurrences counted for each decade. As in previous sections, prowords were categorized into three groups: universal, domain-specific (aviation, military or maritime) and those overlapping in spheres. Line charts were generated to visualize frequency patterns across the seven decades.

Universal prowords show distinct trends over time (see Chart 2.2). In the 1950s, only a few such as *Correct* (7), *Correction* (2), *To* (2), *Out* (3) and *Over* (15) were recorded, while others like *From*, *Say again*, *I say again* and *Mayday* were not used at

all. This suggests that procedural radio language had not yet become common in scripted media.

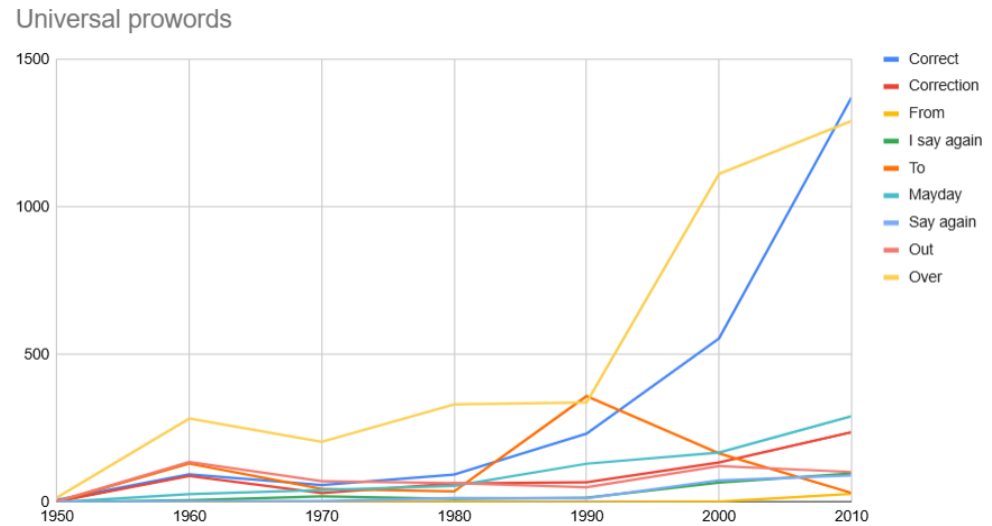


Chart 2.2 Frequency of universal prowords by years

A noticeable expansion began in the 1990s, especially for *Correct* and *Over*, which peaked in 2010 with 1,371 and 1,291 instances, respectively. This upward movement shows that these words became more popular as military and sci-fi shows started using radio lingo more often. *From*, *To* and *Say again* also increased steadily, while *Mayday* peaked in the 1990s, likely due to its association with high-stakes emergency scenarios.

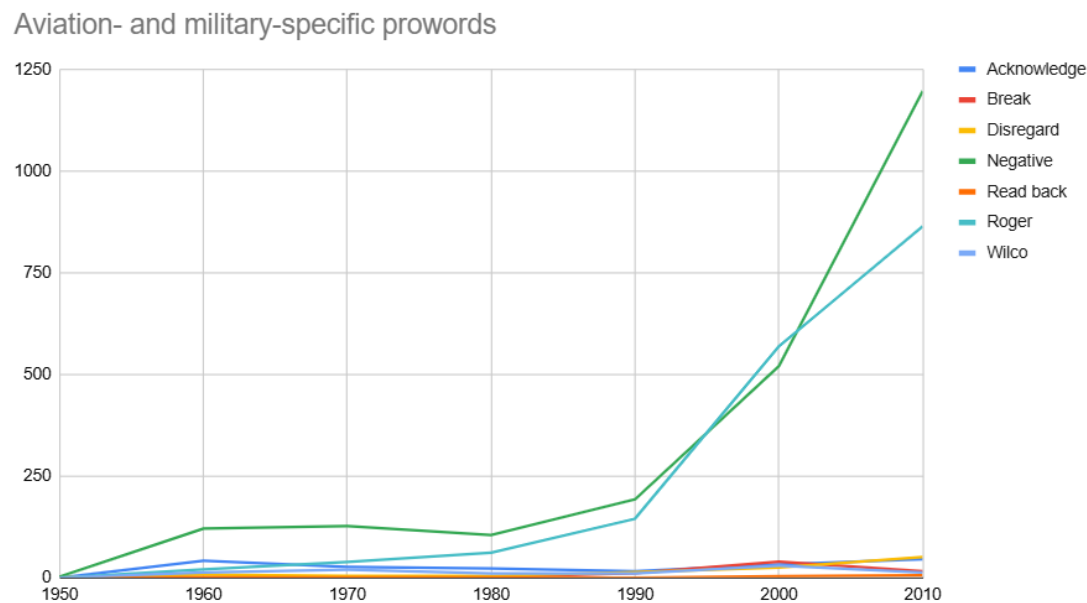


Chart 2.3 Frequency of aviation- and military-specific prowords

A clear upward trend in the use of aviation- and military-specific prowords began in the 1990s, with a particularly steep climb observed in *Roger* and *Negative* (see Chart 2.3). Between 1990 and 2010, *Negative* grew from 193 to 1,196 instances, and *Roger* from 145 to 864, suggesting these terms became increasingly prominent in TV shows. In contrast, other prowords such as *Acknowledge* and *Disregard* gradually increased, while *Break* and *Read back* remained consistently low. *Acknowledge* rose from 16 instances in 1990 to 46 in 2010, while *Disregard* grew from 14 to 51 over the same period.

The chart shows military- and maritime-specific prowords and how the use of *Call sign*, *I spell* and *Silence* developed between 1950 and 2010 (see Chart 2.4). While *Call sign* has remained rarely used for decades, it has become noticeably more frequent after 1990, possibly due to its increasing appearance in command-based dialogue. *Silence* followed a more uneven pattern, which may reflect changes in how *Silence* is portrayed - either as a command or a dramatic element. Conversely, *I spell* showed minimal use, proving that its very specific function limits its broader use in scripts.

