Modes of Media: A Socio-Semiotic Analysis of Bangladeshi Television News Reports

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Abstract

The objective of this paper is to discuss the features and functions of the semiotic resources used in Bangladeshi television reports. Although the verbal mode is usually considered one of the primary modes of communication, all communication is essentially multimodal in nature. Television news reports are a combination of such multiple styles, for they deliver a meaning by integrating various linguistic and non-linguistic modes. Linguistic modes such as words, sounds, sentences, and so on are used in the speech of the report. On the other hand, non-linguistic modes such as moving images, background music, colors, and elements alike are chosen to complement the linguistic modes. Therefore, it is important to investigate how these modes are combined and the role they play in the process of meaning-making. This research analyzes three Bangladeshi television news reports using Michael Halliday's theoretical framework of metafunctions to understand how these multiple modes are combined to make complete meaning. From this research, it is evident that the linguistic and non-linguistic modes used in television reports require a careful selection to be aligned with the professional variety of broadcast journalism.

Keywords: multimodality, television, news, socio-semiotic, Bengali

1. Introduction

Television news is a multimodal presentation. Different semiotic resources such as moving images/video clips, background music, speech, reporter's voice/ intonation, still images, written text, and other modes of communication are integrated professionally by the news reporting teams to deliver a news report. Although speech mode and written text modes receive much attention, a complete meaning of a presentation is created by combining both linguistic and nonlinguistic modes. Norris (2004) argues in support of a similar idea saying, "While language certainly is a very important mode, it is not always the case that it plays the primary communicative role" (p. 17). Hence, the meaning of the news report is created by assembling different semiotic resources that convey the intended meaning in a particular social context. All these modes have their own unique functions and cannot be replaced by another mode of communication. "Primacy of the mode of language – just like any other mode – may fluctuate at any given moment in any given interaction" (Norris, 2004, p. 17). Therefore, this paper discusses both linguistic and nonlinguistic resources used in composing television news reports.

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News is published by print media such as newspapers, magazines and also by electronic media such as television, radio, and so on, otherwise known as modes of 'Broadcast Journalism'. Print media and broadcast media have their own ways of presenting news and language plays a crucial role in those news presentations. In other words, "Broadcast journalism offers us a peculiar set of practices and opportunities for thinking about the relationship between language and journalism" (Smith and Higgins, 2013, p. 25). Bangladeshi television channels regularly telecast news and apparently the television news reporters have a similar way of using Bengali language to present their news reports. Language use can vary in different professions as the professionals belong to a certain profession and thus, may choose to use a certain variety of the language. Some professions require people associated with it to know the jargon used in that particular profession.

Professional languages are known as social dialects. Wardhaugh (2010) defines, "a social dialect would be a variety associated with a specific social class or group which marks off that class or group from other classes or groups" (p. 137). In journalism, language use is considered a vital component because along with the careful selection of the content of a news report, a major skill all journalists should possess involves how they deliver a certain news report. "Language is, after all, the most essential tool of the journalist, and it is one of the marks of the exceptional journalist that they are able to use language with creativity and style" (Smith and Higgins, 2013, p. 1). Bangladeshi journalists both in print and broadcast media use the standard variety of Bengali language to deliver the news. Cotter (2010) defines standard variety as "A standard language means that one form or a variety of usage is preferred, privileged, and expected to be used in particular social contexts and discourse situations, and is considered the norm to aspire to" (p. 188). It means that concepts like prestige and acceptance are associated with the standard variety of a language. "Print and broadcast media are concerned with maintaining their own style rules as well as upholding the mainstream language-use standards of society; copy editors (or sub-editors) actively aim to "preserve" the language" (Cotter, 2010, p. 187).

Although the standard variety is widely used in the profession of journalism, some other variations are equally noticeable in the language use. Bengali language has a standard variety that is predominantly used in academic, official, and other formal contexts. There are nonstandard colloquial varieties of Bengali as well which are accepted in different informal settings but mainstream/national level journalism tends to avoid regional accents (Smith and Higgins, 2013). Wardhaugh (2010) says, "All languages exhibit internal variation, that is, each language exists in a number of varieties and is in one sense the sum of those varieties" (p. 23). In relation to that, it can be stated that the language of the Bangladeshi television news reports sounds distinctive due to lexical choice, phonological features, sentence structures and

other linguistic qualities. As Ferguson (1994) pointed out, "People participating in recurrent communication situations tend to develop similar vocabularies, similar features of intonation, and characteristic bits of syntax and phonology that they use in these situations" (p. 20). Similarly, a rhythm in the delivery of the news reports is quite prominent which makes them sound distinctive from regular spoken varieties. Therefore, the minimal units of speech mode such as sounds, words, sentence structures are carefully selected for the speech of a news report. Here, the speech mode itself is a combination of multiple modes and reporters apply these modes to add a rhythmic attribute to the language of the reports. Consequently, the socio-semiotic analysis of the dataset aims at describing the semiotic resources used by the reporters to create and deliver messages to the Bangladeshi audience. This paper will use Michael Halliday's (1978) theoretical framework of metafunctions to analyze the functions of the semiotic resources used in news reports including an in-depth analysis of the lexical choices, phonological and syntactic features of the language of the television news reports.

