

BLOCK 1**WRITING SKILLS** **7**

BLOCK 2**ANALYTICAL WRITING** **63**

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March, 2020

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ISBN-81

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Further information about the Indira Gandhi National Open University courses may be obtained from the University's office at Maidan Garhi, New Delhi-110068

Printed and published on behalf of the Indira Gandhi National Open University, New Delhi by Registrar, MPDD, IGNOU, New Delhi.

Laser Typeset by: Rajshree Computers, V-166A, Bhagwati Vihar, (Near Sector-2, Dwarka), Uttam Nagar, New Delhi-110059

Printed at:

COURSE INTRODUCTION: WRITING & EDITING FOR PRINT MEDIA

Journalism is being described as literature in a hurry. Yet, writing a news is an essential skill for any media professionals. The Golden rule for any writing is to keep it simple so that it would enable readers' involvement in the content as this is highly necessary in journalistic writing.

The **Course MJM-022 Writing & Editing for Print Media** is precisely designed and developed with the aim of introducing you to the nuances of basic writing skills, editing skills, various forms of writing methods and more importantly presentation techniques you can adopt for your content in various print formats. The whole course comprises of four Blocks, that consists of 15 Units covering a wide range of topics pertinent to writing skills, basic of writing, translation, principles of editing and page layout.

Block 1 – Writing Skills, focuses on fundamentals of basic writing skills, in which Unit 1 introduces you to basics of writing that covers various forms of writing techniques, while Unit 2 takes you to the next level of effective writing skills for media. Unit 3 gives you a holistic orientation towards kinds of writing for print media, especially for newspapers and magazines. Unit 4 is an important one covering the regional language journalism. It deals with the translation techniques, in which an overview of various forms and styles of journalistic translations are discussed.

Block – 2 Analytical Writing, explains about the various forms of journalistic writings. Unit 5 describes important ingredients of news features and step-by-step method of writing a feature. Unit 6 covers various nuances of opinion writing, Characteristics of an opinion piece, and explains the steps involved in the preparation of writing opinion pieces. Unit 7 deals with the historical aspects of editorial writing, content and types of editorials along with the guidance for writing an editorial. Unit 8 provides details on how to write for magazines, various genres and how to do research for magazine writing.

Block – 3 Editing, elaborates on three distinctive aspects of writing and editing. Unit 9 explains about two components of news – lead writing and headline writing. For both the writing styles, this Unit gives an in-depth detail on writing an effective lead and headlines. Unit 10 is important as it deals with the significance and objectives of editing and describes the detailed process of editing. Unit 11 teaches you about the technical aspects of photojournalism, including various tools involved in creating news photos as well as the aesthetic aspects of photojournalism.

Block – 4 Layout and Designing, explores the aesthetic dimensions of news presentations. Unit 12 dwells on the characteristics and features of a page layout and various layout formats. Unit 13 explains the basic principles of page design. Here you will learn about the various elements of design, design process and design principles. Unit 14 describes the role of fonts and images in news presentations. Along side the Unit also teaches you to handle images for digital media. Unit 15 deals with the latest trend in news presentations – infographics. In this you will learn about kinds of infographics, their components and how to create an effective infographic and the tools needed to create it.

Creating news content is the primary step, but to take it to the larger audience it depends on the effective presentation of this content in a way so as to attract the readers to read each and every news items. To achieve this goal, this course is essential for you to strengthen your writing, editing and presentation skills

Block

1

WRITING SKILLS

UNIT 1

Basics of Writing**7**

UNIT 2

Writing Effectively**24**

UNIT 3

Writing for Print Media**37**

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Translation**48**

BLOCK INTRODUCTION: WRITING SKILLS

This is the first Block of the **Course MJM-022: Writing and Editing for Print Media**. Spread over four units, the block focuses on important areas for the students of journalism and mass communication pertaining to the fundamentals of good writing. It explains how to develop effective writing skills in general and print media in particular and covers a key area of Translation which you will find useful in your work.

Unit 1: Basics of Writing deals with the process of writing for media which involves identifying your topic, gathering information, knowing your audience and explains how to manage the writer's block. The unit outlines various forms of writing such as expository, narrative, descriptive and argumentative discourses. Towards the end, it takes you through the process of writing and refining drafts, editing and proofreading thus provides a holistic view.

Unit 2: Writing Effectively stresses that economy of words, simplicity and clarity are the hallmarks of good writing and that paragraph is a complete composition in itself which should have unity, coherence and transitions. The unit outlines various tools such as metaphors, visualisation, humour, concretisation of abstract ideas for increasing readability.

Unit 3: Writing for Print Media takes the discussion forward and delineates various forms of writing for print media. It distinguishes between newspaper and magazine writing, and explains how to write features, articles, editorials and magazines. It also touches upon how to write good headlines and introductions for your stories. This unit acts as a curtain raiser for some of the topics discussed in Block Two of this course.

Unit 4: Translation describes the need and importance of translation in a multi-lingual country like India for building bridges between different languages, cultures and customs. It outlines various forms and styles of translation; process of translation and differentiates between literary and journalistic translations. The unit stresses the use of short paragraphs, short sentences and spoken language to communicate your ideas effectively through media.

While going through the units you may find some concepts and themes recurring this will help in reinforcement of ideas and will enable you to apply them in your own work and improve your skills. In the remaining blocks of this course, you will study different aspects pertaining to writing and editing for media and layout and designing in detail.