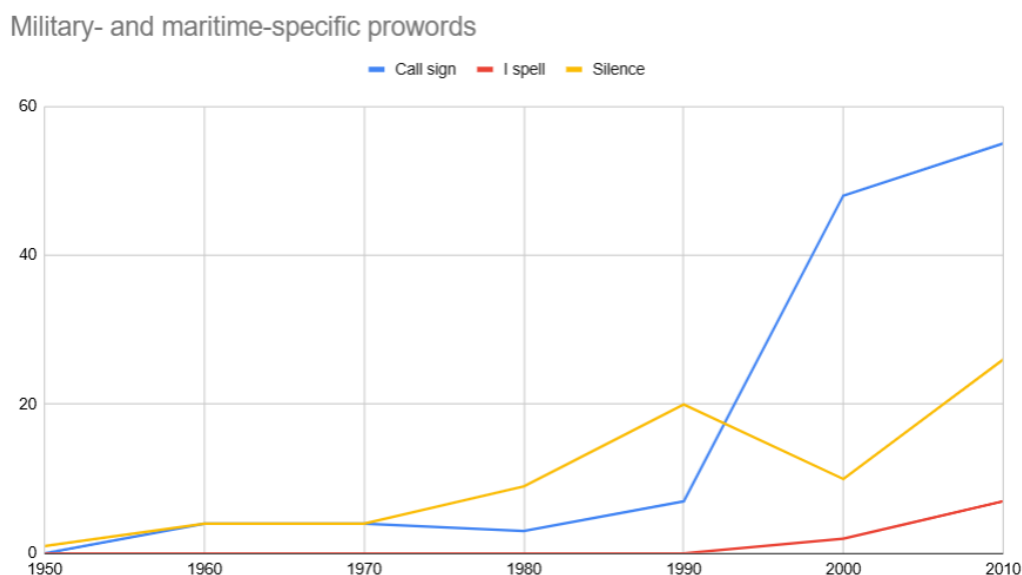


Chart 2.4 Frequency of military- and maritime-specific prowords

The chart representing aviation and maritime-specific prowords focuses solely on the term *Standby*, which demonstrates a clear upward trend over time. It began with only 26 instances in the 1950s, followed by a sharp increase to 343 in 1960. After a slight decline in the 1970s and 1980s, usage rose significantly from 1990 onward,

reaching 967 instances by 2010. This sustained growth reflects the term’s adaptability across procedural contexts and its increasing integration into scripted communication.

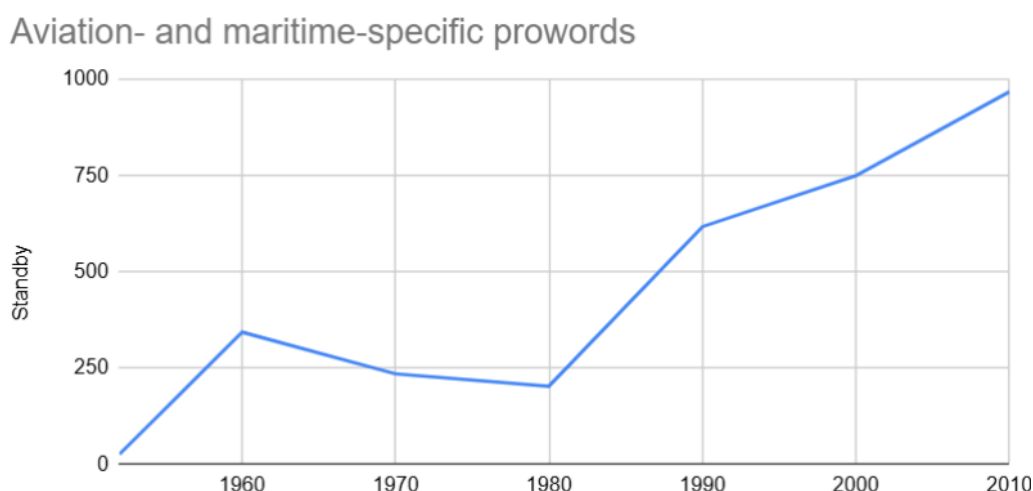


Chart 2.5 Frequency of aviation- and maritime-specific prowords

The next stage of the temporal analysis focuses on prowords that are used exclusively within a single communication domain. Compared to universal or overlapping terms, many aviation-exclusive prowords demonstrate a more consistent and steady upward trend (see Chart 2.6). The most prominent example is *Cancel*, which rose significantly from 7 instances in 1950 to 529 by 2010. Similarly, *Check* showed a continuous increase, reaching 588 in the final decade.

A lot of prowords in this group, such as *Affirm*, *Approved*, *Break break*, *Clear*, *Confirm*, *How do you read*, *Maintain*, *Monitor*, *Request* and *Unable*, did not appear at all in the 1950s, emerging only from the 1960s or later. This delayed appearance suggests a gradual incorporation of more technical or formal aviation language into pop culture. Meanwhile, terms like *Contact*, *Confirm* and *Report* showed notable growth after 1990. For instance, *Contact* increased from 158 instances in 1990 to 443 in 2010, while *Confirm* rose from 79 to 204. In contrast, *Affirm*, *Break break*, *Cleared* and *How do you read?* appeared far less frequently and showed minimal variation across the decades, indicating their more specialized nature.

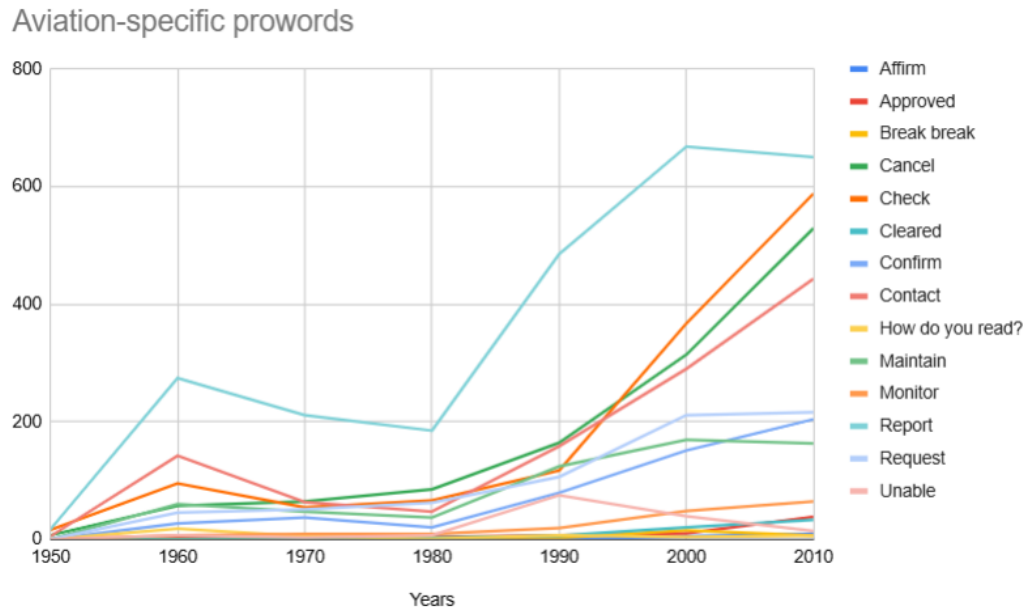


Chart 2.6 Frequency of aviation-specific prowords

It has been previously noted that the military domain contains the largest number of prowords, which necessitates dividing this group into two subcategories for analytical clarity. *Chart 2.7* presents a set of military-specific prowords whose frequencies remained relatively low across the decades, likely due to their highly specialized nature. Most of these terms were either absent or extremely rare until the 1990s, when their usage began to rise gradually. This upward trend continued into the 2000s and 2010s, indicating a slow but growing presence of precise command language.

