

Verbal representations of background knowledge in “Media Text”

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Key words: background knowledge, explicit and implicit relations, the text, the media text

Translation is found in various books, newspapers, and magazines. These facts will indicate that the role of a translator is very important because he has to understand the source language which he wants to translate so that he can translate it properly to the target language. He must realize that the people who only understand the target language can absorb what the writer of the source language wants to express.

In addition to that, the role of translator should be clear enough in introducing a certain culture or civilization to his readers. Therefore, he has to understand the culture of people who use the source language so that he can translate it to the target language properly. Besides that, a translator must understand the context of situation.

The article deals with “Verbal representations of background knowledge in “Media Text”. There will be discussed material about media texts and its difficulties in translations, which are connected to Explicit and Implicit relations. There are several types of texts: Persuasive texts, Instructive texts, Informative texts, Descriptive texts, Letters and Media texts.

What we call ‘the text’ is not a given thing with given meanings. It means different things to different people at different times. It appears to have a material existence - the DVD, the magazine, even the broadcast live program. But actually it really exists in an immaterial form, in the mind, and only when it is seen, read or heard. The text that we criticize lies at an intersection between the media producer (institutions) and the media Audience. It acts as a stimulus to produce meanings.

Media texts are objects produced with the explicit intention of engaging an Audience. In some cases (movies in a theatre) they are transient. Media texts comprise a torrent of materials and produce a flood of meanings. They are a moving target, and textual analysis is

in some ways an attempt to stem that flow, and subject it to careful attention. There is a lot of information in texts which is not clear for readers. This is the implicit.

The media text is any media product we wish to examine. Every description or representation of the word, fictional or otherwise, is an attempt to describe or define reality, and in some way a construct of reality, a text. Problems of text typology have obvious social implication.

e.g. Queuing: Is it really the British way?

It's nearly finals weekend at Wimbledon when thousands of people will be forming an orderly queue to get in. But is queuing politely really the British way?

Queuing, it's what the British are renowned for doing - and doing very well. Better than anyone else in the world, if reputation is to be believed.

Take the Wimbledon queue.

It's held up as a supreme example of Britain's prowess when it comes to queuing. The likes of tea, cake and camping chairs often make an appearance. It even has its own code of conduct in case, heaven forbid, anyone doesn't understand how the queue works.

The following possible variations will be occurred: 1. The implicit of original texts will stay in translations. 2. The implicit of original texts will change to Explicit 3. To use the important information from the original texts which is Implicit.

Implicit knowledge is like pattern matching; we know who it is we are looking at, or how to react to a situation, but we are not aware of how we know. For example, when you recognize a friend's face you probably are not aware of what features are used to identify him-you just know it is "George." In computational modeling, this relatively inaccessible nature of implicit knowledge may be captured by sub-symbolic distributed representations provided by a connection. The notion of codes is one which is especially associated with semiotics and with genres. There is a problem with the rather inconsistent use of the term in critical writing, and it should recognize a set of textual elements that work together according to conventions, which may be loosely understood as kinds of language. The term may be used to describe 'the language' of dress and fashion or the 'technical language' of use of camera, for instance. What is more helpful in the first place is to grasp the dominant codes or kinds of language which are found in most media texts. These languages speak meanings to us, often working together or striking off one another. They may be summarized as follows:

Written language: the dominant code of the book; this is much less dominant on television. Spoken language: a dominant code of radio; this is otherwise present in film and

TV. Non-verbal language: a dominant code in the case of all representations of people in the media. Visual language: a dominant code of all ‘image media’; this is the language of images in photography, film and TV, which I take to cover features such as use of camera or of composition.

So the implicit-explicit distinction is applied to knowledge representations. Knowledge is taken to be an attitude towards a proposition which is true. The proposition itself predicates a property to some entity. A number of ways in which knowledge can be implicit or explicit emerge. If a higher aspect is known explicitly then each lower one must also be known explicitly. This partial hierarchy reduces the number of ways in which knowledge can be explicit. In the most important type of implicit knowledge, representations merely reflect the property of objects or events without predicating them of any particular entity. The clearest cases of explicit knowledge of a fact are representations of one's own attitude of knowing that fact. These distinctions are discussed in their relationship to similar distinctions such as procedural-declarative, conscious-unconscious, verbalizable-nonverbalizable, direct-indirect tests, and automatic-voluntary control. This is followed by an outline of how these distinctions can be used to integrate and relate the often divergent uses of the implicit-explicit distinction in different research areas.

We ordinarily say that a fact is conveyed explicitly if it is expressed by the standard meaning of the words used. If something is conveyed but not explicitly, then we say it has been conveyed implicitly. We can discern two main sources of implicitness. One is the contextual function/use of what has been said explicitly. A prime case is presuppositions. To use a famous example, the statement, “The present king of France is bald,” presupposes that there is a present king of France. It does not express this fact explicitly because the function of the sentence (when uttered as an assertion) is to differentiate the present king of France being bald from his not being bald. For that reason the speaker of this sentence can claim that he did not (explicitly) say that there was a king of France. Yet the presupposition does commit him to there being a king of France, or else his assertion of the king being bald becomes insincere. So in this sense he did (and thus we say: “implicitly”) convey that there is a king of France.

The other source of implicitness lies in the conceptual structure of the explicitly used words. For example, if one conveys that a person is a bachelor, then one conveys that this person is male and unmarried without making those features explicit. Using “bachelor” commits oneself quite strongly to “male” and “unmarried” lest one shows oneself ignorant of

the meaning of the word bachelor in the language spoken. These are not rare cases. Whenever we say that something is an X (e.g., a bird), we implicitly convey that it is also an instance of the super ordinate category of X (e.g., an animal) on the same grounds as in the bachelor case.

It is common to both sources of implicitness that the information conveyed implicitly concerns supporting facts that are necessary for the explicit part to have the meaning it has. The implicitly conveyed fact that there is a king of France is necessary for the explicitly expressed information that he is bald to have its normal, sincere meaning. Similarly, that someone is male and unmarried is a necessary supporting fact for the explicitly conveyed fact that he is a bachelor.

In our analysis the distinction is between which parts of the knowledge are explicitly represented and which parts are implicit in either the functional role or the conceptual structure of the explicit representations. A fact is explicitly represented if there is an expression (mental or otherwise) whose meaning is just that fact; in other words, if there is an internal state whose function is to indicate that fact.

In each section of this article evidence is presented in support of the claim that the process of understanding in design has the following three features: (a) understandings of a design arise from interactions with the situation of the task in the world; (b) the designer's unique interpretive perspectives grow out of traditions which pass on viewpoints for relating to the world, skills for behaving in the world and languages for talking about the world; and (c) explicit articulations of interpretations in language emerge from situated, tacit understanding and then re-submerge (although they may be captured first).

Exactly the same relations are involved in the processing of written discourse. The translator responds to signals in the ST in an attempt to maintain the same logical relations between propositions in the TT. But whereas translators seek to preserve the same coherent interpretation by relaying a universal binary value, they will be aware of a difference in the range of cohesive devices available in SL and TL for signaling that value. Explicitness may be required here but not there. Such relations are known as internal relations, as distinct from relations between events/processes in the real world, which are called external.

Every society which is alive and whole, will have its own unique and distinct pattern language; and further, that every individual in such a society will have a unique language, shared in part, but which as a totality is unique to the mind of the person who has it. In this sense, in a healthy society there will be as many pattern languages as there are people—even though these languages are shared and similar.

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