2. Method

For the socio-semiotic analysis of television news reports, three news reports have been chosen based on their lengths and availability in public domain. These three reports are on the same topic, *Pahela Baishakh* (the first day of Bengali New Year) which had been aired on three different Bangladeshi television channels. A qualitative method has been used to conduct this research. The three channels are Bangladeshi private television channels namely: Channel I, Channel 24 and ATN Bangla News. Data 1, 2 and 3 were aired on April 14, 2018 on Channel I, Channel 24, and ATN Bangla News respectively. The news reports are available on YouTube. The data is in Bengali and available in public domain. The links to data and data transcription can be found in the appendix.

3. Socio-semiotic Analysis

The theory of metafunctions by Michael Halliday (1978) was originated to unveil the functions of language. Halliday (1978) discussed three metafunctions of language: ideational, interpersonal, and textual metafunction in his book *Language as Social Semiotic*. He also said that when linguistic varieties are analyzed using these three metafunctions, it explains humans' varied linguistic behaviour in different contexts. *Ideational metafunction* refers to the subject matter/topic of the semiotic resources. *Interpersonal metafunction* points to the relationship between the people involved in encoding or decoding the semiotic resource. And *Textual metafunction* denotes the modalities used to communicate the subject matter. In the preceding section, it has already been mentioned that the data will be analyzed using Halliday's theoretical framework of metafunction.

This theory was also adopted by Kress and Leeuwen (2006) in analyzing multimodal representations. In this paper, the dataset will be analyzed using the theory of metafunctions to understand how multiple semiotic resources are combined together to convey a particular message in a particular social context.

3.1 Ideational metafunction

As the three data are on the same topic *Pahela Baishakh*, the ideational metafunction or the subject matter of the news reports is *Pahela Baishakh*. The reporters are narrating different events that take place on the first day of Bengali New Year. Although this topic does not seem technical/professional, for the news reporting teams it is a professional task. In order to portray the complete picture of the Bengali New Year celebration, they had to collect relevant information, stock images, moving images, interviews with people, and finally prepare the speech to deliver it to the audience.

3.2 Interpersonal metafunction

These reports are produced by the reporters and their teams for the Bangladeshi audience. The interpersonal metafunction is about the relationship between the reporter (producer) and the audience (receiver). This is a professional communication where the audience is the client, and it is only understandable that reporters prepare their reports with a wider range of audiences in mind. Thus, the relationship between the reporter and the audience here is formal. It is also visible in the language use of the reports. The use of the second-person deictic expression *apni* (you) usually refers to a formal relation. Deixis here refers to "pointing via language. Any linguistic form used to accomplish this 'pointing' is called a deictic expression" (Yule, 1996, p. 9). It is a linguistic device that is used to point at location (spatial deixis), people (person deixis), and time (temporal deixis). In some languages, person deixis also points at social status, the relationship between participants and so on which is known as social deixis, which refers to "honorification and any indicators of social identity or status relations among participants and contexts" (Fanks, 2011, p. 315). The use of honorifics is noticed in the dataset. In Data 2, the reporter uses *hajir **hon** hajaro manush* (thousands of people attended the celebration). *Hon* is an honorific.

In Data 3, it is noted that the reporter has used *shamil **hon*** (joined the celebration), ***nechechchen, geyechchen*** (people enjoyed the celebration by dancing and singing), *matiye **rakhen*** (entertained). *Hon*, *nechechchen, geyechchen* and *rakhen* here are honorifics. As it is mentioned earlier that honorifics mark relationships between participants; in Bengali, honorifics use of *apni* generally alludes to formal relationships.

3.3 Textual metafunction

Television news reports are multimodal in nature and are a combination of linguistic and non-linguistic modes. Therefore, the textual metafunction analysis will discuss

the linguistic and non-linguistic modes used in television reports. Lexical choices, phonological features, and syntactic structures have also been discussed as an integral part of the linguistic mode analysis.

3.3.1. Lexical choices

3.3.1.1. Adjectives. The lexical choice for television news reporting is distinctive. Formal words from the standard variety of Bengali are used in news reports. The lexicon of the variety has a use of an extensive amount of adjectives or modifiers in it. The use of formal words and adjectives indicates that it has been written first and then presented through speech. Speech is meant for the ears whereas written text is meant for the eyes but writing for the broadcast means writing in a way that is suitable for reading out loud. Writing for a newspaper article is different from writing for a television news report. Sometimes literary conventions including grammatical rules are being compromised (Boyd, 2001). As Boyd (2001) suggests, "Simplicity and conciseness are the watchwords, yet that does not mean that writing for the voice should be devoid of style, energy or colour" (p. 59). The style in the broadcast language is created through words that belong to each other, also known as collocation. Collocation is the horizontal relationship between words. Palmer (1968) quotes Firth's theory of collocation (1957) where he suggested that the meaning of a word essentially depends on "the company it keeps" (p. 179). Therefore, collocation is an important aspect of the meaning of lexical items. The adjectives influence the meaning of the words they have been used with to modify their meaning. It is because of their collocation behavior that sheds light on the sense of the word. A few of the collocations from my dataset have been given in the box below.

