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# SYLLABI-BOOK MAPPING TABLE

## Writing For Media

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### Syllabi

### Mapping in Book

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#### Unit I

Historical Background of Writing: Elements of language, writing as coding of contents language of mediated communication.

**Unit 1: Writing for Mass  
Media  
(Pages: 3–24)**

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#### Unit II

Principles and methods of effective writing for mass media communication, general rules of grammar, exceptions in mass media writing use of words, sentences, types and construction, use of tenses in mass media writing.

**Unit 2: Methods of Effective  
Writing  
(Pages: 25–57)**

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#### Unit III

Use of negatives and double negatives, adjectives and adverbs, transitional devices, redundancy. Methods of attribution, identification, quotation, paraphrasing.

**Unit 3: Grammar for  
Effective Writing  
(Pages: 59–86)**

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#### Unit IV

Script: Concept and objectives, script writing and presentations (voice quality, modulation and pronunciation). Steps and formats of script writing, writing for anchoring and compering includes announcements.

**Unit 4: Script Writing for  
Media  
(Pages: 87–123)**

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#### Unit V

Translation: Meaning, types and principles of translation, translation and rewriting practices in mass media.

**Unit 5: Translation for Mass  
Media  
(Pages: 125–147)**

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# INTRODUCTION

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This title, *Writing for Media*, explores the various facets of writing that are related to mass media communication. It explores the essential aspects of writing with special emphasis on the elements of language, script writing and translation practices that are prevalent in the industry.

Unit 1 explains the historical background of writing as well as features of mediated communication. Unit 2 covers the principles and methods of effective writing for media. It elaborates on the general rules of grammar including use of tenses in mass media writing. Unit 3 further focusses on the use of negatives, transitional devices, attribution, quotation and paraphrasing in writing. Unit 4 acquaints students with knowledge of script writing, anchoring and compering. Finally, Unit 5 highlights the concept of translation in media. It traces the principles of translation and rewriting practices in mass media. Also, it elaborates on the use of translation across different forms of media.

The book has been written in a simple and self-learning style. We have tried to present complex topics and concepts in an easy-to-understand manner. Therefore, the book will be useful for students, who want to gain in-depth knowledge about the different types of concepts related to writing in the context of mass media.

## NOTES



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# UNIT 1 WRITING FOR MASS MEDIA

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## Structure

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### 1.0 INTRODUCTION

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Writing is an activity and a process that has changed the course of human history. It implies various things for different people; it is an activity achieved after a long period of contemplation and thought for some people, whereas it is a matter of collating facts in a readable manner for others. The beginning of writing has been traced back to the emergence of script in ancient times, in the Sumerian and Mesopotamian civilizations. Writing was contained in manuscripts for many centuries before human beings learnt to print scripts. The most potent form of writing till date has been in the shape of books, though now we have many more ways of printing written content.

This unit provides a brief description of the origin of writing systems. Later, the growth of writing as a means of accumulation and storage of knowledge is described. This unit also deals with the different elements of media writing, which has become the main and significant part of modern day writing. A part of this unit also deals with mediated communication, which mainly refers to computer mediated communication. Computer mediated communication has seen a tremendous growth

in last two decades, due to the rapid rise of Internet on one hand and large scale expansion of mobile technology on the other.

## NOTES

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### 1.1 UNIT OBJECTIVES

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After going through this unit, you will be able to:

- Trace the history of ancient writing systems
- Understand the elements of language
- Describe the concept of mediated communication and its various forms

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### 1.2 INTRODUCTION TO MEDIA WRITING

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Media writing is a term that has come into current use due to a large number of jobs in the media industry that require good skills in writing content for various media. It is necessary to look at the origin and development of writing in order to understand the necessity and requirement of writing for media.

Media writing is distinct from creative and academic writings because media writing is an activity that has more to do with information, persuasion, propaganda and entertainment. It involves writing in a simple language and uses many other forms of signification like audio, visuals and animations to communicate and therefore constitutes a typical mixture of different codes.

#### 1.2.1 Historical Background of Writing

During the prehistoric times several societies developed the skills of carving, painting, sketching on stones and various other materials whereas some other societies developed speech and oral communication. According to research, the single event that separated the emergence of palaeo humans from their anthropoid progenitors was not tool-making but a rudimentary oral communication that replaced hoots and gestures. Most historians agree that the first instances of the origin of writing were found in Egyptian and Sumerian civilizations that date back to 3100 BC.

According to Indian beliefs, the Vedas and other ancient Hindu scriptures are the first ever source of knowledge stored in oral form. The Vedic culture dates back to the late Harappan period that lasted from 1700 BC to 1300 BC. The Vedic culture was marked with oral dissemination of knowledge. It is also known as a culture of *Shruti* (hearing) and *Smriti* (remembering) where the Vedic texts were transferred from one generation to another on the basis of listening, remembering and delivering. During this period intense research on phonetics, grammar, lexicography and semantics were carried out by Indian scholars like Panini, Patanjali and Bhartihari.

Evidences of writing systems have been found in the late fourth millennium BC. This proto writing was a development based on earlier traditions of symbol systems that cannot be classified as writing, but have many characteristics strikingly similar to writing. They used ideographic and/or early mnemonic symbols to convey information yet were probably devoid of direct linguistic content. Since then there have been many stages of development of the writing system that have finally emerged as the most potent form of medium in the modern age.

Walter Ong in his book *Orality and Literacy: the Technologizing of the Word*, states,

Many scripts across the world have been developed independently of one another (Diringer 1953; Diringer 1960; Gelb 1963): Mesopotamian cuneiform 3500 DC (approximate dates here from Diringer 1962), Egyptian hieroglyphics 3000 BC (with perhaps some influence from cuneiform), Minoan or Mycenaean 'Linear B' 1200 DC, Indus Valley script 3000-2400 BC, Chinese script 1500-13C, Mayan script AD 50, Aztec script AD 14(X).

Scripts have complex antecedents. Most if not all scripts trace back directly or indirectly to sonic sort of picture writing, or, sometimes perhaps, at an even more elemental level, to the use of tokens.

The first development of a script in about 3200 BC is the most significant event in the history of writing. It is the move from a pictographic or syllabic system (characteristic of Sumerian, ancient Egyptian and Chinese) to a phonetic one, based on recording the spoken sound of a word. The first tentative steps in this direction have been taken by the trading communities of Phoenicia in the second millennium BC.

Phoenician, a Semitic language, is a new approach to writing that was first adopted by the various Semitic groups in Phoenicia and Palestine. Its different versions are used with certain modification for Aramaic and Hebrew wherein only the consonants are written, leaving the vowels to be understood by the reader. Adapting the Phoenician system of writing in the 8th century BC the Greeks contributed by adding vowels. Based on this writing system the Greek alphabet has twenty-four letters. The alphabet takes its name from the first two letters in the Phoenician system, *alpha* and *beta*, borrowed and adapted by the Greeks.

### 1.2.2 The First Written Texts

The culture of handwritten books that were later transformed into printed books has changed the course of human history. The first man known to have undertaken an extraordinarily difficult task of translating the Bible from Greek to the Gothic language was Ulfilas. He devised a new alphabet to capture accurately the sounds of spoken Gothic, using a total of twenty-seven letters adapted from examples in the Greek and Roman alphabets. Large sections of the gospels and the epistles survive in his version.

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In the 9th century, two missionaries Cyril and Methodius, adapted their own Greek alphabet for the purpose of writing previously oral Slavonic language. The oldest manuscript of the Bible is in Greek dating back to the 4th century. The oldest complete manuscript of the Hebrew Bible dates back to the Middle Ages. The Qur'an is a written account of the words of Prophet Mahammad that appeared around 7th century AD.

An oral poetic tradition was already a feature of civilized life when the development of writing took place. Mesopotamia provides the world's two earliest surviving works of literature, i.e., *Enuma Elish* and the *Epic of Gilgamesh*. Both these epics date back in their oral form to the third millennium BC.

### India

India like many other oriental societies was mainly an oral society where knowledge was transferred from one generation to another through the spoken word. The earliest works of the Indian civilizations are the four *Vedas*, (derived from the Sanskrit word *veda*, which means knowledge and wisdom) other works including the *Upanishads*. The *Rigveda* is the oldest among the four Vedas. It is a collection of temple hymns. The *Samaveda* and the *Yajurveda* are collections of chants and prayers used during sacrificial rituals, whereas the *Atharveda* focusses on religion in the life of an individual worshipper. Loosely attached to the four *Vedas* are the more mystical texts known as the *Upanishads*. The *Upanishads* complete the Vedic period of Sanskrit literature. The Mahabharata is one of the two national epics of India. It is a massive compilation of chronicle and myth, compiled in the 4th century BC, reaching its present form by AD 200. It is traditionally attributed to a single author by the name of Ved Vyasa. The epic has nearly 100,000 couplets, about seven times as long as the Odyssey and the Iliad combined. Unlike the Mahabharata, the somewhat shorter epic Ramayana does show signs of being largely the work of a single author Valmiki, who wrote this work around 300 BC.

The major growth of Sanskrit literature took place at the courts of the Gupta dynasty. The spoken languages of India were evolving gradually. Sanskrit had become a literary language, known and used only by a small educated minority. The poems and plays of the Gupta period are correspondingly artificial in style, but have considerable charm. Shakuntala, a play written around AD 400 written by Kalidasa, has been popular far beyond India's borders. It was translated into English and German in the 18th century.

The period after this was followed by the evolution of literature in many languages known as '*Upbhransha*'. Today, India has a rich store of literature in Sanskrit and many other Indian languages including English a variety of which is known as Indian English.

### China

Poems composed in China during 1100 to 600 BC are compiled in the *Shijing*, which is considered as the earliest work of Chinese literature. Most of these poems

are lyrical. The development of literature in China was largely influenced by this collection of about 300 poems. The poems of the *Shijing* were compiled shortly before the time of Confucius.

Among the four Confucian classics the *I Ching* is the best known book and focusses on divination. The *Li Chi* deals with instructions in matters of ritual and good behaviour, which is a subject of great importance to Confucius. Lastly, the *Shu Ching* is a collection of state papers of various kinds.

## Europe

The holy books of Judaism, the *Odyssey* and the *Iliad* transformed the bardic songs into written texts. These are the great reservoirs of source material for European literature. The *Odyssey* and the *Iliad* are credited to a blind poet called Homer. The writing of history is another great achievement of Greeks. Herodotus is rightly known as the father of history, as he consciously tried to discover the truth about the past and to explain its causes.

Socrates, Plato and Aristotle were the major thinkers of the Greek civilization that has made an inerasable impact on modern human thought. Socrates (5th century BC), a famous philosopher, did not write any book. The traces of his philosophy are found in the Socratic dialogues of Plato. These were written some years after his death. The origin of ideas attributed to Socrates in the Socratic dialogues still remains a matter of debate. Plato (428-347 BC) received much acclaim for his philosophical works. He established a school in Akademia, a suburb of Athens around 387 BC. The words 'academy' and 'academic' originate from the name of the place of Plato's school. Plato's philosophy has been compiled in his famous work *Republic*. According to him, it is light which enables our eyes to have partial sight of reality. In the same way good enables our minds to have partial knowledge of what is real. Aristotle's works that have survived from antiquity through Medieval manuscripts are collected in the *Corpus Aristotelicum*, which was conceived during 384-322 BC. Aristotle's work has contributed in various areas of human knowledge ranging from ethics to physics. Plato and Aristotle had a dominating influence on western thought for about 2000 years, until the time of Descartes.

Thus, writing has evolved from these ancient works and manuscripts. Today, printed books have an inevitable influence on our lives. Literary writings have been a part of almost all major languages of Europe. These writings have made a lasting influence not only on the intellectual life of Europe and the US but the entire world. If the writings of Niccolo Machiavelli, Rene Descartes, Voltaire, Rabelais, Montesquieu, Jean-Jacques Rousseau, John Locke, Thomas Hobbes and John Stuart Mill helped political thought to reshape the human society, the writings of Auguste Comte, Herbert Spencer, Karl Heinrich Marx, Emile Durkheim, Sigmund Freud and others changed the course of social sciences.

## NOTES

### 1.2.3 Emergence of Print, Radio and Cinema

#### NOTES

Though the story of print media begins with Johannes Guttenberg's invention of movable type printing around 1439. Its real impact was initially felt in the publication of books and later with the emergence of the institution of press. Writing in its initial phase of manuscripts and books, was quite complicated. It required a lot of hard work, command over the language and ideas, clarity of thought and the capacity to think and rationalize. However, writing became a more regular activity with the advent of newspapers and the increasing demand for writers. A flair for writing and a fair command over the grammar of the language were the main requirements of a writer. Newspapers created space for many kinds of writers for the first time. The editors were to write analytical pieces on various issues and were supposed to edit or rewrite stories of reporters where ever required. Reporters had the responsibility of writing quickly and accurately about the events or happenings they went to cover. Many people from the intelligentsia (the intellectual class of the society), was invited to write on special issues in newspapers. This was also a period of intense literacy and the line between a journalist and a creative writer was blurry. Writers had the freedom to be more individualistic than journalists who were asked to be more objective in their writings. It goes without doubt that facts were valuable for both writers and journalists except in the case of fiction or poetry. The significance of men of letters was that they were establishing the standards of writing. Journalists were described as people engaged in writing history in haste.

With the emergence of radio and cinema, writing initially suffered as the major content for these media came from what was the best in printing. Both these media relied more on speech than writing. Cinema in its initial phase was salient and required a new language of moving pictures that could replace much of spoken or written language. However, with time cinema developed an organic relationship with the spoken language and became a popular form or media of communication. Radio too, distanced itself from the culture of literacy and developed an individual identity. However, the influence of culture on literature was enormous during those days and both these media recognized the necessity of writing in their trade. The notion of script developed from this massive influence of literature on writing.

The traditional writing genres discussed in literature include poetry, story, essay, novel, play, etc., however modern day writing constitutes of many more genres that are associated with the medium. Radio constitutes different forms of writing, which include news, talk, commentary, radio feature and radio play. Cinema too has its various formats. The full length feature film is the most common format of cinema. However, other formats of cinema include documentary, newsreel and short films.

## 1.2.4 Writing for Television and New Media

Two major developments in the second half of the 20th century were the invention of television and computers. Television was discovered as far back as 1875, but television transmission spread across Europe and then the rest of the world only after WWII. Initially, computer was a programmable machine, which was under the strict control of engineers, mathematicians and other scientists. It was only around 1984 after the introduction of the Apple Macintosh with its graphic user interface that things transformed. Computer with the help of telecommunication technology became a formidable medium. Further, the discovery of the Internet connected the whole world, initially in a text based exchange of information which later was converted into a multimedia wonder known as the World Wide Web. The integration of sound, image and animation along with the new language called hypertext opened new avenues of communication. Another big leap was the introduction of wireless telephony that led to the invention of mobile phone technology. Mobile phone technology was initially invented for voice based communication, but it soon integrated the text in terms of SMS and visuals and video with the help of mini camera lenses. The development and growth of broadband technology also opened up the possibility of viewing films and television telecasts in a machine that had already integrated the FM radio in it as a value addition.

These new technologies of mass media transformed the communication process forever. Though television relied on the practices of cinema to construct messages, it also borrowed many procedures from radio. The writing style for television largely depended on the visual aspect, which is still the case today. Effective writing for television implies writing a script that can be easily converted into visuals and writing a text that gels with the visuals. Writing for television constitutes various formats and has become a specialized field of writing.

The need to communicate news and important messages instantly was fulfilled by the spread of mobile communication where initially Short Messaging Service known as SMS became very popular. Today, most newspapers, radio and television news services have started working in a convergent manner where they get the news prepared for online web content and for mobile services along with their own medium. It is interesting to note that newspapers today have various versions. They have a hard copy version for physical distribution, and an online version for distribution through the Internet. They also have an online newspaper website, which is regularly updated. People who are in the business of writing for these media have to learn of new ways of writing, which is in synch with the medium for which they write.

## NOTES

**NOTES**

**CHECK YOUR PROGRESS**

1. Why is media writing distinct from creative and academic writing?
2. What is Phonetics?
3. Name Plato's famous work that constitutes his philosophy.
4. List the traditional writing genres discussed in literature.

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**1.3 ELEMENTS OF MEDIA WRITING**

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Language, thought, facts, medium and target of writing form the major elements of media writing. In order to write effectively for media the first and foremost requirement is a command over the language in which one desires to write. One must have something relevant to convey and adequate knowledge of the subject. One must also be aware of the medium for which the writing has to be done. The target audience or the people who are going to read, listen to or watch what you have to convey are the most significant element of any writing as they are the users or consumers of the writing. All good writers or journalists should always have their target audiences in their mind when they create messages for them in the form of writing.

**1.3.1 Elements of Language**

It is a well known fact that language in its spoken form is the first medium of communication. Language in its oral form is considered as a behavioural act learned by human beings by copying and imitating other members of the society. It is by and large a sub-conscious activity where the speakers do not have any control over their speech as it is in most situations an emotional outburst.

However, speech behaviours are also acquired by conscious learning. In ancient India and many other oriental societies, a lot of time was spent on analysing the process of communication. *Siksha*, a treatise on phonetics and *Ashtadhyayi*, a treatise on Sanskrit grammar, portray how an objective analysis of the subjective language was important in order to change the behaviour of speech. Also, in almost all societies or linguistic communities we find that there is a regular process of cultivating the language usages of individuals in terms of speech.

After the invention of writing, language found a new form, which was visual instead of the earlier oral form. The purpose of writing was to communicate with a certain delay which removed much of the emotional content involved in speech. Writing allowed us to be more rational and objective with our own language. The western notion of grammar as the rules of writing implied that the writer had to be aware of the structure of the language.

In the culture of literacy, it is very significant for writers to be a class in themselves. They must have greater ease and command over the correct usages of language in order to be qualified as writers. Hence, language becomes an important element of media writing.

### 1.3.2 Thoughts, Ideas and Facts

Descartes, popularly known as the father of modern philosophy once stated, 'cogito ergo sum', i.e., I am because I think. It is true that all human beings have the ability to think. This ability to think, in fact, is embedded in linguistic competence itself. However, it is also true that everyone does not have the ability to convert their thinking into a message, which allows other people to view the reality from their perspective. This does not have much to do with the capability of expression in a language, but is due to the inability to organize thoughts in a proper manner in order to generate a comprehensive picture out of the thinking process. Hence, this requires training the mind in order to think in an organized manner. Coherence in writing does not come so much from command over language as from clarity of thoughts.

Many times in modern writing, a writer is not compelled to think while writing. In journalism, a reporter's job is to report events comprehensively and accurately. This does not require the ability to think; it is the ability to observe things in depth and to explore important facts that makes a good reporter. These facts have to be then arranged in a way that makes the event look complete. Of course, news and most other journalistic writing makes use of metonymy (use of a related concept to describe an idea), which makes the task of the writer complex, as he is required to choose a few facts from a mountain of facts to present a complete picture.

### 1.3.3 Medium

Medium is another important element of media writing. Traditionally, linguists viewed speech and writing only as a medium of communication. However, after the emergence of radio, photography and cinema the concept of medium transformed to the extent that speech and radio were seen as two separate entities, just like writing and print were considered as different media. Photographs and cinema became a part of visual media before the cinema was became known as the first audio-visual medium.

The structure of the content to be expressed is largely affected by the medium in which it is to be communicated.

The written word too markedly transformed in nature after the inception of print medium. The written word in books and in newspapers is not the same. Literature, for example, is not averse to deviations from the norm where as the language of print medium especially that of news prefers the redundancy of language to be used for the messages to reach the maximum number of people.

## NOTES

## NOTES

Writing for different types of media including cinema, television and news varies as the messages prepared are to be supported in a particular manner by the language. New media is an emerging medium where various experiments with language are conducted to identify the exact manner of writing. New media is a term in media studies that became popular in the 20th century encompassing a blend of traditional media like film, images, music, spoken and written word, with computer and communication technology. Blog writing is one example of such writing.

### 1.3.4 Audiences

Another significant element of effective writing is the ability of readers, listeners and viewers to comprehend the message. This is important because in interpersonal communication the listener is always in front of the speaker and has the ability to ask questions during the speaker is speaking. However, this is not the case in mass communication, since the speaker, writer or the producer communicate with heterogeneous masses. Due to this, the feedback is not always available and even if it is, it is always delayed.

Effective writing in such a scenario is only possible when we know our audiences or are aware that the act of writing does not depend on our whims and fancies, rather has to be done with utmost care keeping in mind the people who are going to receive the message.

These days mass communication has been bifurcated for the purpose of effective communication. There exists a form of writing, which is aimed at diverse audiences using a code called the broadcast code, where the communicator is aware of the fact that he is communicating with a mass of people coming from different class, caste and background. These people have different educational and social backgrounds and the only way to communicate effectively with them is by keeping the language simple and by avoiding references to certain particularities. Another code that exists is the narrowcast code that is used for interacting with a particular kind of audience. This involves the use of particular knowledge and information on the basis of the audience expectations. Even in the field of publication or television programming narrowcasting is used in order to make communication more effective.

Magazines specializing in areas like entertainment, sports, business, finance, science, cars and mobiles serve the interest of a particular section of the society known as the selective target audience. Here, effective writing is done in a manner different than in the case of broadcast code.

Understanding and analysing the target audiences has become one of the most important aspects of media writing, especially in the field of advertising and marketing. In fact, courses on advertising lay more emphasis on understanding audiences than on teaching writing skills. Different media and market researches about media habits and audience behaviour help writers to understand the need of a particular kind of writing and also aid them in strategizing their writings.

### CHECK YOUR PROGRESS

5. What is Ashtadhyayi?
6. State the impact of writing on language.
7. What is the broadcast code?

### NOTES

## 1.4 MEDIATED COMMUNICATION

There has been conflicting views about this concept among media scholars. Many scholars say that all communication is mediated as the language itself is the primary medium of communication, where as there are others who would differentiate between communication done with the help of language in oral or written form with that done with the help of media of mass communication like print, radio, television and Internet. In fact, the term 'mediated communication' is currently being used for computer mediated communication.

According to J.V. Pavlik and S. McIntosh mediated communication is defined as, 'communication that involves a process by which a message, or communication, is transmitted via some form or medium'. Dr Robert Fortner in his book, *Mediated Communication Theory* while making a distinction between mechanical and electronic mediated communication states,

This term emphasizes communication theory that reaches large, unrelated and separated audiences, such as movies, radio and television, and newspapers. This term also implies attention to mass audiences that confront mechanically mediated forms of communication (newspapers, magazines, books, and films) and electronically mediated forms (radio, television, and audio and video tapes).

Any type of message that is not transferred with the assistance of another person or instrument generally, referred as the third party will be considered as non-mediated communication. In simple terms, non-mediated communication occurs when anyone speaks directly to another. It is considered as non-mediated because the information is directly passing between two parties. The same message could be transformed into mediated communication simply by being written down either on paper or email, given to another person to pass on, or even if it is passed over the telephone. Mediated communication is not limited to human interaction alone and anything from billboards to the sense of smell and touch fall into this category.

Both mediated and non-mediated communication have their pros and cons. Non-mediated communication allows for a more personal, interactive conversation with people; also their intentions and feelings can be easily interpreted with the

## NOTES

help of non verbal signals. However, whenever non-mediated communication is not possible, the need for mediated communication is felt. Mediated communication is a very convenient form of communication, however it is not foolproof. Mediated communication is a more complicated medium to convey feelings and ideas, which creates a possibility of misinterpretation.

The main difference in mediated and non-mediated communication is that of feedback. Non-mediated communication, such as oral communication provides for immediate feedback as the speaker and listener or the actors and audiences have to be present during the act of communication. In the case of mediated communication, the feedback is delayed as we use such communication only when the sender and receiver are separated from each other due to distance or time. However, with the help of emerging technologies of communication and telecommunication, such as Internet and mobile, even mediated communication has developed interactivity, which allows the receiver of the message to send immediate feedback to the sender. Talk-in programmes in radio and television channels these days provide for such interactivity. Internet, with its live audio, video and text based chat constitutes the new form of mediated communication, which has the facility of immediate feedback as in the case of non-mediated communication.

### CHECK YOUR PROGRESS

8. What is non-mediated communication?
9. State one disadvantage of mediated communication.

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## 1.5 WRITING FOR COMPUTER MEDIATED COMMUNICATION

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Writing for computer mediated communication (CMC) has become the most significant of all mediated communication. As discussed in section 1.2, writing found many new genres during its use in print, radio, cinema and television, but with the convergence of these media in digital communication and newer forms of interpersonal and mass communication, which was created by the newly emerging technologies of Internet and mobile, writing developed in many ways. Writing as a process of thinking and communicating has found new dimensions in media, which has simultaneously led to the evolution of a new type of writing known as writing for coding the content in new media.

Popular forms of CMC include e-mail, video, audio or text chat (text conferencing including 'instant messaging'), bulletin boards and list servers. These technologies are rapidly evolving with the development of new technologies.

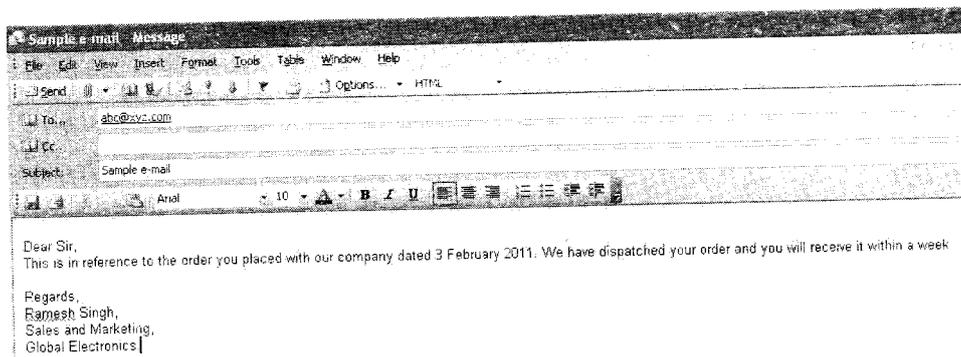
Weblogs (blogs) have also become popular, and the exchange of RSS data has better enabled users to 'become their own publisher'.

### 1.5.1 E-mail

Gone are the days of writing letters by hand on post cards or typewritten letters. Nowadays, people prefer to send e-mails as they reach quickly and save time and effort. The concept of networking has rapidly evolved with computer networks giving a new dimension to e-mail communication and the use of list servers as well as group mailing has developed a new pattern of relationships.

As the domain of computer mediated communication is very new, not many researches have been conducted in this area. However, many scholars are engaged in assessing the impact of e-mails on communities. Really Simple Syndication or RSS (a web feed format), bulletin boards and other similar technologies have also made an impact on interpersonal and human communication.

The following is a screenshot of an e-mail.



E-mails are increasingly used for official and commercial communication. The concept of spam has emerged because of many unwanted and unwarranted messages received by e-mail users these days. Thus, to avoid waste of time various e-mail clients, operating systems and antivirus programmes have included spam blocking routines. The following is another example of e-mail where it has been used for business and commercial purposes. This example is in jpg. format in order to present the original layout.

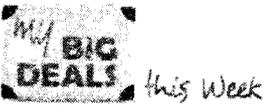
### NOTES

NOTES

**From:** MakeMyTrip Deal Alert [newsletter@makemytripmails.com]  
**Sent:** 20 January 2011 17:01  
**To:** joshihem@gmail.com  
**Subject:** Charming Europe & stunning Andaman await you!

To ensure that you receive our updates & offers in your inbox, please add [newsletter@makemytripmails.com](mailto:newsletter@makemytripmails.com) to your contact list, address book or safe sender list.

This email has been sent by MakeMyTrip.com to **Hemant Joshi** on email address [joshihem@gmail.com](mailto:joshihem@gmail.com).  
[Click here](#) to change your profile details.





[Follow us on](#)  [Become a fan on](#) 

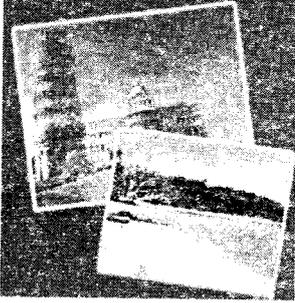
20 January 2011

Important Airlines Update: Delhi Airport Terminal (T3) has changed for few Airlines. [Click here for more details!](#)

Flight | Hotel | Bus | Rail | International Holidays | Holidays in India | Travel Guides

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### DEALS OF THE WEEK



**European Grandeur**  
 17 days starting @ Rs. 2,29,999\*  
(All Inclusive)

**Special discount upto Rs. 1,20,000 per couple on this package! Offer closes on January 26, 2011.**

Includes return airfare, Schengen visa charges, accommodation, visit to 9 countries: Austria, Czech Republic, Belgium, Netherlands, France, Switzerland, Spain, Italy & Vatican, daily breakfast, 20 meals on train, coach tours, transfers, entrance fees, insurance, services of experienced tour directors & lots more.

**Exotic Andaman**  
 8 days starting @ Rs 27,999\*

**Get Rs. 5000 off per family! Valid only on January departures.**

Includes return airfare, accommodation in Port Blair & Havelock, daily breakfast & dinner, sightseeing tours, transfers by luxury cruise, airport taxes & lots more.

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**India Airfare**

**International Airfare**

**BEST DEALS**

**Domestic Airfares** (Including Taxes)

- Ahmedabad - Delhi : Rs. 1,707\*
- Kolkata - Delhi : Rs. 3,037\*
- Chennai - Delhi : Rs. 3,435\*

[More Deals](#)

**International Airfares** (Including Taxes)  
(Round Trip)

- Chennai - Colombo : Rs. 5,295\*
- Hyderabad - Dubai : Rs. 16,555\*
- Ahmedabad - Singapore : Rs. 20,992\*

file:///J:\material book2\Charming Europe - stunning Andaman await you! htm

23-01-2011

RSS (Really Simple Syndication) is one of the many web feed formats that are used to publish frequently updated works—such as blog entries, news headlines, audio, and video—in a standardized format. Today, many newspapers and television channels in India provide this facility of reading their latest feeds

16 Self-Instructional Material

with RSS. One has to register oneself with a feeding agency to receive these feeds. What is important here from the perspective of writing is the format in which the latest feeds have to be written for such syndication. Hence, writing for web syndication becomes a specialized area. The following are some excerpts from the RSS feed of *Hindustan Times*.

## NOTES

### Current feed content

- **New sounds of 2011**

**Posted: Sat, 22 Jan 2011 17:39:30 GMT**

Some of pop's biggest names are scheduled to drop new albums this year. Among them: Coldplay, Green Day, Beyonce, Radiohead, Madonna, Lady Foo Fighters, R.E.M., U2 and Lady Gaga.

o Email this    o Post to Google Buzz    o Save to del.icio.us    o Add to del.icio.us  
o Digg This!    o Share on Facebook    o Stumble It!            o Add to Mixx!

#### Media Enclosure:

- **Whose song is it anyway?**

**Posted: Sat, 22 Jan 2011 18:43:23 GMT**

The activity around Javed Akhtar's study may not befit a quiet, writerly life. There's composer Raju Singh sitting in the room. Lyricist Sameer has just walked in.

o Email this    o Post to Google Buzz    o Save to del.icio.us    o Add to del.icio.us  
o Digg This!    o Share on Facebook    o Stumble It!            o Add to Mixx!

#### Media Enclosure:

- **'Darrling inspired by popular Russian song'**

**Posted: Sat, 22 Jan 2011 11:48:18 GMT**

Priyanka Chopra has seven husbands in forthcoming *7 Khoon Maaf* and the song *Darrling*, which has already created a buzz on music channels, is for her Russian husband and aptly adapted from popular Russian folk song *Kalinka*.

o Email this    o Post to Google Buzz    o Save to del.icio.us    o Add to del.icio.us  
o Digg This!    o Share on Facebook    o Stumble It!            o Add to Mixx!