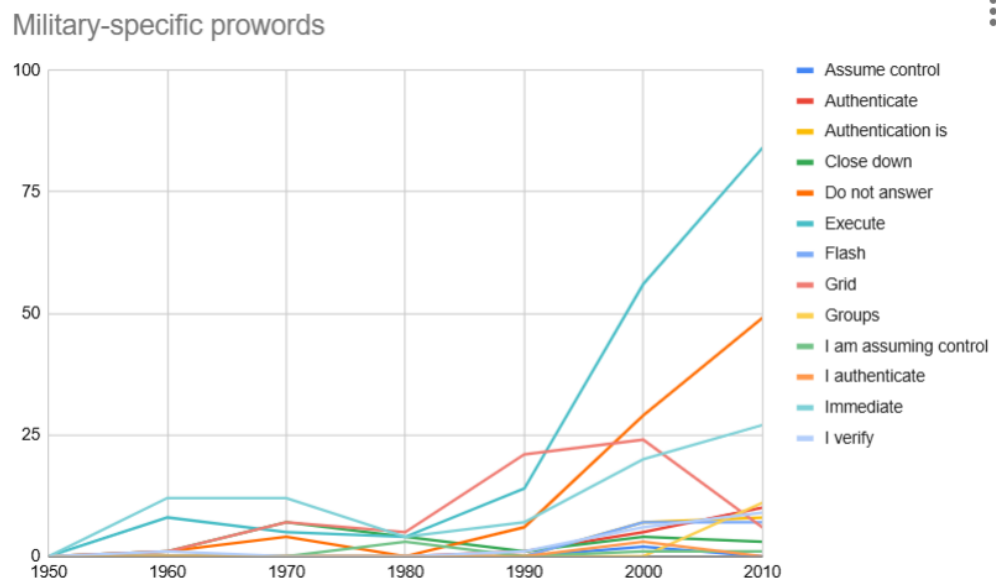


Chart 2.7 Frequency of military-specific prowords (1)

Execute and *Do not answer* are the only terms in this group with a clear and steady upward pattern. *Do not answer* first appeared in 1960 with a single instance, increased to 6 by 1990 and reached 49 by 2010, while *Execute* went up from 8 instances in the 1960s and hit a high of 84 in the 2010s. Other prowords such as *Authenticate*, *Flash*, *Grid*, *I authenticate*, *I verify* and *I am assuming control* appeared infrequently and only in the final two decades.

The second group of military-specific prowords reveals a generally modest yet steady upward trend over the decades, with a few standout terms showing high growth (see Chart 2.7). The most striking rise is seen in the term *Wrong*, which far exceeds the others. It first appeared in 1950 with just 4 instances and steadily climbed each decade, reaching 887 by 2010. This sharp escalation suggests that *Wrong* gained substantial relevance in scripted military dialogue, likely due to its flexible application both within and beyond procedural contexts. Similarly, *Message* shows a gradual but sustained increase from 1 instance in 1950 to 128 in 2010, making it one of the most regularly recurring terms in this group.

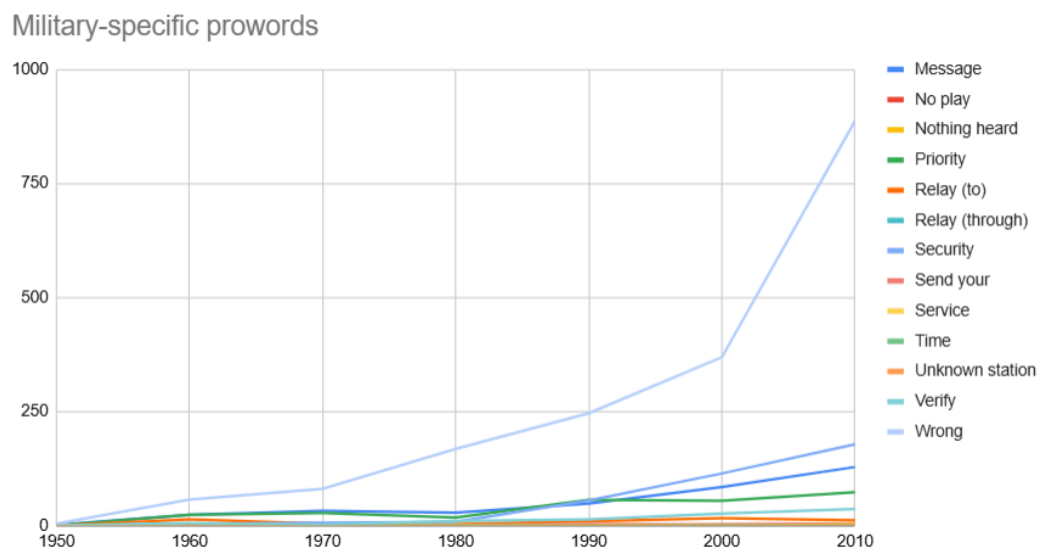


Chart 2.8 Frequency of military-specific prowords (2)

Other terms, such as *Security*, *Verify* and *Priority*, also show upward movement, though on a smaller scale. *Security* rises from 0 in 1950 to 178 in 2010, *Verify* from 0 to 36, and *Priority* from 0 to 73. These increases point to a growing presence of structured command in military-themed scripts. By contrast, prowords like *No play*,

Nothing heard, Relay (through), Send your, Service, Time and Unknown station remain rare throughout the period.

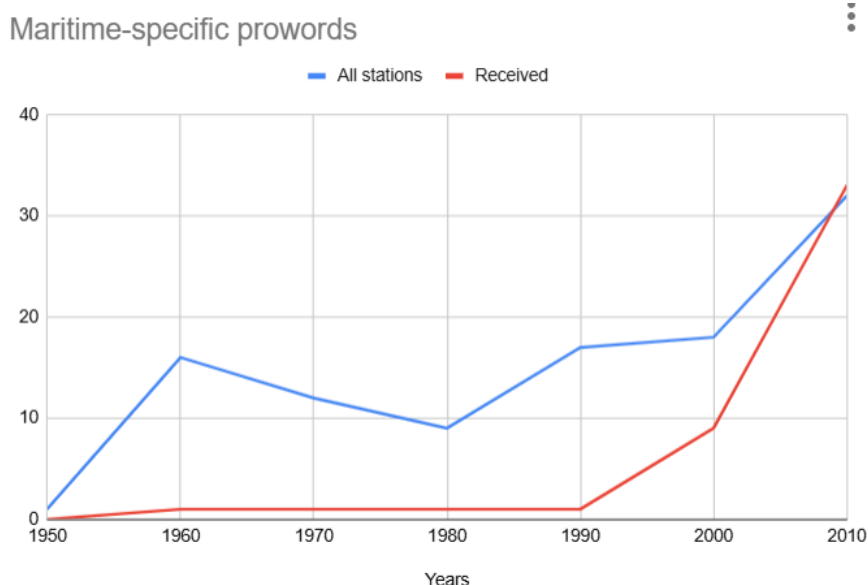


Chart 2.9 Frequency of maritime-specific prowords

The maritime domain contributes a limited set of prowords; therefore, only two lexical items *All stations* and *Received* were available for analysis in this category (see Chart 2.9). *All stations* showed a steady, low-frequency presence from the 1950s onward, with slight peaks in 1960 and 2010. In contrast, *Received* remained virtually absent until the 2000s, when it rose sharply to 33 instances by 2010. These trends reflect the restricted range of maritime prowords in scripted media, with only a few gaining noticeable relevance over time.