From Data 1:

1. *Purbo akash* (in the east sky)
2. *Notun shurjo* (new sun)
3. *Kangkhito lokkhe* (desired goal)
4. *Oshamprodayik* (non-communal)
5. *Shrestho orjon* (best achievement)
6. *Shommilito* (united)
7. *Shanskritik agrashoner juge* (in the era of cultural imperialism)

From Data 2:

1. *Dirgho oitijjer* (long tradition)
2. *Prothom shurjo* (first sun)
3. *Prothom shokal* (first morning)
4. *Notun uchchash* (new enthusiasm)

5. *Notun prottayasha* (new hope)
6. *Ekrash shopno* (full of dreams)
7. *Shurela Baishakh* (musical Baishakh)
8. *Shukhi shomriddho oshamprodayik* Bangladesh (happy, prosperous and non-communal Bangladesh)

From Data 3

1. *Prothom din* (first day)
2. *Utshobmukhor* (festive/celebrating)
3. *Kora pahara* (heavy security)
4. *Utshobmukhor* (festive/celebrating)
5. *Shoshostro nirosto kothor pahara* (armed relentless heavy security)
6. *Utshobmukhor* (celebrating/festive)
7. *Shadharon manush* (common people)
8. *Shotosfurto ongshogrohon* (enthusiastic spontaneous participation)
9. *Nirbhigno nirapod* (peaceful and safe)
10. *Shafollo shonkote* (through thick and thin)

The word *manush* (people) has accompanied either *uthshobmukhor* (celebrating/festive) or the numerical words such as *hajar hajar* (thousands), *hajaro* (thousands), *lakho* (millions) to modify the sense of the word. Since *Pahela Baishakh* is a public holiday and celebrated across the country, the above mentioned words *utshobmukhor/ hajaro/hajar-hajar/lakho* have been used with the word *manush*.

Pahela Baishakh refers to the first day of the Bengali year which also marks the beginning of a new year. Therefore, the word *shurjo* (the sun) accompanies words such as *notun* (new), *prothom* (first). Words such as *din* (day) and *shokal* (morning) accompany the same modifiers.

From the dataset, it is evident that adjectives are widely used in the language of news reporting to highlight the meaning of their adjacent words.

3.3.1.2. Borrowed words or foreign words. One important observation is that the reporters did not use any English words in their reports unless it is a proper noun. It is a distinguishable feature of the language of the news reports as Bengali speakers frequently use borrowed English words in their daily conversations. There were some interviews/responses taken from the public by the reporters. One of the interviewees used an English word 'culture'. The reporters also interviewed some foreigners celebrating *Pahela Baishakh* in Dhaka. The interview questions have not been included in the reports; so there was no code-switching from the reporters' end. Orwell (1946), for instance, discouraged the use of foreign words or phrases, scientific words or jargons if there is an equivalent word in the language of the news

report. "As far as 'language' is concerned, we know, on the one hand, that 'languages differ' in the way they name the world - in 'words' as in syntactic and grammatical forms; we know that lexical fields are close mappings of social practices" (Kress, 2010, p. 9). Bangladeshi news represents Bangladeshi society and social practices and it is meant for a wider range of Bangladeshi audiences. In addition to that, there are culture-specific concepts too. Kress (2010) writes, "Each may struggle to find ways of bringing the other's meanings into their culture (p. 9). It is not possible to find equivalent foreign words for all concepts and word-to-word translations might lose the value of meaning in the process as well. "Culture is too complex to tolerate difficult transplants readily" (Kress, 2010, p. 9). Hence, the news reporters consciously avoid the use of foreign words. However, Bengali has many borrowed words which have become a part of the Bengali language and Bangladeshi people use them in their daily conversations. As it has been mentioned earlier that the news reports are maintained exclusively in the standard variety of Bengali, only Bengali words seem to have been used to compose them.

3.3.1.3. Metaphor. Metaphor is a linguistic device which refers to perceiving one concept in terms of another which shares similar characteristics. Stockwell (2005) argues that, "It is important, first of all, to make a fundamental distinction between linguistic expressions of metaphor and their underlying conceptual content" (p. 105). According to Boyd (2001), metaphors and examples assist in communicating an idea effectively. "You have to relate that to things people are already familiar with, and that means using illustrations" (Boyd, 2001, p. 64). The current study, too found the use of metaphors in the news reports it chose. Bengali words such as *shurer mayajaal* (musical illusion), *shekor* (roots), *shurjo* (sun) have been used as metaphors in the data.

Music is an integral part of the celebration of *Pahela Baishakh.* Therefore, words such as *gaan* (songs), *shur* (tune/music), *shurela* (musical) and other related words have been noticed in the news reports. *Mayajaal* (musical illusion) has been used as a metaphor to explain the impact of music on people as the music has created a dreamlike situation/illusion.

The Bengali word *shekor* (roots) has been used as a metaphor as well. It refers to the traditional cultural practices when compared with the roots of a tree. A tree has a strong root that holds it onto the ground. The stronger the roots are, the better the growth of the tree is. Young generations can be compared with the green leaves or fruits of a tree. Here the metaphor provides an in-depth meaning of a situation which suggests that the upbringing of a person or a human being requires a connection to his/her own culture. One has to stay connected to one's culture, tradition, and practices in order to be a complete human being.

The referring expression *shurjo* or 'sun' implies the star of our solar system. In the dataset, it has been used quite a few times, either as the "first sun" or as the "new sun." *Prothom shurjo* means the beginning of a new year whereas *notun shurjo* refers to the beginning of a new day. Since the day begins with the sun shining, a new beginning is compared to the source of the sun.

3.3.2. Phonological features

The inclusion of adjective collocations, metaphors and careful exclusion of foreign words suggest that the reports are planned. Planned languages are different sorts of spontaneous languages. Since it is a spoken and planned language, there are some distinguishing phonological features. The second part of the linguistic analysis is the analysis of phonological features and the findings were unanticipated to some extent. The reporters use clear and standard pronunciations of the words. The segmental features of the words play a crucial role in the creation of the rhythm. As it has already been mentioned that the speech is planned, it is also apparent in their word choices. Since they write the report first and then put their voice to it, the words with certain consonants and vowels are chosen carefully to create a rhythm in the language.