Media Enclosure: <http://feeds.hindustantimes.com/~r/HT-EntertainmentSectionPage-Music/~5/Fr8Nx9W-cdU/03168cef-0989-4f80-b83b-b66c5d87a3d0Thumbnail.JPG>

- **Lord of the strings**

**Posted: Sat, 22 Jan 2011 10:03:19 GMT**

Ehsaan Noorani becomes the first Indian to have his own Signature guitar.

## NOTES

o Email this    o Post to Google Buzz    o Save to del.icio.us    o Add to del.icio.us  
o Digg This!    o Share on Facebook    o Stumble It!    o Add to Mixx!

Media Enclosure:<http://feeds.hindustantimes.com/~r/HT-EntertainmentSectionPage-Music/~5/WdKUurgKfsQ/5bdf265b-13e2-4f15-852b-4539937bed0dThumbnail.JPG>

- **Shankar-Ehsaan-Loy honoured at rock awards**

**Posted: Sat, 22 Jan 2011 09:54:20 GMT**

It's a career that's spanned a little over a decade and has witnessed a change in how music buffs listen to Bollywood music. Shankar-Ehsaan-Loy, Bollywood's go-to musicians have been one of the industry's few music composers to bring about that change.

o Email this    o Post to Google Buzz    o Save to del.icio.us    o Add to del.icio.us  
o Digg This!    o Share on Facebook    o Stumble It!    o Add to Mixx!

Media Enclosure:[http://feeds.hindustantimes.com/~r/HT-EntertainmentSectionPage-Music/~5/\\_RFQMISbDg/c462bec2-6a9f-4644-9934-caeeec7295b4Thumbnail.JPG](http://feeds.hindustantimes.com/~r/HT-EntertainmentSectionPage-Music/~5/_RFQMISbDg/c462bec2-6a9f-4644-9934-caeeec7295b4Thumbnail.JPG)

- **HT CITY Billboard**

**Posted: Tue, 18 Jan 2011 11:13:17 GMT**

Here are the top ten english songs of this week.

o Email this    o Post to Google Buzz    o Save to del.icio.us    o Add to del.icio.us  
o Digg This!    o Share on Facebook    o Stumble It!    o Add to Mixx!

Media Enclosure:[http://feeds.hindustantimes.com/~r/HT-EntertainmentSectionPage-Music/~5/DU-rfl\\_18WU/40298880-8158-4a29-bd85-bb6ea3382916Thumbnail.JPG](http://feeds.hindustantimes.com/~r/HT-EntertainmentSectionPage-Music/~5/DU-rfl_18WU/40298880-8158-4a29-bd85-bb6ea3382916Thumbnail.JPG)

These are merely notifications of the actual write up that is available in the newspaper. Readers can click on a specific story for further details. The feed provides a link of the story for this purpose. Here again, specialization is going to grow in days to come when the nature of feeds will change in their content and format depending upon the media for which they are delivered. Feeds for Internet will be different than those for mobiles.

### 1.5.2 Video, Audio or Text Chat

Chatting on the Internet is the most popular activity in today's world. Most of the social networking sites provide chatting facility, which is largely text based. Various networking sites like Gmail, Orkut, MSN, Facebook, connect people with their friends, colleagues and relatives enabling a transparent system of communication.

Video or audio based chat or conferencing is also available on the Internet. This has created new opportunities for people to interact, offering a potent platform

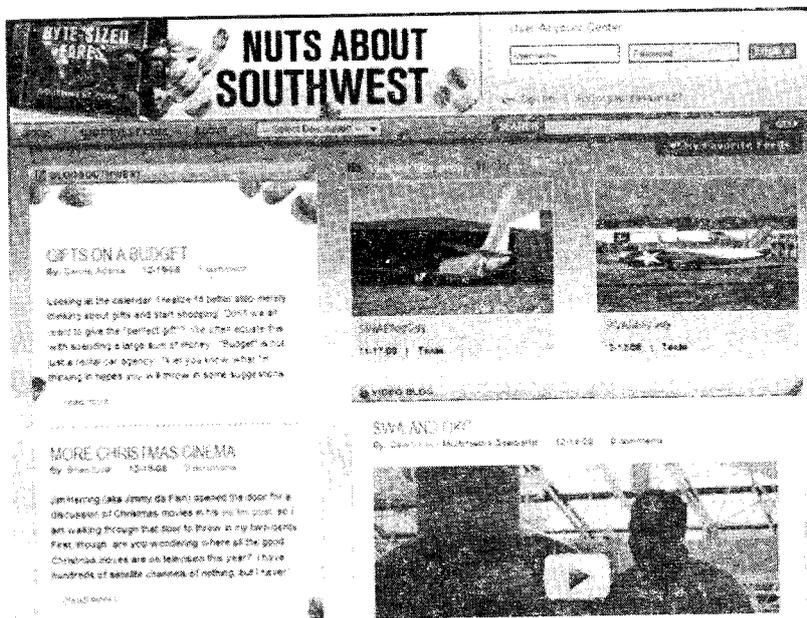
for many product and service providing enterprises to generate effective business. For example, Skype is one such service provider, besides many others that allows Internet users to communicate with the help of audio or video chats. The need for web content writing and localization of content should be seen in this light. Specialized writers are the chief requirement in the current scenario. Writers today need to be proficient in the natural languages; also they should have an ability to convert their thoughts in languages like HTML, Java, Visual Basics and C++.

## NOTES

### 1.5.3 Blog Writing

Blogs are a powerful form of web-based communication and are also known as weblogs. This form of writing allows everyone (with an access to the Internet) to become an author. Blogs provide a new dimension to the concept of freedom of speech as bloggers can present their opinion before any number of people. The blog initially started as an electronic journal or diary for computer users but soon became a very popular tool to propagate certain ideas for the purpose of persuasion or provide a platform for creative writers interested in areas like poetry, stories and various other creative genres.

The possibility of inserting audio, video and animation with the help of Java or Flash has made blog writing quite interesting. The ability to use HTML and other languages has made the task of writers much more complex than before. The following is an example of a blog.



This is an example of blog writing in which the authors have included a picture as well as a video. Including pictures in the blog is a common practice, professional bloggers also use audio and video clips, animations and various Java or Flash programmes.

Bloggng has become very popular even in the domain of vernacular languages after the shift in coding systems from character-based language encoding

**NOTES**

system like ASCII to code page based system in computers. The latest character encoding system of Unicode has made computer mediated communication available to almost all languages of the world. This new technological development has made blogging in various Indian languages possible. The following is an example of a Tamil blog.



**1.5.4 Short Messaging System (SMS)**

In recent times, two very popular and effective technologies of communications have emerged that provide users with the facility of instant messaging. One such service is paging, which is used to notify emergency personnel as they are mostly carried by staff in medical establishments, allowing them to be summoned in case of emergencies. This is particularly important as one-way pagers do not interfere with medical equipment. Physicians, nurses and other hospital staff are paged either through an in-house paging network or a commercial network to respond to the needs of the patients. Many off-duty physicians also utilize pagers to be reached after hours or when on call. Police, coast, local government emergency coordinators and other emergency services carry pagers as a back-up system in the event of civil emergencies when mobile transmitters or networks may be unavailable.

A pager (also called a page, beeper, bleep or bleeper) is a simple personal telecommunications device for short messages. A one-way numeric pager can only receive a message consisting of a few digits; typically a phone number that the user is then expected to call. Alphanumeric pagers as well as two-way pagers that

have the ability to send and receive email, numeric pages, and SMS messages are also available. The first practical pager was introduced in 1950 by physicians in the New York City area. The first pager system had a range of approximately 40 km (25mi) and the physicians paid 12 USD per month for the service.

Pagers also have privacy advantages compared to cellular phones. Since a one-way pager is a passive receiver only (it sends no information back to the base station), its location cannot be tracked. However, this can also be disadvantageous, as a message sent to a pager must be broadcast from every paging transmitter in the pager's service area. Thus, if a pager has nationwide service, a message sent to it could be intercepted by criminals or law enforcement agencies anywhere within the nationwide service area.

Mobile telephony included this system of paging in an improvised manner and it was then that SMS became popular in a big way for the first time. Its success can be attributed to the high tariffs of voice messaging. SMS remains to be one of the most effective tools of communication.

## NOTES

### CHECK YOUR PROGRESS

10. List some popular forms of Computer Mediated Communication (CMC).
11. What is RSS?
12. What is a blog?

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## 1.6 SUMMARY

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- The phonetic writing system led to a culture of accumulating knowledge in books, initially as manuscripts and later as printed books. This was followed by the emergence of newspapers and magazines that introduced new formats of writing, which were different from the traditional genres of literature.
- The invention of radio and television has given rise to new types of writing. The writing for listeners and writing for live audiences are the two major types of writing witnessed after the emergence of these media.
- The last decade of the 20th century witnessed the rapid expansion of computer networking that further developed the art of writing.
- Web content writing and blogs have emerged as two major areas of computer mediated communication. Other areas include e-mail, chat, syndication, localisation, etc.
- Writing for media has evolved to become a challenging field, but for those who are determined, there is enough scope and prestige in this profession.

## NOTES

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### 1.7 KEY TERMS

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- **Orality:** The culture of using speech for all kinds of communication in society
- **Literacy:** The ability to read and write scripts
- **Secondary orality:** The behaviour of using speech in modern societies that is largely influenced by literacy
- **Phonetic script:** A script based on speech sounds as against the scripts based on ideas, such as Chinese, Japanese and Korean scripts
- **Phonetics:** The study of human speech sounds used in various languages
- **Pager:** A device that allows communicating over a radio frequency with the help of beeps and SMS.
- **SMS:** A messaging service available on mobile phones that allows sending of short messages across mobile phones
- **ASCII:** American standard code for information interchange, which was used till recently to type characters of various languages on computer, with the help of keyboards
- **Unicode:** A computing industry standard for consistent encoding, representation and handling of text expressed in most of the world's writing systems

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### 1.8 ANSWERS TO 'CHECK YOUR PROGRESS'

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1. Media writing is distinct from creative and academic writings because media writing is an activity that has more to do with information, persuasion, propaganda and entertainment. It involves writing in a simple language and uses many other forms of signification like audio, visuals and animations to communicate and therefore constitutes a typical mixture of different codes.
2. Phoenician, a Semitic language, is a new approach to writing that was first adopted by the various Semitic groups in Phoenicia and Palestine.
3. Plato's philosophy has been compiled in his famous work *Republic*.
4. The traditional writing genres discussed in literature include poetry, story, essay, novel, play, etc.
5. 'Ashtadhyayi' is a treatise on Sanskrit grammar that portrays how an objective analysis of the subjective language is important to change the behaviour of speech.
6. Writing allows us to be more rational and objective with our own language.
7. There exists a form of writing, which is aimed at diverse audiences using a code called the broadcast code, where the communicator is aware of the

fact that he is communicating with a mass of people coming from different class, caste and background.

8. Any type of message that is not transferred with the assistance of another person or instrument, generally referred as the third party, will be considered as non-mediated communication.
9. Mediated communication is a very convenient form of communication, however it is not foolproof. Mediated communication is a more complicated medium to convey feelings and ideas, which creates a possibility of misinterpretation.
10. Popular forms of CMC include e-mail, video, audio or text chat (text conferencing including 'instant messaging'), bulletin boards and list servers.
11. RSS (Really Simple Syndication) is one of the many web feed formats that is used to publish frequently updated works—such as blog entries, news headlines, audio and video—in a standardized format.
12. A blog is a form of web-based communication that initially started as an electronic journal or diary for computer users.

## NOTES

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### 1.9 QUESTIONS AND EXERCISES

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#### Short-Answer Questions

1. How has writing developed over centuries?
2. List the earliest writings of India, China and Europe.
3. How does medium affect writing?
4. How does the notion of feedback help to understand the differences between mediated and non-mediated communication?
5. What is the difference between paging and mobile SMS?

#### Long-Answer Questions

1. Explain how writing changed its forms after the emergence of radio, cinema and television.
2. What types of writing are found in television and new media? Discuss with appropriate examples.
3. What are the different viewpoints regarding mediated communication? Discuss in detail.
4. Explain how computer mediated communication has changed writing.
5. Differentiate between broadcast code and narrowcast code. Give examples.

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## 1.10 FURTHER READING

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### NOTES

- Fischer, S. R. 2001. *A History of Writing*. London: Reaktion Books Ltd.
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# UNIT 2 METHODS OF EFFECTIVE WRITING

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## NOTES

### Structure

- 2.0 Introduction
- 2.1 Unit Objectives
- 2.2 Principles and Methods of Effective Writing for Mass Media Communication
- 2.3 General Rules of Grammar
  - 2.3.1 Words and their Classification
- 2.4 Sentences: Types and Construction
- 2.5 Tenses, Aspects and Moods
  - 2.5.1 Tenses
  - 2.5.2 Aspects
  - 2.5.3 Moods
- 2.6 Tenses in Mass Media Writing
- 2.7 Use of Words in Media Writing
  - 2.7.1 Synonyms
  - 2.7.2 Similar Sounding and Confusing Words
- 2.8 Summary
- 2.9 Key Terms
- 2.10 Answers to 'Check Your Progress'
- 2.11 Questions and Exercises
- 2.12 Further Reading

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## 2.0 INTRODUCTION

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Language and knowledge of grammar are the most vital ingredients of any kind of writing. In fact, effective communication includes both, speaking and writing. In this unit, the principles and methods of effective writing are discussed along with a brief description of grammar. The idea of discussing grammar is not to make you proficient in English, but to help you discover the principles of writing for mass media. There are exceptions in mass media writing and this unit explores these. Further, it stresses on the use of tenses in mass media writing. For students of mass communication, it is not only necessary to know the words and their meanings, but it is also important to use them in a sentence, particularly in the context of media writing.

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## 2.1 UNIT OBJECTIVES

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After going through this unit, you will be able to:

- Analyse the principles of effective writing for mass media communication
- Discuss the general rules of grammar

- Explain exceptions in mass media writing, in terms of words and sentences
- Understand the use of tenses in mass media writing

## NOTES

### 2.2 PRINCIPLES AND METHODS OF EFFECTIVE WRITING FOR MASS MEDIA COMMUNICATION

An effective writing communicates with the reader. In other words, it allows the readers to understand the textual matter with exactly the same meaning that the writer wants to convey.

Writing effectively is not an easy task. It demands several guidelines to be followed by the writer. A novelist or a story writer or a playwright expresses his thoughts in his particular style. Some readers try to understand the writer's ideas only after multiple readings. Those who do not understand the style and language of a particular writer may refuse to read his work. In literary writing, it is not important for a writer to write based on the readers' understanding. Due to this, different people prefer various authors on the basis of their taste and understanding.

However, in journalistic, business or in any similar form of writing that requires a quick response, the writer should first set his goal and then state it clearly. The nature of goals can vary from information to instructions or from persuasion to perform an action to making the reader alert. The purpose of writing becomes important hence it is essential that the message is clearly conveyed.

A writer should also be aware of the target audience. Different sections of people have to be dealt with differently. The manner of approaching children would be different from the way adults are approached. Further, a writer should avoid use of extra words and should aim at brevity while writing.

George Orwell in his essay entitled, 'Politics and the English Language' published in the journal *Horizon* Vol. 13 (1946) provides the following rules of effective writing. These are as follows:

- (i) Do not use metaphors, similes, or other figure of speech
- (ii) Do not use a big word in places where a short word can be used
- (iii) In cases where you can do away with certain words, always remove them
- (iv) Avoid the use of passive voice
- (v) Never use a foreign phrase, a scientific word, or a jargon word if you can replace it with an everyday English equivalent

However, in order to be clearer, it is important to have a wider understanding of effective writing. Hence, we will now discuss the principles of effective writing in detail.

Writing is not merely a way to get to an end result. It is a process that helps in developing ideas and thinking logically. There are certain basic skills that can aid in effective writing.

One of the best techniques to improve your writing is by reading. Reading helps in building grammatical skills and developing vocabulary. Reading also helps in getting acquainted with various styles of writing.

Clarity of thought leads to clarity in writing. It is, hence, advisable to organize your thoughts before you start to write. Clarity can be achieved by using precise and unambiguous language, short and simple sentences and providing examples for abstract ideas.

The basic purpose of any human language is to communicate feelings, ideas and thoughts. Hence, communicability is the most significant element of any language. Effectiveness, on the other hand, demands more than communicability. A language use must have the desired impact, affect or influence in order to be effective. An advertising copy would not be considered as effective if it does not increase the sales of the product advertised in spite of it being communicable.

## NOTES

### CHECK YOUR PROGRESS

1. What is the main feature of effective writing?
2. What are the rules of effective writing, as stated by George Orwell?
3. State the role of communicability in writing.

## 2.3 GENERAL RULES OF GRAMMAR

Grammar forms the backbone of any language. Without grammar language holds no meaning, making it ambiguous in nature. With incorrect usage of grammar, language can become illegible. Grammar does not only include usage of nouns, adjectives, tenses, etc., it also deals with proper sentence structuring, punctuation and usage of correct words. Let us now take a look at certain factors that underline the importance of grammar in language.

- *It helps in maintaining uniformity:* Language has many variations on the basis of usage. This may result in ambiguity and vagueness in language. Grammar keeps a check on these variations.
- *It makes language legible:* Grammar provides sense to the language without which it may become incomprehensible. A sentence that is constructed improperly may not convey the desired meaning to the reader. The meaning of the message may also modify if incorrect words are used or if the punctuation is wrong. Grammar helps in communicating thoughts and ideas through language if used properly.

## NOTES

- *It builds up the interest in readers:* A grammatically sound piece of work possesses a natural flow of language, which develops an interest in readers. Further, the continuous interest of readers in the text allows for a better understanding of the text.

Grammar is defined as that part of the study of language which deals with the forms and structures of words (morphology), with their customary arrangement in phrases and sentences (syntax), and now often with language sounds (phonology) and word meanings. The primary terms used in the study of grammar include tense, person, gender, voice, number, aspect, modification, sentence, phrase, clause, predicate, part of speech, punctuation, etc.

### 2.3.1 Words and their Classification

Words are divided into different kinds or classes known as parts of speech. This division is done on the basis of their use. There are eight parts of speech. These include noun, adjective, pronoun, verb, adverb, preposition, conjunction and interjection. Here we deal with six of them; adjectives and adverbs have been explained in Unit 3.

#### Nouns

A noun is a name of a person, place or thing, such as Mohan, Delhi, and apple. The things, persons and places that we can see are classified as proper nouns. However, there are certain things that cannot be perceived, they can only be thought or felt. These are classified as abstract nouns, i.e., poverty, greed, bravery, etc. A noun referring to a particular thing or place or person is known as a proper noun. A noun that is common to every person or thing of the same class or kind is a common noun.

Common nouns include collective nouns and abstract nouns, such as people, city and sorrow. A collective noun is the name of a number or collection of persons or things taken together and spoken of as one whole, such as a crowd, a herd and an army.

An abstract noun is the name of a quality, action, or state, such as kindness, theft and youth. They are formed from adjectives (such as kindness from kind), from verbs (such as growth from grow) and from common nouns (such as bravery from brave).

Nouns are countable or uncountable. Countable nouns are the type of nouns that can be counted, such as nurse, brother, orange, cat, pencil. Uncountable nouns are the type of nouns that we cannot count like water, salt and bravery. Countable nouns have plural forms where as uncountable nouns do not.

All living beings are either males or females. A noun that refers to a male being is of the masculine gender and a noun denoting a female being is of feminine gender. Some nouns denote either male or female. They are said to have a common gender such as child, servant, enemy, and friend. On the other hand some nouns denote a thing that is neither male nor female. They are referred as having a neuter

gender like broom, computer and book. There are three ways of forming the feminine gender of nouns from the masculine nouns. They are as follows:

	Masculine	Feminine
(i) by adding a syllable or suffix (-ess, -ine, -trix, -a, etc.)	Count	Countess
	Hero	Heroine
	Signor	Signora
(ii) by placing a word before or after	Peacock	Peahen
	Salesman	Saleswoman
	Landlord	Landlady
(iii) by using an entirely different word	Boy	Girl
	Dog	Bitch
	Son	Daughter

**NOTES**

Nouns can be singular or plural. A noun denoting one person or thing is said to be in the singular number. If it is denoting more than one person or thing, it is said to be in plural number. Plurals of nouns are generally formed by adding -s to the singular. However, -es is added to the singular noun to form the plural, if it is ending in -s, -sh, -ch or -x. For example, classes, brushes, matches and boxes respectively. Nouns ending in -o also form their plural by adding -es like potatoes, heroes and cargoes. A few nouns ending in -o add -s, such as pianos, stereos and photos. If the noun is ending in -y and it is preceded by a consonant, then -y is changed into -i and -es is added to it in forming the plural as in babies stories and cities. There are nouns that end in -f or -fe. Their plurals are formed by changing -f or -fe into v and adding -es like thieves, shelves and halves. Some nouns in this category take either -s or -ves in their plural forms like hoofs or hooves, dwarfs or dwarves, etc. Some words ending in -f or -fe add -s as in chiefs, handkerchiefs, cliffs, etc. There are a few nouns that form their plurals by changing the inside vowel of the singular as men, women, feet, teeth from man, woman, foot and tooth respectively. A few nouns form their plurals by adding -en to the singular as oxen from ox and children from child. Some nouns have their singular and plural alike as pair, dozen, gross, etc. Some are used only in plurals; they do not exist in singular forms. These include names the instruments and dresses that have two parts forming a pair, such as scissors and jeans.

Collective nouns are always used in plural forms, such as people, poultry and cattle. Nouns taken from foreign languages have their original forms in plurals like radius and radii, memorandum and memoranda, criterion and criteria, etc. Some nouns have two forms of plurals; each with a different meaning like the

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plural 'cloths' means kinds of cloth, where as clothes means garments. Some nouns have two meanings in their singular form but only one in their plural form, for instance, people means either nation or men and women but the plural 'peoples' means nations. On the contrary, some nouns have one meaning in the singular form but two in the plural form like the word effect means result but the word effects has two meanings, i.e., results as well as property. Some nouns have different meanings in singular and plural forms, for example the term 'respect' means regard and the term 'respects' means compliments.

### Pronouns

A pronoun is a word which is used in place of a noun. There are five types of pronouns, namely personal, interrogative, demonstrative, distributive and relative.

#### Personal pronouns

Personal pronouns include I, we, he, she, it, they and you. Objective forms of personal pronouns include me, us, him, her, it, them and you. The pronouns 'I' and 'we' are said to be personal pronouns of the first person. The pronoun 'you' is said to be a personal pronoun of the second person and is used in the singular and plural. The pronouns he, she and they are said to be personal pronouns of third person. 'It' is also a personal pronoun of third person. Pronouns of third person also act as demonstrative pronouns.

Nominative forms of personal pronouns are used when the pronoun is either the subject of a verb or complement of an incomplete verb and they include is, am, are, was, and were. In the following sentences, the nominative forms of personal pronouns are the subjects of the verbs used in them.

- I like this movie.
- She lives here.
- He is tired.
- It is very cold.
- They have a son.
- You sing well.

In some cases these pronouns are complements, for example in the sentence, 'It was she who participated in the play', the word 'she' is the complement of the word 'was'.

The objective form of personal pronouns is used when the pronoun is an object of a verb or of a preposition as in the following sentences:

- I like him.
- They called me.
- We saved her.

The word him, me and her are the objects of the verbs called and saved respectively.

In the following sentences personal pronouns me, them and her are the objects of the prepositions to, of and with respectively.

- He said to me.
- He is afraid of them.
- They came with her.

### Interrogative pronouns

Interrogative pronouns are used to ask questions. They are who, which, what, whom and whose.

Who, whom and whose are used for persons as in the following sentences:

- Who came late in the class?
- To whom did you give my pen?
- Whose car is this?

The pronoun 'which' is used for both persons and things. It implies selection as in the following sentences:

- Which of these dresses is yours?
- Which is your sister?

The pronoun 'what' is used only for things as in the following:

- What are you drinking?
- What do you want to buy?
- What is sweeter than honey?

In sentences like 'What is she?' or 'What is your father?' the word 'what' does not refer to the person but to the profession of that person. The replies could be, 'She is a doctor' and 'My father is a merchant'.

The forms whoever, whatever and whichever are used as compound interrogative pronouns, as in the following:

- Whatever you are saying?
- Whoever told you so?

### Reflexive and emphatic pronouns

The pronouns myself, yourself, ourselves, yourselves, himself, herself, itself and themselves are called emphatic or reflexive pronouns according to their use. They are also known as compound personal pronouns.

Reflexive pronouns are used when the action done by the subject turns back to the subject as in the following sentences:

- She hurt herself.
- He killed himself.

Sometimes, when used for the sake of emphasis, such pronouns are called emphatic pronouns as in the following:

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- We will see to it ourselves.
- He himself admitted his crime.
- I will do it myself.

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### Demonstrative pronouns

This, that, these and those are demonstrative pronouns. These point out the objects to which they refer as in the following sentences:

- That is his shirt.
- These are new buildings.

When such pronouns come before nouns they are called demonstrative adjective as in the following sentences:

- That shirt is mine.
- These buildings are new.

### Distributive pronouns

Distributive pronouns refer to persons or things one at a time. These include each, either and neither. They are always used in singular.

Each is used to denote every one of a number of persons or things as in the following:

- Each of the two singers was given a prize.
- These breads cost twenty rupees each.

Either and neither are used when we are talking about two things. Neither is the negative of either. Pronouns like every and none are used to denote more than one thing as in the following sentences:

- I like neither of these costumes.
- Take either this or that.

Each, either and neither are adjectives when they are followed by a noun as in the following sentences:

- Neither solution is correct.
- Each student took his turn.

'Each other' and 'one another' are said to be reciprocal pronouns. 'Each other' is used for two persons and things and 'one another' is used for more than two persons or things as in the following sentences:

- We should always help one another.
- The boys quarrelled with each other.

### Relative pronouns

A pronoun that is related to a noun or pronoun used before it is known as a relative pronoun. They are who, whom, whose, which, that and but.

Who, whom and whose are used for persons as in the following sentences:

- I met Sheela who has acted in this play.
- The student whom the teacher punished today is very upset.
- These are the boys whose marks are good.

In the above mentioned sentences who, whom and whose are the relative pronouns that are related to their antecedent nouns Sheela, student and boys respectively.

The pronoun 'which' is used for non-living things and animals as in the following sentences:

- The pen with which you are writing is mine.
- This is the city which belongs to me.
- The cat which I recently brought home is very cute.

'That' is used for persons and things. It is never used with a preposition as in the following sentences:

- I have lost the watch that you gave me.
- He was the most impressive speaker that I ever heard.

'That' can be used as a relative pronoun in place of 'who' and 'which' as in the following sentences:

- The student who came first was awarded.
- The student that came first was awarded.
- The watch which you lost last week has been found.
- The watch that you lost last week has been found.

Sometimes the use of 'that' in place of 'who' or 'which' is not suitable as in the following sentence:

- My brother that is a doctor lives in Canada.

This is an incorrect sentence and should be corrected as:

- My brother, who is a doctor, lives in Canada.

'That' is used in place of 'who' and 'which' in the following manner:

1. After an adjective of superlative degree as in the following sentence.

- This is the best film that I have seen.

2. After the words 'same', 'all', 'any', 'none', 'nothing' and 'only', as in the following sentences:

- This is the same book that I bought yesterday.
- All that glitters is not gold.
- Any book that you have will do.
- There is nothing that you can do for me.
- Man is the only animal that can talk.

## Articles

Articles are basically demonstrative adjectives. They are of two types, namely indefinite and definite. 'A' or 'an' are known as indefinite articles as they do not

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point out some particular person or thing, for example, a car, a doctor (meaning any car and any doctor).

'The' is a definite article as it points out some particular person or thing, for example, 'He met the doctor' meaning he met some particular doctor.

'An' is used instead of 'a' before a word beginning with a vowel sound. In some words beginning with a vowel sound, like hour, honest and heir, where the initial consonant 'h' is not pronounced, 'an' is used, such as an enemy, an umbrella, an honest man, an orange, etc.

The definite article is used when we talk about a particular person or thing and when a singular noun is meant to represent a whole class. It is also used before some proper names, before the names of certain books and names of things unique of their kind. Its use can be seen with superlatives, with ordinals, before musical instruments and also as adverb with comparatives. Following are certain examples:

- Here is the book you wanted for your project. (Particular thing)
- The dog is a faithful animal. (Singular noun representing the whole class)
- The Himalayas are great mountains. (Proper nouns include the names of oceans, seas, rivers, deserts, countries, etc.)
- London is the capital of the United Kingdom.
- The Ganges is a sacred river.
- The Sahara is the biggest desert.
- The Ramayana is written in verses. (Books)
- The sun rises from the east. (Things that are unique)
- The darkest cloud has a silver lining. (With superlatives)
- Formulae are written on the ninth page of the book. (With ordinals)
- He can play the guitar. (Musical instruments)
- The more the merrier. (As an adverb with comparatives)

The indefinite articles are used in the numerical sense of 'one', in the vague sense of a certainty, in the sense of any or to make a common noun of a proper noun. Some examples are as follows:

- A word to the wise is sufficient. (In numerical sense of 'one')
- Twelve inches make a foot. (In numerical sense of 'one')
- Once upon a time there lived a king. (In the vague sense of a certain)
- A lion is a royal animal. (In the sense of any)
- He looks like a *devdas*. (The proper noun '*devdas*' here means 'a sad person', hence a common noun)

Sometimes, when we talk about abstract nouns or uncountable nouns, the use of an article is not required. An article is also omitted when plural countable nouns are used in a general sense, as in the following:

- Honesty is the best policy.
- Sugar is bad for teeth.

- Marriages are made in heaven.
- Children like chocolates.

When uncountable or abstract nouns are used in a particular sense, the article 'the' is used, as in the following:

- Would you pass me the pepper? (The pepper on the table)
- The wit of my brother is praised by all. (Abstract noun)

Articles are also omitted before languages, names of relations, certain places visited for a primary purpose like school, college, etc., as in the following sentences:

- I learnt Sanskrit at school. (Place visited for a primary purpose)
- Mother wants to see you right now. (Relation)
- They speak Gujarati at home. (Language)

In certain phrases consisting of a preposition followed by its object, the use of article is omitted, for example, at home, at daybreak, on earth, above ground, on foot, by land, by water, at noon, at sunset, on demand, at ease, at dinner, etc.

The use of article is also omitted in certain phrases consisting of a transitive verb followed by its object, for example, to give ear, to lose heart, to set foot, to take offence, to catch fire, to take breath, to leave home, etc.

### Verbs

Verbs are words used to show the performance of an action, existence, possession or state of a subject. It shows what something or someone does. The tense of the verb shows the time of the action or state. The voice of the verb shows the relationship between the action and the people who are affected by it.

When the action performed is passed over from a subject to an object, the verb is said to be a transitive verb for example, 'The driver stopped the car'. An intransitive verb does not pass the action to an object or it expresses a state or being for example, 'The car stopped.' In this case, the action stops with the subject 'car'. Most transitive verbs take a single object but some of them take two objects after them for example, 'Her mother gave her a dress'. In this sentence 'dresses' is a direct object and 'her' is an indirect object. An indirect object denotes the person to whom something is given or for whom something is done.

Some verbs like come, fall, sleep, go, lie, die denote actions that does not have an object. Hence, such verbs cannot be used as transitive. Sometimes the subject and object refer to the same person. In such cases, the verb is said to be used reflexively like 'He hit himself'. Sometimes though the verb is used reflexively, the object is not expressed like, 'Please keep (yourselves) quite'.

### Gerunds

A gerund is that form of verb which ends in '-ing' and act like nouns. It is also known as a verbal noun. The present participle of a verb also ends in '-ing' but it has a force of an adjective and a verb and is hence known as a verbal adjective. Following are certain examples:

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- She is fond of dancing. (Gerund)
- We were prevented from entering the main gate. (Gerund)
- Climbing up the hills, he got tired. (Participle)
- Seeing, he believed. (Participle)

Sometimes identifying the difference between a gerund phrase and a participle phrase can be difficult as both use the '-ing' verb form. The best way is to determine how the verbal phrase works. A gerund phrase functions only as a noun, and a participle phrase functions only as a modifier.

