

COMUNICATIVITATE SI TEXT INTERPRETARE

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Abstract

The paper "Communicativity and text interpretation" presents the connection between writing/editing and adaptation/interpretation of radio and TV texts and the fact that this very much influences the text's principledness. Therefore, special significance is given to the use or lack of use of the "two face structure," the visible (apparent) articulation of phrases (punctuation marks, conjunctions), the logical construction of the news (the topic, the order of sentences, the cohesion of the text), "the transparent new" – the form, the text's communicativity and the text-image agreement on the TV news. The articulation and intonation elements which appear in the text only get their function and meaning within the text, in the communicative field. The examples behind this presentation have been chosen from the Hungarian-language programs on Radio Romania International and TVR, as I have worked here for many years as an editor-presenter.

Keywords: *language/mother tongue, interpretation, communication, speech, intonation, audio-visual media, the language of images, radio, the auditory effect, articulation elements.*

"Any language represents the mirror of the nation's soul..... and The Language is our fortress" – I. Pillat and Kosztolányi Dezső. The well-known French professor Claude Hagège states that "The Europe of languages has its own destiny and should not be inspired by foreign examples. Europe is original due to its huge diversity of languages and cultures that it reflects. The European lives in multilingualism. He has to teach his children taking into account the variety of languages. This is the call of the past and of the future in Europe" – emphasizes the well-known French linguist (Zolnai, 1964).

Every European has to learn to communicate in as many languages as possible, says the professor, starting from the languages of the neighbors, so that it offers a subject to the idea of the continent's solidarity and, at the same time, to offer a model of understanding the world's diversity in its whole. The citizens who

know more than one language can more easily benefit from the different European opportunities, such as the educational ones, that are offered by an integrated Europe (Buda & László, 1981).

The language of a nation is continually changing, developing and transforming and communication and text interpretation has to comply with this situation. "The fact that my mother tongue is the language in which I speak, think or write..... is most important aspect in each of our lives" according to the Hungarian poet Kosztolányi Dezső (Vigh, 1981).

"Mother tongues in a multilingual approach represent essential components of education and quality development, which represents the fundament for the emancipation of their societies" says Irina Bokova, CEO of UNESCO (Wacha, 1973).

Languages represent the most important means of communication, conservation and development of the world's material and immaterial patrimony. An efficient communication in the mother tongue will play a major role both in encouraging diversity and multilingual education and in developing a full awareness of the linguistic and cultural traditions of the whole world (Deme, 1978).

According to specialists, it is estimated that, if people don't act in this regard, half of the 6000 spoken languages today will become extinct by the end of this century. Alongside the extinction of the languages and of unwritten documents, mankind will lose not only a cultural wealth, but also important millenary knowledge embedded in the indigenous languages (Berger, 1990). Mother tongue and culture are essential components in the process of defining a nation. The feature of the mother tongue, as well as its use as a means of communication, contributes to

the conservation and perpetuation of each nation's identity. There are customs and traditions which are kept and forwarded, but the mother tongue can very easily be lost if it is not learned and if people don't communicate using it (Bacsó, 1997).

Each language has a number of variants and constantly undergoes a changing process.

Talking about the audio-visual media, television can deliver information without text, just by using the language of the images, whereas in radio, the auditory effect produces satisfaction. The hue, rhythm, intonation, and the articulation of the sound are part of the given information and have a significant role in communication, ie the transmission of information (Csáky, 1992).

Every healthy individual can talk, but in order to express himself in various situations, to understand the hue, rhythm or intonation of a text, he has to have a certain training, to be a specialist (Fischer, 1975).

Speaking in public has some precise rules: how much from the text should the interpreter/presenter assimilate - which option is better: if he assimilates the whole text or if he stays away from it? Can he master his nervousness, or because of it he breathes faster and the rhythm of his voice becomes more alert; does the raise his voice or speaks louder? What is the role of the logical and emotive intonation? How does the melody of speech influence the intonation of the word, sentence or text? etc. I'm trying to answer all these questions in my quality as a (former) radio presenter at Radio Romania and the National Television (Griffin, 2003; Von Cuilenburg et al. 1998; Barthes, 1990; Fericsik & Raátz, 2000). It is very important that the language, speech used to transmit information to be appropriate with the linguistic norms and with those of a correct manifestation (Erdélyi, 1998). Speech represents the most complex movement which is learned from the parents or from school (Grétsy, 1985).

Speech is an expression system with various channels. The general content of words often changes according to the intonation, rhythm, volume, articulation, etc. In developing language and speech the media plays a decisive role. On radio and on TV we hear, more than once, texts in which we feel that the presenter doesn't pay

enough attention when pronouncing the consonants and vowels, on his speech, tone of voice or intonation (Deme, 1976). We hear all these, but we don't hear the idea itself. Through the harmony between the meaning of the text and the phonetic elements, we move towards a new quality: the hearing influence also ensures a visual effect. (Fischer, 1982) This "internal visualization" has a specific effect. The acoustic language (and the written text), especially the spontaneous and vivid language is connected to a personality, situation and the receiving partner (Cserés, 1977).

In the vivid language, besides articulation, the following elements support expression: the common and alternative use of the phonetic tools.

The cohesion and the spontaneous drafting of the text are easier than that of written communication. This is why the verbal and grammatical elements aren't always enough. To complete them there are also phonetic elements, which establish via a number of functions the intonation cohesion (Jakobson, 1972).

Communication mainly represents a dialog, because it is addressed to partners and, even if it is a monolog, the main idea is not the expression in itself, but self-understanding.

One can say that, informing firstly has a reason, and communication has a reason. In the information relationship, the receptor is the one who decodes the text, but in the communication relationship, it is the partner. That is why real communication represents an interaction in which the communicator and the receptor can change at any time.