On the whole, the findings indicate that prowords offering broad communicative or dramatic appeal have experienced the greatest rise, while strictly coded or domain-specific terms have remained confined to niche usage. Notably, several prowords that are widely recognized outside of radio lingo, such as *Roger*, *Negative*, *Standby*, *Message* and *Wrong*, have become especially prominent. Their general familiarity with audiences, even beyond procedural contexts, makes them more adaptable in scripts. This recognition of them as both radio terms and everyday language has significantly contributed to their cultural resonance and increased frequency in television narratives.

2.2.4. Authentic register use vs recontextualized

To analyze the use of prowords in pop culture, it is essential to distinguish between authentic register use and recontextualization. In their original settings, such as military, aviation or maritime communication, prowords follow strict rules, are standardized in official manuals and serve precise functions to ensure clarity and efficiency. However, when these same words appear in TV shows or everyday conversations, they often lose their formal status. This is known as recontextualization, a process where terms are taken from their original setting and used in new, often dramatic or casual contexts. Here, prowords like *Correct*, *Roger* or *Stand by* might be used for emphasis or stylistic effect rather than for procedural clarity. This shift illustrates how language is flexible: meaning is not fixed but shaped by how and where words are used. Understanding this difference helps reveal how pop culture reuses specialized language to create new meanings, tones or impressions for a broader audience [42, p.8]

Some universal prowords are used more often in everyday or dramatic situations, while others mostly stay in their original radio context (see Table 2.14). *Correct* and *Correction* are almost always recontextualized, meaning they are no longer used as official radio terms that frequently. Here are some instances of their **recontextualized** use:

- - *The vice president is joining you later?* - **Correct**. *Why has it taken him this long to endorse you?* (From *House of Cards*)
- *All I've done so far is drive you to this restaurant. **Correction**, you drove me to a business meeting, which is what assistants do* (From *Cedar Cove*).

Table 2.14

Universal proword	Total number	Recontextualized use	Authentic use
Correct	100	100	0
Correction	100	94	6
From	32	0	32

I say again	100	30	70
To	100	2	98
Mayday	100	19	81
Say again	100	48	52
Out	100	13	87
Over	100	24	76

Distribution of authentic and recontextualized uses of universal prowords

These two examples show recontextualized use because the phrases are taken out of their original formal or procedural context and used in everyday conversation. Meanwhile, *Battle stations. All hands, battle stations. [Alarm_Rings] Second ship has appeared. **Correction...** there are now three. We are surrounded* (From *Star Trek*) demonstrates **authentic** register use. One can also determine whether the proword use is authentic by considering the genre since science fiction series like *Star Trek* are more likely to preserve authentic register use, while dramas or comedies tend to recontextualize such language.

Say again and *I say again* are used both ways, depending on the situation, so they are more balanced. On the other hand, universal prowords like *From*, *To*, *Out*, *Over* and *Mayday* are mostly used in their **authentic** register, which means they still follow the rules of radio communication:

- *Target on the move. Bravo, target approaching Volvo. **From** Golf. Leaving from rear of Leftfield Road. Bravo* (From *The Fall*).
- *Aye, Captain. Voyager **to** Paris. Please respond. Tom, can you hear me?* (From *Star Trek: Voyager*)
- *Roger that, Charlie Company Actual, **out**. What's going on? We just got ordered back to Dodge City* (From *Jericho*).
- *One-King-Four-One. This is Central Control standing by. **Over**. One King four one, do you read me? **Over*** (From *Mannix*).

- *RO: Sir, we've got a mayday! MAN OVER RADIO : **Mayday, mayday.***
This is 'Robsenn 1', in need of assistance (From Sea Patrol).

Most aviation- and military-specific prowords are still employed primarily in their authentic register. *Acknowledge* appears only in radiotelephony communication with no recontextualized examples at all. *Roger*, *Wilco* and *Negative* also follow radio communication rules, keeping their original function. At the same time, some prowords are more flexible. *Disregard* is used **recontextually** in most cases, often to casually reject or dismiss something in dialogue (***Disregard** everything I said. I forgot how homely she was* (From *Angel*)). *Break* also shows a mix of both uses, appearing in both authentic exchanges and everyday conversations in TV shows.

Table 2.15

Aviation- and military-specific proword	Total number	Recontextualized use	Authentic use
Acknowledge	100	0	100
Break	69	26	43
Disregard	100	68	32
Negative	100	30	70
Roger	100	23	77
Wilco	98	24	74

Distribution of authentic and recontextualized uses of aviation- and military-specific prowords

Of 3 prowords employed in military and maritime communication, only one demonstrates variation in its use across different contexts. *Call sign* appears in both authentic and recontextualized settings, showcasing its adaptability for dramatic effect, especially in scenes that mimic military or aviation communication. An example of **recontextualized** use is found in *Doctor Who: Station Three to Silver Carrier*. ***Call sign** LX88J, repeat, call sign LX88J*, where the phrase is used to create an immersive, tension-filled atmosphere rather than to follow strict radio protocol. Conversely, an

authentic instance occurs in *Army Wives: Shanwick radio*, **call sign** reach 4-3-7. *Request weather avoidance vector*, where the use adheres closely to actual radio communication procedures, reflecting real operational exchanges. This duality highlights how *Call sign* functions both as a technical term and a dramatic device in popular media.

Among the prowords analyzed, *I spell* and *Silence* appear exclusively in **recontextualized** forms, repurposed for dramatic, humorous or stylistic effect rather than their original communicative function. For example, ***I spell*** it D-a-v-e... t-h-a-l. *Neanderthal* (from *The War at Home*) uses *I spell* humorously to emphasize a word, while *Let me out! This is unacceptable. Unacceptable! **Silence. Silence! Silence!** You, silence! I do apologise again* (from *Skins*) demonstrates *Silence* functioning as a forceful narrative device rather than an authentic radio command.