Compound gerund forms are formed by using a past participle after the gerunds of 'have' and 'be' as in the following:

- I heard of his having achieved a success.
- He is desirous of being praised.

A gerund or a verb noun is used as a subject of a verb and object of a transitive verb. It is also used as an object of a preposition and complement of a verb.

- Seeing is believing. ('seeing' as the subject)
- Hunting Tigers is banned. ('hunting' as the subject)
- I like reading novels. (as an object)
- Children love making noise. (as an object of transitive verb 'to love')
- I am tired of working. (as an object of preposition 'of')
- We were prevented from entering the main gate. (as an object of preposition 'from')
- What I most like is singing. (complement of the verb 'like')
- Seeing is believing. (complement of the verb 'seeing')

### Preposition

A preposition is a word that is placed before a noun or pronoun to show in what relation the person or thing expressed by it stands in regard to something else. Let us look at the following sentences:

- She left before dinner.
- There is a thief in the house.

In the first sentence, the word 'before' shows the relation between the action expressed by 'left' and 'dinner'. Similarly, in the second sentence the word 'in' shows the relation between 'thief' and 'house'.

There are hardly any rules as to when and how to use which preposition. The only way to learn them is by reading and examining their use. As far as their placing is concerned the following rules are observed:

- (i) A preposition is usually placed before its object as in the following sentences:
  - a. What are you thinking of?
  - b. Here is the magazine you were looking for.

c. That is the child I was speaking of.

(ii) When the object is a relative pronoun, such as 'that', the preposition is always put at the end. The preposition is placed at the end when the object is an interrogative pronoun. The prepositions 'for', 'from', 'in' and 'on' are often omitted before nouns of time or place as in the following sentences:

a. Wait a minute.

b. We saw this movie last month.

There are certain kinds of prepositions that are classified on the basis of their usage. 'At', 'by', 'in', 'on', 'off', 'of', 'till', 'to', 'up', 'with', 'for', 'from', 'out' and 'through' are simple prepositions. When a preposition is prefixed to a noun, an adjective or an adverb we get compound prepositions. These include 'below', 'beside', 'inside', 'outside', 'within', 'without', 'amidst', 'around', 'between', 'about', etc.

(iii) Phrase prepositions are formed by using group of words.

These include phrases like 'according to', 'in course of', 'on account of', 'in the event of', 'with a view to', 'for the sake of', 'by means of', 'in comparison with', 'in order to', 'because of', 'in case of', 'in spite of' and 'instead of' are phrase prepositions.

(iv) Some present participles of verbs like concerning, during, regarding, respecting and considering are used without any noun or pronoun being attached to them. They are treated as prepositions and are known as participial prepositions.

a. Concerning yesterday's meeting, there are many unsolved questions.

b. Considering the quality, the cost of this sari is very high.

c. You are not allowed to talk during the play.

(v) Sometimes certain words are used as adverbs and sometimes as prepositions. When the word governs a noun or pronoun, it is a preposition and when it does not it is an adverb. Look at the following examples:

a. Sorry, I could not come before. (Before is used as an adverb)

b. I was absent the day before yesterday. (Before is used as a preposition)

c. Let us move on. (On is used as an adverb)

d. The book is there on the table. (On is used as a preposition)

e. Has he come in? (In is used as an adverb)

f. Is he there in his office? (In is used as a preposition)

### Conjunction

A conjunction is a word which joins together sentences and words. They make the sentences compact. Consider the following sentences:

• 'Hari is a good boy'

• 'Shyam is a good boy'.

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Using a conjunction 'and' we can join these two sentences, as ' Hari and Shyam are good boys'.

Sometimes conjunction 'and' joins words, such as:

- Two and two make four.
- Anil and Vimal are brothers.

Words like 'for', 'and', 'but', 'or', 'so', and 'yet' join two or more words or phrases or sentences of equal rank. They are known as coordinating conjunctions or coordinators.

Some conjunctions are used in pairs. They are known as correlative conjunctions or correlatives. They are 'either-or', 'neither-nor', 'both-and', 'not only-but also', 'whether-or' and 'though-yet'. Following are certain examples showing their use:

- Either do your work or keep quite.
- Neither the dancers nor the singers won the prize.
- Both the dance team and the theatre team performed well.
- Not only is she beautiful but also intelligent.
- I do not care whether you stay or go.
- Though he is nervous, yet he looks confident.

When many compound expressions are used as conjunctions, they are known as compound conjunctions such as, 'so that', 'provided that', 'as well as', 'as soon as', etc. Following are some examples:

- I will let you play as soon as you finish your homework.
- She saved some money so that she could buy a necklace.
- You can borrow the book provided that you return it by tomorrow.

Subordinating conjunctions are conjunctions that introduce a dependent clause (clauses that cannot stand alone in a sentence). They are also known as subordinators. The most common subordinators include after, although, because, before, if, that, till, unless, as, when, where and while. Consider the following sentence:

- I read literature because it interests me.

This sentence consists of two statements or clauses one of which, 'because it interests me', is dependent on the other main clause 'I read literature'. In this sentence, 'because' introduces the dependent or subordinate clause. Hence, a subordinating conjunction joins a clause to another clause on which it depends for its full meaning. Some examples are as follows:

- You will succeed if you work hard.
- I waited for my friend until she came.
- We eat so that we may live.
- He is stronger than Ravi.

Some words are used both as conjunctions and prepositions. These are as follows:

- Stay till evening. (Till used as preposition)
- He will stay here till you return. (Till used as conjunction)
- Look before you leap. (Before used as conjunction)
- They stood before the painting. (Before used as preposition)
- Soldiers died for their country. (For used as preposition)
- I must know it for this is my right. (For used as conjunction)

### Interjection

Interjections are used to express some feelings or emotions. Interjections may express joy (hurrah!), grief (alas!), surprise (ha! What!), and approval (Bravo! Buck up!). Interjections are not grammatically related to other words in the sentence. Following are some examples of interjections:

- Hurrah! We have bagged the prize.
- Alas! He is no more.
- Oh! I am so sorry.
- Hush! No noise.
- Hello! How are you?

### CHECK YOUR PROGRESS

4. List the various parts of speech.
5. Differentiate between distributive and interrogative pronouns.
6. Name the two types of articles.

## 2.4 SENTENCES: TYPES AND CONSTRUCTION

A group of words that makes complete sense is called a sentence, for example 'Jaipur is a beautiful city'. Sentences can be assertive, interrogative, imperative and exclamatory. A sentence that makes a statement or assertion is an assertive or declarative sentence. A sentence that asks a question is called an interrogative sentence like, 'What is your name?' A sentence that expresses a command or request is an imperative sentence, like 'please, go away', or 'keep quiet'. A sentence that expresses feelings is an exclamatory sentence like 'What a nice weather!' or 'Oh! It is so sad!'

When we make a sentence we name certain persons or things and say something about them. The part of the sentence that names the person or thing is called the subject of the sentence. The part that tells something about the subject is called the predicate of the sentence. The subject usually comes first in a sentence,

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but sometimes it is placed after the predicate, like 'Here comes the winter'. In imperative sentences there is no subject like, 'Thank God' or 'Shut up'.

We find certain group of words in sentences that make sense but not complete sense. Such a group of words form a phrase. Let us consider the following sentences:

- She has a bangle of silver.
- She has a bangle made of silver.

In the first sentence, the group of words 'of silver' is a phrase whereas in the second one 'is made of silver' is a predicate to the subject 'which'. A group of words that forms part of a sentence, and contains a subject and a predicate is called a clause.

There are three types of sentences namely, simple, compound and complex.

### Simple sentence

A simple sentence has only one subject and one predicate and it expresses a complete thought. Some examples are as follows:

- Some students like to study in the nights.
- Seeing the rain falling, we took shelter under a tree.
- Being a cripple he can not ride a horse.
- In the event of such a thing happening, I should take a long leave.
- To avoid punishment he ran away.

### Compound sentence

A compound sentence constitutes of two or more principal clauses joined together by a coordinator or conjunction. The conjunctions or coordinators include 'for', 'and', 'but', 'or' and 'yet'. Let us look at the following sentence:

- I bought milk and my friend bought bread.

In this sentence there are two parts joined by the conjunction 'and'. Each part is a sentence having a main clause. Such sentences are therefore known as compound sentences. Following are some more examples:

- He is hard working therefore he will succeed.
- Ravi is not well, so he cannot attend the meeting.
- You must work very hard and make up for the lost time.
- He worked hard, yet did not succeed.

### Complex sentence

A complex sentence consists of one main clause and one or more subordinate clauses. Following is an example of a complex sentence with one main clause and one or more subordinate clauses:

- Tell me the news as you have heard.

This sentence consists of two parts namely, 'tell me the news' and 'as you have heard'. Here each part is a clause but the part 'tell me the news' makes

sense and hence can be considered as a complete sentence. This is the main or principal clause. The other part 'as you have heard' does not make complete sense hence it is dependent on the main clause and thus is a dependent clause or a subordinate clause.

When a complex sentence begins with a conjunction as in the sentence, 'When I heard the noise, I came out of the house', a comma is put at the end of the dependent or subordinate clause. When the sentence begins with an independent clause with a conjunction in the middle of the complete sentence, no comma is required for example, 'Hari and Mohan went to the movies after they finished their homework'.

Subordinate clauses can be classified into three basic categories according to their function in the sentence. Noun clauses can perform the function of nouns. A noun clause is defined as a group of words that contains a subject and a predicate of its own and performs the function of a noun. It differs from the noun phrase that also performs the function of a noun but does not contain a subject and a predicate of its own. For example, in the following:

- I expect to get a gift.

The phrase 'to get a gift' is the object of the verb 'expect' and performs the function of a noun but does not contain a subject and a predicate of its own, hence it is a noun phrase.

- I expect that I shall get a gift.

The phrase 'that I shall get a gift' does the function of a noun and has a subject and a predicate of its own, hence it is a noun clause.

Some examples of noun clauses are as follows:

- I hope that I shall be there in time.
- I believe what he says.
- The doctor is hopeful that you will recover.
- It seems that he is intelligent.
- I do not know what she wants.

In complex sentences noun clauses can be the subject of a verb for example, 'What I said was true'; the object of a transitive verb for example, 'No one knows who she is'; the object of a preposition for example, 'There is some meaning in what you say'; in opposition to a noun or pronoun for example, 'It was fortunate that you were there'; as the complement of a verb of incomplete predication for example, 'My wish is that I may pass the examinations'.

An adjective clause modifies a noun, and answers questions, such as which one, what kind, how many and whose. An adjective clause is defined as a group of words containing a subject and a predicate performing the function of an adjective. Both an adjective phrase and an adjective clause describe the noun. Let us try to understand the difference between them with the help of the following examples:

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- He met a girl with green eyes. ('with green eyes' describes the noun 'girl' and performs the function of an adjective, hence it is an adjective phrase.)
- He met a girl whose eyes were green. ('whose eyes were green' also describes the noun 'girl' and performs the function of an adjective, but because it contains a 'subject' and a 'predicate' of its own, it is called an adjective clause.)

Some examples of adjective clauses are as follows:

- The workers, who were tired, lay down to rest.
- People who eat too much die early.
- He, who climbs too high, is sure to fall.
- It is a long path that has no turn.
- He tells a story that sounds untrue.

An adverb clause modifies a verb, an adjective or another adverb and answers questions, such as when, where, how often, how, in what manner or to what extent. An adverb clause is defined as a group of words containing a subject and a predicate of its own. An adverb clause performs the function of an adverb.

Some examples of adverb clause are as follows:

- You may sit wherever you like.
- He works hard so that he may become successful.
- When she entered the room she saw the window pane broken.
- They fought as heroes do.
- As soon as I saw the snake I ran away.

### Active and passive voice

In active voice the verb shows the person or thing doing some action, for example 'I read the book' or 'The gardener is watering the plants'. A verb is in the passive voice when it shows that something is done to the person or thing denoted by the subject. The subject is not active in this case for example, 'The book was read by me'.

The following are some sentences where the verb takes both the direct and indirect object in active voice. When it is changed to a passive voice one of the objects may become the subject of the passive verb, while the other is retained.

- Mr. Gupta teaches us English. (Active voice)
- English is taught us by Mr Gupta. (Passive voice)
- We are taught English by Mr Gupta. (Passive voice)

An active voice is used when the doer of the action is to be made prominent while a passive voice is used when the person or thing to be acted upon is to be made prominent.

The use of active voice makes the sentences more dramatic and direct. This is the reason why an active voice is used in print, radio and television. Moreover,

active constructions also use fewer words than passive constructions occupying lesser space in print and providing more time to speak in radio and television.

Many times when we do not want to disclose or reveal about the doer of the action in order to be unbiased, we make use of the passive voice. A passive voice is also used when the doer of the action is unknown like in the following sentence:

- The lock was broken sometime in the night.

A passive voice emphasizes on the action and the active voice focusses on the doer of the action. For this reason, the passive voice is of importance in science writings where the action is more valuable than the doer of the action for example, 'Oxygen was discovered in 1774 by Joseph Priestly.'

The passive voice is formed with the suitable tense of the verb 'be' followed by the past participle. Some examples are as follows:

- He was asked his name and designation. (They asked him his name and designation)
- I have been invited to a conference. (Someone has invited me to a conference)
- English is spoken all over the world. (People speak English all over the world)

In such cases the use of the word 'by' is usually avoided.

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### CHECK YOUR PROGRESS

7. What is a complex sentence?
8. Differentiate between active and passive voice.

## 2.5 TENSES, ASPECTS AND MOODS

Tense, aspect and mood are very important elements of any language as they relate the sentences to external time or they situate the sentence in the real world.

### 2.5.1 Tenses

A tense conveys when the action, occurrence, or state of being expressed by a verb takes place. Verbs express time by changing their forms. Changes in time are indicated by adding -ed or -d to the simple form of the verb, by the use of auxiliary verbs and by other form changes. There are six verb tenses in English. They are divided into simple and perfect groups. The three simple tenses divide time into present, past and future. The three perfect tenses also divide time into present, past and future but they show more complex time relationships than simple tenses.

## NOTES

### Present tense

The present tense describes what is happening, what is true at the moment and what is consistently true. The present tense is used to express a habitual action, a general truth and a fixed time. It is also used in exclamatory sentences to express what is actually taking place in the present, in narratives and while discussing 'timeless' events and activities. Following are certain examples of the present tense:

- I get up every day at six in the morning. (Habitual action)
- The class starts at 9'o clock. (Habitual action)
- The sun rises in the east. (General truth)
- Fortune favours the brave. (General truth)
- Her anniversary falls on a Sunday this year. (Fixed time)
- The next train is at 5 tomorrow morning. (Fixed time)
- There he goes! ( Exclamatory sentence)
- Here comes the hero! (Exclamatory sentence)
- Sohrab now rushes forward and deals a heavy blow to Rustam. ( Narrative)
- Immediately Ram proceeds to forest. ( Narrative)
- Einstein speaks of matter as something that is interchangeable with energy. (Timeless events and activities)

### Past tense

The past tense speaks of an action completed or a condition ended. It often occurs with adverbs or adverb phrases of the past time. When the past tense is used without an adverb of time, the time is indicated by the context. Past tense is also used to describe past habits. Following are certain examples of the past tense:

- He wanted to visit us.
- He ate apples.
- I received your letter last week.
- She left the job last year.
- I did not sleep well. (Implied last night)
- She always carried an umbrella. (Past habit)

### Future tense

The fact is that there is no future tense in English. However, the future is indicated in English with the help of modal verbs like 'will' and 'shall'. The future tense indicates action yet to be taken or a condition not yet experienced.

The future tense in English indicates the things that we cannot control, what we think or believe will happen in the future or about our decision at the time of speaking. It could also be indicated by using 'going to' along with the verb to indicate our decision to do something before talking about it. The same form is

also used for indicating the immediate future. Following are certain examples of the future tense:

- It will be Pongal in a week.
- I am sure you will get a job.
- She is going to cook the food.
- The train is about to leave.

### 2.5.2 Aspects

An aspect refers to how an event or action is to be viewed with respect to time, rather than to its actual location in time. It always includes tense. There are different types of aspects that include continuous, progressive, iterative, perfect and imperfect.

#### Continuous

The present continuous or progressive form shows that an action or condition is taking place at the time of speaking. This form uses the present participle of the verb together with the auxiliary verb. Present progressive or continuous is also used for a temporary action which may not be actually happening at the time of speaking and for an action that has already been arranged to take place in the near future. Following are certain examples of the present continuous or progressive form:

- The girls are playing. (Action is ongoing)
- We are watching a movie. (Action is ongoing)
- I am working on an interesting project. (Action is not happening at the time of speaking)
- He is reading a suspense novel. (But not reading at this moment)
- The train is arriving in two hours. (Action arranged to take place in near future)
- I am going to the market in the evening. (Action arranged to take place in near future)

On account of their meaning some verbs are not used normally in the present progressive form. They are verbs of perception, such as see, hear, smell, recognise, etc.; verbs of emotion such as, wish, feel, want, like, hope, desire, prefer, hate, etc.; verbs of appearing such as, seem, look, appear; verbs of thinking such as, believe, suppose, think, trust, consider, understand, remember, etc. and the verb have in the meaning to possess as, own, belong to, consists of, be, possess except when used in passive.

The past continuous or progressive form shows the continuing nature of the past action. The time of the action may or may not be indicated. This tense is also used with always, continually, etc., for persistent habits in the past. Following are certain examples of the past continuous or progressive form:

## NOTES

## NOTES

- The night was growing darker and darker. (Continuing nature of the past action)
- We were watching the television all evening. (Continuing action of the past, time is indicated)
- Ravi was always grumbling. (Persistent habit in the past)

The future continuous or progressive shows that a future action will continue for some time. This tense is also used when we talk about actions in the future which are already planned or are expected to happen. Following are certain examples of the future continuous or progressive form:

- I will be visiting the doctor in the evening. (Future action will be in progress at a time in future)
- I suppose it will be raining when we start. (Future action will take place at a time in future)
- The director will be meeting the actors next week. (Action planned or expected to happen)
- He will be staying in Delhi till Sunday. (Action planned or expected to happen)

When we talk about official future plans we use 'be to + base form'. This form of future progressive is used in formal styles, such as in the following sentences:

- The president is to visit China next week.
- The seminar is to discuss media policies.

### Perfect

The perfect tense describes actions or occurrences that have already been completed or that will be completed before a recent point in time.

The present perfect tense shows that an action that has begun and has been completed in the past either continues or its effect continues in the present. The present perfect is used to describe completed activities in the immediate past by using 'just' and to express past actions whose time is not given and not definite. It is also used to describe an action beginning at some time in the past and continuing to the present often using phrases like 'since' and 'for'. Following are certain examples of the present perfect tense:

- I have always believed in the truth. (Condition true once and still true)
- He has just gone out. (Completed action in immediate past)
- I have never known him to be so kind. (Past action when time is not definite)
- He has been ill since last month. (Action begun and still continuing)

The past perfect tense indicates that an action has been completed before another action has taken place, such as in the following sentence:

- The tornado had barely passed when the city was hit by the rain.

If two actions occur in the past, it is necessary to show which action occurred earlier than the other. In such situations, the simple past is used in one clause and the earlier action is shown by the past perfect in the other using 'had' as a helper, such as in the following sentences:

- I had written the letter before he arrived.
- When he reached the station the train had started.

The future perfect tense indicates the actions that will be completed within a specified time, such as in the following sentences:

- I shall have completed my thesis by then.
- He will have left before you go to see him.

### **Perfect continuous**

The present perfect continuous describes something ongoing in the past that is likely to continue in the future, such as in the following sentences:

- They have been talking since evening.
- The baby has been crying ever since his parents brought him home.
- He has been sleeping for three hours.

The past perfect continuous shows an action that began before a certain point in the past and continued to occur, such as in the following sentences:

- The musicians had been practicing long hours before the performance.
- At that time he had been writing a story for two weeks.

The future perfect continuous describes an action or condition that is ongoing until some specific future time, such as in the following sentences:

- By next month we shall have been living here for two years.
- He will have been teaching for twenty years next march.

### **2.5.3 Moods**

Various manners in which a verb may be used to express an action are known as moods. There are three moods. They are indicative, imperative and subjunctive.

According to some grammarians, 'Grammatical mood is one of a set of distinctive forms that are used to signal modality'. It is distinct from grammatical tense or grammatical aspect, although these concepts are conflated to some degree in many languages, including English and most other modern Indo-European languages, such that the same word patterns are used to express more than one of these concepts simultaneously.

#### **Indicative**

A verb which makes a statement of facts or asks a question or expresses a supposition which is assumed as a fact, is in the indicative mood. Following are some examples of the indicative mood:

### **NOTES**

- She sings beautifully.
- Are you all right?
- If it rains, I shall not go out.

## NOTES

### Imperative

The imperative mood is used to express a command, exhortation, an entreaty or prayer. Following are examples of the imperative mood:

- Go there.
- Take care.
- Have mercy upon us.

### Subjunctive

The subjunctive mood expresses a wish or hope. Following are examples of the subjunctive mood:

- God save us!
- God bless you!

When past subjunctive is used after the verb 'wish', it shows a situation that is not real as in the following example:

- I wish I were a millionaire.

When used after 'if', 'as if' or 'as though', it expresses improbability in the present as in the following examples:

- If I were you I would not do that.
- She orders me as if I were her maid.

It is also used after 'it is time + subject' to show that it is late as, 'It is time we slept'. When used after 'would rather + subject, it shows preference as, 'I would rather you came by car' meaning that I prefer you to come by car.

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## 2.6 TENSES IN MASS MEDIA WRITING

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Tenses in mass media writing are used in a different manner, which many a times is considered as ungrammatical. However, the compulsion of media writing to be fresh always demands a unique use of tenses where an event of the recent past has to be portrayed in such a way that it appears to be in the immediate present. Radio and television in earlier days and web and mobile based journalism these days are by and large live and hence do not face such deviations. However, newspaper journalism is forced to bring freshness to a story that happened a day earlier.

Most daily newspapers follow the standard past tense in the reported speech style—indirect quotes are in past tense. However, there are parts of a story that can be in the present tense. Let us now look at a few examples of news headlines using the present tense.

## India's cultural diversity, military might on display at R-Day parade<sup>1</sup>

NEW DELHI, Jan 26: Colourful tableaux depicting the country's cultural diversity, a vibrant performance by students and armed forces in full battle regalia were the highlights of the Republic Day parade on Wednesday.

Marching down from the Raisina Hills to Red Fort, the parade showcased India's 'unity in diversity' and the military might as thousands of spectators along the eight km long route cheered the marching contingents and the mechanised columns.

Similarly you can find references of using tenses in radio and television in the style guides of various channels.

### CHECK YOUR PROGRESS

9. What are tenses?
10. Define the term 'aspect'.
11. Differentiate between indicative and imperative moods.

## 2.7 USE OF WORDS IN MEDIA WRITING

A language cannot be written effectively without knowledge of grammar. It becomes impossible for a language to convey thoughts and emotions without the use of correct words. Every word represents various cultural nuances and for effective communication it is important to possess an ability to resonate the exact socio-cultural meanings in the mind of people. It is precisely for this reason that the famous philosopher Bertrand Russell stated, 'the word is a bundle of experiences'.

Earlier in the unit we explored words as part of speech, which in a way is also the classification of words of a language into grammatical categories.

### 2.7.1 Synonyms

Every language has many words that have similar meanings that known as synonyms. Most creative writers do not agree with this as they find that each word has its own reason to be there and hence there are no synonyms. However, as far as the language of journalism and mass media is concerned we have no reason not to accept the position that languages have synonymous words because there are words which communicate an idea with more ease than others.

Table 2.1 lists certain words that can be replaced by others.

<sup>1</sup> <http://www.karavalitimes.com>

## NOTES

Table 2.1 Synonyms

NOTES

Manufacture	make
Assistance	help
Numerous	many
Approximately	about
Remuneration	pay
Commence	start
Exceedingly	very
Attempt	try
Discontinue	stop
Magnitude	size
Possesses	has
Purchase	buy
Requested	asked
Apprehend	catch
Subsequently	later
Terminate	end
Ascertain	learn
Utilize	use
Residence	home
Ameliorate	improve

**2.7.2 Similar Sounding and Confusing Words**

In all languages there are many words that sound similar phonetically or semantically. Common people use them alternatively and at times use them incorrectly. However, writers are endowed with the ability to understand the various nuances of the words and are able to differentiate similar sounding words. The following is a list of words that sound similar and are often confused. It is suggested that students look for the meanings of each of these pairs and try to use them in sentences.

<b>Word 1</b>	<b>Word 2</b>
accept	except
Adapted	adopted
adverse	averse
advice	advise
affect	effect
all ready	already
all together	altogether

allot	a lot
allusion	illusion
altar	alter
ambiguous	ambivalent
among	between
amoral	immoral
appraise	apprise
are	our
augur	auger
award	reward
bad	badly
beside	besides
brake	break
breathe	breath
by	buy
by	bye
can	may
canvas	canvass
capital	capitol
censure	ensor
cite	site
clothes	cloths
coarse	course
compare	contrast
compare to	compare with
complement	compliment
consul	counsel
continuous	continual
council	counsel
decent	descent
definite	definitive
defuse	diffuse
delusion	illusion
delusion	allusion
descent	dissent

**NOTES**

**NOTES**

desert	dessert
discreet	discrete
draft	draught
egoism	egotism
envelop	envelope
flounder	founder
forth	fourth
good	well
grisly	grizzly
hear	here
hoard	horde
hole	whole
hour	our
imply	infer
incidence	incidents
incite	insight
instance	instants
insure	ensure
its	it's
knew	new
know	no
later	latter
lay	lie
lead	led
leave	let
loose	lose
luxuriant	luxurious
marital	martial
notable	noticeable
object	subject
officious	official
passed	past
peace	piece
perspicuous	perspicacious
plain	plane

pore	pour
precede	proceed
precedence	precedent
presence	presents
principal	principle
proscribe	prescribe
quiet	quit
quiet	quite
rain	reign
rain	rein
raise	rise
regretful	regrettable
sea	see
sit	set
site	sight
stationary	stationery
statue	stature
statue	statute
story	storey
than	then
their	there
their	they're
threw	through
to	too
to	two
tortuous	torturous
vain	vein
vain	vane
vociferous	voracious
waist	waste
weak	week
wear	were
wear	where
weather	whether
whether	rather
whose	who's
your	you're

## NOTES

NOTES

**CHECK YOUR PROGRESS**

12. Give synonyms for the following words:
- (i) Purchase
  - (ii) Utilize
  - (iii) Residence

**2.8 SUMMARY**

- Effective writing cannot be learned only on the basis of imbibing certain principles of writing. It is paramount for anybody who is desirous of becoming a popular and effective writer to master the language in which he or she want to write.
- It is a well known fact that you cannot master any language without understanding the basic rules of that language as contained in its grammar.
- In journalism, business or in any similar form of writing that requires a quick response, the writer should first set his goal and then state it clearly. The nature of goals can vary from information to instructions or from persuasion to performing an action, to making the reader alert.
- A writer should also be aware of the target audience. Different sections of people have to be dealt with differently.
- One of the best techniques to improve your writing is by reading. Reading helps in building grammatical skills and developing vocabulary. Reading also helps in getting acquainted with various styles of writing.
- With incorrect usage of grammar, language can become illegible. Grammar does not only include usage of nouns, adjectives, tenses, etc., it also deals with proper sentence structuring, punctuation and usage of correct words.
- Words are divided into different kinds or classes known as parts of speech. This division is done on the basis of their use. There are eight parts of speech. These include noun, adjective, pronoun, verb, adverb, preposition, conjunction and interjection.
- A group of words that makes complete sense is called a sentence. When we make a sentence we name certain persons or things and say something about them. The part of the sentence that names the person or thing is called the subject of the sentence. The part that tells something about the subject is called the predicate of the sentence.
- A simple sentence has only one subject and one predicate and it expresses a complete thought. A compound sentence constitutes two or more principal clauses joined together by a coordinator or conjunction.

- A complex sentence consists of one main clause and one or more subordinate clauses. Subordinate clauses can be classified into three basic categories, according to their function in the sentence. Noun clauses can perform the function of nouns. An adjective clause is a group of words, containing a subject and a predicate and performing the function of an adjective.
- In active voice the verb shows the person or thing doing some action. A verb is in the passive voice when it shows that something is done to the person or thing, denoted by the subject.
- A tense conveys when the action, occurrence, or state of being expressed by a verb takes place. The present tense describes what is happening, what is true at the moment and what is consistently true. The past tense speaks of an action completed or a condition ended. The future tense in English indicates the things that we cannot control, what we think or believe will happen in the future or about our decision at the time of speaking.
- Aspect refers to how an event or action is to be viewed with respect to time, rather than to its actual location in time. Aspect always includes tense. There are different types of aspects that include continuous, progressive, iterative, perfect and imperfect.
- Various manners in which a verb may be used to express an action are known as moods. There are three moods. They are indicative, imperative and subjunctive.
- Most daily newspapers follow the standard past tense in the reported speech style—indirect quotes are in past tense. However, there are parts of a story that can be in the present tense.
- Every language has many words that have similar meanings and are known as synonyms.

## NOTES

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### 2.9 KEY TERMS

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- **Grammar:** A part of the study of language which deals with the forms and structures of words (morphology), with their customary arrangement in phrases and sentences (syntax), and now often with language sounds (phonology) and word meanings
- **Verbs:** Words that tell you what someone is doing
- **Pronoun:** A word that is used in place of a noun
- **Prepositions:** Words that show location, time or movement
- **Conjunction:** A word that joins two words or two parts of a sentence, or two sentences together
- **Tense:** Words that tell you when an action happened, either in the past, in the present, or in the future

## NOTES

- **Sentence:** A group of words that makes complete sense
- **Simple sentence:** A sentence with only one subject and one predicate
- **Compound sentence:** A sentence that constitutes of two or more principal clauses joined together by a coordinator or conjunction
- **Complex sentence:** A sentence that consists of one main clause and one or more subordinate clauses

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### 2.10 ANSWERS TO 'CHECK YOUR PROGRESS'

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1. Effective writing communicates with the reader. In other words, it allows the readers to understand the textual matter with exactly the same meaning that the writer wants to convey.
2. The rules of effective writing, as stated by George Orwell are:
  - (i) Do not use metaphors, similes, or other figure of speech
  - (ii) Do not use a big word in places where a short word can be used
  - (iii) In cases where you can do away with certain words, always remove them
  - (iv) Avoid the use of passive voice
  - (v) Never use a foreign phrase, a scientific word, or a jargon word if you can replace it with an everyday English equivalent
3. The basic purpose of any human language is to communicate feelings, ideas and thoughts. Hence, communicability is the most significant element of any language.
4. There are eight parts of speech. These include noun, adjective, pronoun, verb, adverb, preposition, conjunction and interjection.
5. Distributive pronouns refer to persons or things one at a time. These include each, either and neither.
6. Articles are of two types, namely indefinite and definite.
7. A complex sentence consists of one main clause and one or more subordinate clauses, imperative and exclamatory.
8. An active voice is used when the doer of the action is to be made prominent while a passive voice is used when the person or thing to be acted upon is to be made prominent.
9. A tense conveys when the action, occurrence, or state of being expressed by a verb takes place.
10. An aspect refers to how an event or action is to be viewed, with respect to time, rather than to its actual location in time.
11. A verb which makes a statement of facts, or asks a question, or expresses a supposition which is assumed as a fact, is in the indicative mood. The

imperative mood is used to express a command, exhortation, an entreaty or prayer.

12. Following are the synonyms for the words provided:

- (i) Purchase- Buy
- (ii) Utilize- Use
- (iii) Residence- Home

## NOTES

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## 2.11 QUESTIONS AND EXERCISES

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### Short-Answer Questions

1. State the various factors that highlight the importance of grammar in language.
2. What are personal pronouns?
3. When is an indefinite article used?
4. Make five sentences using gerunds.
5. List the various types of sentences.