Communicability and text interpretation have an equal rank between the speaker and the listener (Hymes, 1997).

Our main purpose when speaking is that we are understood (Szabó, 1971). But, because speech represents a difficult physiological process, which has a lot of elements, it is important that during speech we focus, or that the correct expression represents a reflex (Péchy, 1984).

Usually we target the great listener, whose constitution is not homogenous. But also in direct communicational situations the constitution of the listener is changing (Gáspári, 1992). It is important that among the communication

partners, the speaker/communicator establishes his role and the situation in which he expresses himself – as an individual or as an official person.

In using language or style it is important whether or not speech/communication is established between partners who have the same level of culture, if the audience is made up of more than one person or not, if it is homogenous or heterogeneous (Szecskő, Szecskő & Szépe 1970).

It is important that the communication process takes place via complete speech, meaning that it involves both the verbal and non-verbal communicational elements (Bánkúti, 1990; Esslin, 1974; Carnegie, 1990).

It is not indifferent the fact that, in the case of dialogue, the roles of communicator may or may not change, both partners being active shapers of the text or not.

There are a few principles and rules in editing texts. All these characteristics of the media require that the broadcasted audio-video materials are as accessible as possible, allowing the receptor to immediately understand the meaning of the message.

The radio and TV text has to be written simple, clear, concise and direct, meaning explicit; it has to be written in everyday language, as we speak on a current basis, avoiding familiarities and jargon. We have to avoid the official or administrative style. If the information included in an official document will be included in some news or commentary, it has to be presented in a colloquial language. A good way of editing the audio-visual text consists of saying the sentences aloud, and after that to write them down. Checking the hearing quality of a text is done by reading it aloud. We have to use short sentences, avoiding difficult structures. The information has to be ordered in a logical manner, easy to follow; we should give up the useless words and details; there should be a harmony in the relationship between communication and interpretation (Kapitány & Kapitány, 1999; Zsolt, 1999; Miklós, 1976; Nagy, 2005).

The main condition for a successful communication is the common/equal knowledge of the sign system: the common language.

Information – in its broadest meaning – refers to transmitting knowledge, information. In this

case, there are two ways of editing the text. It can be informative or communicative. In the first case, informing is the most important aspect whereas in the second case, the listener is the most important. It's highly important that the communication chain doesn't get interrupted, not even for a second (Nagy, 2009; Felicite, 2000; Bedő, 1999; Neményiné Gyimesi, 1993; Hull, 1997).

When talking about communication, there are two major issues related to presenting the text aloud:

a. how is the text that has to find itself a sound shape at the presentation/reading

b. if in the given text there are elements that guide, in one way or another, the correct presentation of the text, and if yes, how can we identify them (Larke, & Argyle, 1997).

The articulation and intonation elements appear in sentences, but their function and meaning appears in the text, in the communicative field. So, from an adequate presentation point of view, it is not enough to analyse the minor communication elements. We have to analyse in the whole text the introduction, rhythmicity and connection of the textual elements. Only if we feel the correlation between content and sound, we can be convinced that our speech really has the resonance of the correct speech (Szabó, 1972; Wacha, 1993; Wacha, 1981; Wacha, 1985).

The audio-visual media speech can be divided into two major style categories: literary speech and informative speech. In radio and television the latter style is more frequent, taking into account that there are more informative shows.

If the radio and TV presenter reads texts developed by other people, he is no longer a "speaker" in the relational sense between his and his partner.

This situation is frequent for news bulletins, where not just one editor establishes the whole broadcast.

There is a special relation between radio/television and news. The possibilities of radio and television provide the ideal forms of broadcasting news. Moreover, the news is the most important category of show for radio and television. The news is a quick form of informing the public about the latest events. Today even television can broadcast quick news, adding images as well (Békési, 1986; Miklós, 1980).

The presenter's duty is to decode the redacted text, transliterating it on an acoustic code. This does not refer to a simple reading, but to an intelligible presentation. This is not easy, especially when the author is other person than the presenter, because, unfortunately, it is easy to notice the errors of composition, of spelling and so on, in the given text. But the presenter's experience facilitates answer to this problem (Montágh, 1976; Balázs, 1985; Horányi, 1977; Rácz, 1960).

The years long phonetic studies analyse the loud part of language (langue) and of speech (parole), segmenting some sounds as well. Their "articulate" series is followed by the intonation. But these do not represent the real talk just because the sentences sound well, correct, but from an acoustic viewpoint they do not compose a textual thread. Even if there is textual cohesion, the intonational cohesion is missing, which not always is the result of a proper use of the elements related to intonation. These elements, called the phonetic instruments of the text, appear in sentences, in words and word segments, but they receive meaning only in context, in the field of communication (Bencze, 1996; Terestyéni, 1960; Terestyéni, 1997; Fekete, 1993; Balogh, 1975).

The question is: how does a radio and TV presenter manage to revive all those elements which appear in the complexity of a text? The difficulty appears when the speaker/presenter does not hear his own mistakes, because he has developed an internal hearing through which he perceives his own mistakes as correct. Therefore, as soon as the diagnosis is established, "therapy" as the most difficult job must follow.

The language/speech of a nation has a shifting status, it develops, it changes continually, and WE, as speakers, communicators must observe some rules (Szabó, 1997; Tolcsvai Nagy, 1994).

For many years, sociologists, aestheticians and philosophers study and interpret this process according to which media systems influence the human thinking. The minute analysis of the specifics of writing, speech and visuality gains a particular focus.

Conclusively, the communicativity and text interpretation remains a study subject for those interested, taking into account the great poet Lucian Blaga's words: "Language is the first great poem of a people."

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