3.3.2.1. Rhythm. The dataset demonstrates that words with similar sounds have been chosen for the reports. The topics of the reports are *Pahela Baishakh, Shubho Noboborsho,* and *Mongol Shobhajatra.* It is evident that the stress is on the sound /ʃ/ in the words *Baishakh, Shubho Noboborsho and shobhajatra.* Consequently, a substantial number of words with /ʃ/ sound have been used in the reports to continue the same rhythmic pattern. One example is: the word *shamil* (Data 3). It means 'to participate'. There are other synonyms available for the same word, for example *jog deya*, *milito hoa* and so on but *shamil* adds a rhythm to the report. Rhythm is a unique quality of spoken language. Boyd (2001) suggests, "Sometimes sentences which look fine in print sound unfinished when read aloud because they stray from the conventional rhythms of speech" (p. 66). It is an interesting finding that in order to create a rhythm in the language of the news reports; the sound /ʃ/ has been pronounced 30 times in the first data. In the second data the number is 43 and in the third, it has been used 67 times in total.

Table 1

Words with /ʃ/ sound from Data 1	*akash, shurjo, shuru, ordhoshotobochor, proyash, shilpider, shanskritik, oshamprodayik, bisshayon, shonskriti, sreshtho, shommilito poribeshon, agrashon, nijossho shekorer, shondhane, onushthane shure shure.*

Words with /ʃ/ sound from Data 2- 43 times	*shure shure, shure, choddosho pochish, shurjoke, shekhane, manush, shurer, choddosho pochisher, shokal, shurer, shagoto, shotabdi, shomoy, shuruta, borshoboroner, manush, uchchash, prottasha, ekrash, shopno, shurela, shob, Baishakh, shouhardo ar shompritir, shanti, manusher, Bangladesh, prottasha, shunalen. borshoboron, konthoshshor, shurer, shukhi shomriddho, oshamprodayik, Bangladesh, prottasha, Baishakh.*
Words with /ʃ/ sound- 67 times	*shubho, noboborsho, Baishakh, choddosho pochish, utshob, bissho, shikriti, shobhajatra, shaj, poshake, shamil, rajdhani-bashi, shaj, shamil, utshobmukhor, manush, borshoboron, shobhajatra, Baishakher, bashir, shokal, shobhajatra, shekhane, utshobmukhor, shokal, shoa, shuru, shobhajatra, shaaje, shobhajatray, jeshob, manusher, shoshostro , shobhajatra, pashapashi, Shahbag, shobajatra, Sheraton, shekhan, utshobmukhor, manusher, shobhajatra, shafollo shonkote, deshbashi, shobhajatra, shamne, shilpi, shikkharthi, shikkha protishthan, shamajik shonggothon, sheba, protishthan, desh, bidesh, manush, shobhajatra, shobcheye, utshober, shadharon, manusher, shotosfurto, ongshogrohon, shobhajatra.*

3.3.2.2 Alliteration. It is apparent from the dataset that quite a number of words here started with the same sound. Alliteration is a linguistic device which refers to the phenomenon of the same letter or sound occurring at the beginning of the neighbouring words. A rhythm to the speech can be brought with the assistance of alliteration. In the dataset, the presence of alliteration is noticed in the language of the news reports. Not only the words that begin with the sound /ʃ/ but also the words that start with other sounds manifest the feature of alliteration. Some examples from the dataset are given in the box below. For instance, the collocation *gaane gaane* (with music) both start with the Bengali sound /g/, which is an example of alliteration. *Manobota ar manusher* (humanity and people's), in these two words, the first letter is the nasal sound /m/. Similarly, from Data 3, *nirbighno* and *nirapod* start with the nasal sound /n/. Therefore, alliteration has been devised here to create a rhythm in the speech of the news reports.

Table 2

Data No.	Words represent Alliteration
Data 1	*gaane gaane, shekorer shondhane, shure shure*
Data 2	*shure shure, bochorke boron, shurjoke shagoto, shouhardo ar shompriti, shukhi shomriddho, manobota ar manusher*

| Data 3 | *Bangla **b**ochor; **sh**aaje **sh**obha; **b**ibhinno **b**ahini; **sh**okal **sh**ondha; **p**asha**p**ashi; **sh**afollo **sh**onkote; **sh**ilpi **sh**ikkharthi, **sh**ikkha-protishthan **sh**amajik **sh**ongothon* |
| | *sheba-prothishthan; **ni**rbighno **ni**rapod.* |

3.3.2.3. Rhyming. Another phonological feature that composes rhythm in the speech of the news reports is *rhyme*. When adjacent words end with the same sound, it is called a rhyme. From Data 1, *shondhane gaane gaane* these three words end with the same vowel sound /e/. The repetition of the /e/ sounds is creating a rhythm in the speech. From Data 2, *sriti glani* is an example of rhyming. A rhythm in the language of news reports has been constructed through the use of rhyming. More examples of rhymes are provided in the box below.