### Long-Answer Questions

1. Discuss the various principles and methods of effective writing.
2. Explain the various parts of a speech. Give examples.
3. Discuss the meaning and usage of relative pronouns.
4. Write a note on the use of tenses in news writing.

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## 2.12 FURTHER READING

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Downing, Angela and L. Philip. 2006. *English Grammar: A University Course*. London: Routledge.

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# UNIT 3 GRAMMAR FOR EFFECTIVE WRITING

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## NOTES

### Structure

- 3.0 Introduction
- 3.1 Unit Objectives
- 3.2 Use of Negatives and Double Negatives
  - 3.2.1 Negatives
  - 3.2.2 Double Negatives
- 3.3 Adjectives and Adverbs
- 3.4 Transitional Devices
  - 3.4.1 Transitional Words and Phrases
  - 3.4.2 Coordinating, Subordinating and Correlative Conjunctions
- 3.5 Redundancy, Attribution and Identification
  - 3.5.1 Redundancy
  - 3.5.2 Methods of Attribution and Identification
- 3.6 Quotation and Paraphrasing
  - 3.6.1 Quotations
  - 3.6.2 Paraphrasing
- 3.7 Media Writing and Style Guides
  - 3.7.1 Books and Journals
  - 3.7.2 News Agencies
  - 3.7.3 Radio and Television
  - 3.7.4 Web and Mobile
- 3.8 Summary
- 3.9 Key Terms
- 3.10 Answers to 'Check Your Progress'
- 3.11 Questions and Exercises
- 3.12 Further Reading

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## 3.0 INTRODUCTION

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Effective writing does not depend only on the understanding of the nature and meaning of words and their categorization in grammar, nor is it only dependent on the understanding of various rules relating to their use in sentences of various kinds. Effective writing also requires a good understanding of the logic of ideas and the way languages represent the ideas. It involves connecting related ideas, negation, attribution, identification, quotations and paraphrasing this domain of ideas.

In the previous unit, the emphasis was on the understanding of the words, their categorization in grammar, types of sentences and the rules of making sentences. This unit attempts to present a broader picture of writing where the emphasis shifts from the smaller units of writing to the bigger ones, which include comprehension, coherence and originality in writing.

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### 3.1 UNIT OBJECTIVES

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After going through this unit, you will be able to:

- Learn about various types of transitions and their use in writing
- Explain the use of negatives and double negatives in various situations
- Discuss redundancy, attribution and identification and its significance in writing
- Explain the use of quotations and paraphrasing of ideas in writing

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### 3.2 USE OF NEGATIVES AND DOUBLE NEGATIVES

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In grammar, negation is the process that turns an affirmative statement (*I am the chicken*) into its opposite, i.e., the denial (*I am not the chicken*). Linguists refer to two types of negation, synthetic ('no', 'neither' or 'nor' negation) and analytic ('not' negation). For example, 'He is neither here nor there.' (synthetic) or 'He is not here' (analytic). Nouns as well as verbs can be grammatically negated, by the use of a negative adjective, for example, 'There is no chicken', a negative pronoun, for example, 'Nobody is the chicken', or a negative adverb, for example, 'I never was the chicker.'

In English, negation for most verbs other than *be* and *have*, or verb phrases in which *be*, *have* or *do* already occur, requires the recasting of the sentence using the dummy auxiliary verb *do*, which adds little to the meaning of the negative phrase, but serves as a place to attach the negative word *not*, or its contracted form *-n't*, as in the following sentences:

- I have a chicken.
- I don't have a chicken.
- I haven't a chicken.

It is interesting to note that in middle English, ranging from the late 11th to 15th century, the word *not* was used to attach to verbs as in the following sentence:

- I see not the chicken.

However, in modern English, these forms fell out of use, and the use of an auxiliary, such as *do* or *be* become obligatory in most cases. Following are some examples:

- I do not see the chicken.
- I am not seeing the chicken.
- I have not seen the chicken.

The verb *do* also follows this rule, and therefore requires a second instance of it in order to be marked for negation as in the following:

- The chicken doesn't do tricks

### 3.2.1 Negatives

In English language we normally make **negative forms** by putting **not** after an auxiliary verb.

- I do not smoke.
- He did not come.
- They are not expected to come.
- They have not been invited.
- She has not come.
- I cannot go.

#### Basic rules

Here are some of the basic rules regarding the use of negatives in English language.

1. **Do** is used if there is no other auxiliary verb. After *do*, we use the infinitive without **to**.
  - Money **brings** you happiness. (assertive)
  - Money **does not bring** you happiness. (negative)
  - She **came**. (assertive)
  - She **did not come**. (negative)
2. When **be** (is, am, are, was, were) is the main verb, we make negative forms by putting **not** after **be**.
  - She **is not** ready.
  - You **are not** late.
  - I **was not** surprised.
3. When **have** is the main verb, we make negative forms by putting **do not** before **have**.
  - They **have** a car. (assertive)
  - They **do not have** a car. (negative)
  - He **has** a good job. (assertive)
  - He **does not have** a good job. (negative)
4. We use **not** before infinitives and **-ing** forms. **Do** is not used.
  - It is important **not to be** late.
  - The best thing about a computer **is not complaining**.
5. Besides **not**, there are also other words that can make a clause negative.
  - He is **not** at home.
  - He is **never** at home.
  - He is **seldom/rarely/hardly ever** at home.

#### NOTES

## Negative questions

Contracted and uncontracted negative questions have a different word order as in the following sentences:

### NOTES

- **Can't we** wait? (auxiliary verb + n't + subject – contracted)
- **Won't she** come? (auxiliary verb + n't + subject – contracted)
- **Can we not** wait? (auxiliary verb + subject + not – uncontracted)
- **Will she not** come? (auxiliary verb + subject + not – uncontracted)

Contracted negative questions are less formal than uncontracted negative questions.

### 3.2.2 Double Negatives

A double negative occurs when two forms of negation are used in the same clause. In most logics and some languages, double negatives cancel one another and produce an affirmative sense; in other languages, double negatives intensify the negation. The rhetorical term for this effect, when it leads to an understated affirmation, is litotes. Triple negation, quadruple negation, and so on can also be seen, which leads to the terms multiple negation or negative concord.

In English, there are standard and non standard double negatives; the former is used to express a positive as in the case of a sentence like 'She is not unhappy', and whereby the speaker wants to say that she is happy. The non standard form uses two negatives for emphasis where only one is necessary as in the case of a sentence like 'You ain't heard nothin' yet, folks!', where the speaker only wants to say that you haven't heard anything yet, there is more to come.

English, like most other Germanic languages (and many non-Germanic languages), uses double negatives as grammatical intensifiers as in the following:

- *We don't have no chickens here.*

Some other examples of double negatives are as follows:

- I didn't see nothing.
- I did not have neither her address nor her phone number.
- It wasn't uninteresting
- She is not unattractive.

### Triple negation

Triple negation is very uncommon in written English, though in speech one can find people using it. However, trained and educated writers in media should avoid such uses all together. Following is an example of triple negation:

- 'We try every way we can do to kill the game, but for some reason, nothing nobody does never hurts it.'

## Quadruple negation

This type of negation is very rare, but instances of it cannot be ruled out. Even if it is used, it is normally done by less educated people. Following is an example of a quadruple negative:

- ‘Why, sir, I never knew no manner o’ luck on no ship no when and nowhere, wi’ unmarried females aboard.’

### CHECK YOUR PROGRESS

1. What is negation?
2. How do we usually make negative forms in English?
3. When does a double negative occur?

## NOTES

## 3.3 ADJECTIVES AND ADVERBS

Adjectives are words that are used with a noun to describe it, for example clever fox, five apples or green *sari*. Adjectives can be of many kinds. Adjectives of quality show the kind or quality of the noun, like old man, small house and so on. They are also known as descriptive adjectives. Adjectives of quantity portray amount, for instance, sufficient rain, some rice, etc. Adjectives of number or numeral adjectives stress on the number. They answer the question, how many? There are three types of numeral adjectives. They are definite, indefinite and distributive numeral adjectives. Definite numeral adjectives denote an exact number as one, two, etc., or first, second and so on. Indefinite numeral adjectives do not denote an exact number, for instance, few, any, several, all, many and so on. Distributive numeral adjectives refer to each one of a number like, each girl, every word, either book, etc. The same adjective may be classified as of quantity or number according to its use as in sentences, for example, ‘I ate some rice’ and ‘Some girls are clever’. Demonstrative adjectives point out the subject in the sentence, for example, that apple, this man, such things, these dresses, etc. Interrogative adjectives include questions like ‘what’, ‘which’ and ‘whose’, and are used with nouns, for example, ‘Whose pen is this?’ or ‘What kind of man are you?’ The word ‘what’ is sometimes used as an exclamatory adjective, for example, ‘What a blessing!’ or ‘What an idea!’.

### Comparison in adjectives

Let us look at the following sentence:

- Hari is strong, Rama is stronger than Hari but Vijay is the strongest of the three.

In the sentence, we are comparing the strengths of these three boys. Here, the adjective ‘strong’ is said to be in the positive degree, ‘stronger’ in the comparative

## NOTES

degree and 'strongest' in the superlative degree. The positive degree presents the adjective in its simple form. The comparative degree of an adjective denotes a higher degree of quality than the positive and the superlative degree denotes the highest degree of quality. The comparative degree is used when two things are compared whereas the superlative degree is used when more than two things are compared. As a rule most adjectives of one syllable form the comparative degree by adding '-er' and the superlative by adding '-est' to the positive degree. Some examples are, 'sweet, sweeter, and sweetest'; 'fine, finer, finest'; 'easy, easier, easiest'; 'hot, hotter, hottest' and so on. Adjectives with two or more than two syllables form the comparative. This is done by using more with the positive and the superlative and most with the positive like 'courageous, more courageous, most courageous' and 'proper, more proper, most proper'. There exist some irregular forms as well, which means that the comparative and superlative are not formed from the positive. Some examples include 'good, better, best'; 'bad, worse, worst'; 'many, more, most', 'little, less or lesser, least', etc. It is an interesting fact that certain comparatives borrow from Latin and have no positive or superlative. These are twelve in all. Five of them are used as positive adjectives, i.e., 'interior', 'exterior', 'major', 'minor' and 'ulterior'. The rest are used as comparative adjectives and are followed by *to* instead of *than*. These are 'inferior', 'superior', 'prior', 'anterior', 'posterior', 'senior' and 'junior'.

### Adverbs

An adverb is a word that modifies a verb, an adjective or another adverb.

#### *Adverbs of manner*

An adverb of manner shows 'how' or 'in what manner' and is generally placed after the verb or after the object (if there is any). In the following sentences the terms 'fast', 'carefully' and 'bravely' are adverbs of manner.

- Try to do it fast.
- I do my job carefully.
- The warriors fought bravely.

#### *Adverbs of time*

Adverbs of time imply when an event occurs and are usually placed after the verb or an object if there is one as in the following sentences:

- I met her *yesterday*.
- We shall *now* begin the work.
- That day she arrived *early*.

#### *Adverbs of frequency*

Adverbs of frequency answer the question 'How often?' The words 'always', 'often', 'rarely', 'generally', 'almost', 'hardly', 'nearly' and 'just' are all adverbs of frequency that are usually placed between the subject and the verb, if the verb

consists of one word. However, if the verb consists of more than one word, they are placed after the first word. Following are certain examples of adverbs of frequency:

- I have *never* seen a flamingo.
- I *generally* agree with you.
- He is *always* worried.
- We *usually* have dinner at eight.

With verbs like am/ are/ is/ these adverbs are put after the verb as in the following sentences:

- He is *always* at home in the evenings.
- She is *never* late for office.
- We are *just* leaving.

### ***Adverbs of place***

Adverbs of place portray 'where', and they are generally placed after the verbs as in the following sentences:

- My mother is *out*.
- Stand *here*.
- She looked *everywhere*.

### ***Adverbs of degree or quantity***

These adverbs show 'how much' or 'in what degree or 'to what extent'. Following are certain examples:

- He is *too* careless.
- They were *quite* wrong.
- She sings *pretty* well.
- I am *very* busy.

### ***Adverbs of reason***

These adverbs portray reason, as in the following sentences:

- They are *hence* unaware of the consequences.
- She *therefore* left the university.

### ***Interrogative adverbs***

When adverbs are used in asking questions, they are known as interrogative adverbs as in the following sentences:

- *When* did you come?
- *How* high is the Qutub Minar?
- *Why* are you late?

In these sentences 'when', 'how' and 'why' are used as interrogative adverbs of time, degree and reason respectively.

## **NOTES**

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### **Relative adverbs**

Some words like where, why and when apart from modifying the verb, relate or refer back to its antecedent noun. In such cases these words are called relative adverbs as in the following sentences:

- Show me the place *where* he was murdered.
- This is the reason *why* I left.

Note the use of 'where' and 'why' in these sentences where they are related to their antecedent nouns place and reason apart from modifying the verbs used.

### **CHECK YOUR PROGRESS**

4. What are adjectives?
5. State the different types of numeral objectives?
6. Define demonstrative adjectives.
7. What is an adverb? List the various types of adverbs.

## **3.4 TRANSITIONAL DEVICES**

When we want to connect our ideas contained in two different sentences we use devices that are called transitional devices. They are like bridges between two sentences expressing related ideas. Transitional devices are cues that help the reader to interpret ideas. They are words or phrases that help carry a thought from a sentence, idea or paragraph to another. Further, transitional devices link sentences and paragraphs together so that there are no abrupt jumps or breaks between ideas.

There are various categories of transitional devices, which allow a reader to make certain connections or assumptions. Certain transitional devices help readers to build ideas or thoughts and others allow readers to compare ideas or draw conclusions from the preceding thoughts. Transitional devices not only help us to connect ideas to each other, but they also make it easier for writers to make certain shifts, or to show the contrast. Transitions are also used for the purpose of emphasis, agreement, result or conclusion of the ideas expressed in the writing.

### **3.4.1 Transitional Words and Phrases**

There are around 200 transition words in English that are used frequently in various types of writing. Here is a list of some common transitional devices that can be used to cue readers in a given way.

#### **Agreement / Addition / Similarity**

Transitional devices like *also*, *in addition*, *and*, *likewise*, **add information**, **reinforce ideas**, and **express agreement** with preceding material.

- in the first place
- not only ... but also
- as a matter of fact
- in like manner
- in addition
- coupled with
- in the same fashion / way
- first, second, third
- in the light of
- not to mention
- to say nothing of
- equally important
- by the same token
- again
- to
- and
- also
- then
- equally
- identically
- uniquely
- like
- as
- too
- moreover
- as well as
- together with
- of course
- likewise
- comparatively
- correspondingly
- similarly
- furthermore
- additionally

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### Opposition / Limitation / Contradiction

Transition words and phrases like *but*, *rather* and *or*, express that there is evidence to the contrary or point out alternatives, and thus introduce a change in the line of reasoning by presenting contrast.

- although this may be true
- in contrast
- different from
- at the same time
- in spite of
- even so / though
- be that as it may
- then again
- above all
- in reality
- after all
- but
- (and) still
- unlike
- or
- (and) yet
- while
- of course ..., but
- on the other hand
- on the contrary
- albeit
- besides
- although
- instead
- whereas
- despite
- conversely
- otherwise
- however
- rather
- nevertheless
- regardless
- notwithstanding

### Examples / Support / Emphasis

These transitional devices (like *especially*) are used to introduce examples as support, to indicate importance or as an illustration so that an idea is cued to the reader.

### NOTES

- in other words
- to put it differently
- for one thing
- as an illustration
- in this case
- for this reason
- to put it another way
- that is to say
- with attention to
- by all means
- important to realize
- another key point
- first thing to remember
- most compelling evidence
- must be remembered
- point often overlooked
- to point out
- on the positive / negative side
- with this in mind
- in particular
- in detail
- for example
- for instance
- to demonstrate
- to emphasize
- notably
- including
- like
- to be sure
- namely
- chiefly
- truly
- indeed
- certainly
- surely
- markedly
- especially
- specifically
- expressively
- surprisingly
- frequently
- significantly
- in fact
- in general
- to repeat
- to clarify
- to explain
- to enumerate
- such as

### Cause / Condition / Purpose

The transitional words that represent certain cause and specific conditions or intentions are as follows:

- in the event that
- granted (that)
- as / so long as
- since
- while
- because of

- on (the) condition (that)
- for the purpose of
- with this intention
- with this in mind
- in the hope that
- to the end that
- for fear that
- in order to
- seeing / being that
- in view of
- If
- unless
- when
- whenever
- as
- since
- while
- lest
- in case
- provided that
- given that
- only / even if
- so that
- so as to
- owing to
- inasmuch as
- due to

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### Effect / Consequence / Result

Some of these transition words (*thus, then, accordingly, consequently, therefore, henceforth*) are time words that are used to show that *after* a particular time there was a **consequence** or an **effect**.

Note that *for* and *because* are placed before the cause/reason. The other devices are placed before the consequences or effects.

- as a result
- under those circumstances
- for
- thus
- because the
- then
- hence
- consequently
- in that case
- for this reason
- therefore
- thereupon
- forthwith
- accordingly
- henceforth

### Conclusion / Summary / Restatement

These transition words and phrases **conclude, summarize** and/or **restate** ideas, or a indicate a final **general statement**. Also, some words (like *therefore*) from the **Effect / Consequence** category can be used to summarize.

## NOTES

- as can be seen
- generally speaking
- in the final analysis
- all things considered
- as shown above
- in the long run
- given these points
- as has been noted
- in a word
- for the most part
- after all
- in fact
- in summary
- in conclusion
- in short
- in brief
- in essence
- to summarize
- on balance
- altogether
- overall
- ordinarily
- usually
- by and large
- to sum up
- on the whole
- in any event
- in either case
- all in all

### Time / Chronology / Sequence

These transitional words (like *finally*) have the function of limiting, restricting, and defining time. They can be used either alone or as part of *adverbial expressions*.

- at the present time
- from time to time
- sooner or later
- at the same time
- all of a sudden
- at this instant
- immediately
- quickly
- finally
- after
- later
- last
- until
- since
- then
- before
- hence
- up to the present time
- to begin with
- in due time
- until now
- formerly
- suddenly
- shortly
- henceforth
- whenever
- as soon as
- in the meantime
- in a moment
- without delay
- in the first place
- eventually
- meanwhile
- further
- during
- first, second
- in time
- prior to
- forthwith
- straightaway
- instantly
- presently
- occasionally

Many transition words in the time category (*consequently; first, second, third; further; hence; henceforth; since; then, when; and whenever*) have other uses

They add a meaning of **time** in expressing conditions, qualifications, or reasons. The numbers are also used to **add information** or **list examples**. The word 'further' is also used to indicate added space as well as added time.

### Space / Location / Place

These transition words are often used as part of *adverbial expressions* and have the function to restrict, limit or qualify **space**. Quite a few of these are also found in the **Time** category and can be used to describe spatial order or spatial reference.

- |                     |            |
|---------------------|------------|
| • in the middle     | • where    |
| • to the left/right | • from     |
| • in front of       | • over     |
| • on this side      | • near     |
| • in the distance   | • above    |
| • here and there    | • below    |
| • in the foreground | • down     |
| • in the background | • up       |
| • in the center of  | • under    |
| • adjacent to       | • further  |
| • opposite to       | • beyond   |
| • here              | • nearby   |
| • there             | • wherever |
| • next              | • around   |
| • between           | • beneath  |
| • before            | • beside   |
| • alongside         | • behind   |
| • amid              | • across   |
| • among             |            |

### Usage of transition words

Transition words and phrases have a significant role in essays, papers or other literary compositions. They enhance the connections and transitions between sentences and paragraphs. They, hence provide the text a logical organization and structure.

All English transition words and phrases (also known as 'conjunctive adverbs') perform the same work as coordinating conjunctions. They link two words, phrases or clauses together making the text easier to read and thereby increasing the comprehensibility of the text.

Transition words and phrases employ a special rule for punctuation. A semicolon or a period is used after the first 'sentence', and a comma is almost

### NOTES

always used to separate the transition word from the second 'sentence' as in the following:

- People use 43 muscles when they frown; *however*, they use only 28 muscles when they smile.

However, transition words can also be placed at the beginning of a new paragraph or sentence— not only to indicate a step forward in the reasoning, but also to relate the new material to the preceding thoughts.

Use a semicolon to connect sentences, only if the group of words on either side of the semicolon are a complete sentence each (both must have a subject and a verb, and could thus stand alone as a complete thought).

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### 3.4.2 Coordinating, Subordinating and Correlative Conjunctions

A coordinating conjunction usually comes in the middle of a sentence, and a *comma* is used before the conjunction (unless both clauses are very short). They join individual words, phrases, and *independent clauses*.

While coordinating conjunctions join parts of a 'sentence', the purpose of transitional words and phrases usually is to join two 'sentences'.

*And, but, for, nor, or, so, and yet*—are the seven coordinating conjunctions. To remember them, the acronym FANBOYS can be used.

F	=	for
A	=	and
N	=	nor
B	=	but
O	=	or
Y	=	yet
S	=	so

Following are some examples of coordinating conjunctions:

- The bowl stew is hot **and** delicious.
- The stew is so thick that you can eat it with a fork **or** spoon.
- Rocky, my cat, loves having his head scratched **but** hates getting his claws trimmed.
- Rocky terrorizes the poodles next door **yet** adores the German shepherd across the street.
- Rocky neither eats dry cat food, **nor** will he touch a saucer of stew.
- I hate to waste a single drop of stew, **for** it is expensive and time-consuming to make.
- Even though I added cream to the stew, Rocky ignored his serving, **so** I got a spoon and ate it myself.

## Subordinating conjunctions

Subordinating conjunctions, also called subordinators, are conjunctions that introduce a *dependent clause*. These adverbs that act like conjunctions are placed at the front of the clause and a comma is needed at the end of the adverbial phrase when it precedes the main clause.

- |                 |               |           |
|-----------------|---------------|-----------|
| • after         | • now that    | • when    |
| • although      | • once        | • where   |
| • as            | • rather than | • whereas |
| • as if         | • since       | • whether |
| • as long as    | • so that     | • which   |
| • because       | • than        | • while   |
| • before        | • that        | • who     |
| • how           | • though      | • whom    |
| • (only) if     | • till        | • whose   |
| • in case that  | • unless      | • why     |
| • in order that | • until       |           |
| • provided that | • what        |           |

Following are examples of subordinating conjunctions:

- If the only tool you have is a hammer, you tend to see every problem as a nail. —Abraham Maslow
- Some people make headlines while others make history. —Philip Elmer-DeWitt

## Correlative conjunctions

Correlative conjunctions always appear in pairs and are used to link equivalent (similar) sentence elements. When joining singular and plural subjects, the subject closest to the verb determines whether the verb is singular or plural.

- |                  |                 |                         |
|------------------|-----------------|-------------------------|
| • as ... as      | • both ... and  | • neither ... nor       |
| • just as ... so | • either ... or | • not only ... but also |

Following are some examples of correlative conjunctions:

- Both Mehak and Raman are on leave today.
- Neither Mehak nor Raman made it on time.
- Not only did Mehak study hard, but she also reached the finals.

### CHECK YOUR PROGRESS

8. State the role of transitional devices in writing.
9. Define subordinating conjunctions.

## NOTES

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## 3.5 REDUNDANCY, ATTRIBUTION AND IDENTIFICATION

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### NOTES

This section explains the meaning of redundancy and the various methods of attribution and identification in language.

### 3.5.1 Redundancy

Redundancy is excessive repetition or overlapping, especially of words. Redundancies occur all of the time in conversation because we do not edit or correct our words as we speak. But in media writing, writers must be specific. Writers must avoid not only repeating themselves but also repeating what has been done. Today's readers have less time for print media. When they turn to print, as they must when seeking information they expect to find it in a concise and understanding form.

Brevity and concision, does not necessarily imply an absolute measurement of length. When applied to newswriting, they mean that the writer should present ideas and information as simple and effectively as possible. This notion of brevity, then, applies to long articles as well as short ones.

To write in a concise, interesting way, the journalist should use short, concrete and nontechnical

words. In media writing, it is important to choose the shortest word when given a choice. In English, the shortest words are the most familiar and therefore the most easily understood by a wide range of readers. Today, the best writers use simple words, the power of the writing comes from the images that the words evoke.

Writing for media requires use of words that do not speak in abstract terms. Nouns should be as specific as the context allows. Nouns and verbs are the most important elements of writing, adjectives should be used carefully. They should be used only to increase the impact of a passage. Adjectives like 'very' are best avoided. For example, describing a person as 'a professional doctor' rather than 'a very good doctor' can help a writer to keep his ideas sharp and precise.

The 20th century has witnessed great technological advances. Writers and journalists are required to communicate technical language in a way that is simple and easy to grasp. This requires an ability to express technical concepts in short, familiar words for easy understanding.

### 3.5.2 Methods of Attribution and Identification

Attribution is the requirement to acknowledge or credit the author of a work that is used or appears in another work. It is widely regarded as a sign of decency and respect to acknowledge the creator by giving him/her credit for the work.

In grammar, an adjective is a word whose main syntactic role is to modify a noun or pronoun, giving more information about the noun or pronoun's referent. Let us understand how adjectives work for attribution, if you say 'I have found a watch in the garden.', you are merely stating the fact that a watch is found, but if you say, 'I have found a golden watch in the garden.', you are attributing something more to the noun, which helps you to identify the object more accurately.

In journalism, this has a definitive meaning as most of the reports published in newspapers and magazines use facts and statements that are attributed to some source. A source is the point of origin of any information. Common sources related to mass media communication include official records, publications, broadcasts, officials in government or business, organizations or corporations, witnesses of crime, and people involved with or affected by a news event or issue.

Attribution is a complex matter as journalists can get information from people who may not want their identity to be revealed. In investigative journalism significant events are usually dependent on this kind of information. Many journalists avoid accurate attribution of source because of professional requirements. They have to find a good source of information and have to cultivate it for getting news on a regular basis. If they identify their source in their story, then the source may have an issue with supplying them information. Hence, journalists use phrases like 'According to reliable sources...' or 'Asking for anonymity an official stated...'

### Identification

Identification is the capability to find, retrieve, report, change, or delete specific data without ambiguity. This applies especially to information stored in databases. In database normalization, it is the central, defining function to the discipline. On the other hand, identification is used as a term to discuss the news source in journalism and the author of the original statement which is used by the journalists or a writer in his story. In that sense the difference between attribution and identification is almost negligible.

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## 3.6 QUOTATION AND PARAPHRASING

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Quotation and paraphrasing are two important methods of using sourced material. Nowadays, very few writers would be able to claim their works as original. Most of the knowledge in various fields is already attributed to some experts in that field. Thus, a writer can provide a new perspective to the subject by looking at it differently. Even in such cases the writers are bound to discuss the earlier writings on the subject. It is here that the technique of quoting the works of other authors or paraphrasing it becomes important.

### 3.6.1 Quotation

A quotation constitutes of words or passages that are stated by some person and used in another person's work. Quotations include words or passages stated by

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eminent personalities and are indicated by quotation marks. Also, the source of the quotation is identified.

The reproduction of the words of a writer or speaker is done in many ways. In a direct quotation, the words are reprinted exactly and placed in quotation marks.

The most common use of quotation is to use the exact words of any leading thinker, philosopher, poet or writer to describe the issue or explain your idea in brief. In journalism, reporters many a times quote from the speeches of politicians, economist, scientists, etc., to make their reports appear more authentic. The use of quotation in news writing is so important that one type of introduction or lead is called the quote intro/lead. In such cases, the news begins with the main idea as it has been expressed by the authorities or the speaker.

The style sheets or style books of various newspapers give specific instructions to their journalists for using quotations. The Associated Press Stylebook, for example, says 'Never alter quotations even to correct minor grammatical errors or word usage. Casual minor tongue slips may be removed by using ellipses but even that should be done with extreme caution. If there is a question about a quote, either don't use it or ask the speaker to clarify.'

The following examples state the use of quotations in a news story:

### **Obama's 'embrace' of India led to leap in economic ties: US**

**Indo-Asian News Service**

**Washington, January 15, 2011**

Describing US President Barack Obama's November trip to India as a full "embrace" of India as a great power and partner, US officials say the trip resulted in a great leap in their economic ties. It "...was an extraordinary trip, to India, where we fully embraced India's rise as a great power and a great partner for the United States," Obama's national security advisor Tom Donilon told reporters on Friday ahead of next week's state visit of Chinese President Hu Jintao.

The US engagement with both India and China was part of Obama administration's Asia policy "to get great power relationships right, with positive, cooperative and comprehensive relationships, as we are seeking with China, with great powers."

One piece of the US effort in Asia "is to engage rising countries in Asia, and that was on display I think in our work on the India-Indonesia trip. We really have deepened these relationships," Donilon said.

Making a distinction between Hu's Washington visit and Obama's New Delhi trip, he said: "The visit to India was the first visit by an American President to India since 2006, since March of 2006."

"There was an effort there where we were really trying to make really kind of a step function increase in the quality of the relationship and had a different set-it just had a different strategic dynamic to it.

"Also, the-three days there in India, again, trying to build out each of the aspects of the relationship. It was a different project," Donilon said.

“Obviously, the commercial and economic relationship between those two countries is obviously fundamentally different,” Press Secretary Robert Gibbs added.

“And the investment that we saw in American companies represented a fairly decent-size leap in the type of economic relationship that we’ve had with the Indians in trying to put that on a bigger playing field in terms of its citizens.”

Meanwhile, in a follow up to the Obama visit, 24 US businesses including Boeing, Lockheed Martin, GE Hitachi, Westinghouse are embarking on a mission to India to pitch their high tech ware from civil-nuclear to defence and civil aviation.

Leading the Feb 6-11 business development mission to India will be US Commerce Secretary Gary Locke who accompanied Obama to India in November.

More than \$10 billion in business deals between US companies and Indian private sector and government entities, supporting 50,000 American jobs were signed during the Obama visit.

Besides the aviation and nuclear power majors, other businesses joining the trade mission are based in 13 states across the country and more than half of them are small- and medium-sized companies, the US commerce department announced Friday.

The delegation, which also includes senior officials from the Export-Import Bank (EX-IM) and the Trade Development Agency (TDA), will make stops in New Delhi, Mumbai and Bangalore.

During the trip Locke will highlight export opportunities for US businesses in the advanced industrial sectors, of civil-nuclear trade, defence and security, civil aviation, and in information and communication technologies.

Look at the story carefully for the use of quotations. Almost half of the story is attributed to some officials of White House by quoting them extensively. It is worth taking note of how the punctuations are used along with the quotations.

Look at another story where the headline itself is a quote:

**Theft charge against Banda girl seem to be a conspiracy: Maya**

**Press Trust of India**

**Lucknow, January 15, 2011**

Uttar Pradesh chief minister Mayawati on Saturday said that the Banda rape case hearing will be held in a fast-track court and government will take action against policemen involved in “harassing” the victim on whom theft charges were slapped as part of an apparent “conspiracy”. “The charges of theft on the girl appeared to be part of a conspiracy of the MLA to hide his misdeed (rape),” Mayawati said while addressing people at a function in Lucknow on her 55th birthday.

“A Crime Branch-CID probe in the matter is on and after its report, the state government will take stern action against the policemen and others involved in harassing the girl,” the BSP leader said.

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With a view to provide justice to the girl, Mayawati said that the state government would ensure hearing of case in a fast-track court (FTC).

“No one will be allowed to take law into his hand under BSP government. Strict action will be initiated against all those, whosoever they are, who take law into their hands,” Mayawati said giving a message to partymen to remain disciplined.

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While using quotations in journalistic writing else than those that are attributed to the source in the story, one has to be careful as it might attract action under copy right act. In recent years, all most all countries have enacted such laws to prevent plagiarism or clever copying at a massive scale for commercial purposes.

### Use of quotation marks

Quotation marks, also known as *quotes* or *inverted commas*, are punctuation marks used in pairs to mark a quotation. The following are certain tips on the use of quotation marks.