Table 2.16

Military- and maritime-specific proword	Total number	Recontextualized use	Authentic use
Call sign	100	40	60
I spell	2	2	0
Silence (repeated)	74	74	0

Distribution of authentic and recontextualized uses of military- and maritime-specific prowords

The proword *Standby* is used in both authentic and recontextualized ways in aviation and maritime, though it appears more often in its original procedural function. In **authentic** settings, it is used to instruct someone to wait for further information or a follow-up message (- *UNIT Control to CO. Over.* - *Captain Turner here, Sergeant. **Stand by.*** - *Isobel, will you get the Brigadier for me?* (From *Doctor Who*)). In **recontextualized** use, it often appears in situations where characters are told to pause or get ready, but without following any formal protocol. That could happen before a

live broadcast or during a moment of preparation, for instance: *Put your mikes on. Thirty seconds to air. Standby, everybody* (From *The Bob Newhart Show*).

Table 2.17

Aviation- and maritime-specific prowords	Total number	Recontextualized use	Authentic use
Standby	100	36	64

Distribution of authentic and recontextualized uses of aviation- and maritime-specific prowords

Trends in use vary widely among aviation-specific prowords since some are mostly recontextualized, while others remain tied to their original communicative role. Notably, *Cancel*, *Check* and *Approved* are frequently used in everyday or dramatic dialogue, often to express general actions like stopping something, verifying details or giving permission. These uses no longer follow aviation protocol, even though the terms originally come from that context. On the other hand, *How do you read?* stands out as being used only in **authentic** radio communication (*Houston, it's Tranquility, how do you read? Tranquility Base, this is Houston, loud and clear* (From *Ancient Aliens*)), while *Contact*, *Cleared*, *Maintain*, *Report*, *Request* and *Unable* also appear mostly in structured, procedural exchanges. A few prowords like *Break break* and *Confirm* show a more even distribution, suggesting they are flexible depending on the context.

Table 2.18

Aviation-specific proword	Total number	Recontextualized use	Authentic use
Affirm	15	5	10
Approved	63	55	8
Break break	24	12	12

Cancel	100	85	15
Check	100	84	16
Cleared	66	11	55
Confirm	100	39	61
Contact	100	18	82
How do you read?	41	0	41
Maintain	100	24	76
Monitor	100	42	58
Report	100	17	83
Request	100	15	85
Unable	90	19	81

*Distribution of authentic and recontextualized uses of aviation-specific
prowords*

Among military-specific prowords, *Authenticate*, *Authentication (is)*, *Time*, *Unknown station*, *Relay through* and *Grid* are mostly only in structured, procedural communication. The following lines with **authentic** instances prove that:

- *Baseship is disarmed and under colonial command. Officers aboard. Demetrius, Galactica. **Authenticate**. Falactica, Demetrius. **I authenticate**. Bravo, tango, 8.* (From *State of Affairs*).
- ***Authentication code** alpha-six delta-charlie-niner. SHEPPARD [OVER_RADIO]: General O'Neill, Woolsey, do you copy?* (From *Stargate: Atlantis*).
- *Base from Thunderbird 1. Approaching danger zone. **Time** 9:40. (MrTracy) Proceed with sonar sounding* (From *Thunderbirds*).
- *Roger. **Unknown station**, this is lady. Over. **Unknown station**, this is lady. Over. Bridge, sonar. No response* (From *Twilight Zone*).

- *Every channel's locked up. We'll have to try to **relay through** Frontier One. It's the only way* (From *Mission: Impossible*).
- *Roger, I copy. **Grid** Papa Quebec 278394, over. Hitman Two out* (From *Generation Kill*).

In contrast, prowords such as *I am assuming control*, *Do not answer*, *Groups*, *I read back*, *Service* and *Wrong* appear entirely or almost entirely in recontextualized settings. *Execute*, *Immediate* and *Priority* show a mixed pattern, appearing frequently in both authentic and recontextualized contexts. Meanwhile, *Message*, *Verify* and *Security* also lean heavily toward recontextualization.

Table 2.19

Military-specific prowords	Total number	Recontextualized use	Authentic use
Authenticate	16	6	10
Authentication is	15	2	13
Close down	20	7	13
Do not answer	89	88	1
Execute	100	27	73
Flash	14	3	11
Grid	64	0	64
Groups	11	11	0
I am assuming control	5	5	0
I authenticate	3	0	3
Immediate	82	37	45
I read back	13	13	0
I verify	17	16	1
Message	100	71	29

More to follow	15	15	0
No play	7	3	4
Nothing heard	2	2	0
Priority	100	34	66
Relay to	56	8	48
Relay through	2	0	2
Security	100	94	6
Send your	8	4	4
Service	4	4	0
Time	4	0	4
Unknown station	2	0	2
Verify	91	65	26
Wrong	100	100	0

*Distribution of authentic and recontextualized uses of military-specific
prowords*

Usage of maritime-specific prowords remains stable, with most examples reflecting their original communicative function. *All stations* occurs exclusively in **authentic** settings, maintaining its role in formal maritime communication (*This is X-ray 2. We're all clear. Carry on. All stations, this is Echo 1. Turn off all radios until detonation* (From *Sea Patrol*)). *Received* is also largely used in **procedural** contexts (***Received***. *The cortege is pulling up outside the chapel. Over. Received. Roger and out* (From *Endavour*)), though it does occasionally surface in **recontextualized** dialogue as a casual acknowledgement (*Remember what I said. No more secrets. Keep your nose clean. Received. Mine or yours? What?* (From *Blue Murder*)). Compared to other groups, these prowords are more stable in use and less frequently encountered in everyday language.

Table 2.20

Maritime-specific proword	Total number	Recontextualize d use	Authentic use
All stations	100	0	100
Received	47	8	39

*Distribution of authentic and recontextualized uses of maritime-specific
prowords*

As radio lingo is **recontextualized** in popular culture, certain prowords shift from their original procedural function to symbolic markers of authority and institutional presence. Rather than serving purely as tools for efficient communication, they are often used to evoke the atmosphere of command, control or emergency. In this way, the language of radio procedure becomes a stylized shorthand for power dynamics used not only to imitate formal settings like military or emergency response but to reinforce the presence of hierarchy and surveillance in narrative contexts. This transformation can be demonstrated by the following example: *Come off the ground hard and pop, pop! Put some hurt on! **Execute!** You're up, McPhee. Jack, you can do this* (From *Dawson's Creek*). Although set in a civilian context, the trainer uses the proword *Execute*, originally a command in military operations, to intensify the moment and establish his role as an authority figure.