Table 3

Data No.	Words
Data 1	*Borshobor**on**er ayoj**on**, Shekorer shondh**ane** ga**ane** ga**ane***
Data 2	*Romna botomul**e** shur**e** shur**e** notun bochork**e**, gaan**e** shur**e**,*
	*Chokh**e** mukh**e**, srit**i** glan**i**, projonmo thek**e** projonm**e***
Data 3	*nechechh**en** geyechh**en**, shoshostr**o** nirost**o**, ahob**an** jan**an**, nech**e** gey**e** matiy**e**, ei ayoj**on** e shadhar**on** manusher shotosfurto ongshogroh**on**.*

3.3.2.4. Reduplicative structures. In addition to alliteration and rhyming, the presence of reduplicative structures has also been noticed in the data. Reduplication is defined as a process of word-formation in which new meaning is created by reiterating all or part(s) of a word. According to Abbi (1985), "Reduplicative structures (henceforth RS) of various kinds have been known to exist in almost all the Indian languages regardless of their family affiliations" (p. 159). The dataset has reduplicative structures such as:

Desh-bidesh (home and abroad)
Pashapashi (side by side)
shure shure (with music)
gaane gaane (singing)
borabor (always)

There can be different types of reduplicative structures. Based on their formations, they are broadly divided into two types: full or complete reduplication and partial reduplication (Abbi 1992, Apte 1968, Bhaskara Rao 1977, Ananthanarayana 1976, Goswami 1982). "Although each individual word carries a certain meaning of its own, while they are repeated they generate a kind of meaning, which is not

exactly the meaning of each individual word but something different from the total meaning of individual members" (Dash, 2014, p. 233). On the basis of their semantic functionalities, Abbi (1992) classifies reduplication broadly into two types: morphological and lexical. Morphological reduplications refer to expressive reduplication. On the other hand, lexical reduplication has been divided into three types: echo formations, compounds, and word reduplications.

As mentioned before, there are reduplicative structures which are called complete or full reduplications because they are constructed by repeating a lexical item without any phonological change in the form. According to this classification of reduplicative structures of words, *shure shure, gaane gaane* are examples of complete reduplication. Partial reduplication, on the other hand, refers to the structures which go through some phonological changes and the repeated part sounds slightly different. *Pashapashi, desh bidesh, borabor* are examples of such partial reduplications. *Desh bidesh,* too can be identified as a compound reduplication if the meaning is considered. "The compounds refer to the paired construction in which the second word is not an exact repetition of the first but has some similarity or relationship to the first word either on the semantic or on the phonetic level" (Abbi, 1992, p. 24). *Desh* means native country whereas *bidesh* means foreign country. This is a compound reduplication as they share some similarities on a phonetic level and also there is an antonymous relationship that can be identified between the words on a semantic level.

3.3.3. Syntactic features
Bengali is quite flexible when it comes to sentence structures. There is no fixed order for the elements of a sentence (subject, verb, and object) in Bengali.

> *Ami   bhaat   khabo* (I eat rice)
>
> I   rice   eat

Thompson (2012) points out, "Word order flexibility refers to the mobility of sentence components such as subjects, verbs, adverbial phrases and objects within a sentence" (p. 189). There are six possible ways of grouping them in Bengali. Bengali native speakers usually follow SOV or subject-object-verb structure (*ami bhaat khabo*) but if one uses a different one, it will still make sense in Bengali (*bhaat khabo ami*, *bhaat ami khabo*, *ami khabo bhaat*, *khabo ami bhaat*, *khabo bhaat ami, ami bhaat khabo*). Thompson (2012) adds, "Due to case marking and unambiguous verb endings in Bangla, word order is not an essential factor in determining the meaning of sentences" (p. 189). However, the meaning of a sentence will vary if the stress on parts of the speech changes. Different sentence structures not only change the meaning but also can be used to create a dramatic tone. Thompson (2012) agrees with that by saying, "Add to this the fact that Bangla verbs with their same-

sounding endings as the final element in sentences can result in a monotonous style. A common device for getting around this situation is variation in arrangements" (pp 189-190).

  3.3.3.1 Sentence structure. My observation on this is that the news reporters mostly use object-verb-subject sentence structure instead of subject-object-verb structure to create a dramatic tone and to avoid a monotonous ending. The stress is put on the object with a rising tone and a falling tone with the subject as it marks the end of a sentence. In Data 1, we find the following statement:

> *Purbo akasher notun shurjer udoy ar raag bhoirob er moddho diye* **shuru hoy** *chhayanoter ordho shotobochorer* **borshoboroner ayojon**.

The line can be translated into: The 50th celebration of welcoming the New Year started with music in the morning. In this sentence the subject is *borshoboroner ayojon* (Bengali New Year celebration), the verb is *shuru hoy* (started) and the rest is the complement. Interestingly, this sentence starts with the complement. This is the opening line of the news and the subject of this sentence is *borshoboroner ayojon*. Instead of starting the sentence with the subject *borshoboroner ayojon*, the reporter chose to start with the object of the sentence in order to sound poetic. He uses the same sentence structure for the following sentences as well:

> *Jati ke kankhito lokkhe pouche dite shanskritik oitijjer er oshamprodayik dhara* **bojay thakbe** *emon prottasha* **shobar**

> (This line from Data 1 can be roughly translated into: Everyone hopes that the nation will reach its desired goal by practicing non-communalism).

Shobar (everyone's) is the subject of the sentence and *bojay thakbe* (will continue to practice) is the verb. The sentence ends with the subject.

From Data 2: *Dirgho oitijjer dharabahikotay Romna Botomule gaane shure notun bochor ke boron korlo* **chhayanot** (A translation of this line would be: Chhayanot welcomed the New Year by arranging its traditional musical event at Ramna Botomul). Similarly, another line from Data 2: *Choddosho pochish bongabder prothom shurjoke shagoto janate bhor thekei shekhane hajir hote thake hajaro* **manush** (Thousands of people started joining the program to welcome the first sun of Bengali year 1425).