#### Direct quotation

Double quotation marks (“ ”) are used to present a direct quotation. For example, “No good deed,” wrote Clare Booth Luce “will go unpunished.”

It should be remembered that *direct* quotations repeat a person’s actual words. Conversely, *indirect* quotations summarize or paraphrase the speaker’s words. Quotation marks are not used around *indirect* quotations. For example:

Rita said, “I’m studying.”

Rita said that she is studying.

#### Titles

Double quotation marks are used to present titles of songs, short stories, essays, poems, and articles.

Softly, almost tenderly, Ray recited the lyrics to the song “Lonely.”

The first draft of my favourite E. B. White essay, “Once More to the Lake,” was a letter that White wrote to his brother a week after their mother’s death.

Also, titles of books, newspapers, or magazines are usually italicized without quotation marks.

#### Quotations within quotations

A pair of single quotation marks ( ‘ ’ ) is used to present a title, direct quotation, or piece of dialogue that appears within another quotation.

Ravi once said, “I have seen many movies, but my favourite remains ‘Gone with the Wind’.”

You may have noticed that two separate quotation marks appear at the end of the sentence. A single mark is used to close the title and a double mark is used to close the direct quotation.

## Commas and quotation marks

A comma or a full stop at the end of a quotation is always put inside the quotation mark.

## Other marks of punctuation with quotation marks

A semicolon or a colon at the end of a quotation is always put outside the quotation mark.

However, a question mark or an exclamation mark at the end of a quotation, is always put inside the quotation mark if it is a part of the quotation.

### 3.6.2 Paraphrasing

The term 'paraphrase' is derived from the Latin word '*paraphrasis*', meaning 'additional manner of expression'. Paraphrasing involves restatement of a text or passages, using other words.

A paraphrase is your own rendition of essential information and ideas expressed by someone else, presented in a new form. It is a legitimate way to borrow from a source when accompanied by accurate documentation. It could also be a more detailed restatement than a summary, which focusses concisely on a single main idea.

A paraphrase describes and clearly highlights the matter that is paraphrased. For example, 'There was a traffic jam' may be paraphrased as 'The car was not able to proceed.' Also, a paraphrase may also be used with the original statement, through a *verbum dicendi*—a declaratory expression to signal the transition to the paraphrase. For example, in 'There was a traffic jam, *that is*, the car was not able to proceed.' The '*that is*' signals the paraphrase that follows.

Generally, a paraphrase does not occur with a direct quotation, however, in some instances the paraphrase is used to explain the context. A paraphrase is generally more descriptive than a summary.

Paraphrasing is an important ability as it prevents the writer from quoting too much. Thus, paraphrasing aids in presenting the complete implication of the original.

### Guidelines for effective paraphrasing

- Reread the original to understand the complete implications
- Make notes
- List the important words and phrases to mark the subject of the paraphrase
- Check your paraphrase with the original to ensure whether you have all the important points
- Quote any distinctive term or phrase you have copied exactly from the source
- Record the source of any material taken from the original

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There are two main aspects of paraphrasing. First and the most important aspect is that the material used has to be restated as accurately as possible and the other aspect is that it should be done in your language without distorting the meaning and intent of the original.

### **Restate the material completely**

Paraphrasing chiefly involves restating the material. When paraphrasing, a writer should ensure that all the points are adequately covered. The writer may later select what parts he or she wants to use in the writing, but it is important to take down everything when taking notes. If the source's words trigger your own thinking, do not lose your thought or assume that you will recall it later. Be sure, however to write down your thought so that it is physically separate from your paraphrase—put it in the margin, use an alternate colour of ink, or circle it clearly so that you will know it does not belong in the paraphrase.

### **Use your own words, not the source's words**

To paraphrase, translate the writer's or speaker's language into your own. If you do not use your own words, you will be quoting, not paraphrasing. Use words that come naturally to you. Use synonyms for the source's words wherever you can. Use your own sentence structures. Read over your sentences to be sure that your paraphrase makes sense and does not distort the meaning. In paraphrasing, the farther you get from the original phrasing, the more likely you are to sound like yourself. Do not be surprised to find that when you change language and sentence structure you might also have to change punctuation, verb tense, and voice.

Sometimes, synonyms or substitute phrases are not advisable. Consider how each synonym fits into the flow of your sentence. Also, do not rename terms that the author identifies as coined rather quote them.

As you turn someone else's words into your own, you can expect your material to be as long as or longer than the source's. To paraphrase well, you must use as many words as you need to extract the meaning. Conciseness is a virtue in writing, but it runs counter to the nature of paraphrase. Your paraphrase should be accurate and complete, not necessarily concise.

### **CHECK YOUR PROGRESS**

10. What is a quotation?
11. When are double quotation marks used?
12. Define the term 'paraphrase'.

## 3.7 MEDIA WRITING AND STYLE GUIDES

Media writing is not the same as the literary or academic writing. The general rules of grammar are of course taken into account, but media writing in many places deviates from the norms of writing. The most glaring example of such deviations are seen in SMS language these days where they have their own spellings and many a times they may be grammatically incorrect. In spite of these deviation the SMS language, for example, is quite popular among the youth.

The language uses in government offices in files and in media house for newspapers, radio and television has been portrayed in a negative light by many people. *Officialese* is the term used for the language used in offices and *journalese* is the language of newspapers and both of them. Both these terms are pejorative.

It is for this reasons that most of media organizations have a sort of alternate grammar popularly called the style sheet or style book in which they try to standardise the language used in their organization. Popular style books include that of the Associated Press for news agencies, *The Telegraph* for newspapers and the British Broadcasting Corporation for radio and television.

### 3.7.1 Books and Journals

The language used by us in everyday life does include of many aspects, which become very important when somebody writes for a definite audience. Hence, many journals and publishers have their own style guide which helps them and the authors of the book to maintain a uniformity of format and language.

There are many style books or manuals related to the task of writers, publisher's of academic journals and books. The Chicago Manual of Style, Associated Press Style Manual and the Modern Humanities Research Association Style Guide are some of the most popular style manuals.

Here are some excerpts from the style manual of the American Political Science Association, which for various reasons accepts the Chicago Manual of Style for its journal.

#### Possessives

All one-syllable singular names and common nouns form possessives with 's (*sauce's, fox's, Zeus's*). All singular names and common nouns ending in an *s* or *z* sound and consisting of three or more syllables form possessives with ' alone (*Goldilocks', Achilles'*); those of two syllables take 's as a rule but take ' alone if 's would result in three *s, sh, z* or *zh* sounds in a row in unstressed syllables (*disease's, index's, Congress's* but *thesis', Xerxes', Bridges'*).

#### Roman, italics, or quotation marks

Roman, italics, and quotation marks have distinctive uses. For instance, the term democracy means everything we associate with that word, 'democracy' means

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what is (rightly or wrongly) called by the word, and *democracy* means the spoken word itself. Use quotation marks sparingly for words used in a qualified, nonstandard, or ironical sense.

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Use italics for foreign words those not found in the dictionary. Most Latin expressions have been assimilated and are therefore not italicized. Use italics for emphasis, but with restraint; the best way to convey emphasis is by the rhythm of a sentence. Use italics for letters representing mathematical quantities for example,  $3x + y$ .

### Spacing

One space, not two, should follow all punctuation that ends a sentence. This includes periods, colons, question marks, exclamation points, and closing quotation marks. No spaces should follow or precede an em dash.

### 3.7.2 News Agencies

There are many news agencies and newspapers that have made an effort to standardize the language used by them. This is established by making rules for using a particular type of language that give them their unique identity as well. Some of the prominent style sheets in news media industry are as follows:

- The BBC News Style Guide by the British Broadcasting Corporation.
- The Economist Style Guide by *The Economist* (UK).
- The Guardian Style Guide by *The Guardian* (United Kingdom)
- The Times Style and Usage Guide by *The Times*.
- The Associated Press Stylebook by *The Associated Press*.

### 3.7.3 Radio and Television

The British Broadcasting Corporation was perhaps the first to have developed proper guidelines for the formats and language of its programmes. There are many other news broadcasters who have gradually worked on this aspect. The All India Radio had been issuing instructions for its broadcasters regarding the usage of language and the proper pronunciations of words and the names of people, places and things. It has also now published its style book for internal consumption.

The style book for radio and television are a bit different than those for print media and newspapers because they pay more attention to the spoken language and pronunciation where as the print media emphasizes on the correctness of spellings.

### 3.7.4 Web and Mobile

New media is in its infancy but is evolving to become the most accessed media. There are not traditions or fixed norms for writing for the web, but recently yahoo has made an effort to work out a style guide for writing for web and mobile.

For effective web writing, one has to understand the eye movements of readers while reading. Yahoo has conducted some studies in this field. Keeping in mind the observations, the Yahoo Style Guide suggests that web writing should be short and simple. It says that readers assess web pages in an instant. Your content has a few seconds—three or less—to encourage people to read more, to take action, or to navigate to another of your pages. Impatient readers will click the ‘Back’ button in a hurry or will stop skimming and go to a search box. Thus, the write ups for web should always use short words, short sentences, short paragraphs, bulleted lists, and short pages. The writers should also try to slim down copy from print sources such as a company brochure to suit the online format.

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Mobile readers do not want to wait for content—and mobile networks are notoriously slower than dedicated connections. Streamlined web pages appear faster than dense, complicated ones. As mobile users are prefer to scan, instead of reading blocks of text; as they tend to skim the left side of the screen looking for headings, bulleted lists, and words that are easier to read the Yahoo Style Book has made the following suggestions for web writing that are as follows:

- Put the most relevant and useful information at the top of the page.
- Break up text into easy-to-read chunks of related information.
- Keep sentences and paragraphs short.
- Use words with fewer syllables.
- Create narrow, bulleted lists.
- Eliminate unnecessary white space (it forces users to scroll).

### CHECK YOUR PROGRESS

13. Differentiate between the style book for television and print media.
14. List some guidelines for web writing.

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## 3.8 SUMMARY

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- Grammar and its various aspects are the essential components of writing, but a near perfect command over them is necessary for writing effectively. Even if we write grammatically correct, we may not be able to make our readers understand what we really want to say, because in our writing we do not tend to think properly about the linking of ideas and the sentences expressing those ideas.
- It is necessary to have a good understanding of transition words and phrases as they help us to make a logical connectivity between two sentences.
- An understanding of the use of negatives, adjectives and adverbs help us in enhancing writing skills.

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- There are times when writers incorporate other people's ideas and thoughts in writing while expressing their view points. It is unethical to use other people's ideas without attributing them to the author. Writing in academics and journalism depends a lot on such attribution for which one uses quotations or paraphrasing. Thus, knowledge of different methods of attribution, identification, quotation and paraphrasing is vital.
- Mass media organizations, publishing houses and universities use certain guidelines, with reference to the language used in their publications. They have style manuals to standardize the language used in their organizations.

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### 3.9 KEY TERMS

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- **Negation:** The process that turns an affirmative statement into its opposite
- **Adjectives:** The part of speech that describes a noun
- **Adverb:** A word that modifies a verb, an adjective or another adverb
- **Transitional devices:** Words or phrases that help carry a thought from a sentence, idea or paragraph to another
- **Redundancy:** The excessive repetition or overlapping, especially of words
- **Attribution:** The requirement to acknowledge or credit the author of a work that is used or appears in another work
- **Identification:** The capability to find, retrieve, report, change, or delete specific data without ambiguity

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### 3.10 ANSWERS TO 'CHECK YOUR PROGRESS'

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1. In grammar, negation is the process that turns an affirmative statement (*I am the chicken*) into its opposite, i.e., the denial (*I am not the chicken*).
2. In English language, we normally make **negative forms** by putting **not** after an auxiliary verb.
3. A double negative occurs when two forms of negation are used in the same clause.
4. Adjectives are words that are used with a noun to describe it, for example clever fox, five apples or green sari.
5. There are three types of numeral adjectives. They are definite, indefinite and distributive numeral adjectives.
6. Demonstrative adjectives point out the subject in the sentence, for example, that apple, this man, such things, these dresses, etc.

7. An adverb is a word that modifies a verb, an adjective or another adverb. Adverbs are classified as follows:
- Adverbs of manner
  - Adverbs of time
  - Adverbs of frequency
  - Adverbs of place
  - Adverbs of degree or quantity
  - Adverbs of reason
  - Interrogative adverbs
  - Relative adverbs
8. Transitional devices not only help us to connect ideas to each other, but they also make it easier for writers to make certain shifts, or to show the contrast. Transitions are also used for the purpose of emphasis, agreement, result or conclusion of the ideas expressed in the writing.
9. Subordinating conjunctions, also called subordinators, are conjunctions that introduce a *dependent clause*. These adverbs that act like conjunctions.
10. A quotation constitutes of words or passages that are stated by some person and used in another person's work. Quotations include words or passages stated by eminent personalities and are indicated by quotation marks.
11. Double quotation marks (“ ”) are used to present a direct quotation. For example, “No good deed,” wrote Clare Booth Luce “will go unpunished.”
12. The term ‘paraphrase’ is derived from the Latin word ‘*paraphrasis*’, meaning ‘additional manner of expression’.
13. The style book for radio and television are a bit different than those for print media and newspapers because they pay more attention to the spoken language and pronunciation, whereas the print media emphasizes on the correctness of spellings.
14. The Yahoo style book has made the following suggestions for web writing that are as follows:
- Put the most relevant and useful information at the top of the page.
  - Break up text into easy-to-read chunks of related information.
  - Keep sentences and paragraphs short.
  - Use words with fewer syllables.
  - Create narrow, bulleted lists.
  - Eliminate unnecessary white space (it forces users to scroll).

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### 3.11 QUESTIONS AND EXERCISES

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#### Short-Answer Questions

1. What are the basic rules of making negative sentences?
2. Give examples of formation of negative sentences in English.
3. What is identification?
4. How do quotations and paraphrasing enhance writing?

#### Long-Answer Questions

1. Can triple and quadruple negatives be grammatically correct? Discuss.
2. Why is attribution considered important in journalism? Discuss.
3. What are the commonly used words for showing attribution? Give examples.
4. What precautions should one take while paraphrasing the source?

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### 3.12 FURTHER READING

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Downing, Angela and L. Philip. 2006. *English Grammar: A University Course*. London: Routledge.

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Wren, P.C. and H. Martin. 2006. *High School English Grammar and Composition*. New Delhi: S. Chand & Company Limited.

# UNIT 4 SCRIPT WRITING FOR MEDIA

## NOTES

### Structure

- 4.0 Introduction
- 4.1 Unit Objectives
- 4.2 Script: Concept and Objectives
- 4.3 Script Writing and Presentations
  - 4.3.1 Voice Quality
  - 4.3.2 Modulation
  - 4.3.3 Pronunciation
- 4.4 Steps and Formats of Script writing
  - 4.4.1 Scripts for Radio
  - 4.4.2 Scripting for News
  - 4.4.3 Scripts for Documentaries and Features
  - 4.4.4 Scripts for Films
  - 4.4.5 Scripts for Television
- 4.5 Writing for Anchoring, Compering and Announcements
  - 4.5.1 Anchoring
  - 4.5.2 Reporting or Piece to Camera
  - 4.5.3 Compering
  - 4.5.4 Announcements
- 4.6 Summary
- 4.7 Key Terms
- 4.8 Answers to 'Check Your Progress'
- 4.9 Questions and Exercises
- 4.10 Further Reading

## 4.0 INTRODUCTION

As we have seen in the earlier units, there are many types of writing. Script writing is one such kind of writing. After the emergence of radio, script writing became a powerful tool of media communication. In fact, scripts were seen as an alternative for print. Even today scripts play a vital role in mass communication.

This unit explains the concept and objectives of script writing. It further focuses on different formats for script writing. It also highlights the techniques of writing for anchoring, compering and announcement.

## 4.1 UNIT OBJECTIVES

After going through this unit, you will be able to:

- Analyse the concept and objectives of script writing
- Discuss the prerequisites of scripts for radio and television

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- Outline the significance of pronunciations and voice modulation in script writing and presentations
- Explore the various aspects of writing scripts for anchoring, reporting and announcements

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## 4.2 SCRIPT: CONCEPT AND OBJECTIVES

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Script writing has become an integral aspect of media writing. In today's age, script writing has emerged almost as a form of alternate writing or a new genre of writing. Initially, script writing was the responsibility of writers as they were already proficient in language. However, soon a new class of professional script and screenplay writers emerged. Today, the task of writing for radio, films and television has become so specialized that it requires experienced script writers.

Script writing requires different types of expertise. A person writing the screenplay or the sequence script is different from the person who writes the dialogues. A person who writes the shooting script is required to know various aspects of script writing, which the screenplay writer might not need.

In radio too, there are different types of scripts required ranging from news scripts to commentary and radio play. Similarly, television also constitutes of different types of scripts for different formats of programmes.

In spite of these different requirements, there are people who are capable of doing most of the work required in radio, films and television all by themselves. Satyajit Roy, for example was one such person who was gifted with the ability to write a story, convert it into a film script and make a story board all by himself. Further, he was also able to handle the camera very skilfully. However, such personalities are rare and the amount of money spent on doing mega projects in film and television is so high that the risk of depending on one single person is normally avoided.

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## 4.3 SCRIPT WRITING AND PRESENTATIONS

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The best scripts are those which are written in such a way that the listeners or viewers perceive them as simultaneous. It is for this reason that we say that the script has to be presented and not read.

Many a times, we find that a well written script is marred by the commentator, newsreader, anchor and announcer, due to lack of rehearsal or poor pronunciation and voice modulation.

### 4.3.1 Voice Quality

When we speak our voice is heard. A voice can be stiff, breathy, creaky, husky, harsh, slack, guttural, sweet and nasal. The quality of our voice depends on our

vocal cords. Vocal production is a complicated phenomenon. The muscles of the larynx, air, space and the articulators, i.e., tongue, teeth, lips and jaws play a very important role in producing vocal sound. Further, the size and shape of our body is another factor that determines the quality of vocal sound we produce. There is an organ in our necks called larynx or the voice box. The voice box is composed of a pair of vocal folds or cords that constitute very thin membranes. When air from the lungs moves through the wind pipe, it passes over these vocal cords. This process creates vibrations in the vocal cords that produce resonance. This resonance is responsible for the sound we produce while speaking. The process by which vocal cords produce sounds through vibrations is known as phonation.

Voice is the most important tool for a speaker. A good speaker makes use of certain qualities of voice for an impressive speech. These vocal qualities are pitch, tone pace and volume.

The pitch of the voice is its 'highness' or 'lowness'. A very high pitch voice may sound shrieking whereas a very low pitch voice may sound dull. When we are nervous while speaking our vocal cords get tensed resulting in a higher pitch. The tone of the voice displays our intentions like warmth, friendliness, happiness, anger, etc. Volume is the loudness and fullness of voice. A very high volume and high pitch can result in shouting hence it has to be used wisely. Pace is the speed at which we speak. Sometimes out of nervousness or when we have much to say, we tend to speak at a very fast pace which lacks clarity of speech.

Pitch plays a very important role in languages. In most languages, change in pitch does not change the meaning, but only changes the emphasis. For example, if one is talking about an apple, then a rise in pitch denotes that one is asking for an apple. If the pitch is falling, it is only referring to the object. When there is an exclamation as in 'apple!' it denotes surprise or happiness on seeing the object. The difference in the pitch will only change the meaning of the phrase, keeping the meaning of the noun or the object as same in all cases. In Chinese, the meaning of the word is affected by the change in pitch, for instance, the syllable 'ma' has four different meanings depending upon the pitch used. A high pitch for the word 'ma' means 'mother', a high rising pitch would mean a 'hemp', a low falling pitch means 'horse' and a high falling pitch means 'scold'. The same is the case in Cantonese, another language spoken in China, where the syllable 'si' has six various meanings depending upon the pitch used. With various pitches the meanings of the word 'si' imply a poem, to try, time, matter, to cause and a city. These differences in pitch that change the meaning of a word imply variations in tone. Also, in many countries the same language is spoken by men in a slightly lower pitch than women. This is because of this reason that it is said that the pitch range used is not the property of the language but of the speaker.

In English, change of pitch changes the meaning of a group of words, i.e., a sentence or a phrase, rather than the meaning of individual words. This difference in pitch is known as difference in intonation. In statements like, 'He is my brother',

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the pitch goes down at the end. Questions usually have a rise of pitch at the end such as, 'Are you coming with me?'

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The loudness of a sound depends on the magnitude of air pressure. It denotes the strength of the voice. One can relate 'loudness' with the amplification of the voice so that it can be heard clearly from a distance, but is not shouting. It simply involves raising the level of voice and keeping the pitch constant. Shouting is a result of high pitch and high volume. Loudness in voice makes it richer and provides fullness to voice.

It is important to note that the quality of voice depends not only on the functioning of the voice box or the larynx, but also on the rate of speaking, rhythm of speech, breathing pattern, pitch level, loudness level and clarity of speech. We must remember that each one of us is gifted with a special and typical voice that is produced in our voice box that cannot be changed, but it can always be modified.

### Speech sounds and their production

Sounds are the basic building blocks of any language. Each vowel and each consonant has a different sound. However, in English one letter can represent different sounds according to their use in different words, for example, 'a' is used in as many as six different sounds in 'calm, any, cat, call, was and came'. For this reason only phoneticians, who study sounds in languages, follow phonetic alphabet, which has more than 26 sounds since some letters have been borrowed from other alphabets. Thus, in phonetic alphabet each letter has a different sound.

In any language the smallest unit of sound is known as a phoneme. The study of sounds of human speech is called phonetics. There are two types of sounds studied in phonetics namely, voiced sound and voiceless sound. A voiced sound is one in which the vocal cords vibrate during their production and a voiceless sound is one in which the vocal cords do not vibrate. Voiced consonants are b, d, th (as in then), v, l, r, z, j (as in jaw). Voiced consonants use voice. An easy test is to place a finger on your throat. If vibrations are felt in the process of sound production, then they are voiced. Voiceless consonants do not use voice. They are p, t, k, s, sh, ch, th (as in thing).

Consonants are formed by obstructing the flow of air from the lungs. Consonants are classified according to their place of articulation or the place where they are created, i.e., labial, dental, palatovelar or glottal. Consonants are also classified by the manner of their articulation or how they are made. These are stops, fricatives affricates, nasals, liquids or semivowels. The sounds (p), (t), and (k) are voiceless stops. They are also called plosives. When these sounds are produced the flow of the air stops for a very while at the same position in the mouth and then is released by an explosion or air without the vibration of vocal cords. If while producing these sounds vibrations are added then they become voiced stops as, (b), (d), and (g). In Hindi, the borrowed sound 'q' from Arabic and the sound 'r' in French are called uvular. Their place of articulation is way back in the mouth.

When our lips stop the air flow, it results in the production of (p) and (b). Hence, they are voiceless and voiced bilabial stops. When the tip of the tongue stops against the upper part of the mouth, the sounds (t) and (d) are produced. They are voiceless and voiced alveolar or dental stops. When the back of the tongue stops against the roof of the mouth, the sounds produced are (k) or (g). They are known as voiceless and voiced palatovelar stops.

Fricatives are produced when a narrow opening is made in the mouth and air is forced through it. The flow of air is constricted, but not completely stopped. Fricatives are also called spirants. They are classified into labiodentals, interdental, alveolopalatals and alveolars. Labiodentals are produced when the lower lip hits against the upper teeth as (f) and (v). Interdentals are produced when the tip of the tongue is placed between the teeth or behind the upper teeth (for example, 'th' in thigh and thy). Alveolars are produced by placing the tip of the tongue near the alveolar ridge for example, (s) and (z). Alveolopalatals are the middle sounds of (s) and (z) as in 'fission and vision'. All these fricatives are also called sibilants as their sounds have a hissing effect. The term 'sibilant' is derived from the Latin word 'sibilare' that means to hiss or to whistle. The sound of (h) is a voiceless fricative but is called a glottal fricative because it implies some friction at the vocal cords or glottis when produced.

Affricates function like single sounds in English as in the words 'church' and 'judge'. They begin like the stops (t) and (d) but end like the fricatives (s) and (z). When they begin there is a complete blockage of air in the vocal tract, but when they end the flow of air is restricted.

Nasals are produced by blocking the mouth and letting the air flow through the nose. They are produced with both the lips closed for example, (m), hence called bilabial nasals and when there is a stoppage made at the upper gum line for example, (n). Another nasal sound that we come across in words like 'sing' and 'ring' are palatovelar nasals produced when stoppage is made at the palate.

Liquids constitute the sounds of (l) and (r). They are produced when the tip of the tongue is placed at the upper palate ridge. The production of (l) allows the air to escape at the sides of the tongue.

Semivowels are the sounds of (y) and (w). They are made in the same manner as in the case of vowels but in words they function like consonants. Liquids and semivowels are also known as approximants.

All vowels, i.e., 'a,e,i,o,u' are sonorants. A sonorant is a sound that is produced without turbulent flow of air in the vocal tract. Approximants and nasals are also considered as sonorants. All vowels are voiced sounds.

### 4.3.2 Modulation

By modulation of voice we mean the adjustment of pitch, tone, volume and pace according to the requirement. In order to make pronunciation effective and

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impressive, due attention must be paid to accent, emphasis, and cadence. When we exert a greater stress of voice on a syllable, it is called accent. When we distinguish any word in a sentence, it is called emphasis. In every sentence there is some word or words which define the context of the other words. These words must be distinguished from other words by a higher pitch of voice. It is not advisable to lay emphasis on words that have little importance. An emphasis refers to the raising in voice whereas the cadence signifies the falling of it. Usually, cadence takes place towards the end of the sentence. If the concluding words are emphatical as in questions, then instead of the cadence or falling of the voice, there should be a rise in the voice. The end of the sentence should always be easy and gradual, not abrupt. The tone and the inflections, i.e., falling and raising of the voice, at the close of the sentence should be diversified according to the nature of the matter and the construction as well as the meaning of the sentence. Emphasis affects particular words and phrases in a sentence with an inflection or tone of the voice, but tones affect sentences, paragraphs and sometimes even the whole text. Tones are different from emphasis and pauses, they are the variations of sound which we employ while expressing our sentiments. This is known as intonation that refers to the contrastive use of pitch in speech that is achieved by the proper use of stresses.

The art of speaking depends on proper speech delivery. The voice should be relieved at every stop. Pauses are an essential part of a good speech. Slight pause at commas, slightly bigger pauses at semicolons or colons, and a complete stop at a full stop make the delivery of a sentence perfect. We must remember the fact that pauses also speak.

Voice modulation should primarily depend on the nature of the subject. An interesting story read with an air of negligence or with cold indifference, can kill the interest of listeners. On the other hand, a grave subject matter pronounced with enthusiasm and high spirit, will sound absurd. There are certain guidelines, for governing voice while speaking. Most of us know the appropriate use of tone, pace, volume and pitch when expressing any feeling or emotion in our day to day life. Let us understand how some emotions are expressed using these voice qualities. Curiosity and interest are created by slowing down the pace, a moderately low pitch and volume. This helps in building suspense and anticipation. Sadness may require a lower tone, pitch, volume and a slow pace. Surprise may call for a higher pitch and volume expressing enthusiasm and excitement. Anger, on the other hand, needs a high pitch, fast pace, loud volume and many tonal variations to express disgust and sarcasm.

Every language has its own rhythm. While speaking a particular language one must follow the patterns typical to that language. For instance, speaking Tamil in a tonal quality typical to Punjabi would certainly sound funny. Similarly, speaking English following the patterns typical to Hindi would not sound appropriate. Proper stress or emphasis brings out the meaning of the text. Breaking of sentences at appropriate junctures, i.e., at meaningful place or the clauses, keeps the rhythm of the language in place. This can happen when one has full control over his breath.

Lack of control over the breath results in breaking of the sentence at any juncture irrespective of the meaning. This makes the flow of the language jerky which may bring monotony and may appear unpleasant to the ear. Full control over the breath also provides strength to speak with clarity for longer duration.

### 4.3.3 Pronunciation

Pronunciation is the manner in which a word is uttered or spoken. Pronunciation of individuals may vary because of various factors like social and cultural influences or speech disorders. There are certain processes that take place during pronunciation. They are assimilation, dissimilation, elision and intrusion.

#### Assimilation

In the process of assimilation the sounds become more alike. It is a change that makes one sound more like another sound near it. In fast-paced speech, assimilation is very common. When the sentence 'What is your name?' is pronounced in speech even in a moderate pace, it somewhat sounds like 'What's yer name?' This is a particular kind of assimilation, where the sound 'z' from the word 'is' gets assimilated into the semivowel sound of 'y'. This process in pronunciation is a part of rapid and informal speech. Let us consider another example of assimilation in the pronunciation of the word 'cupboard'. Here, the sounds 'pb' after assimilation becomes a single 'b' making the pronunciation of the word sound like 'cubboard'.

#### Dissimilation

This process is opposite of assimilation. This is a process by which the neighbouring sounds seem similar. In the word 'diphthong', the sequence of two voiceless fricatives represented by 'phth', acquire a sound of 'pth' while pronouncing. Some more examples include the words gove(r)ner, rese(r)voir and cate(r)pillar

#### Elision

In this process loss of sound occurs due to lack of stress. In the sentence 'What is your name?' the process of elision takes place along with assimilation. The verb 'is' has usually no stress, hence it contracts with the preceding word by the elision of its vowel.

#### Intrusion

Sometimes sounds are added to words in spoken language. This process is known as intrusion. It is a process in which a sound which has no marked representation in spelling and which has no justification is added to a word or a combination of words in spoken language. In Hindi, there is a compound noun for the word post office called '*dak ghar*', which is a combination of two words '*dak*' meaning the post and '*ghar*' that means house. When spoken together, it becomes '*dagghar*' where the sound 'k' is replaced by the sound 'g' as it precedes the voiced aspirate of its own family. There are other examples of intrusion in English language where words like 'media event', 'visa application' and 'drawing' when spoken in haste

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reduce the sound /a/ to /e/ in media, visa and draw. Similarly we find the intrusion of glottal stop in the word cooperate and an intrusion of a semi-vowel in the sentence 'He is silly and stupid'.

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### Importance of correct pronunciation

Correct pronunciation is extremely important for those who work in media, particularly in the fields of radio and television. It becomes more important for anchors and programme presenters as they represent particular enterprises and appear on television and radio shows. Correct pronunciation is important because it plays a vital role creating a person's first impression. Secondly, it creates interest, which is the chief required of successful programming. Thirdly, it develops confidence in the presenter which is an essential element of any performance. A well written script when read with bad or incorrect pronunciation leaves no impact. On the contrary, this reflects badly on the script, making it appear poorly written. Incorrect pronunciation not only makes a performance jarring and dull, but can create misunderstanding. The most common cause of misunderstanding in any language is inappropriate diction and incorrect pronunciation. Putting stress on a wrong word can make it incomprehensible. For instance, the word 'comfortable' if pronounced with wrong stresses, may sound like 'come-for-table' creating a different meaning altogether. In Hindi, the word used for duration is '*avadhi*' which when pronounced with a longer 'ee' sound at the end, changes the meaning of the word from 'duration' to 'the name of another language spoken in Uttar Pradesh, i.e., 'Avadhi'. So inspite of the same spelling, the two words are different in their meanings and are distinguished by different stresses.

### Vowels

Vowels are produced when the air flows through the articulatory system without any obstruction. The continuous stream of air that vibrates the vocal cords when a vowel is produced makes it possible to shorten or lengthen the vowel sounds. Vowels are categorized by their place of origin as 'height and backness' and by the shape of the lips during their production as 'roundness'. The English language constitutes of five vowels and twenty vocalic phonemes. They can be categorized according to their type in monophthongs and diphthongs, according to their production at the position of the lips, the tongue, the part of the tongue used and the degree of rising. They are also classified according to their position in mouth as, front, central, back, close/high and open/low vowels. Another classification is according to the force of articulation as, tense and lax vowels. They are also classified into short and long vowels with respect to their length and raised or lowered vowels according to the position of the velum. Diphthongs are sequences of vocalic sounds that form a glide within one syllable. Diphthongs can be classified into closing diphthongs and central diphthongs.