Another pattern observed in **recontextualized** proword use is the humorous adoption of institutional jargon by civilians, especially in interactions with authority figures. In *Happy Endings*, a character corrects a police officer by saying, *Uh, **correction**, officer. I won pageants as a young adult.* Although the term *correction* originates as a procedural radio proword, its use here is comically adapted to a casual, face-to-face context. The speaker, a civilian, mimics the radio lingo typically used by law enforcement. This instance illustrates how prowords can function as stylistic devices to mirror or playfully challenge institutional authority in scripted dialogue.

Prowords in media tend to fall into three usage patterns: primarily authentic, primarily recontextualized or balanced. Out of the 62 items analyzed, most (38:

Acknowledge, Affirm, All stations, Authenticate, Authentication is, Break, Call sign, Cleared, Close down, Confirm, Contact, Execute, Flash, From, Grid, How do you read?, I authenticate, I say again, Immediate, Maintain, Mayday, Monitor, Negative, Out, Over, Priority, Received, Relay through, Relay to, Report, Request, Roger, Standby, Time, To, Unable, Unknown station, Wilco) are still mostly used in their original procedural context, especially in military, aviation or maritime operations.

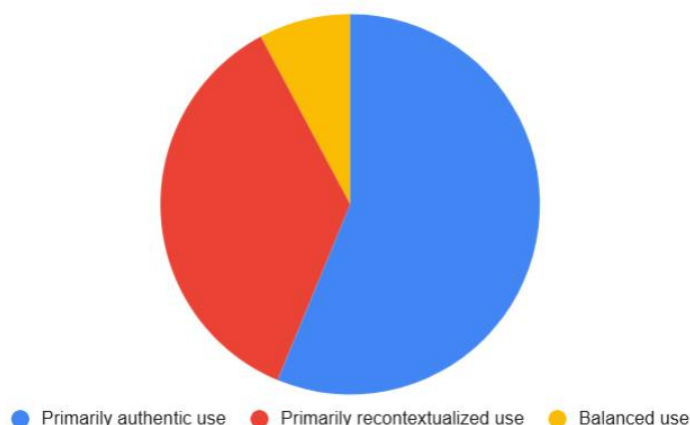


Chart 2.10 Authentic, recontextualized and balanced uses of prowords in media

A smaller but notable group of 20 (*Approved, Cancel, Check, Correct, Correction, Disregard, Do not answer, Groups, I am assuming control, I read back, I spell, I verify, Message, More to follow, Nothing heard, Security, Service, Silence, Verify, Wrong*) prowords appears mostly in recontextualized settings, where they are adapted for casual dialogue. Several factors likely contributed to why this specific group of prowords broke into mainstream, recontextualized dialogue. First, many of them have semantically transparent meanings (*Check, Cancel, Message, Wrong*), making them easily understood and usable outside of radio contexts. Second, they carry strong dramatic or directive force (*Do not answer, Disregard*), which fits well in tense or authoritative scenes in film and television. Moreover, their repeated use in popular media genres such as science fiction, action and crime has contributed to their recognition.

Only 4 prowords (*Break break, No play, Say again, Send your*) show balanced use, appearing in both types of contexts depending on the scene; though they illustrate minimal use. This distribution highlights a general trend: while authentic use remains dominant, recontextualization is common, especially for prowords that are short, familiar or easily adaptable to narrative language.

Conclusions to Chapter II

This chapter focused on how prowords function in their authentic communicative domains and how they are recontextualized in popular media, particularly in scripted television. The study began with the compilation of a comprehensive catalogue of 104 unique prowords drawn from authoritative sources: NATO's *ACP 125(F)* and *ACP 135* (military), ICAO's *Annex 10* (aviation) and ITU's *Manual for the Maritime Mobile Service* and IMO's *Standard Marine Communication Phrases* (maritime). Each proword was classified by domain (military, aviation, maritime), communicative function (e.g., acknowledgment, correction, emergency) and level of overlap across domains. Military communication was found to utilize the broadest set (79 unique prowords), compared to 36 in aviation and 21 in maritime, reflecting domain-specific operational complexity. Taking overlaps into account, the total number of distinct procedural words compiled remained 104.

To assess usage in pop culture, the TV Corpus from *English-Corpora.org* was employed as the primary empirical tool. A tailored query design filtered results by part of speech, punctuation and phrase context to distinguish genuine proword use from unrelated lexical homonyms (e.g., *contact* as noun vs. verb). Extracted examples were manually reviewed and compiled in Google Sheets with metadata (show name, year, genre, country) to support both frequency-based and qualitative analyses.

Frequency analysis revealed significant disparities in proword visibility. Terms like *This is* (11,271), *Over* (3,572) and *Standby* (3,138) occurred frequently, suggesting both authentic and dramatic applicability. In contrast, terms such as *Recleared*, *Pan Pan* and *I verify* were either rare or absent, highlighting their limited narrative

adaptability or recognition. A total of 39 prowords showed no matching strings; therefore, they were left out of the following stages of the research.

The genre-based analysis, guided by IMDb metadata, showed that drama consistently dominated proword usage across all categories as it frequently centers on occupational spheres such as the armed forces, civil aviation, maritime navigation and law enforcement. These fields rely heavily on radio communication, and their prevalence in dramatic narratives contributes to the recognizability and integration of standardized procedure words among television audiences. Its prevalence in television, especially in hybrids like drama + thriller, drama + sci-fi and drama + crime, creates background for radio lingo.

Secondary genres included action, crime, sci-fi, thriller and comedy, depending on the lexical tone and procedural weight of the term. For example, *Roger*, *Negative* and *Out* were prominent in military dramas and crime procedurals, while *Cancel*, *Check*, *Correction*, *Read back* and *Wilco* appeared in comedies. Notably, *Standby* and *Contact* showed wide versatility across drama, sci-fi and action genres. These cases reflect recontextualization, where the formal tone of radio lingo is adapted for humorous or stylistic effect. Such usage highlights the growing integration of prowords beyond their original institutional function.

The temporal distribution of prowords from the 1950s to 2010s showed a clear increase over time. The steepest rise occurred in the 1990s-2010s, correlating with a boom in procedural television. Prowords with dual civilian and procedural meanings, such as *Cancel* (1,201), *Check* (1,303), *Report* (2,490) and *Message* (352), rose sharply, indicating narrative integration beyond technical contexts. In contrast, strictly coded terms (*Rebroadcast your net*, *Use full call signs*) remained virtually absent.

In terms of register analysis, the study distinguished authentic procedural use from recontextualized usage. Of the 62 prowords analyzed in depth:

- 38 were used primarily in authentic register, often in military or command-based dialogue (*Roger*, *Acknowledge*, *From*, *Received*),
- 20 showed dominant recontextualization, especially those with dramatic clarity or common civilian meanings (*Cancel*, *Message*, *Wrong*, *Disregard*),

- 4 exhibited balanced use, shifting flexibly between procedural and stylized dramatic contexts (*Break break, Say again, I spell*).