Another sentence from Data 3: *Bissho oitijjer shikriti pawa mongol shobhajatrar moddho diye notun ke* **boron kore nilorajdhani bashi** (English translation: The city-dwellers welcomed the New Year by joining the internationally recognized New Year procession). Another one from Data 3: *Baishakhi shaj poshake ete* **shamil hon** *utshobmukhor lakho* **manush** (English translation: Millions of people joined the procession wearing New Year clothes).

All the above-mentioned sentences follow the same pattern which complies with

Thompson's (2012) argument that if the reporters follow a regular SOV sentence structure throughout, then due to the similar endings of the verbs the language would sound monotonous.

3.3.3.2. Use of complex and compound sentences. Another observation on the sentence structure is the use of complex and compound sentences. Complex sentences have multiple clauses, some of which are dependent on one another. Compound sentences are when two clauses are joined with conjunctions.

From Data 1, *Purbo akasher notun shurjer udoy **ar** raag bhoirob er moddho diyeshuru hoy chhayanoter ordho shotobochorer borshoboroner ayojon* (English translation: The 50th celebration of welcoming the New Year started with music in the morning). The first two clauses are joined by the conjunction *ar* (and). These two clauses are dependent on the third clause.

Bissho oitijjer shikriti pawa mongol shobhajatrar moddho diye notun ke boron kore nilo rajdhani bashi (English translation from Data 3: The city-dwellers welcomed the New Year by joining the internationally recognized New Year procession.) The first clause is dependent on the second one, which is the main clause. *Bissho oitijjer shikriti pawa* is modifying the noun *mongol shobhajatra.*

From Data 2, *Choddosho pochish bongabder prothom shurjoke shagoto janate bhor thekei shekhane hajir hote thake hajaro manush* (The city-dwellers welcomed the New Year by joining the internationally recognized New Year procession). In this sentence, the first clause is a dependent clause and the second one is the main clause.

Use of complex and compound sentences is also noticeable in the language use of television reporters. Most of the sentences are long which have multiple subordinate clauses.

These are some syntactic features of the language of the television news reports. Although the language of broadcast journalism uses the standard variety of Bengali, yet it sounds different from the spoken standard variety because of its lexical, phonological, and syntactic features.

3.3.4. Non-linguistic modes

Linguistic mode (speech and written text) is one of the many modes used in the television news reports. The previous sections looked into the elements of that. From the preceding analysis, it is evident that television news reports are spoken and planned. The mode is spoken but unlike other spoken forms of language, it is planned. Spoken forms are naturally spontaneous. The reports are written first and the reporters read them out loud. The phonological, lexical, and syntactic features conform to the features of the planned mode. As two different forms of language- speech and written texts are combined for the news reports, it sounds

different from natural spoken language. As the language of television news reports is a combination of two modes of language, there are some nonlinguistic modes at work. Therefore, television news reports are multimodal presentations that are presented through an integration of multiple linguistic modes. According to the theory of multimodality, language makes complete meaning when we combine different modes of communication together (Kress, 2010). Speech or written text is not enough for complete communication. Speech makes meaning along with facial expressions, gestures, intonation, pitch, volume, and so on. The written text makes meaning along with fonts, size, colors, graphs, layout, framing and others. Television news reports combine speech, written text, music, location, songs, colors, moving images, etc. to construct a complete meaning of the topic presented in the news. All these modes of communication play an integral role in the process of meaning-making. Each mode contributes something exclusive to the meaning of a discourse. What written mode offers cannot be delivered by spoken mode. Neither the characteristics of speech mode can be rendered fully by written mode. Written texts are more organized as we can carefully choose words, sentence structures and so on. The linguistic analysis of the data establishes that. However, speech is different from the written text; though they share a few common aspects. "The material stuff of speech however, sound, is entirely different from the graphic stuff of writing. Sound is received via the physiology of hearing; the graphic stuff of writing is received via the physiology of sight" (Kress, 2010, p. 80). Boyd (2001) mentioned that the average attention span of a person can range from 90 seconds to 180 seconds. Reading news articles and listening to news reports are not the same. Therefore, reporters have to plan the sentences in a way that they do not lose their listeners' attention. Spoken information should be presented in small chunks so that listeners can process the information they hear. From the syntactic analysis of the dataset, it is evident that the reporters use long sentences but with multiple clauses so that they can give the audience enough time to process the information. It can be achieved through the unique qualities of speech mode. Kress (2010) points out, "Sound offers resources such as variation in energy - loudness or softness - which can be used to produce alterations of stressed and unstressed elements, of rhythm and accent, which produce the rhythmic organization of speech and accentuation of words" (p. 80). Likewise, Boyd (2001) says, "Poetry, which is intended for reading aloud, is often vivid and bursting with life" (p. 59). When written sentences are read aloud by the reporters, they are given life through the use of multiple modes that are linked to speech such as intonation, pitch, volume and so on.