### Pronouncing words

A word can be either a single syllable or a sequence of two or more syllables. A syllable is a combination of vowel and consonant sounds, such as, 'ma' and 'ti'. In

words having more than one syllable, one of these syllables is stressed. Let us consider the word 'window', which constitutes two syllables, 'win' and 'dow'. Here the first syllable is stressed and the second is unstressed. Some words having three or more syllables, experience two types of stresses namely, primary stress and secondary stress. For our convenience let us refer to two terms in this context namely, stress and prominence. The words 'party' and 'remember' have two and three syllables respectively. In both the words the stress is on only one syllable as, [Pàrty] and [rémember].

The words 'controversial' and 'kindergarten' have stresses on two syllables. The words [,contro'versial] and ['kinder,garten] where the secondary stress is denoted by /, / and the main stress by /' /.

When a word is used in conversation, one of the stressed syllables is made 'prominent'. In a one-stress word there is one stressed syllable and in a two-stressed word it is the syllable with main stress. In the following sentences the prominent stress is denoted by capital letters as,

'The fact was controVERsial.'

'He has gone to KINdergarten.'

When the word 'controversial' is followed by a word with another prominent syllable, then prominence can move to the secondary stressed syllable as in the following sentences:

'He gave a CONtrovsial ANswer.'

This phenomenon is known as stress shift. Stress shift can only take place when a secondary stress comes before the main stress.

,under'stand: 'UNderstand EVerything.'

,disap'pointing: 'It was a DISappointing OUTcome.'

Sometimes for particular emphasis or contrast, syllables other than those with main or secondary stress can be made prominent.

'hopeful: 'I think it is HOPEless.'

'I said it was hopeFUL.'

### Stresses on words with suffixes and prefixes

Some words constitute a root and a suffix or prefix.

Suffixes that usually do not change the stress in the root word are -able, -age, -er, -ful, -less, -ness, -ous, and -fy. Examples are as follows:

comfort	comfortable
Regret	regretful
Regard	regardless
Disaster	disaster
Electric	electrical

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Some of the exceptions with –able and –al include the following:

Prefer            preferable

Admire          admirable

medicine        medicinal

agriculture      agricultural

Suffixes –ious, –ulous, –orous and –eous usually take the stress on the syllable coming before them as:

industry        dustrious

Advantage      advantageous

Some suffixes are already stressed. They include –ee, –eer, –ese and –ette. Exceptions include words like, ‘omelette, ‘etiquette and em’ployee.

In the words with the suffixes –ial, –ic, –ion, and –ity, the main stress is usually on the syllable just before the suffix, such as:

Accelerate      accelebration

generous        generosity

instinct         instinctive

editor            editorial

atmosphere     atmospheric

In the words ending with –ative and –ment, the stress is usually on the same syllable as in the root word, such as:

Investigate     investigative

Agree            agreement

Some words beginning with re- have the same spelling but a different stress that changes their meanings. In all words with prefix re- in the meaning of ‘again’ the stress is on first syllable. The examples are as follows:

Recover (cover again, get well)

Resort (sort again, turn to)

Reform (form again, improve)

Recount (count again, describe), etc.

Prefixes like sub-, hyper-, counter-, super-, co-, and under- take the main stress on them. However, some exceptions include the following:

‘co-education, ‘counterproductive, ‘hyper critical, ‘inter active, etc.

Compound words or compounds are the combination of two or more words that function as a single noun or adjective. Some examples of compounds are bookcase, chocolate cake, easy going, etc. In such words the main stress is on their first part.

Stress is always associated with the syllables while rhythm, tempo and intonation are related to phrases and sentences.

### Tips for correct pronunciation

The following are various tips for correct pronunciation:

- Reading and listening helps in improving diction as well as pronunciation.
- Do not get confused with spellings of the words and their pronunciations. For example, the words 'threw' and 'through' have different spellings but are pronounced almost alike and the words 'read', which means 'to read' and 'read' the participle of the verb 'to read' that means 'the action of reading has already taken place' have the same spellings, but are pronounced differently.
- Imagine a sound in your mind before you say it. Sometimes visualizing sounds help in clear and correct pronunciation.
- Try to differentiate between various sounds and their patterns. An understanding of phonetics and phonology is certainly helpful in getting acquainted with the production of consonants and vowel sounds, stresses, rhythm and intonation.
- Learn to use a dictionary for correct pronunciation.
- Remember breath control is important for clear and correct pronunciation.
- Read aloud. When a text is read aloud, one can hear the sounds being produced that can be useful in correcting errors as well as providing strength to the lungs and the articulatory system to continue speaking for long durations.
- For an impressive voice projection speak the words with your mouth open. Do not try to mince the words.
- To produce a good voice and correct pronunciation you should have a good alignment of the head, neck and spine. This will provide space to the lungs to breathe by clearing the vocal tract.
- Finally, it is essential to have confidence in your voice. This helps in good delivery of speech.

### Tongue twisters

A tongue twister is an expression consisting of similar sounding words or sounds that are difficult to pronounce correctly and quickly. Try the following tongue twisters for better articulation:

- Growing gray goats graze great green grassy groves.
- She sells sea shells on the sea-shore.
- We surely shall see the sun shine soon.
- I had a proper cup of coffee from a proper copper coffee pot.
- A big black bug bit a big black bear, made the big black bear bleed blood.

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**CHECK YOUR PROGRESS**

1. State the role of resonance in producing sound.
2. What does the loudness of a sound depend on?
3. What is a phoneme?
4. How are fricatives produced?
5. How are nasals produced?
6. What is an accent?

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**4.4 STEPS AND FORMATS OF SCRIPT WRITING**

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Each programme is of a different nature. For instance, a radio play requires characters, property or props, various sound effects and dialogues. A script for a radio play should have all these elements in the script.

Sometimes, if there are many requirements as in a feature film, then there may be more than one script because including various shots, locales, camera angles, trolley usages, costume sequences, make-up sequences, actor's dialogues instructions, etc., in a single script would be confusing for the director, assistant directors, camera persons, actors and other artists. Hence, there are separate scripts for dialogues, for camera shots, for stunt artists, make-up artists, etc. Scripts other than those containing dialogues are given different names, such as, cue-sheet or rundown sheet.

In fact, the size, number and format of various scripts depend upon the amount of the work to be done in the production of the programme and the size of the crew of the production team. Also, scripts used in media differ because of different media requirements, production requirements, and production environments. For instance, putting video cues in a radio script would be useless. Even within the same media, for instance a radio play and a radio bulletin, the requirements are different. There is no place for dialogue writing and sound effects in a script for a current affairs programme and a news bulletin.

We know that scripts in the form of reports, editorials and articles in a newspaper occupy space in different columns. They are written keeping in mind the space provided to them in columns. A script for a radio play is written in two columns where the left side is used for writing sound effects, details of recorded material if any, and the right column of the sheet is used for dialogues and other actions related to sequence or dialogues. Sometimes, in advertisement scripts and in scripts of a very short duration programme, details like theme, duration, date, producer's note and the client's demand are written at the top of the sheet followed by the dialogues and music cues. Television scripts demand one more element, i.e., video cues. Generally, television plays and telefilms have a split page format

where the left side is provided for the camera cues, music cues, locations, etc., and the right side has dialogues and cues for related actions.

There are various methods of writing scripts. Script writing primarily depends upon the objective of writing, the media for which it is written and the genre of programme. A radio news script is a compilation of different news stories whereas a script for a feature film varies a lot from such type of writing.

In news writing for a radio bulletin the first step is to collect the entire body of news available till the time of writing. The compilation and selection of news stories is known as news editing, which is the second step of such writing. Keeping in mind the duration of the news broadcast, the selection is then reviewed. If there are important sound bites or vox populi (a phrase that literally means 'voice of the people', used to imply interviews with the general public) then the instruction about their insertion is also marked in the script.

The script writing for television news bulletin has many more elements in it. The news script for television has elements like Roll VTR, photo, chart, up sound, etc., that have to be marked at the correct intervals.

Cinema has mastered the art of script writing since its inception. The first step when writing a script for cinema is the selection of a story. Later a sequence script is prepared which then becomes the guide for writing a shooting script. Scripts also change at the last moment, hence, a final master script is prepared to incorporate last minute changes.

In the subsequent sections of this unit details about various types of scripts for different media have been provided with examples so that the nature of scripts can be understood.

#### **4.4.1 Scripts for Radio**

The basic component of a radio script is the spoken word. It is this spoken word equipped with certain variations of vocal sounds, speech style and grammar that creates an image of the matter described by it in the minds of the listeners.

The first principle to remember when writing for radio is that the target audience is the listeners and not viewers. Writing the spoken words is an extremely difficult task as it demands two skills simultaneously, namely, writing and speaking. A writer of radio scripts may not be a good speaker himself, but he has to keep in mind that the script he is writing is meant for reading or narrating. Hence, it becomes important that the structure of the sentences, their order and selection of words should be in compliance with the natural flow of the language so that at their first hearing they are clear and unambiguous. This is important as there is no facility for the listener to re-hear while the programme is running.

Radio programmes are meant for listeners, hence they come first. Knowing 'who one is writing for' gives an opportunity to the writer to decide about the language and style he is going to adopt. For a variety of radio programmes, the target listener group could be children, women, farmers or students. Whatever the

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group may be, the script must approach the audience directly. For instance, instead of writing 'listeners who want to reply...', a better option would be 'if you want to reply...'. .

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The script has to be in a narrative form, i.e., whatever one wants to say must be in a form that directly addresses the audience. Thus, it is important to write in a conversational language. The best way of doing this is to speak aloud and write down what you hear.

It is best to avoid too many clauses and in the script as they hamper the natural flow of the language and can create confusion while reading that may result in errors. Also, punctuations should be inserted at the correct places as this helps in getting correct pauses at appropriate places.

Our speed of reading varies across different languages. For English the speed of reading is generalized at 140-180 words per minute, but for Hindi the number of words per minute rests at 160-200. Hence, when writing a script this criteria becomes very important. It is advisable to use one side of a page only if it is printed as a hard copy. This is easy to slide and does not produce a ruffling sound when being handled in the studio. Microphones are extremely sensitive and can catch the least audible sound. Double spacing is preferred throughout the script so that if any necessary changes are incorporated, the copy is clear and easy to read. Sometimes wide margins are kept for any notes, instructions or for pronunciation of difficult words. Also, some presenters mark their copies for stresses, pauses etc., hence double-spacing and margins are of great help.

If the script is lengthy and requires another or more pages, then it is advisable to complete the paragraph or sentence on one page before proceeding to the other. A sentence is never split between two pages. Each page is marked with a number, preferably in bold letters, for example, PAGE THREE, or PAGE 3, to avoid any confusion.

Usually abbreviations are avoided, but in case of a commonly known abbreviation, it should be written giving space between each letter for example, Y. W. C. A.

For all formal presentations a script is a must, however for informal talk programmes, chats on FM., running commentaries or other spontaneous programmes on music, etc., scripted notes are required containing names, anecdotes, important announcements and instructions. This type of script may be in a form of an orderly outline that serves as an aide-memoire. When any programme is on air, there is hardly any time to think and phrase sentences. Scripts save the presenter from the stress of remembering everything in a required order and gives him an opportunity to say exactly what he wants to say. In other words, a script provides the facility of not leaving out anything important and completing the programme well in time. Besides this, a script provides us with more time to think thoroughly with the desired expressions presenting a well designed and well linked programme.

In broadcasting, a listener has a choice of switching the radio off if he finds it boring. To catch the attention of listeners and to hold him, the beginning of the script has to be interesting and powerful. In print, it is possible for the reader to move to the next story or topic if he finds it interesting or he can just look back to rethink over a point, but in a radio programme this is not possible. This explains why it is required to structure expressions and thoughts in a script for a radio. Once the interest is built from an impressive beginning, the scriptwriter can easily put factual information in the middle of the script. If the facts are linked appropriately, the interest of the listener also moves to the next fact. Simple and short sentences make even difficult ideas easy to understand. Linking one idea, fact or story with another with phrases like, ‘..and now in sports news we have...’ or ‘let us have a look at...’ makes listening easier. This change to a new point is known as signposting.

Repetition of the same words in sentences is bound to irritate listeners. If it is necessary to refer to the same point repeatedly, it should be replaced by any other suitable word or phrase in adjacent sentences.

The script should end with a repeat of the main points so that the theme of the programme stays in the minds of listeners.

#### 4.4.2 Scripting for News

News received from various sources is scanned, processed, edited and reduced into spoken words in the news room. It is distributed to various language units in the form of ‘pools’. Pools are classified as morning, afternoon, evening and night pools. A morning pool serves as a source material of news for bulletins that are broadcast before afternoon. Similarly, other pools are also used accordingly. The news editor is mainly responsible for the smooth presentation of a bulletin. He selects the stories for his bulletin and places them on a rundown sheet according to their order of broadcast. He then assigns stories to reporters after briefing them about the angle of approach. Some reports are taken ‘live’ during the transmission and some are recorded. Recordings are also done on phone and are cued. The news editor, after making a selection of the stories for his bulletin, allocates the stories to assistant news editors and newsreaders/translators for translation, if required, and editing. In the meanwhile, the audio editor edits the recordings provided by reporters and stringers. These audio clippings, known as voice casts, are cued and the cues are reported to the news editor who places them according to their order in the rundown sheet. If the recordings or the voice casts are found unsuitable for the broadcast due to their poor audio quality, then the text of such reports is recorded in the studio. Such recordings are known as voiceovers.

Live voice casts from reporters, personalities and various people, known as vox populi, are also marked on the rundown sheet. After setting everything in order, a broadcast copy is prepared that is passed on to the reader for rehearsals.

There are various types of bulletins besides the main bulletins, such as employment bulletin, slow speed bulletin, sports news bulletin, bulletins for foreign

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countries, etc. Some of them are of short duration and some are full-fledged bulletins containing news, interviews, reports and even newspaper reviews. Such bulletins are news programmes in the form of a capsule. Short bulletins are usually of five minutes duration. They do not contain reports, interviews and are not elaborated. For a bulletin of five minutes duration, where there is no music, report, etc., the editor has to keep in mind the word limit. Generally, the standard word limit is 900 words for a five minute bulletin but the number of words is usually a little less, say 800 words, as rest of the time left is meant for the change-over and the signature tune. This time is known as 'handling time'. A signature tune is played in the beginning and at the end of each programme which is of about 30 seconds.

The names of the members of the editorial team and the newsreader are given at the top of the broadcast copy along with the date and time of the broadcast. The bulletin opens with the main headlines followed by the news in detail. Each news story is defined by a slug. The components of such a lengthy, elaborate main bulletin are voice casts, interviews and reviews. There are several breaks and music in between change overs. The texts of the recorded reports are always given in the broadcast copy.

The following is an example of a script of a news bulletin of All India Radio.

SRH/DKG:SC/HP	MDN-1400 HRS.	01.05.2001
ALL INDIA RADIO		SITA RAM HO: SUBHASH
NEWS SERVICES DIVISION		DK GHOSH:PANDEY/ GANJOO
ENGLISH MIDDAY-1400 HRS.		01.05.2001

### SIGNATURE TUNE

- ❖ India has invited Bangladesh for talks on the border issue; Bangladesh says New Delhi's invitation is a positive development.
- ❖ The United States has accused Pakistan of continuing support to Kashmiri Q militant groups.
- ❖ Pakistani Security Forces have sealed off the venue of the pro—democracy rally in Karachi.
- ❖ Several parts of northern India are reeling under severe heat-wave conditions.



### HOLD FOR MUSIC

THIS IS ALL INDIA RADIO. I AM VINEET A. MENON AND WITH ME IS GAURAV RAINA. WELCOME TO THE MID DAY NEWS. IN THIS PROGRAMME, BESIDES THE NEWS, WE HAVE A DISCUSSION ON "INDIA'S INITIATIVE IN HOLDING TALKS WITH BANGLADESH".



India has invited Bangladesh for a discussion on boundary issues for their early settlement. This has been conveyed to the Bangladesh High Commission in New Delhi. India has proposed the 22<sup>nd</sup> to the 25<sup>th</sup> of this month for the Bangladesh delegation to come to Delhi for talks but said Dhaka could offer alternative dates. An External Affairs Ministry spokesman said the proposal is to discuss all pending matters relating to the 1974 land boundary agreement. India has over 4000 kilometers of border with Bangladesh, of which six and a half kilometers is still to be demarcated. There are about 200 pockets called adverse possessions which mean that some of the pockets in India's possession belong to Bangladesh and vice versa.

The Bangladesh Government has described the Indian invitation for talks as a positive development. Our correspondent reports:

(VOICE CAST - AKSHYA ROUT)



India, the European Union and fourteen other countries have been brought under the Special 301 priority watch-list of the United States Trade Representative for violation of intellectual property rights. An announcement in Washington said, the watch list aims at identifying countries which do not provide adequate protection to copyrights, patents and other intellectual property rights. It said, the special 301 listing would bring them under higher-scrutiny by US authorities. The announcement said, the US administration is closely monitoring the customs valuation practices in India, Brazil and Mexico.



SRH/DKG:SC/HP  
01.05.2001

MDN-1400 HRS.

The Finance Minister, Mr. Yashwant Sinha has allayed fears that the controversy over the tariff charged by the Dabhol Power Company from- the Maharashtra State Electricity Board will have an adverse impact on Foreign Direct Investment to India. Addressing a news conference in Washington, Mr. Sinha said, he had discussed the issue with the US Treasury Secretary, Mr. Paul O Neil. He said, Mr. O. Neil appeared to be satisfied with India's stand on the issue.



The United States says that Pakistan is continuing its support to Kashmiri militant groups, and to the Taliban in Afghanistan. The US State Department report, on Global Terrorism said, Kashmiri militant groups continue to operate from Pakistan, raising funds and recruiting their cadres. It said militant groups operating from Pakistan, including the Lashkar-e-Toiba are responsible for attacks on civilians in Kashmir. According to the report, Maulana Masood Azhar, who was released from an Indian Jail in exchange for

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the safe release of passengers of a Hijacked Indian Airlines plane in December 1999, runs a terrorist group based in Peshawar and Muzafarabad.

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Our Washington correspondent reports that in sharp contrast to the attack on Pakistan's support to militant groups, the report commends India for co-operating with the United States in tackling terrorism.

(V/C-AMITABH CHAKROBORTY)

Our correspondent in Delhi notes how Pakistan has now started banking on mercenaries to keep militancy alive in Kashmir.

(V/C—HANDOO)



In Pakistan, Karachi resembles a city under seige today, as thousands of Pakistani Police and para—military forces have been deployed to prevent a banned pro-democracy rally. Large areas in the normally busy streets are barricaded with groups of armed security men stationed at street corners.

Mounted police is deployed on the main thorough fares. The rally venue is completely sealed off with water tankers and buses blocking surrounding streets and hundreds of police armed with guns and batons standing ready for action. The police arrested about ten activists of the 'Pakistan Musiim League of the ousted and exiled former Prime Minister Nawaz Sharief, who suddenly appeared from a shop and shouted pro-Sharief slogans. About 50 policemen rushed at them and took them away.

The 16 party Alliance for the Restoration of Democracy has vowed to defy the ban imposed by the military rulers and hold the rally to demand immediate restoration of civilian rule.

Opposition parties claim that thousands of activists, workers and leaders have been arrested during the last few days. Provincial authorities expelled top leaders of the Alliance for Restoration of Democracy from the Sindh province, banned entry of all opposition leaders and arrested all leaders present in Karachi.

Human rights bodies and the US State Department have criticised the large scale arrests.



The process of collecting, sorting and editing/translating news stories is almost the same as in the case of radio. The only difference is the inclusion of video clippings and bites. The run down sheet is prepared by the news editor where details for each news story are mentioned with the title or slug, duration of video bytes and their recording details. The anchor's copy is mainly in a split format where on the left side the title of the story, details of recorded or live reports with the names of the reporters and correspondents and the locale of the event are mentioned. The right side contains the spoken words along with the instructions for the anchor.

The format may vary across various channels. The following is the format for an anchor's script from Doordarshan:

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Title: Outstation Press Q Name English Rundown. Breakfast: 0:11  
Printed by: Rajaram 7:58:44 12/10/2006 Item Number 14  
Press Review @ Today is Thursday, the day for a press  
from Mumbai review from Mumbai. And joining us from  
Prakriti there is Prakriti Krishnan with the headlines.  
Krishnan Good morning, and its over to you.  
DD Corr. (Hold/Up sound)

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Title: Discussion Press Q Name English Rundown. Breakfast: Copy: 0:10  
Printed by: Rajaram 7:58:44 12/10/2006 Item Number 15  
Rashmi # And to discuss the newspaper highlights of  
Saxena, the day, we are joined in our studios by  
Roving Rashmi Saxena, Roving Editor, Hindustan  
Editor, Times. Good morning and Welcome  
Hindustan Times. to Breakfast News.  
(Hold/Up sound)

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Title: Weather Q Name English Rundown. Breakfast: Copy: 0:06  
Printed by: Rajaram 7:58:44 12/10/2006 Item Number 16  
# And now, time to find out how the weather  
will be in your part of the country.  
(Hold/Up sound)

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Title: Recap intro Q Name English Rundown. Breakfast: Copy: 0:07  
Printed by: Rajaram 7:58:44 12/10/2006 Item Number 17  
#... For those of you who've just joined us on  
Breakfast News here's another quick look at  
the top stories this morning:

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There are little differences between the scripts of anchors and those used by producers. The scripts of producers also have instruction regarding the VTR and other visuals with exact cues, camera cues and insertions of photographs or graphics.

However, there are no scripts for live telecasts of events and the sole responsibility of presenting the event by live editing is that of the producer. The language to be used largely depends upon the presenter and his command over the language and the subject of the presentation.

### 4.4.3 Scripts for Documentaries and Features

A documentary is a truthful account of facts. It is based on evidences. It may contain written records and interviews. A documentary informs about a story or event with a truthful balanced reporting. A radio feature, on the other hand, is based on facts that are not essentially supposed to be true in factual sense. A feature emphasizes on portraying the subject more freely.

A docudrama is a hybrid of documentary and feature film. Generally, it presents factual information in a dramatic form along with the available facts. Enactments of scenes are required in a docudrama because sometimes evidences are not available and are collected from historical records. For instance, a docudrama on 'Akbar's court' may invent the scenes after consulting 'Akbarnama' or other records from history along with the interviews of existing historians.

A documentary can be made on any contemporary subject, such as, school education in villages, tribal life, medical advances and so on. It can also be made on personalities; events, paintings, cultural heritage, etc. Whatever the subject is, it is made lively and authentic by involving people and their voices. The first step in making a documentary and feature is planning that includes the theme, duration, research steps, etc. On the basis of this planning, initial research and notes are prepared in the form of a running order. Also, how the subject would proceed and be dealt with as well as what interviews or other events would be included are determined. This is known as the treatment of the theme.

The structure of a documentary varies with the perception of the director. It may have a narrator linking each evidence or recording in a logical manner and at the same time adding some extra information. In fact, a linking and narrative style of presenting a documentary is a very traditional one. There are documentaries which do not make use of links at all. Natural sounds are not ignored while recording outdoors. They make the atmosphere sound real and authentic. Such sounds are known as actuality sounds. Sometimes due to poor audio quality or non availability of natural sounds, synthetic or artificial sound effects are added to make the scene real. Deciding the background music is also essential. It often enhances the appropriateness of theme. After planning, research, structuring, collecting the material and writing the basic script, the scriptwriter assembles all the material in the way it has to be presented. The final script is marked with instructions for music, interviews and narration.

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In fact, there are many ways of making a documentary and feature. Some directors follow the premade script and many directors make a basic script first and end up with a final script after they have gathered all the required material for their production which sounds more reasonable. Also, there are many ways of beginning and ending documentaries. They may begin with actual sounds of the location, music, statements or narration and end with the summing up by the narrator, repeating important features, leaving a question for the audience or restating the theme of the programme.

A feature breaks all the formalities, which a documentary follows throughout in its continuity. Laurence Gilliam, former head of BBC Features Department describes a feature as,

A combination of the authenticity of the talk with the dramatic force of a play, but unlike the play, whose business is to create dramatic illusion for its own sake, the business of a feature is to convince the listener of the truth of what it is saying, even though it is saying it in dramatic form.

A feature may use poetry, music, various sounds and voices. It can knit drama, discussion, vox populi or interviews in an innovative and imaginative manner in a variety of styles of presentation. The steps of scripting for a feature are the same as that of a documentary, i.e., planning, research, basic scripting, collecting and linking the material in the final script.

The following is an excerpt from the radio script of 'The War of the Worlds' written by H. G. Wells as performed by Orson Welles and the Mercury Theatre on the Air and broadcast on the Columbia Broadcasting System on Sunday, October 30, 1938 from 8:00 to 9:00 p.m.

ANNOUNCER: . . . for the next twenty-four hours not much change in temperature. A slight atmospheric disturbance of undetermined origin is reported over Nova Scotia, causing a low pressure area to move down rather rapidly over the northeastern states, bringing a forecast of rain, accompanied by winds of light gale force. Maximum temperature 66; minimum 48. This weather report comes to you from the Government Weather Bureau. . . . We now take you to the Meridian Room in the Hotel Park Plaza in downtown New York, where you will be entertained by the music of Ramón Raquello and his orchestra.

(MUSIC: SPANISH THEME SONG [A TANGO] . . . FADES)

ANNOUNCER THREE: Good evening, ladies and gentlemen. From the Meridian Room in the Park Plaza in New York City, we bring you the music of Ramón Raquello and his orchestra. With a touch of the Spanish. Ramón Raquello leads off with "La Cumparsita."

(MUSIC STARTS PLAYING)

ANNOUNCER TWO: Ladies and gentlemen, we interrupt our program of dance music to bring you a thespecial bulletin from the Intercontinental Radio News. At twenty minutes before eight, central time, Professor Farrell of the Mount Jennings Observatory, Chicago, Illinois, reports observing several explosions of incandescent gas, occurring at regular intervals on the planet Mars. The spectroscope indicates the gas to be hydrogen and moving towards the earth with enormous velocity. Professor Pierson of the Observatory at Princeton

confirms Farrell's observation, and describes the phenomenon as (quote) like a jet of blue flame shot from a gun (unquote). We now return you to the music of Ramón Raquello, playing for you in the Meridian Room of the Park Plaza Hotel, situated in downtown New York.

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Similarly, the script of a feature written for All India Radio is also reproduced here as an example:

### **Manifesting excellence in threads:**

#### **20th Indian Carpet Expo 2010**

The 20th Indian Carpet Expo currently going on in the campus of Sampurnanand Sanskrit University in Varanasi comes to an end on November 01. Organised by the Carpet Export Promotion Council, the trade fair is an annual event where manufacturers, exporters and buyers from across the globe meet. This year's fair has been organised from October 29 to November 01. AIR Correspondent Salman Haider takes a look at this gala event.

Every middle class household craves for having a good quality carpet for one's drawing room. If it is a Persian Rug then it's surely a knockout neighbour's envy!

The Indian Carpets are in no way inferior to Iranian or Persian Carpets because the weaving technology has directly come from Persian Ancestors. The Persian nomads who got settled in Vindhya region of eastern Uttar Pradesh in 16th Century AD brought the carpet weaving technique along with them. Some of the most exclusive carpets were created during the Mughal reign, each carpet unlike the other and a wonderful fusion of colours and design. The carpet weaver grows as an artist, a creator who could weave poetry in his designs and every knot he ties, giving a touch of aesthetic beauty to his creations. A carpet weaver's skills are his own and the designs he evolves are his brainchildren to grow into an aesthetic piece made of wool and silk. The legendary skill passes on from one generation to another through skillfully nurtured hands of people though there remain a very few families who have upheld the family tradition.

The Indian carpet weaver uses the asymmetrical or Persian knot which is tied with a strand of yarn around two adjacent warp threads, leaving some threads free at either side for the lateral selvedge. Each knot is separated from its neighbour by a loop that is cut after the next shoot of weft. This knot is also called the 'two-handed knot' as it can be executed both from right to left and from left to right. The process is more widespread as it is more rapid.

The art survived through a long period of upheaval during the British Raj till date. Mirzapur and Sant Ravidas Nagar Bhadohi districts of east UP are known as Carpet Belt where thousands of foreign buyers come every year to make their purchases. It is one of those Industries in India where the buyer comes to the doorsteps of the artisan.

When freedom fighter Lokmanya Tilak hyped the Ganesh festival into a large-scale celebration to unite people in the name of god, no one imagined it would become so popular. But the turbulent phase is yet to pass. The Chinese poor-quality synthetic and machine-woven carpets are onslaugthing the middle class households as they are cheaper than these traditional handmade carpets.

The handmade carpets are naturally costly due to intensive labour involved in it. A 10x12 feet carpet takes as long as a month to finish depending on the fineness of the design. Every member of a weaver's household takes part in the making of a carpet. The international competition has been fierce as the Iranian rugs come

cheaper than Indian one. Moreover, during past several years, a campaign at the international level was on over the alleged involvement of Child Labour in the carpet making.

The establishment of Carpet Export Promotion Council, CEPC in 1982, by the Ministry of Textiles of the government of India was aimed at promoting the export of hand-knotted rugs and all other types and styles of floor coverings from India. Since its inception, it has worked a lot to promote manufacture and export of the precious handicraft. The CEPC annually organises the trade fair in the carpet belt that provides a forum for buyer-seller meet. According to sources in CEPC, a business of Rs 100 Crore has been finalised during first two days of the fair. Around 250 buyers from various countries visited the stalls and placed orders during the period. The export articles like rugs, dhurries and other floor coverings of 247 exporters have been showcased in the fair.

The carpet industry is diversifying itself. Coir and Zari Embroidery have been beautifully included in the carpet weaving apart from traditional wool and silk material. Sanjay Srivastava, a carrier and forwarding agent from Bhadohi says that the buyers have shown keen interest in this innovation and the stalls having these new products were crowded.

**“The international demand for Indian carpets is again increasing. We have included modern techniques and materials like silk, jute and hemp and these are being widely accepted in America, West Europe, Turkey and Australia. It is a fashion product now”** says a leading exporter from Bhadohi, Mr. Ravi Pataudia.

The four - day event was inaugurated by the Minister of State for textile Smt. Panabaaka Lakshmi. The minister felicitated 20 exporters for their excellent work on behalf of CEPC for the years 2007-08 and 2008-09 in a separate function. She said the carpet industry has come out of the slump and is making steady progress but a lot of things are yet to be done to accelerate the growth of the Industry. She said the government is keen for the welfare of weavers and doing all that is necessary.

Indian Institute of Carpet Technology has been established at Bhadohi a few years back to train the weavers about various aspects of carpet making - from designing to colouring and washing the finished product.

The Industry is on the path of steady growth. During the fiscal 2008-09 the India's carpet export reached 2708 Crore Rupees. The Indian economy is also growing at a steady pace of 8.5%. Let us hope the traditional craft is preserved through support of its patrons and the government.

**Salman Haider, AIR Correspondent, Gorakhpur**

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These examples only show you how scripts for documentary or a feature for radio could be written, though they are altered in actual production as there are many voices and sounds that are added to the content, which makes them interesting as radio programmes. There are many ways of writing scripts and it all depends on the person and his understanding of radio as a medium of spoken word.

### 4.4.4 Scripts for Films

Scripts for films are also known as screenplays. Various components of a screenplay are screen headings, description of actions, characters, dialogues, parentheticals and dialogue extensions. Feature films demand a little more as far as their scripts are concerned. For various purposes they have to maintain separate

scripts like for camera positioning, for costume continuity, etc. In fact making a film in itself is a very tedious job that has many facets.

#### 4.4.4.1 Scripts for feature films

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A script writer of films visualizes everything that audiences can perceive. This includes the story in pieces or scene by scene. The script writer has to think in terms of various frames, positioning of cameras, change from one frame to another and the sounds on the sound track besides the dialogues. It is interesting to know that even singers are not only told about the lyrics and composition of the song, but also about the situation in which the song is to be shot. The singers and script writers of films get involved in various aspects of the script in order to bring out the right feelings and emotions. A script writer also visualizes a scene in terms of action, camera, movements, transitions between the shots, sound and space.