The most frequently recontextualized prowords were those with high semantic transparency and directive force. Their shift in meaning from rigid protocol to narrative utility reflects the broader trend of semantic appropriation in mass media. Authentic register use, by contrast, was most often preserved in genres depicting structured hierarchies, such as sci-fi (e.g., *Star Trek*), military drama (*The Unit*) and police procedurals (*The Fall*).

Furthermore, recontextualized radio lingo in popular culture often serves as a symbolic marker of authority, shifting from procedural clarity to dramatizing power, control or urgency. At the same time, prowords are sometimes humorously repurposed by civilian characters, reflecting or playfully challenging institutional language. These patterns reveal how once-specialized communication tools have become conventional stylistic elements used to convey authority.

In conclusion, the chapter provided an account of how radio lingo, originally rooted in institutional standards and operational urgency, has migrated into mainstream entertainment. It traced this transition across domain, frequency, genre and time, revealing the factors that determine whether a proword remains functionally intact or becomes symbolically reimagined. The findings offer a clear framework for understanding linguistic recontextualization and underscore the dynamic interaction between professional jargon and popular storytelling.

CONCLUSIONS

Radio lingo represents a unique linguistic subsystem developed to facilitate efficient, standardized communication across operationally critical domains such as aviation, maritime and military. At its core lies a carefully regulated set of procedure words whose meanings are fixed, context-specific and internationally codified. This paper has explored the historical emergence, institutional codification and subsequent recontextualization of procedure language in scripted television, offering a corpus-based account of how terminology initially designed for clarity under pressure now functions within popular culture.

The origins of prowords can be traced back to Morse code, a foundational system in early radio communication. Many spoken prowords in use today evolved directly from Morse code prosigns. Signals such as *K* (Go ahead) and *AR* (End of transmission) later became *Over* and *Out* in radiotelephony. Similarly, *R* (Received) became the basis for the proword *Roger*, while *AS* (Wait) was eventually adapted into *Standby*. These prosigns allowed operators to send concise instructions and acknowledgments using simple, rhythmic sequences of dots and dashes, significantly reducing ambiguity during long-distance communication. Over time, the move from manual Morse code to voice communication preserved these procedural functions but translated them into spoken equivalents.

As radiotelephony developed, various international institutions played essential role in codifying procedure words and ensuring cross-border interoperability. The International Civil Aviation Organization (ICAO) developed global standards for air-ground communication through binding documents such as Annex 10. ICAO also introduced and promoted the modern phonetic alphabet, ensuring that letter and number transmissions remained intelligible in adverse acoustic environments and among non-native English speakers. The International Telecommunication Union (ITU), particularly in the maritime sector, provided foundational guidance on distress protocols, coordinating the shift from Morse-based SOS to its voice-based equivalents: *Mayday*, *Pan Pan* and *Sécurité*. These prowords, first introduced in the early 20th century, have since been preserved in ITU's maritime manuals and remain in global

use. The North Atlantic Treaty Organization (NATO) contributed to the coordination of military communication, producing Allied Communication Publications such as ACP 125(F), which precisely define the syntax, function and authorized use of prowords within and across member forces. NATO also influenced the international adoption of the final phonetic alphabet through its revisions and standardization efforts.

In the practical component of this study, the TV Corpus from English-Corpora.org served as the primary source for analyzing the distribution, register and recontextualization of 104 prowords across scripted television dialogue. Through a rigorous methodological process, including query design, contextual verification, genre tagging and manual interpretation, the paper revealed how and to what extent these terms have entered popular use.

A general overview showed that 39 of the 104 prowords were not used at all in the TV Corpus, leaving 65 terms for further research. This indicates that not all prowords enter popular culture; however, the presence of a substantial number of prowords in TV dialogue highlights their cultural significance and communicative relevance within these contexts. 30,8% of prowords appeared fewer than 100 times, indicating limited relevance. Another 19,2% showed 100-1,000 uses, while only 12,5%, including *Negative*, *Over* and *Roger*, exceeded 1,000 uses, highlighting their strong association with institutional communication in scripted media.

The frequency analysis revealed clear patterns in how prowords circulate within scripted television, with usage largely determined by their operational domain and level of overlaps across sectors. Prowords that appear in more than one communicative sphere (*Correct*, *Correction*, *To*, *Mayday*, *Over*, *Roger*, *Standby*) proved the most frequent and were widely integrated into dialogue. By contrast, procedure words that are unique to a single domain, particularly military-specific terms, such as *Assume control*, *Broadcast your net*, *I authenticate*, *Send your*, *Time* or *Unknown station* were rare or entirely absent. However, most of the aviation-specific prowords demonstrated multiple instances of use, particularly terms such as *Cancel*, *Check*, *Confirm*, *Contact*, *Go ahead*, *Maintain* and *Report*. The findings suggest that cross-domain circulation and semantic transparency significantly increase a proword's chances of being adopted

into televised language. Those terms that are shared across multiple institutional codes or have intuitive, standalone meanings appear to have the greatest potential for broader media usage, while those tethered to specialized procedures remain confined to their original operational contexts.

Due to the exceptionally high frequency of *Wait*, *Go ahead* and *This is* with each appearing over 10,000 times, they were excluded from the next steps of analysis, as their volume made detailed examination technically challenging within the scope of this study. Furthermore, the genre-based analysis confirmed prowords are most frequently used in dramas because authentic usage was largely preserved in narratives that replicate institutional hierarchies, such as military thrillers, procedural police dramas and space exploration series. While drama and its hybrids with thriller, sci-fi and crime remain the primary settings for authentic proword use, comedy, fantasy and mystery incorporate these terms (*Cancel*, *Check*, *Wilco* and *Disregard*) more flexibly, often for stylistic or humorous effects. This variation in use demonstrates that recontextualization is not a uniform process but one shaped by genre conventions.

The temporal analysis highlighted a clear trend: the use of prowords in scripted media has grown significantly since the 1990s, peaking in the 2010s. This increase corresponds with the rising popularity of procedural dramas and technologically oriented storytelling. The frequent appearance of terms like *Correct*, *Correction*, *Negative*, *Roger*, *Standby* and *Execute* in shows produced during these decades points to a broader shift in media language, wherein terms once confined to tactical speech have become embedded in general cultural discourse.

One of the central aims of this research was to distinguish between authentic and recontextualized usage. The analysis revealed that the majority of prowords still appear in authentic register when used in operational scenes, particularly in science fiction or military contexts. However, a substantial proportion, especially those with easily generalizable meanings, have shifted to recontextualized uses. For example, *Cancel*, *Correct*, *Correction*, *Check*, *Do not answer* and *Disregard* are now often used in casual conversation or comedic exchanges within dialogue, losing their procedural specificity in the process. The findings also revealed a small subset of prowords that exhibit

balanced use (*Break break, No play, Say again, Send your*), functioning both as procedural markers and as general lexical items depending on narrative demands. However, it should be noted that all of these terms occur only minimally within the corpus.