As it has been repeatedly mentioned that television news reports are multimodal presentations, they deliver the meaning through the incorporation of moving images, choice of location, camera movement, music, and components alike. However, these

modes are not selected randomly rather they receive careful consideration from the reporters. As Kress (2010) puts it, "mode is a socially shaped and culturally given semiotic resource for making meaning" (p. 79). The meaning of the modes varies from culture to culture. The modes are given meaning through social practices. Since these reports are in Bengali and the target audience is Bangladeshi people, modes that the audience can relate to have been used to make a complete communication with the audience. All three reports start with background music or songs. The songs that are chosen for the news reports are either Bengali folk songs, *"Ailo ailo ailo re ronge bhora Baishakh amar ailo re"* or songs that have relevance to the celebration of *Pahela Baishakh*: *"Esho he Baishakh esho esho."* The latter is known as the anthem of *Pahela Baishakh*. The background music is played by either classical instruments or folk instruments such as flute or *damaru* or *dugdugi* (local musical instruments) in order to create the meaning of the festivity of *Pahela Baishakh*. The meaning has been developed over years through the social practices of Bangladeshi people. People associate these instruments, songs, and music with Bangladeshi traditions and cultural practices. Therefore, the meaning is created through the association of music and songs in the audience's mind.

The moving images captured people, places and events of the day. The places are not selected randomly rather carefully so that the setting can also render the meaning of the topic. The selected locations are TSC or Charukola Institute of Dhaka University, Shahbaag or Ramna Botomul. These are the places where people gather for the celebration of *Pahela Baishakh*. The day is celebrated across the country but the main events of it take place in these locations. Such settings for the news reports are chosen to exhibit the celebration of the festival. *Pahela Baishakh* is colourful but the main colours are red and white because it resembles the colours of *Baishakh* as Bengali women wear white sari with red borders on the occasion.

The combination of the relevant modes thus assisted in the creation of the meaning of *Pahela Baishakh* in the audience's mind as they can associate those with their traditional social practices.

4. Discussion and Conclusion

The socio-semiotic analysis of the dataset discusses the features and functions of the linguistic and nonlinguistic modes used in television news reports and how they are making meaning together. The analysis of the linguistic modes looks into the lexical choices, phonological features, and the syntactic features of the language of television news reports. From the analysis, it is evident that reporters use the standard variety of Bengali language but in a way that it sounds different from the spoken standard variety. The analysis discusses the chosen lexical choices, phonological features such as rhythm, alliteration, rhyming, and also additional syntactic features to explain

the reasons as to why the language of television news reports sounds different from natural spoken language. There is a rhythm in the variety of television news reports which is created through words that have similar phonological features. The use of rhyming, alliteration, reduplicative structures is noticeable. These devices have been used to create a rhythm in the speech. Metaphors and adjectives are the main aspects of the lexical choices of the reports. The sentences, too, have multiple clauses so that the sentences are speech-friendly even though the speech is written and planned. Within the speech mode, these features are combined in a way that the audiences have enough time to listen to the information and process it. Another distinguishing feature of this professional variety is the use of nonlinguistic modes. Along with the speech mode, the moving images shown in the reports convey meaning. The songs/music tracks played in the background create an intended meaning for the audiences. A careful selection and integration of the modes deliver that exact meaning.

The language of Bangladeshi television news reports is tailored adhering to language policies and laws set by the government of Bangladesh. Therefore, the standard variety is used in the news reports to comply with the strict language policies of the Bangladeshi government to avoid linguistic pollution. However, the standard variety does not represent the diverse linguistic variants in practice in Bangladesh but the government's approach to maintaining a monolingual nation (Sultana, 2014). Hence, it is important to study the linguistic and nonlinguistic features to revisit and rethink the linguistic practices of this field. Also, future research can be conducted to introduce a more inclusive linguistic variety for broadcast journalism.

Television news is one of the main media for current updates. What is unique to this medium is it telecasts news regularly quite a few times a day and there are dedicated channels for news only. There are more than 40 private channels in Bangladesh now and television news reports have become popular as they ensure prompt presentations of current news and information to the audience. This is an era of advanced technology and print media is also using online platforms to deliver news multimodally. Multimodal representations are increasingly demanding. As a result, the development of broadcast journalism, especially television media, has accelerated remarkably. Still, only a number of universities in the country have media schools. As language is one of the indispensable elements of journalism, research on the said variety should be conducted to understand the key features of the language of journalism. This paper shows how different semiotic resources are combined professionally to deliver a report. Understanding the features and functions of the semiotic resources is crucial, which requires a special skill set. Sultana (2014), for instance, discusses the linguistic practices of Bangladeshi adults which include extensive use of English words in their Bengali. However, the media schools can use

this knowledge to train the newer generations of journalists. Unfortunately, there is not much work done in this particular area. As this paper attempts to outline the characteristics of the linguistic variety used in television media in practice and also the functions of other semiotic resources, it would be useful for relevant sectors such as media communication or broadcast journalism in Bangladesh.

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Appendix

Data Transcription

Data 1 - Channel I

Romna botomule chhayanoter borshoboron.

YouTube Link: https://www.youtube.com/watch?v=PQ5xoJRansE

(Flute, tobla music in the background)

Purbo akasher notun shurjer udoy ar raag bhoirob er moddho diye shuru hoy chhayanoter ordho shotobochorer borshoboroner ayojon.

Gaane gaane desh mati ar manush ke jagroto korar proyash chhilo chhayanot er shilpider.

(Music)

Jati ke kankhito lokkhe pouche dite shanskritik oitijjer er oshamprodayik dhara bojay thakbe emon prottasha shobar.