A film script is written in a master scene form while designating each scene. A rough idea of shots is given with each scene, since a detailed shot preference is left to the director. Spacing is very important in a master scene script. It facilitates the task of the director and the actors. Generally, there is a triple space between two scenes and a double space between single scenes. Camera shots are numbered and marked along both sides of the page. Camera directions and scene titles or slug lines are given in capitals opposite each scene. Dialogues find place in the middle of the page with the name of the character on the top. Business or the manner in which the character would speak his dialogues is given in parentheses. A script for films is known as a screenplay. A screenplay times out at approximately a minute a page. Hence, the screenplay for a three hour film would run anywhere from 180 to 200 pages. A screenplay is also written in the split-page or two-column format.

#### Terms and abbreviations used in screenplays

INT.	Interior
EXT.	Exterior
VLS	Very long shot
LS.	Long shot. This includes the whole human figure from head to toe. Background is not focussed.
MS	Medium shot. This is usually above the waist.
CU	Close-up. This covers head and shoulders. Some space over the head, i.e., the headroom is left. Facial expressions or characteristics of an inanimate object are captured in a close-up.
ECU or BCU	Extreme close-up or big close-up. A shot capturing the forehead and the neck.
WIDE ANGLE	A long shot. This covers the whole scene.

- LOW ANGLE** Low angle shot. This means pointing the camera lens up at the subject.
- HIGH ANGLE** High angle shot. This means pointing the camera lens down at the subject.
- PAN** A most common movement of camera from left to right or vice versa giving the scene a panoramic view. This movement of camera follows the action while the camera platform remains stationary.
- ZOOM** Zoom is created by changing the focal length during a shot without moving the camera. It is an optical effect where it appears to the viewer that the subject is closer or far away.
- TRACK** This is a continuous movement of the camera platform in one direction. The camera is put on a dolly that runs on a track. In hand holding cameras one has to move or walk alongside the action.
- DOLLY** A similar shot like track but it moves towards or away from the subject. The effect is the size getting larger or smaller.
- TILT** This is a movement of camera to angle up or angle down in a continuous manner.
- SFX** An abbreviation for sound effects.

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The following is an excerpt from the screenplay of the famous Hollywood film *Titanic* in order to make it easier for you to understand how film or television scripts are written:

**TITANIC**  
A screenplay by  
James Cameron

**1 BLACKNESS**

Then two faint lights appear, close together... growing brighter. They resolve into two DEEP SUBMERSIBLES, free-falling toward us like express elevators.

One is ahead of the other, and passes close enough to FILL FRAME, looking like a spacecraft blazing with lights, bristling with insectile manipulators.

TILTING DOWN to follow it as it descends away into the limitless blackness below. Soon they are fireflies, then stars. Then gone.

**CUT TO:**

**2 EXT./ INT. MIR ONE / NORTH ATLANTIC DEEP**

PUSHING IN on one of the falling submersibles, called MIR ONE, right up to its circular viewport to see the occupants.

INSIDE, it is a cramped seven foot sphere, crammed with equipment. ANATOLY MIKAILAVICH, the sub's pilot, sits hunched over his controls... singing softly in Russian.

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Next to him on one side is BROCK LOVETT. He's in his late forties, deeply tanned, and likes to wear his Nomex suit unzipped to show the gold from famous shipwrecks covering his gray chest hair. He is a wily, fast-talking treasure hunter, a salvage superstar who is part historian, part adventurer and part vacuum cleaner salesman. Right now, he is propped against the CO2 scrubber, fast asleep and snoring.

On the other side, crammed into the remaining space is a bearded wide-body named LEWIS BODINE, who is also asleep. Lewis is an R.O.V. (REMOTELY OPERATED VEHICLE) pilot and is the resident Titanic expert.

Anatoly glances at the bottom sonar and makes a ballast adjustment.

**CUT TO:**

### 3 EXT. THE BOTTOM OF THE SEA

A pale, dead-flat lunar landscape. It gets brighter, lit from above, as MIR ONE enters FRAME and drops to the seafloor in a downblast from its thrusters. It hits bottom after its two hour free-fall with a loud BONK.

**CUT TO:**

### 4 INT. MIR ONE

Lovett and Bodine jerk awake at the landing.

**ANATOLY**

(heavy Russian accent)

We are here.

### EXT. / INT. MIR ONE AND TWO

5 MINUTES LATER: THE TWO SUBS skim over the seafloor to the sound of sidescan sonar and the THRUM of big thrusters.

6 The featureless gray clay of the bottom unrolls in the lights of the subs. Bodine is watching the sidescan sonar display, where the outline of a huge pointed object is visible. Anatoly lies prone, driving the sub, his face pressed to the center port.

There are variations in writing screenplays. Each screenplay writer has his own way of describing the scene sequences. However, the main principles of writing the script remain unchanged.

#### 4.4.4.2 Scripts for non-fiction films

A non-fiction film is shorter in length than a feature film. A feature film is always a story but the subject of a non-fiction film is an idea, event or issue. Non-fiction

films are low budget productions. Unlike a screenplay writer, the script writer of a non-fiction film should know the purpose and objectives of making the film. He has to keep in mind the target audience before planning the film.

Research and collecting the facts is the first step of writing a script for a documentary. Research may involve reading, interviewing and field observations. Talking with people on the subject helps in building an objective viewpoint. This process is no doubt time-consuming; however, it is essential for writing a script. If the script starts with the main concept it underlines the objective on one hand and on the other it prepares the viewers for what they are going to watch. Stating the main concept is a challenging task. It has to be concrete, precise and should not be casual. After emphasizing the concept, the subject matter should follow in a chronological pattern. Though such a film purely reflects the view point of the director but inclusion of opposite arguments or pros and cons of the issue make the film objective in nature. The middle portion of the film should explore the issues, the present controversy and conflicts through arguments. This technique is adopted to prove the main concept. Further, the script should draw some conclusion and present a summary.

A script writer should avoid the use of confusing words, heavy statistics and too much of information as this may drag the flow and continuity of the film. The script writer should keep the word limit to a minimum in his script and give a chance to the visuals to speak more.

Scripts are generally written in a split page format. A shot-list format of the scripts containing sequences and shots is adopted in situations where shooting is carried out on location and scripted matter can only be followed in the form of an outline. The voice over or commentary script is written before post production. It has to be written keeping in mind the duration of visual sequences so as to match the spoken words with them. There can be many styles and formats of writing a script for a non-fiction film or documentary. In all cases, a scriptwriter's job is not only important but also challenging as he has to write according to the director's vision.

#### **4.4.5 Scripts for Television**

Television too, like cinema depends on scripts for the purpose of presenting various elements of the programme. The only difference between television and cinema is that while cinema needs to be more meticulous with the scripting as the cost of actors, support staff and celluloid is very high and with a loose script there is a possibility of producing low quality film at a much higher cost, in comparison television is not so costly and in the live transmission the cost is even less; however the pressure of being on air on producers, news reporters, news readers and anchors is immense, which demands well written and scripted programme plans.

For programmes, such as chat shows, discussions and interviews, the anchor as such does not require a complete script but prepares a rough outline of the sequence, questions to be asked from the personalities and other factual details

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like statistical data, names and designations of the dignitaries participating in the programme. Running commentaries also do not require a proper script as it may hamper the natural flow of speech while describing the events actually happening on the spot. Programmes like serials, teleplay and telefilms need a well drafted script. Television programmes are usually produced in studio sets. A scriptwriter has to match his script with the camera shots. As televisions have small screens it demands mid shots and close-ups. A scriptwriter must visualize the feelings, emotions and any other action he wants to match with the dialogues. The basic script is rewritten for most serials and soaps by a team of script writers at the time of shooting. The scripts for such programmes contain the description of scenes, characters and their dialogues, the actions they are suppose to perform and sometimes the positioning and shot details of the cameras. Most scripts have a centred format. Each scene has a slug line followed by instructions or stage directions at the top of the sheet. The character name followed by the dialogue comes next and is written in the centre. The other format is a direct split one where the left side of the sheet has all the details of the scene along with camera instructions and the right is designated to the character and action followed by the dialogues. This type of format is also known as a dual-column script format where everything the viewer sees, i.e., camera shots, video tapes and the visuals are included in the left hand column. The right hand column includes everything the viewer hears, i.e., narration, music, voices, and audio cues.

The following is an example of an excerpt of a script for a serial *Mumbai Calling*, written by Simon Blackwell and based on an original idea by Allan McKeown, which is apparently similar to the script given in the section related to films.

### SCENE 4- FLASHBACK TO INT. KENNY'S FLAT. MORNING

SHOT THROUGH THE BATHROOM DOOR FROM OUTSIDE. KENNY KEEPS FLUSHING THE LOO.

**KENNY (CONT'D)**

Go down!

CUT BACK TO THE CAB.

SCENE 3 CONTINUED-

**EXT. MUMBAI BACK STREETS. MORNING**

**(INT. CAB)**

**SUNIL**

Something came up?

**KENNY**

Repeatedly.

**KENNY (CONT'D)**

Look, could we just get going?

**SUNIL**

I'm afraid that would mean breaking the rules of the road sir. I can't do that.

**KENNY**

Oh.

**SUNIL**

I'm joking of course.

HE SUDDENLY SCREECHES OFF LIKE A LUNATIC. KENNY IS VIOLENTLY THROWN BACK IN HIS SEAT.

CUT TO:

**SCENE 5 - INT. CALL CENTRE. A LITTLE LATER**

This is the general technique of writing any screenplay, but this does not mean it could not be written any other way. The main objective of writing such script is to show the scene division and to incorporate the dialogues which in any other form of storytelling may be altered in the name of creativity.

#### **4.4.5.1 Scripts for advertising**

Advertisements for print, radio and television are commissioned by a client. The client wants to sell the product through a message, which is conceptualized and written by a writer. Generally, the duration of an advertisement or commercial is about 20 to 60 seconds. Writing a powerful message or information compressed in such a small time slot is a difficult but challenging task. The making of a commercial requires specialized camera work and scripting. The writer has a very limited time to capture the audience. Short and catchy sentences are required to grab the attention of viewers. The number of words for a 30 second commercial is generally not more than 30 to 40 words as a major chunk of time is kept for music and visuals. The standard way of structuring a television commercial is to keep in mind the formula that instructs 'to say, to explain and to repeat'. The lead sentence in a commercial must have a punch line to attract viewers. The format of a commercial script is almost the same as in other visual media, i.e., a A/V split form. After grabbing the attention of the viewer, the next sentence can have some additional details. A commercial must end with the repletion of the message so that it remains in the minds of viewers. The formula for writing scripts for public service announcements, abbreviated as PSAs is the same but the objective of such a broadcast is public welfare.

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The following is an example of a storyboard of a television commercial for Ford Figo car by J WT that was recently introduced in the Indian market:

The TVC opens at a man driving a girl with Mehndi on her palms to some place.

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She instructs the man to set the mirror for her.

As she stretches her arm to set her choice of music, the boy stops her thinking she might spoil the interiors. And changes the music himself.

They reach a decorated house.

As the girl gets to move out the car, she smudges the Mehndi on the dashboard.

To console the man, she tells him Same Colour hinting on the Mehndi colour of the dashboard. To which the poor guy smiles. VO: Vibrant Interiors inspired by the colours of India. Smart.

So many girls from the decorated house settle themselves in the car, while there's a VO: Space inspired by the Great Indian family. Smarter.

VO: The new Ford Figo.

The TVC ends with the punch line: Feel the difference.

Writing for commercials and advertisements is known as copywriting. Copywriting implies using words to promote business, opinion or an idea. In advertising, a scriptwriter is known as a copywriter.

### CHECK YOUR PROGRESS

7. State the factors that determine the size and format of a script.
8. What does a radio news script constitute?
9. Define the term 'vox populi'.
10. What is a docudrama?
11. What are screenplays?
12. What is a track?

## 4.5 WRITING FOR ANCHORING, COMPERING AND ANNOUNCEMENTS

Writing in radio and television is not limited to scripts. In this section we will review the various scripts written for anchoring, compering and announcing.

### 4.5.1 Anchoring

One can say that anchoring is compering of live programmes. An anchor is also the master of the show like a compere. An anchor presents scripted material and

at times improvises during the transmission. Most often anchors interview guests and moderate discussions in a live programme. News anchors also talk to reporters live. News anchors are not merely presenters of the show but people who are either journalists themselves or have an understanding of the news. Anchors of other programmes like chat shows and entertainment programmes are required to have a good command over the subject they are presenting.

Generally, most scripts of a news programme are prepared by the news editors; however anchors are also involved in the process of news compilation. For other entertainment programmes the trend varies. Anchors of such programmes are given the scripted material prepared by professional script writers. In such cases the anchors use the scripted matter and also improvise during the programme by adding more information and material from their side. Their skill lies in running the programme smoothly and well in time. Many times they have to speak extempore in cases where the scripted matter is short or any unexpected event takes place. In discussions it is the anchor's job to control the panel and lead it to the right or desired direction. A script can never be useful in an aggressive discussion; it is the wit and sensibility of the anchor that saves him and his channel from such situations. However, for running the programme in an appropriate order, anchors do require a rough outline of the topic or a list of questions that is either provided by the research team, the editorial department or prepared by the anchors themselves.

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### **4.5.2 Reporting or Piece to Camera**

Piece to camera is also referred to as PTC. It is a term used in television reporting when a reporter or any other person speaks to the audience through a camera. Most of the times PTCs are recorded but it can also be live as in breaking news.

Reporters gather the information and write it in spoken words or in the manner they wish to present it. This scripted information is memorized and presented before the camera. This can happen only when the reporter has enough time for writing, memorizing and finally presenting, for example reporting a meeting of politicians or other dignitaries where they are not allowed inside the premises. In such cases reporters gather information and comments from other journalists waiting outside with them and use it to formulate their own opinion. By the time they are on air, they obtain significant information and add the latest development after getting adequate knowledge from the spokesperson or the competent authority. Most PTCs are recorded and sometimes to make it interesting for the viewer various news channels use the recording in the live telecast in a manner whereby they manage to portray that the reporter speaking live. Memorizing the script is not always helpful in the field of news and current affairs due to the changing nature of news. Further, in instances like a terrorist attack or a bomb blast the reporter is on his toes to obtain the latest information to his viewers, making it practically impossible for him to write a proper script before appearing on camera.

In such circumstances, the reporter improvises and manages the situation wisely using the information he has already collected.

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Sometimes, the technique of a piece to camera changes if the reporter is not at ease with remembering the whole text. In such cases, the reporter memorizes the opening paragraph or a few lines and the rest is either read off the screen or presented in the form of a voice over. If the piece to camera is shot in the studio, which is rarely done, rather than on location, the whole script can be read from the teleprompter, hence the reporter need not rely on memory in such cases.

There is no hard and fast rule for writing the script for a piece to camera. The style and language depends on the kind of event the reporter is covering. Sometimes, a well-organized script is formulated and at other times only notes are jotted down and referred to while the reporter is on air.

### 4.5.3 Compering

Compering is the act of presenting a written script verbally before an audience, on stage or on camera. The person who presents it is known as a compere. The task of the compere is to link various video coverage, sound recordings, and voices of people or introduce a series of programmes. Linking is a process by which the compere introduces the next cut of a programme of long duration; sometimes with reference to the previous cut and at other times afresh.

Compering can be done in a documentary, variety programme, discussion, programme on music and dance, etc.

Let us understand the concept of compering by taking an example of a programme called *The Temples of India*. The presenter or compere opens the show with an introduction and then proceeds to introduce the next segment of the programme for example, the temples of South India. When this segment is completed, he once again appears and introduces the next segment by saying a few words on the temples of North India. When the programme reaches its end he winds it up by saying a few words. The spoken part of the programme is first scripted and then either learnt by heart to spoken before the camera or simply read before a microphone for a radio programme. The compere is supposed to follow the script throughout the programme and should never add any extra information during the recording or in a live show.

The script is written after understanding the concept, approach, treatment and the duration of the programme. The scriptwriter gets an idea of the theme of the programme after watching the video coverage and listening to the sound bites. He then conducts research to collect information that can be matched with the recordings or coverage. While writing the script writer has to follow the time limitations. The best way to maintain a word limit to match the timing of spoken words with that of the duration of recorded segment is to read aloud and match the time while writing the script.

#### 4.5.4 Announcements

There are two basic types of announcements that constitute television and radio programmes. These are programme announcements and public service announcements. Public service announcements are also referred to as PSAs. These are announcements for public welfare and awareness that aim towards acquainting the masses with the policies of the government on social issues like girl child education, loan facilities to farmers and small entrepreneurs, polio drops to children and so on. One can also find such announcements in print. There can be a third variety of announcements to instruct and alert listeners, for example announcing the change in routes of transport during Republic Day rehearsals or warning residents to vacate the sea shore area because of a possibility of tides.

Some PSAs are written by the radio announcer according to the guidelines of the government, but most of them are made by private advertising agencies. In television, PSAs are often read by the presenter over a slide or caption with detailed information but most of PSAs are written in private studios by private producers of various advertising agencies. The duration of such PSAs generally range from 10 to 20 seconds. PSA's are always written in short, crispy sentences with a strong opening. The tone of this form of writing should be conversational. The page starts with technical details like, the time of telecast or broadcast, the dates on which it is scheduled for broadcasting and the duration of time it should cover.

Opening and closing announcements of various programmes in radio are composed by the announcers. The basic objective is to introduce the programme, its contents and the participants to the listeners. Further, the upcoming schedules of the programmes with their details are also announced. It is the duty of the producer-in-charge to brief the announcer about the time and details of the announcements. Very often announcers prepare more than one versions of the same announcement. This helps them in situations like, when there is little time left before the next programme and when there is plenty of time before the next programme. In such cases, announcers are required to either cut short their announcements or fill the gap by adding more words to the script which they write on the spot. All announcers keep an eye on the studio clock for the same purpose. The trend of opening and closing television transmissions with announcements for various programmes is not observed anymore. However, this was quite common when the transmission time was limited to a few hours and announcements were a routine task for television announcers.

#### NOTES

#### CHECK YOUR PROGRESS

13. What is compering?
14. State the two types of announcements.

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## 4.6 SUMMARY

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### NOTES

- In recent times script writing has acquired special significance in radio, television and films. It has emerged as another form of writing, which is completely different than the one we engage in, while writing for print media.
- Script writing differs within a media on the basis of the programme for which it has to be written. There is a great difference in scripts that are written for news and current affairs and those that are written for entertainment or other culture based programmes.
- The increasing demand for specialized script writing has made the task of a script writer quite complex. This has led to an increasing demand for training script writers. Correct pronunciation and modulation play a vital role in presentation of a script.
- Voice is the most important tool for a speaker. A good speaker makes use of certain qualities of voice for an impressive speech. These vocal qualities are pitch, tone pace and volume.
- In any language the smallest unit of sound is known as a phoneme. The study of sounds of human speech is called phonetics. There are two types of sounds studied in phonetics namely, voiced sound and voiceless sound.
- In order to make pronunciation effective and impressive, due attention must be paid to accent, emphasis, and cadence. When we exert a greater stress of voice on a syllable, it is called accent. When we distinguish any word in a sentence, it is called emphasis.
- There are various methods of writing scripts. Script writing primarily depends on the objective of writing, the media for which it is written and the genre of programme. A radio news script is a compilation of different news stories, whereas a script for a feature film varies a lot from such type of writing.
- In news writing for a radio bulletin the first step is to collect the entire body of news available till the time of writing. The compilation and selection of news stories is known as news editing, which is the second step of such writing.
- The script writing for television news bulletin has many more elements in it. The news script for television has elements like Roll VTR, photo, chart, up sound, etc., that have to be marked at the correct intervals.
- The first principle to remember when writing for radio is that the target audience are the listeners and not viewers. Writing the spoken words is an extremely difficult task as it demands two skills simultaneously, namely, writing and speaking. The script has to be in a narrative form, i.e., whatever one wants to say must be in a form that directly addresses the audience.

- A film script is written in a master scene form, while designating each scene. A rough idea of shots is given with each scene, since a detailed shot preference is left to the director. Spacing is very important in a master scene script.
- A script writer should avoid the use of confusing words, heavy statistics and too much of information as this may drag the flow and continuity of the film.
- An anchor presents scripted material and at times improvises during the transmission. Most often, anchors interview guests and moderate discussions in a live programme.
- Compering is the act of presenting a written script verbally before an audience, on stage or on camera. Compering can be done in a documentary, variety programme, discussion, programme on music and dance, etc.
- There are two basic types of announcements that constitute television and radio programmes. These are programme announcements and public service announcements. Public service announcements are also referred to as PSAs.

## NOTES

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### 4.7 KEY TERMS

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- **Phonation:** The process by which vocal cords produce sounds through vibrations
- **Phoneme:** The smallest unit of sound
- **Phonetics:** The study of sounds related to human speech
- **Fricative:** A sound produced by audible friction, by forcing the breath through a constricted or partially obstructed passage in the vocal tract
- **Sonorant:** A sound that is produced without turbulent flow of air in the vocal tract.
- **Voice modulation:** The adjustment of pitch, tone, volume and pace
- **Syllable:** A combination of vowel and consonant sounds
- **Compound words:** A combination of two or more words that function as a single noun or adjective
- **Compering:** The act of presenting a written script verbally before an audience, on stage or on camera

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### 4.8 ANSWERS TO 'CHECK YOUR PROGRESS'

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1. When air from the lungs moves through the wind pipe, it passes through vocal cords. This process creates vibrations in the vocal cords that produce resonance. Resonance is responsible for the sound we produce while speaking.

## NOTES

2. The loudness of a sound depends on the magnitude of air pressure.
3. In any language, the smallest unit of sound is known as a phoneme.
4. Fricatives are produced when a narrow opening is made in the mouth and forcing the air through. The flow of air is constricted, but not completely stopped.
5. Nasals are produced by blocking the mouth and letting the air flow through the nose.
6. When we exert a greater stress of voice on a syllable, it is called accent.
7. The size, number and format of a script depend upon the amount of the work to be done in the production of the programme and the size of the crew of the production team.
8. A radio news script is a compilation of different news stories, whereas a script for a feature film varies a lot from such type of writing.
9. Live voice casts from reporters, personalities and various people, known as vox populi.
10. A docudrama is a hybrid of documentary and feature film. Generally, it presents factual information in a dramatic form along with the available facts.
11. Scripts for films are also known as screenplays.
12. Track is the continuous movement of the camera platform in one direction.
13. Compering is the act of presenting a written script verbally before an audience, on stage or on camera.
14. There are two basic types of announcements that constitute television and radio programmes. These are programme announcements and public service announcements.

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## 4.9 QUESTIONS AND EXERCISES

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### Short-Answer Questions

1. State the role of pitch in languages.
2. Define the following:
  - (i) Alveolars
  - (ii) Alveolopalatals
  - (iii) Affricates
3. Give two examples of nasals and liquids.
4. State the elements of scripting for news.
5. State the steps that need to be followed when scripting for a feature.
6. List the components of a screenplay.

### Long-Answer Questions

1. Explain the role of voice modulation in speech.
2. Describe the processes that take place during pronunciation.
3. Discuss the various formats of script writing.
4. Scripts save the presenter from the stress of remembering everything in a required order and gives him an opportunity to say exactly what he wants to say.
5. Write a sample script for a news bulletin.
6. Explain the significance of scripts for anchors and comperes.

### NOTES

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### 4.10 FURTHER READING

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# UNIT 5 TRANSLATION FOR MASS MEDIA

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## NOTES

### Structure

- 5.0 Introduction
- 5.1 Unit Objectives
- 5.2 Translation: Meaning and Types
  - 5.2.1 Source and Target Language
  - 5.2.2 Text
  - 5.2.3 Types of Translations
  - 5.2.4 Translation and Transliteration
  - 5.2.5 Principles of Translation
  - 5.2.6 Translation and Interpretation
- 5.3 Translation and Rewriting Practices in Mass Media
  - 5.3.1 Translation for Print Media
  - 5.3.2 Rewriting Practices in Mass Media
  - 5.3.3 Translation for Books, Newspapers and Magazines
- 5.4 Translation for Radio
- 5.5 Translation for Cinema
- 5.6 Translation for Television
  - 5.6.1 Subtitles
  - 5.6.2 Dubbing
  - 5.6.3 Voice Over and Commentary
- 5.7 Translation for New Media
  - 5.7.1 Translation
  - 5.7.2 Localization
- 5.8 Tools for Translators
- 5.9 Summary
- 5.10 Key Terms
- 5.11 Answers to 'Check Your Progress'
- 5.12 Questions and Exercises
- 5.13 Further Reading

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## 5.0 INTRODUCTION

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Translation is one of the most important activities in Mass Media. In fact, translation has become so important that no local or international communication in any society is possible without translating from one language to another. India is a multicultural, multi religious and above all a multilingual country. We have as many as 1652 languages of which at least twenty-two have been recognized by the constitution as they have been included in the Eighth Schedule. The official language of the Republic of India is Hindi though English continues to remain as a co- official language.

The media in India is largely the media of Indian languages. Newspapers, Radio, Television, Films and Internet are used as media of mass communication

by people of India. In such a scenario, the business of content generation cannot take place without translating from Indian languages and also from other languages of the world.

Media content from news to entertainment has been heavily dependent on translations. With the growth of media and its requirement of content the prospects of translations too have become bright.

## NOTES

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### 5.1 UNIT OBJECTIVES

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After going through this unit, you will be able to:

- Discuss the significance and role of translation
- Understand the translation process
- Analyse the principles of translation
- Examine the translation and rewriting practices prevalent in mass media

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### 5.2 TRANSLATION: MEANING AND TYPES

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Translation has become an important activity of human endeavour as we cannot imagine a society where the knowledge about other people's culture and development is not known. Translation is a process which allows us to transfer information from one language to another. It allows people from different cultures to communicate with each other. Thus, translation is a major element of communication.

#### 5.2.1 Source and Target Language

Translation takes place from a language known as a source language to another language called the target language. The minimum requirement for translation is to have good command on both source and target languages. However, we all know that most individuals have good command over their mother tongue and a kind of working knowledge of other languages. It is rare but possible to have a near perfect command on three or more languages that are not our mother tongue.

We also know that many Indian societies are, by nature and/or compulsion, bilingual and hence many people in these societies have very good command on two or more languages of which English remains a significant language.

#### 5.2.2 Text

Text is another important technical term in literary and translation studies which not only means a written text composed in any language, it also means any utterance, human production of any form which has meaning and which communicates with people. In this sense, not only paintings, films, photograph, television news or

serials, newspaper pages are text, but a football match, bull fight, economic processes and politics could also be conceived as text.

### **5.2.3 Types of Translations**

In his article 'On Linguistic Aspects of Translation', Roman Jakobson distinguishes three types of translation:

- (i) Intralingual translation or rewording (an interpretation of verbal signs by means of other signs in the same language).
- (ii) Interlingual translation or translation proper (an interpretation of verbal signs by means of some other language).
- (iii) Inter semiotic translation or transmutation (an interpretation of verbal signs by means of signs of nonverbal sign systems).

Having established these three types, of which translation describes the process of transfer from SL to TL. Another linguist who has attempted to classify translations into various types is Catford who has proposed very broad types of translation in terms of three criteria:

- (i) The extent of translation (full translation vs partial translation);
- (ii) The grammatical rank at which the translation equivalence is established (rank-bound translation vs. unbounded translation);
- (iii) The levels of language involved in translation (total translation vs. restricted translation).

The second type of translation is the one that concerns the concept of equivalence. In unbounded translation equivalences are not tied to a particular rank and we may additionally find equivalences at sentence, clause and other levels.

### **5.2.4 Translation or Transliteration**

There are many theorists who have tried to make distinction between various kinds of translation like word to word translation, thought transfers, transliteration, etc. However, the fact remains that translations are possibly nearest rendering of the text in target language.

The translation that aims at transfer of thought is normally a more or less free translation and as a result it may pretend to communicate the thought of the original. However, such types of translations are very common in literature where literary works are translated, as if they are the original works.

Transliteration is an activity that could be performed between those pair of languages that are mutually intelligible and comprehensible. Hindi and Urdu are two such languages that have two different scripts but in the spoken form they are very similar. Hence, there are many transliterations of literary works available in these languages.

## **NOTES**

## 5.2.5 Principles of Translation

### NOTES

The ideal translation will be accurate as to meaning and natural as to the receptor language forms used. An intended audience who is unfamiliar with the source text will readily understand it. The success of a translation is measured by how closely it measures up to these ideals.

An ideal translation should have the following features:

- **Accurate:** This implies reproducing, as exactly as possible, the meaning of the source text.
- **Natural:** This involves using natural forms of the receptor language in a way that is appropriate to the kind of text being translated.
- **Communicative:** This involves expressing all aspects of the meaning in a manner that is readily understandable to the intended audience.

Translation is a process based on the theory that it is possible to abstract the meaning of a text from its forms and reproduce that meaning with different forms of a second language.

Translation, then, consists of studying the lexicon, grammatical structure, communication situation and cultural context of the source language text, analysing it in order to determine its meaning, and then reconstructing this same meaning using the lexicon and grammatical structure, which are appropriate in the receptor language and its cultural context. Figure 5.1 presents an overview of the translation task.

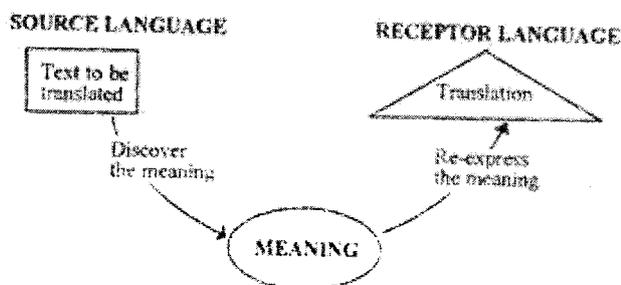


Fig 5.1 Overview of the Translation Task

In practice, there is considerable variation in the types of translations produced by translators. Some translators work only in two languages and are competent in both. Others work from their first language to their second language, and still others, from their second language to their first language. Depending on these matters of language proficiency, the procedures used will vary from project to project. There is also some variation depending on the purpose of a given translation and the type of translation that will be accepted by the intended audiences.

### 5.2.5.1 The process

Translation is a process that involves three different activities at three different stages. They are as follows:

- (i) Reading/Internalizing (Text in Source Language)
- (ii) Analysis
- (iii) Translating (Text in Target Language)

We begin translation by reading the text given to us in the source language. Once we have read the text, we analyse it according to the grammar of the language. We analyse it in the context of the culture in which it has been produced and then we further analyse it in the context of the target language and the culture of the society it is addressed to. It is only after these two stages that we set out to recompose the meaning in the target language.

The translation process should, therefore, be considered a complex system in which understanding, processing, and projection of the translated text are interdependent portions of one structure. We can therefore put forward, the existence of a sort of 'central processing unit' supervising the coordination of the different mental processes (those connected to reading, interpretation and writing) and at the same time projecting a map of the text to be translated.

### 5.2.5.2 Equivalence

Eugene Albert Nida is one of the pioneers of translation studies who has extensively worked on the translations of Bible and has worked out a theory for translations across cultures.

On the other hand, Catford's approach to translation equivalence clearly differs from that adopted by Nida. Catford had a preference for a more linguistic-based approach to translation which is based on the linguistic work of Firth and Halliday. Catford concentrates on the concept of shifts and correspondences rather than equivalence. His main contribution in the field of translation theory is the introduction of the concepts of types and shifts of translation.

Working on linguistic aspects of translation, Roman Jakobson has also reflected on the problems of equivalences. He, while explaining the problem of equivalence in his article 'On Linguistic Aspects of Translation', writes 'that while messages may serve as adequate interpretations of code units or messages, there is ordinarily no full equivalence through translation. Even apparent synonymy does not yield equivalence.' He further shows how intralingual translation often has to resort to a combination of code units in order to fully interpret the meaning of a single unit. Hence, a dictionary of so-called synonyms may give *perfect* as a synonym for *ideal* or *vehicle* as a synonym for *conveyance* but in neither case can there be said to be complete equivalence, since each unit contains within itself a set of non transferable associations and connotations.