The analysis of proword usage in scripted television revealed two prominent patterns in their recontextualization. First, many prowords have shifted from their original procedural function to act as symbolic markers of institutional authority, often employed to evoke an atmosphere of command or urgency. Second, a contrasting pattern emerges in the humorous or ironic appropriation of prowords by civilian characters, particularly in interactions with authority figures, where institutional jargon is used in casual or exaggerated ways.

We have established that radio procedure language holds a distinctive role at the boundary between official communication and scripted media discourse. Although created to eliminate ambiguity and ensure clarity in high-stakes environments, many prowords have moved beyond their technical function and entered the language of television dialogue. This shift highlights how even highly specialized language can be adapted for new uses, while also revealing the limits of institutional control once terms are repurposed in fictional narratives.

Radio lingo in popular culture is no longer just a set of technical codes, it has become a symbolic tool that can suggest authority, urgency, precision or tension depending on how it is used. As demonstrated in this study, its reuse in television is not random or superficial because it reflects broader linguistic changes, including stylistic adaptation, the blending of different types of discourse and shifts in language register. By tracing how prowords are distributed, modified and reinterpreted in modern scripted television, this research offers insight into the ways institutional language can be reshaped and redefined across different forms of communication.

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SUMMARY

Кваліфікаційна робота бакалавра присвячена дослідженню процедурної лексики, яка пройшла шлях від вузькоспеціалізованого інституційного інструменту до елементу художнього мовлення в телесеріалах. Метою цієї роботи є з'ясувати як процедурні слова, створені для забезпечення ефективної комунікації в межах військової, авіаційної та морської сфер, були адаптовані до контекстів комунікації у сучасному телевізійному контексті.

У першому розділі розкрито теоретичні засади формування та використання процедурної лексики. Особливу увагу приділено витокам радіомовлення, зокрема кодуванню повідомлень за допомогою азбуки Морзе, де вперше з'явилися стандартизовані сигнальні одиниці. У роботі висвітлюється внесок таких міжнародних організацій, як ICAO (Міжнародна організація цивільної авіації), ITU (Міжнародний союз електрозв'язку) та NATO (Організація Північноатлантичного договору), у розробку, систематизацію та регламентацію процедурної мови, включаючи створення фонетичного алфавіту та узгоджених протоколів зв'язку. Завдяки цьому процедурна лексика отримала чітко визначені функції, мінімізуючи ризик непорозуміння в екстремальних ситуаціях.

У теоретичній частині також окреслено підходи до вивчення спеціалізованої мови з точки зору корпусної лінгвістики, зокрема аналізу функціонування термінології в різних типах дискурсу. Методологічною основою дослідження стала комбінація кількісного аналізу (для виявлення частотних характеристик) та якісної інтерпретації даних (з урахуванням жанру, хронології та функцій). Основний емпіричний матеріал був зібраний за допомогою TV Corpus, спеціалізованого корпусу англійської мови, що включає репліки з понад 75 000 телевізійних епізодів різних жанрів за період з 1950-х до 2010-х років.

На першому етапі аналізу було зібрано 104 процедурні одиниці з офіційних документів ICAO, NATO та ITU, які виконують комунікативні функції у професійному радіозв'язку. Після первинного пошуку у корпусі кількість одиниць було скорочено до 65, оскільки частина з них виявилась відсутньою у

телевізійному діалозі. Подальший аналіз дозволив встановити частотність і сфери вживання кожної одиниці, визначити у яких жанрах вони трапляються найчастіше, а також як змінюється їхня функціональність з плином часу.

У другому розділі детально розглянуто розподіл 62 процедурних слів у межах телесеріалів. *Wait, Go ahead ma Over* були виключені з корпусного аналізу, оскільки їх технічно неможливо достовірно ідентифікувати через високу частотність. Було виявлено, що активне функціонування у телевізійних сценаріях отримали лише ті процедурні одиниці, які мають ширше функціональне охоплення, прозору семантику та зручність адаптації до діалогічного мовлення. Найпоширенішими виявилися слова *Roger, Over, Standby* та *Negative*. Їх уживання виявлено в жанрах бойовиків, наукової фантастики та детективів.

Інша група процедурних слів, зокрема *Cancel, Message, Wrong, Disregard, Do not answer*, була зафіксована переважно в реконтекстуалізованих контекстах, де втрачено первинну функцію, але збережено імперативне чи емоційне навантаження.

Третю групу склали одиниці, які майже не вживаються у художніх контекстах. Це насамперед надспеціалізована термінологія (*Broadcast your net, Authentication is, I authenticate, Relay through*), призначена для дуже специфічних комунікативних ситуацій. Їхня відсутність у телевізійному сценарному вжитку вказує на обмежену адаптивність таких слів у художньому мовленні, що потребує універсальніших чи емоційно виразних одиниць.

Значна увага в роботі приділяється аналізу жанрових та хронологічних аспектів уживання процедурної лексики. Встановлено, що найбільша кількість вживань процедурних слів зафіксована у телепродукції 2000-х років. У межах жанрової класифікації домінують бойовики, трилери, кримінальні драми та наукова фантастика, які активно використовують елементи радіокомунікації для створення атмосфери напруженості, точності та професійного авторитету. Така лексика слугує маркером умовної інституційності та сприяє стилістичному збагаченню діалогів.

Загалом, результати дослідження підтверджують, що лише частина процедурної лексики здатна інтегруватися в дискурс телевізійного художнього мовлення. Успішна адаптація залежить від кількох факторів: лексичної прозорості, емоційної насиченості, зручності в побудові діалогу та асоціативної впізнаваності. Проведене дослідження дає змогу простежити етапи трансформації процедурних лексичних одиниць: від їхнього первинного технічного призначення до функціонування як стилістичного інструменту, здатного передавати різні смислові відтінки залежно від жанрового та контекстуального оточення.

Таким чином, дана кваліфікаційна робота демонструє, як процедурна лексика, попри свою функціональну жорсткість, може зазнавати реконтекстуалізації в художньому дискурсі, відображаючи мовні трансформації. Вона є не лише інструментом службового зв'язку, але й ресурсом, який набуває нового значення в межах сценарного діалогу. Робота складається з анотації, вступу, двох розділів з висновками, загальних висновків та бібліографії. Перспективи подальших досліджень охоплюють порівняння з кіно-, ігровим та літературним дискурсами, а також зіставлення з іншими мовами з метою виявлення глобальних і локальних моделей адаптації процедурної мови в художньому просторі.