- – Shubho noboborsho shobaike
- – Bhalo lage er jonnie to protibochor asha hoy
- – Bangladeshe jeno kono shamprodayikotar shar na thake
- – Bhoymukto poribesh, khub bhalo lagche
- – Noboborsho shundor hok, shukher hok, anonder hok
- – Shubo nababarsha – I am so happy to be here and to get to celebrate Bengali New year.
- – Amra prottek ta dibosh e jodi mone korte pari je amra bangali jati, prottek ta culture e amra bhalobhabe palon korte hobe.

Shanskritik melbondhon bojay rekhe shokol ke oikkoboddho hoar ahoban janano hoy romna botomuler ayojon theke.

Bisshayon ke shikar kore Bangali shonskritir shrestho orjongulo notun projonmer majhe tule dhora hoy ekok o shommilito poribeshoner maddhome.

Shanskritik agrashoner juge torun projonmo akash shonskritir probhabe bhulte bosheche nijossho shonskriti tai chhhayanot er borshoboron onushthaner ebarer protipaddo bisshayoner juge shekorer shondhane gaane gaane ar shure shure torun projonmo ke ahoban janano holo nijer shonskriti te firte.

(Music)

Kazi Imran, Channel I.

Data 2: Channel 24

Title: Shagoto Bangla 1425

YouTube Link: https://www.youtube.com/watch?v=2J24LKW5YCU

14. 4. 2018

Duration 2.13 minutes

Romna botomule shure shure notun bochorke boron korlo chhayanot.

Dirgho oitijjer dharabahikotay Romna botomule gaane shure notun bochor ke boron korlo chhayanot. Choddosho pochish bongabder prothom shurjoke shagoto janate bhor thekei shekhane hajir hote thake hajaro manush.

Jirnota bhule shamne egiye jawar prottoy chhilo tader konthhe.

Khan Mamuner camera e aro janachcen Jinia Kobir Shuchona.

Shurer mayajaale aro ekti bhor. Bangla choddosho pochisher prothom shokal.romna botomule dhrupodir shurer murchona e Bangla notun bochor ke shagoto janalo chhayanot. Ordho shotabdir beshi shomoy dhore e ayojoner shuruta hoy.

Borshoboroner ayojone jog dite bhorer alo futar agei hajir hon hajaro manush. Chokhe mukhe notun uchchash notun prottayasha ekrash shopno. Romna botobrikkher chhayatole ei shurela Baishakh tai jeno shob kichu chhapiye shouhardo ar shompritir ekti opurbo melbondhon. Shanti manobota ar manusher odhikar rokkhay oikkomotter ei protifolone egiye jabe prio Bangladesh emon prottayashar kotha shunalen ayojok ra.

Purono sriti glani bhule chhayanoter borshoboroner ayojone milito hoyeche bangali konthoshshor. Shurer ei oitijjo chhoriye porbe projonmo theke projonme. Gore uthbe shukhi shomriddho oshamprodayik Bangladesh. Bochor ghure shei prottayasha e janan dey Baishakh.

Data 3: ATN Bangla News Channel

Duration 3.15 minutes

YouTube Link: https://www.youtube.com/watch?v=EOyImBu8JZM

Rahmatullah Biplob

ATN Bangla News at 2 pm (1.48 sec to 5.04 sec)

14. 4. 2018

Shubho noboborsho

Aaj Pahela Baishakh

1425 bangla bochorer prothom din.

Bangali oitijjer utshob anondo boroner din.

Bissho oitijjer shikriti pawa mongol shobhajatrar moddho diye notun ke boron kore nilo rajdhani bashi.

Baishakhi shaj poshake ete shamil hon utshobmukhor lakho manush.

Rajpothe nechechen geyechen tara.

Nirapotta jhukir kotha mathay rekhe borshoboroner ei shobhajatra ghire akash o matite chhilo bibhinno bahinir kora pahara.

(Music)

Pahela Baishakher ei ayojone jog dite bohudiner prostuti rajdhani bashir tai shokal hobar opekkha chhilo kebol.

Mongol shobha jatrar kendro bindu charukola institute prangon. E pothe janbahon cholachal bondho kore deya hoyechilo bhorer agei. Shekhane chilo paaye hete asha uthshobmukhor ogonito manusher dhol.

Shokal shoa noy tay Bangla motor mukhe shuru hoy mongol shobha jatra.

Banglar chirayoto shaaje shobha jatray ebar chilo aat ti protik.

Jeshob ghire age piche lakho manusher dhol chhilo praai dui kilometer elaka jure.

Tar nirapotta e bibhinno bahinir shoshostro nirostro kothor pahara.

Shobhajatray manusher nirapotta debar pashapashi ebar helicopter theke leaflet chhoray rapid action battalion (RAB).

Shahbag theke kuri minute e shobha jatra pouche Sheraton more.

Shekhan theke firti poth je poth keboli utshobmukhor manusher.

Mongol shobhajatrar oikker moto shafollo shonkote deshbashi ke ek thakar ahoban janan ayojonkarira.

Shobhajatra e boraborer motoi shamne chhilen charukola institute er shilpi shikkharthi ra.

Echarao bibhinno shikkha protishthan shamajik shonggothon sheba prothisthan.

O desh bidesher hajaro manush neche geye matiye rakhen shobhajatrar puro poth.

Rajdhani dhakar shobcheye boro utshober ayojon nirbhigno nirapod korte rajdhani te aaisrinkhola rokkha kari bahinir eto ayojon.

Ei ayojon e shadharon manusher shotosfurto ongshogrohon mongol shobhajatrar moto mongolmoy hoyeche ebaro.