## NOTES

## 5.2.6 Translation and Interpretation

### NOTES

Translation is a natural process of the human mind. It translates the external reality in terms of a meaning system which is commonly known in linguistic jargon as psychic images. It translates these psychic images into a natural language like Hindi, English, French or Spanish. Translation in this sense is an activity which we call interpretation. Each one of us has a typical interpretation of the world around us, which we express in a particular language. Sometimes, we are not able to convey our ideas as we fall short of the correct expressions and it is precisely this inability that we call lack in language.

Translation of a written text is an activity which is presumed to take a lot of time. If we have to translate the works of Albert Camus or Jean Paul Sartre from French into Hindi or English, or the collected works of Mahatma Gandhi from English into French or Russian, it would take a lot of time, months, or years as the text are enormous. However, in journalism the texts one deals with are normally not longer than a page or two. It is for this reason that the time allowed to finish the work is also short. Another important thing to note here is that the news inflow in newspapers is so large that a sub editor may not even get much time as he has more stories queued up and waiting to get translated. In news organization like radio and television, the pressure is even more as they have to go on air every next hour.

If you take translation as an activity of interpretation, then the work becomes simpler and translations can be completed faster than usual. Interpretation requires a good amount of short memory, a conscious and consistent development of a multilingual dictionary data base in our brain, good control over grammar of target language and an alert mind.

### CHECK YOUR PROGRESS

1. What is the minimum requirement for translation?
2. List the types of translation as stated by Roman Jakobson.
3. State the features of an ideal translation.

## 5.3 TRANSLATION AND REWRITING PRACTICES IN MASS MEDIA

Translation is an act of transferring the text produced in a given language, used in a given culture, into a text that would give semblance of the original text in another language and another culture. This activity has always been associated with the written word and it gained prominence after the emergence of print media.

### 5.3.1 Translation for Print Media

Print media is related to the production of printed material for which it requires content on a regular basis. The requirement was fulfilled to a larger extent by translations of various texts from different languages. The first ever use of print medium was done to produce books. The Bible is the one single book translated in maximum number of languages.

With the advances in human societies, the demand of keeping the whole society scattered in a large geographical area was met by the publication of newspapers. Today, newspapers have become a part of people's lives. News is not generated at one single place where people speak one language; it is present all over the world in many different languages. Hence, newspapers require a great amount of translation of news from various parts of the world available in various languages.

Magazines evolved much later than newspapers but they soon occupied a very significant place in the society. Writing in magazines is a lot more different than newspapers. Here too, the demand of translations increased very rapidly.

### 5.3.2 Rewriting Practices in Mass Media

Editing and rewriting are integral parts of the writing process. A writer who finishes an initial draft has the responsibility to try to improve it and most writers readily recognize this necessity.

In writing for the mass media, editing and rewriting in some form are usually part of the production process. News organizations employ people to edit copy just like they employ people to write it. These copy editors, many of whom have experience as news reporters, develop an expertise in the techniques of editing. They can edit under deadline pressure, just as writers must learn to write under those same pressures.

Two general types of editing can occur: copy-editing and rewriting. Copy-editing involves various techniques and operations that change and improve copy but do not alter its basic structure and approach. Rewriting, just as its name implies, means rewording large portions of the copy and reexamining its structure. Rewriting produces a different piece of copy, and its purpose is to make the copy more suitable for the medium in which it is to be used. Rewriting like copyediting should be done when the copy demands it, but the amount of time available for these activities will often dictate how much can be done.

Given that time is not often available to rewrite every piece of copy completely, the following are some of the things that writers should look for when rewriting:

- Spelling, grammar and style mistakes: Such mistakes show unprofessionalism or ignorance of the basic tools of the language. These are the mistakes that a writer should look for first. Writers should look up any words they that are not sure about and they should use every

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## NOTES

means possible to verify that the proper names in their story are properly spelled (spelled correctly). It is important to maintain consistency in writing.

- Verbs: The quickest way to improve writing is to improve the verbs. If possible, verbs should be active and descriptive. A writer should look at every instance where he or she has used the passive voice and consider whether or not the passage should be changed to an active voice. Changing linking verbs to action verbs will inject life into a piece of writing.
- Wordiness: This implies using too many words is one of the major and consistent problems in writing. When expressing difficult ideas or thoughts writers often use too many words, thus cut down on the number of words it takes to express the thought.
- Logic: Writers must ensure that their arguments are logical and answer all the relevant questions they may create in the minds of the readers.

### 5.3.3 Translation for Books, Newspapers and Magazines

Translation in book publishing is perhaps the oldest type of translation activity. One of the basic differences between translating for books and translating for newspapers or any other news organization is the time allowed to translators or the deadlines. In a newspaper or news agency a translator is not given more than twenty to thirty minutes whereas a translator of a book to be published has enough time to translate the content and rework on it. The other difference which makes the task of a newspaper sub editor and a translator working for a publisher is the quantum of work. A newspaper at best may ask for fifteen to twenty stories in a day while the quantum of work in a book is many times more than newspapers.

#### Newspapers

Newspapers are considered as history or literature written in haste. Imagine the number of words a newspaper contains. These words are composed every day in a span of six to ten hours. It is true that they are not produced by one or two persons as there is an army of journalists providing content for the daily newspaper. In such a situation, if there is some amount of news or opinion that has its origin in a language other than that of the newspaper, then it has to be translated.

Translation has been viewed as a creative work that requires a lot of time. However, in the business of news there is no time for a journalist to translate such stories. Hence, one could say that translation in a newspaper too involves creativity in haste. Normally, in international newspapers the translation activity is minimal and whatever translations are done are at the level of reporters and foreign correspondents that send the copy where they have to write the story in the language of the newspaper are based on the text or speech or interview taken in a foreign language. However, in India in almost every newspaper, there is a large amount of news that has to be translated from English into various Indian languages. In fact,

a major part of the newsroom activity is related to translation of copies from English or some other Indian language into the language of the newspaper. The sub editors do not have much time to translate the news stories as they have many stories to translate in a couple of hours. Like international newspapers, in Indian newspapers as well a lot of translation takes place at the level of the reporter or correspondent. They go to the field and come across many types of people speaking different languages; in most government offices and business houses journalists encounter officials and managers who prefer to speak in English. A journalist has to translate their quotes into the target language while writing the news report.

## NOTES

A large part of the translation of news takes place in news agencies like PTI and UNI. It is because of such quantum of translation that these news agencies have started their Hindi counterpart 'Bhasha' and 'Univarta', at least for Hindi newspapers as the number of Hindi newspapers is the highest in Indian language press in India. These agencies have journalists who are proficient in translating news stories and each one of them has to translate anywhere between ten to fifteen stories a day and some time more. The translated stories are edited and transmitted to all newspapers and even to places where there are live displays like airports, railway stations, hospitals, etc.

We now look at translation done in news agencies before transmitting the news to various newspapers. The following is an example from the Press Trust of India which is translated by its Hindi unit known as *Bhasha*.

### **Jagan loyalists, detractors engage in war of words**

STAFF WRITER 23:50 HRS IST

**Hyderabad, Jan 26 (PTI)** Congress MLAs loyal to former MP Y S Jagan Mohan Reddy and those opposed to him were today involved in a war of words over their loyalties.

Taking strong exception to reported comments of Andhra Pradesh Chief Minister N Kiran Kumar Reddy that the Jagan loyalists should quit their posts and seek re-election, some MLAs asked him to table a confidence motion in the House if he was elected to the Assembly without the goodwill of late Chief Minister Y S Rajasekhara Reddy.

"There is no doubt in saying that all Congress MLAs in the present house, including Kiran Kumar Reddy, have won because of Rajasekhara Reddy. If someone feels that they have won without Rajasekhara Reddy's goodwill, they should quit.

The news given above is translated in Hindi in the following manner:

### **जगन समर्थक और विरोधियों के बीच वाक्युद्ध**

पीटीआई-भाषा संवाददाता 0.56 HRS IST

हैदराबाद, 26 जनवरी: भाषा: कांग्रेस के पूर्व सांसद वाय एस जगन मोहन रेड्डी के समर्थक और विरोधी पक्ष के विधायकों के बीच आज वाक्युद्ध हुआ ।

## NOTES

खबरों के मुताबिक, आंध्र प्रदेश के मुख्यमंत्री एन किरण कुमार रेड्डी ने कहा था कि जगन समर्थकों को अपने पद छोड़ देने चाहिए। इसके बाद कुछ विधायकों ने आज कहा कि सदन में मुख्यमंत्री इस बारे में विश्वासमत लाएं कि क्या वह पूर्व मुख्यमंत्री वाय एस राजशेखर रेड्डी की अच्छी छवि के बिना निर्वाचित हो सकते थे।

जगन के समर्थक कांग्रेस विधायक पी सुभाष चंद्र बोस ने कहा, "इस बात में कोई शक नहीं है कि मौजूदा सदन में मुख्यमंत्री समेत कांग्रेस के सभी विधायक राजशेखर रेड्डी की बदौलत यहां आए हैं। अगर किसी को लगता है कि वह बिना रेड्डी की छवि के बिना जीत सकते हैं, तो उन्हें पद छोड़ देना चाहिए। अगर आपको विश्वास है तो आप सदन में विश्वास मत क्यों नहीं लाते।"

It is worth noting the time of the release of news in English and the time of the release of the same story after translating it Hindi. This would let you know the kind of pressure in which the sub editors in news agencies have to work.

### Magazines

Magazines constitute of long articles that have to be translated. The time given depends upon the frequency of their publication. A weekly magazine for example would give anybody two to three days for translations where as a monthly magazine could afford to give a week or more for the same type of article. The language of articles published in magazines is a bit higher than newspapers.

Most of the translation work for magazines and supplement magazines of newspapers is done in various feature agencies, which supply translated articles of well known thinkers, writers and journalists to various newspapers and magazines in the same way as news agencies supply news to newspapers. The most difficult aspect of such translation is that you have to by and large keep the style of writer consistent while being accurate with the content of the article.

### CHECK YOUR PROGRESS

4. Define the term 'translation'.
5. Who is responsible for the translation work in magazines and newspapers? What is the most difficult aspect of this task?

## 5.4 TRANSLATION FOR RADIO

Radio is a medium of spoken words and the use of translation seems less appropriate for this medium as it should be relying more on the activity of interpretation. However, radio has been using translation instead of interpretation as most of the work in radio is script based, even today. Radio emerged in societies that had been using written words for most of their communication needs and the initial formats of radio were highly influenced by the culture of literacy. The automatic fluent speech had been replaced by text based memorized speech or the actual reading of the

scripts before a microphone. However, things changed after radio became more autonomous and today many speech based programmes have been incorporated in the format. All types programmes cannot depend heavily on scripts, the sound bites and 'vox populi' in news and other radio programmes too have helped radio to move away from the culture of literacy.

The dependence on text could have gone away to a larger extent, but the habit of people to get affected by culture of reading and writing which takes them away from the pleasure of speech continued. The writing for the ear became a solid component of any kind of training for broadcasters to remind them that whatever they are writing is not for the purpose of decoding through the eye, but it has to be read in a manner close to speech so that the language is heard and grasped by the listener of their programmes.

A person brought up in a literacy dependant society tends to plan out the whole speech before delivering it. Hence, writing of scripts for radio programmes is something which we all accept as a matter of fact.

News and other current affair programmes also need the whole script to be prepared in advance for the purpose of verification of the duration of news and other programmes. It is also true that the newsroom of a radio station also has to function in the same way that of a news agency. Earlier, the news inflow in radio newsrooms used to be of various types. Radio correspondents would send their written stories, reporters and stringers from distant places would send news by telegraphs, various government and private companies too would send occasional press releases. The news agency copies would also be used along with the internal resources in order to compile the bulletin. It is here that the stories have to be translated into the language in which the news would be broadcast.

In India, the government owned All India Radio has been giving news in several languages including many foreign languages. The All India Radio has established several language units to deal with this kind of multifarious language broadcasting. It is the duty of these language units to translate news and other programmes in their language and broadcast them. They have people working in shifts to allow regular broadcast at given intervals. The regional news units as well as the foreign language news units depend on the general newsroom, which supplies the bulletins prepared in English. They translate the news and prepare their own bulletin depending upon the interest of their target audience.

The translation of news stories in radio has to be much faster than that of print media as the preparing of a newspaper is a delayed process, even if there are many editions of the newspaper. The city edition of a newspaper certainly tries to provide the news that has come a few minutes before its publication but the process of inclusion does not affect the rest of the pages that are prepared much in advance. But in a radio news bulletin, the news which breaks during the broadcast has to be prepared very quickly and if the same news story has to be included in the regional news then it has also to be translated instantly.

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Preparing a news bulletin that has many stories translated from other language requires special training. Translators in radio have to work almost like conference interpreters, interpreting speech simultaneously or at best consecutively.

Apart from translations required in news bulletins, there are many other programmes where translations are needed, for example dubbing in films and television. Translations are also required in radio features constituting of sound bites of people in various languages. Translators are also required to adapt plays and other scripts from other languages.

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### 5.5 TRANSLATION FOR CINEMA

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Historically, cinema came around the same time as radio and both these medium had to depend on the rich content of the culture of literacy that was available in print. If radio had to rejuvenate the folk oral tradition trapped in the labyrinth of printed books, cinema found the new modern content in print, in form of novels written by famous authors.

In a way, cinema itself is the translation of written text into a visual or audio-visual text. In the initial days, significant literary works of well known authors such as Shakespeare, Pasternak, Dostoyevsky, were adapted into films. The film scripts recreate the literary work for the purpose of making the film and the final edited copy of the film is the visual version of the book.

However, translation in cinema is used at various levels. In spite of the universality of visuals, a film heavily depends on the language and culture of the society in which it is produced. In order to make films more viable for communication in other societies, the producers of films started providing sub titles in the films. These subtitles provided the translation of the dialogues or the commentary of the film.

G.M. Luken, however, finds the process of language transfer in film and television different from translation and enumerates four major features of language transfer in these media. According to him, common sense seems to indicate that, language transfer is a form of translation. However, most text book definitions of 'translation' simply do not fit audiovisual language transfer. It differs from other forms of translation in at least four essential features:

- (i) Language transfer only affects one element of the entire opus. In film or television programme the 'message' is expressed by the whole audiovisual opus, i.e., image, acting, sound and language.
- (ii) The message is altered by language transfer. A given television programme is usually produced for a certain audience. The audience which might eventually watch the programme with language transfer could have a different language and culture from the one for which the programme was originally produced.
- (iii) Audiovisual language transfer is shorter than the original.

- (iv) Audiovisual language transfer incorporates an editorial element. Thus, language transfer adds information to that contained in the original text and leaves some out.

However, the process of language transfer in sub titling and dubbing involves translation to a large extent. The only difference between both these activities is that translations are not supposed to add or delete any part of the text in general where as the process of sub titling and dubbing always leaves out the irrelevant to keep pace with the fast moving visuals on the screen.

## NOTES

### Subtitles

Subtitling is a translation of a particular kind where the audio is first translated and then the written text is matched with the visuals on screen. The subtitles have to be inserted with great care as it has to be ensured that they synch with the speech on one hand and remain on screen for a particular duration that makes it easier for the viewer of the film to read them while watching the screen. According to Del Mundo an academician and a professor of translation at Hang Seng College of Commerce in Hong Kong, translation through subtitling involves two steps. 'The first translation is based on the script and is done by the scriptwriter, or by both the scriptwriter and the director, or by the translator. The second translation is based on the video and is done by the director, who views the film with the technical advisor. However, there are some instances, according to Del Mundo, when the director leaves the translation in the hands of the translator alone, which is not recommended.

Diana Sanchez, in her article, 'Subtitling Methods and Team-Translation' has identified four methods of subtitling that are as follows:

- (i) Pre-translation — Adaptation — Spotting
- (ii) Pre-translation — Spotting — Adaptation
- (iii) Adaptation — Spotting — Translation
- (iv) Translation/Adaptation — Spotting

Regardless of the method, each project undergoes a two-step verification process. First, the subtitle is read by a native speaker without watching the video. This allows for easier identification of incoherence and mistakes in spellings or punctuation in the subtitles. It is preferable that the person carrying out this stage has not seen the video previously, to maximize the identification of incoherent phrases and minimize interference from the original. However, this is not always possible, especially in a small company where the employees usually carry out more than one part of the subtitling process for each project.

In a process akin to that of the dubbing script adjuster, in the first method a pre translated script is adjusted or adapted into subtitle units before being spotted. This strategy is adopted for a variety of reasons. It may be that the client provides the translated script to be used for subtitling, or that time constraints mean the dialogue list must be translated before spotting is carried out.

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In the second method that is a variation of the first method, the film or programme is spotted before adapting the pre-translated text. Here, the subtitler first captures the TC-in and TC-out for each subtitle thus identifying the subtitle units and later adapting the translated text to it, again either working within subtitling software or in a text document which is later imported. The advantage of this system is that the subtitler identifies the 'real' units of a dialogue, and will not be distracted by the quantity of information conveyed when making the decision as to where a subtitle will begin and end. For this reason, the spotting stage will tend to be much faster when using this method.

The advantage of the third method is that subtitles can be translated into various languages simultaneously, without the need to spot each language. In the world of subtitling where deadlines are often unreasonably short, especially when subtitling DVDs, subtitling can be done by freelance translators working from home through a PC, video recorder and monitor. The translator also has more say in the finished product, choosing how to summarize information and knowing what to omit. However, this method also has its disadvantages. A lot of time is often lost in transcribing the original text. The subtitler therefore has to transcribe the entire text before it can be translated.

In the fourth method suggested by Diana Sanchez, the task of the translator is combined with that of the subtitler. The task of translation and adaptation is performed before spotting or the translator first spots then translates and adapts. The advantage here is that one person performs all stages of the process and has the option of finding the best solution within the constraints imposed by the medium.

Unfortunately, the fact is that very few translators combine the skills needed not only to translate and summarize, but to decide on the unit of information and sound to comprise each subtitle. In our own experience, some translators who perform well when translating pre-spotted subtitles, have been found incapable of learning the technical skills required to identify and spot subtitle units. Deciding when to use dialogue, when to use one long subtitle or two shorter ones, or when to respect or ignore a film's takes is not only complicated but subjective.

### **Dubbing**

Dubbing is another type of translation provided in films. In this case the translation of the dialogues or commentary is done with a purpose of changing the original audio with the translated audio. This process is more complicated than the subtitling as here the translator as well as the editor of the film has to be very accurate. The translated audio has to be lip synched in the film.

Dubbing has become a professional task these days and there are certain universities and institutes in Europe that provide specialized training in translating for subtitles and dubbing.

### CHECK YOUR PROGRESS

6. State the responsibility of translators in radio.
7. What is subtitling?
8. State the methods of subtitling as established by Diana Sanchez.

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## 5.6 TRANSLATION FOR TELEVISION

Television is a public service medium, which has to function in a heterogeneous mass society. Whatever may be the hegemonic design of people in power, television has never been able to be nationalistic or international in so far as communicability is concerned. It is for this reason that in well-organized societies like USA, televisions are functioning as localized media and are doling out news and entertainment in the language of the masses. Television, as a medium has to rely upon translations for doing so.

After the growth of privately owned television channels, there has been a tremendous increase in audiovisual production. This increase in television production coupled with round-the-clock news and entertainment channels highlights the fact that television cannot solely depend upon original production and thus programmes are produced in different languages and then translated, subtitled or dubbed. The National Geographic, Discovery, Planet Earth and History channels have facilities like multilingual dubbing or commentary available with the video programmes that they transmit.

### 5.6.1 Subtitles

Subtitling in television is not very different than that in films. The only major difference is that subtitling in films is imprinted on each frame of the visual, whereas the whole text of subtitles are written as a long text and then synchronized with the video and dumped in the compact disk. The new innovation in television technology and information technology has made it possible to subtitle any video in a very short time. In fact, the *Centre for Development of Advanced Computing* has designed 'Chitrakan', the first OCR (Optical Character Recognition) system for Indian Languages. Through Chitrakan, a translator can translate an entire film or any other video programme on computer and synchronize it with the visual. They have also designed another Television user's translation as an activity of generating text for subtitling and dubbing. This allows any viewer or broadcasting station to select the language of reception from the same CD or DVD.

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### 5.6.2 Dubbing

Dubbing the original film with a voice in another language is almost the same in all languages. However, the most difficult aspect of dubbing for film and television programmes is the lip synching in the translated version.

José Henrique Lamensdorf, in his article 'Working from the Audio Recordings', has described the job and the process of translating for subtitling and dubbing. When a translator works on dubbing and subtitling, he may get various types of jobs that are similar in nature. The request might be for transcribing, translating, or both, from an audio recording. It can never be overemphasized that one of the duties of the translator is to educate their clients. Some clients assume that translators responsible for dubbing/subtitling/captioning, generally work from printed text. Though, frequent flaws seen on TV might support such reasoning, this does not hold true, at least for dubbing.

Thus, if the client asks you for both (transcribing and translating), ask what they need the transcript for. If they only require translation, it is possible to translate directly from audio. A transcript is useful for a written record of what was said in the recording, for developing printed material from its contents, or to rebuild a script for an eventual re-enactment, but definitely not for dubbing or subtitling.

Dubbing or subtitling requires specialized skills. Furthermore, translation for dubbing and translation for subtitling are different jobs. There is, however, one case when transcribing to translate thereafter is a sensible option, i.e., when the recording is to be translated in a written form (not for dubbing or subtitling) into several different languages. It is easier to find translators who work from text, which is cheaper as it takes less time.

Your working method will depend on your personal memory buffer, not the one in your computer. Some people (probably all those who do simultaneous translation) may be able to keep long phrases in mind for short recall. Others may only store short pieces. This will determine how long you can listen before you have to stop and type. Test yourself, and identify the most suitable method.

The most useful tool for transcribing audio files is a free program named Express Scribe. The programmable keys on the keyboard are extremely practical for the play, stop, rewind, and other controls. Express Scribe also offers variable playing speed for slowing down fast speech. Furthermore, it opens the audio from various audio and video formats.

### 5.6.3 Voice Over and Commentary

Television uses different kinds of voice overs in programming. In fact, most news reports are packaged in a format which has a piece to camera by the reporter followed by a series of visuals supported by a voiceover. Television news channels transmitting news in more than one language need the reporter or any other expert translator to translate these voice overs in different languages, which are incorporated in the story without letting the viewer know that the story was originally prepared

in English or Hindi. Many other programmes also use voice overs in place of dubbing as it is easier and does not require lip synching.

Many audio-visual programmes use commentary for narration while the visuals are being shown. It has become very useful to get a commentary translated in different languages because the cost of making video programmes becomes less and the activity more profitable. This is done by using the edited visual story with commentary in different languages to enlarge the scope of marketing the programmes to various channels. Translating commentary is a lot easier than subtitling and dubbing.

## NOTES

### CHECK YOUR PROGRESS

9. What is the function of translation in television?
10. State the difference between subtitling in television and films.

## 5.7 TRANSLATION FOR NEW MEDIA

The rapid growth of computers and information technology on one hand and that of telecommunication technology has led to the development of new media. The multimedia technology in computers resulted in the convergence of text, audio, visuals and animation and video. This made multimedia messages more language specific, developing a need for translation.

Later, the same multimedia technology also became deliverable through the Internet. Whatever may be the percentage of visuals and animations or spoken word in any multimedia technology, the Internet has re-established the hegemony of the written word over all other forms of communication. It is interesting to note that while there has been a convergence of media through Internet, there has also been a divergence of content. Information technology has aided globalization in a big way, however globalization has also increased the demand of localisation.

The translation in new media has been given a new name and is called localisation in the terminology of internet. As I said earlier, the significant part of the multimedia and World Wide Web is the written word and it is useless for a communicator to prepare a web site in a language alien to the users. The result of these changes is that anyone who wants to communicate effectively with larger number of people would be interested in translating the whole web site into one or another. This business of providing the single content in as many languages as possible is known as localisation of content.

### 5.7.1 Translation

In new media especially the Internet and web, translation has dual significance. On

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one hand those web sites that have a long text in each page require it to be translated in not only one but many languages at the same time because the Information Technology provides the facility of allowing access to the same web site in many languages. On the other hand, research and development in the field of machine translation has also made it easier for managers of web sites by providing online software that can translate the content almost 85 to 90 per cent accurately in different languages. One such software has recently been incorporated by Google in their portal known as Google Translate. However, there is a drawback, i.e., all pairs of languages are still not covered by such researches and hence a lot of manual translation is required. Certain transnational commercial ventures need to translate their content in local languages, which has led to the development of a new concept in web technologies known as localization.

### 5.7.2 Localization

Localization is a kind of translation process where the whole web site or portal is made accessible in various languages depending upon the need of the users. In India, the biggest project in this area has been taken up by the Department of Information Technology under the scheme of e-governance. The National Informatics Centre with the help of the major players of the industry are creating a software for encoding data in various Indian languages still not covered by the consortium of Unicode. In fact, whatever has been included in Unicode for Indian languages was based on research and development of Indian language computing by the Centre for Advanced Computing. The problem of localization is not only limited to the preparation of code page. It also involves various government documents and forms that are normally required to be filled by the citizens for getting certain services and the extraction of meta data from such forms for the purpose of records that could be used in future. The process of localization of various ministries and departments of the Government of India is still ruled by the normal process of translation as many documents translated into the official language are in pdf or jpg formats.

The web portal on e-governance of the Government of India has a lot of material on localization efforts and the web site of the Technical Development of Indian Languages (TDIL) shows various software for Indian languages including the translation software wherever available.

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## 5.8 TOOLS FOR TRANSLATORS

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A few decades ago translation was a very cumbersome activity. People were not able to translate a text quickly and accurately without a near perfect command of the languages. There were no proper training schools for translators and interpreters, which left them on their own. Most of the translations were also not compensated monetarily. Most translations were done as an amateur activity.

Translation since then has become a well paid professional activity and is now taught as a subject in the curricula of various universities. There are also some specialized training institutes in countries like France and Germany that prepare translators and interpreters for organizations like United Nation, which has six official languages and the European Union that has many more languages in which official documents are prepared.

In order to be an efficient and effective translator, one must have a good knowledge of the tools that translators need in order to improve their speed and accuracy.

Dictionaries and thesaurus are essential tools for writers and translators. It is essential for a translator to possess a bilingual dictionary and a few monolingual dictionaries. Various dictionaries and thesauruses are available online to make the task of translation easier.

Translators also need to have a library of reference material like guidebooks or handbooks of various subjects. They should also be voracious readers and must cultivate interest in different areas of human endeavour. They must have laptops or computers and possess a working knowledge of computers. Over the years, the use of word processors and digital dictionaries have made the task of translators easy.

These days, many types of software are available as help for translators. It should be understood that by a mere possession of a dictionary or thesaurus is not sufficient, a translator must have a good vocabulary and knowledge of the language for effective translation.

Apart from dictionaries and thesaurus, translators and interpreters should have access to various encyclopaedias and hand books. They should also be voracious readers and must cultivate interest in different areas of human endeavour.

### **CHECK YOUR PROGRESS**

11. What is the significance of translation in new media?
12. Define the term 'localization'.
13. What are the essential tools required for translators?

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## **5.9 SUMMARY**

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- With the proliferation of media the activity of translation too has diversified and it is no longer relevant only to religious texts and literature. The most urgent requirement of modern societies is the translation of science and technology, business and commerce and law and social sciences.

## **NOTES**

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- In the domain of mass communication, news is the most popular form of media and though no one would have calculated or estimated, but out of the total words that are translated, the largest part would be that of the translation of news stories.
- The news is translated all over the world between different pairs of languages and the maximum translation would be from English.
- The culture industry has cinema and television as the most accessed media. Both these audio-visual media require different forms of translations including subtitling and dubbing, besides the translations required for voice over and commentary.
- The expansion of television transmission from a mere three to four hours to round-the-clock transmission has created a great demand for content which is very difficult to be arranged in different languages. Hence, the demand of translating already prepared content has also increased.
- The emergence of new media has resulted in a rise in the demand for translators. Advances in the domain of Information Technology has also made it possible for various linguistic communities to access Internet in their own languages and thereby creating a demand for localization of content of web.

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## 5.10 KEY TERMS

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- **Source language:** The language from which the translation has to be carried out
- **Target language:** The language into which the translation is carried out
- **Text:** The content of translation in the form of oral or written language
- **Transliteration:** The practice of converting a text from one writing system into another in a systematic way
- **Transcription:** Reproduction of oral text into written script
- **Interpretation:** The end product of the process of translation from one language into another, simultaneously or consecutively
- **Subtitles:** The translation of a text, as reproduced in script, on the frame of the film or video
- **Dubbing:** The post-production process of inserting spoken content of the film or video that is rendered in a spoken form in the sound track of a film or video

## 5.11 ANSWERS TO 'CHECK YOUR PROGRESS'

1. The minimum requirement for translation is to have good command on both, source and target languages.
2. In his article 'On Linguistic Aspects of Translation', Roman Jakobson lists three types of translation:
  - (i) Intralingual translation or rewording.
  - (ii) Interlingual translation or translation proper.
  - (iii) Inter semiotic translation or transmutation.
3. An ideal translation should be:
  - **Accurate:** This implies reproducing as exactly as possible, the meaning of the source text.
  - **Natural:** This involves using natural forms of the receptor language in a way that is appropriate to the kind of text being translated.
  - **Communicative:** This involves expressing all aspects of the meaning in a manner that is readily understandable to the intended audience.
4. Translation is an act of transferring the text produced in a given language, used in a given culture, into a text that would give semblance of the original text in another language and another culture.
5. Most of the translation work for magazines and supplement magazines of newspapers is done in various feature agencies, which supply translated articles of well known thinkers, writers and journalists. The most difficult aspect of such translation is that you have to, by and large, keep the style of the writer consistent while being accurate with the content of the article.
6. Translators in radio have to work almost like conference interpreters, interpreting speech simultaneously or at best, consecutively.
7. Subtitling is a translation of a particular kind where the audio is first translated and then the written text is matched with the visuals on screen.
8. Diana Sanchez in her article 'Subtitling Methods and Team-Translation' has identified four methods of subtitling that are as follows:
  - (i) Pre-translation — Adaptation — Spotting
  - (ii) Pre-translation — Spotting — Adaptation
  - (iii) Adaptation — Spotting — Translation
  - (iv) Translation/Adaptation — Spotting
9. Television uses translation as an activity of generating text for subtitling and dubbing.

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10. Subtitling in television is not very different than it is in films. The only major difference is that subtitling in films is imprinted on each frame of the visual whereas the whole text of subtitles is written as a long text, synchronized with the video and dumped in the compact disk.
11. In new media, especially the Internet and web, translation has dual significance. On one hand, web sites that have a long text in each page require it to be translated in not only one but many languages at the same time because the Information Technology provides the facility of allowing access to the same web site in many languages. On the other hand, research and development in the field of machine translation has also made it easier for managers of web sites by providing online software that can translate the content almost 85 to 90 per cent accurately in different languages.
12. Localization is a kind of translation process where the whole website or portal is made accessible in various languages, depending upon the need of the users.
13. Dictionaries and thesaurus are essential tools for writers and translators.

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### 5.12 QUESTIONS AND EXERCISES

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#### Short-Answer Questions

1. What is meant by source and target language?
2. What is the difference between translation and transcription?
3. State the role of translation in news.
4. What is dubbing?
5. State the role of a voice-over and commentary in television.

#### Long-Answer Questions

1. Describe the process of translation with its various stages.
2. What is interpretation? Explain its role in translation.
3. Discuss the relevance of equivalence in translation.
4. Write a note on translation and rewriting practices in mass media.
5. Subtitles need to be inserted with care to match the visuals. Elaborate.

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