UNIT 1 BASICS OF WRITING

Structure

- 1.0 Introduction
- 1.1 Learning Outcomes
- 1.2 Methods of Writing
 - 1.2.1 Identifying Your Subject
 - 1.2.2 Gathering Information
 - 1.2.3 Purpose
 - 1.2.4 Knowing your Reader
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- 1.3 Beginning to Write
 - 1.3.1 Writing the Thesis Statement
 - 1.3.2 Writing a Paragraph
 - 1.3.3 Introductions and Conclusions
- 1.4 Organising your Writing
 - 1.4.1 Expository Discourse
 - 1.4.2 Narrative Discourse
 - 1.4.3 Descriptive Discourse
 - 1.4.4 Argumentative Discourse
- 1.5 The Writing Process
- 1.6 Let Us Sum Up
- 1.7 Further Readings
- 1.8 Check Your Progress: Possible Answers

1.0 INTRODUCTION

As a journalist one of the important tasks you will have to perform is writing. In fact, for many of you it is a task you must perform spontaneously, effectively and with accuracy. Writing, unlike speaking, is a complex process and competent writing even for native speakers, is a difficult skill to be acquired. Few people can write spontaneously and fewer people are comfortable writing in formal contexts, keeping closely to word limits and formats – an essential requirement in journalistic writing.

In this unit, we shall discuss in detail the writing process. We will discuss the methods of writing which involve identifying the topic, gathering information on it, the purpose of writing, and the writer's block. When we begin writing, it is important to start with a thesis statement, followed by an essay map, adequate paragraphing and effective introductions and conclusions. We also must be aware of the various discourse types involved in organising your writing: expository, descriptive, narrative or argumentative. Finally, we shall delineate the process of writing the drafts, reviewing, editing and proof reading.

1.1 LEARNING OUTCOMES

After reading through this unit, you should be able to:

- discuss the methods of writing;
- organise your writing; and
- explain the basics of writing process.

1.2 METHODS OF WRITING

You must realise that writing is not a gift but is a skill that anyone can pick up, by focusing not only on what you have to say and how to say it, but also by concentrating on those methods that are most likely to help you write successfully. Now let's see what a few experienced writers have to say about what leads to good writing:

- Experienced writers spend 50-80 per cent of their time planning before they attempt the first draft.
- They spend a considerable amount of their time thinking about their readers.
- They explore and thoroughly understand their subject.
- They consider their first draft to be their discovery draft.
- They thoroughly revise their draft. Sometimes, completely rethinking and restructuring their first draft.

Of course, not all writers follow the same method and a particular writer may use different methods at different times. But the methods suggested here are generally tried and tested. In short, the steps you can follow are:

- planning
- considering your reader
- thoroughly investigating your subject/topic
- organising
- writing a full draft
- revising and refining it.

It is not necessary to go through these stages in the sequence in which they are listed. When you write, many things happen at the same time. As you plan, you may find that you are thinking of facts and ideas that you may want to include in your draft. As you organise, you may find that you are once again exploring your topic. The steps that we have suggested are guidelines, not rigid rules. You may feel free to adapt them to suit your situation.

Writing is commonly seen as a three way process, **pre-writing**, **writing** and **re-writing**. This division might be an over-simplification but it is a useful one to understand and practice. When we write it is a good idea to think about three key elements:

- 1 Purpose
- 2 Subject matter
- 3 Reader/ audience

You need to ask yourself:

- why am I writing this piece?
- whom am I writing for?
- where do I source the material for it?

1.2.1 Identifying Your Subject

Many of the topics you write about in the course of your job will be assigned to you probably by your editor. Some editors will give you a detailed brief; others will give you a broad topic and leave you to fend for yourself.

Most topics are like interesting landscapes that could tempt you to move in many directions all at once and this is precisely what you need to avoid. You must learn to focus on that part which caters to the brief of your editor, your readers' interest and context of the situation. This will prevent you from researching in all directions and wasting time and effort.

It is also important to know why you are writing about a particular subject. Does the situation demand it, or is it something that your editor asked you to do, or is it something you have a deep desire to write on?

Knowing why you are writing will help you formulate a goal, do your research and organise your material. For example, supposing you want to write about **English as a global language** for an Indian audience, you need to be sure what aspect you are trying to concentrate on. Are you going to concentrate on the business benefits of knowing English or are you going to focus on how Indians can work towards making their English more acceptable internationally? You need to identify and state your purpose clearly, because only then:

- will your audience understand what you are writing about and why it is important to you and to them;
- you can identify and gather the information that is most relevant to your readers and your goal; otherwise you are likely to collect any and all information that is available.

For example, when you look at the above topic, if you are looking at the business benefits of knowing English you are likely to give figures which substantiate the amount of English that is used for trade. You could give the example of China which is rapidly trying to learn English. On the other hand, if you turn to features that could enable Indian English to be acceptable and intelligible globally, you would dwell on the phonological, morphological and syntactic features which differentiate Indian English from international English and you could talk about ways of bringing Indian English closer to accepted standards.

1.2.2 Gathering Information

You must make sure that before you write, you have all your matter in one place. While researching read quickly through your material and use **highlighters**

to indicate the material that you think you can use in your writing. You could use one colour highlighter for ideas, another for evidence and another for arguments. (Hamp-lyons and Heasley, 2006)

You could also **make notes** as you go along. Keeping notes will enable you to be specific and keep track of and manipulate what you have read. It is a good idea to concentrate on purely gathering information; wait until later to decide whether the information is valuable and important.

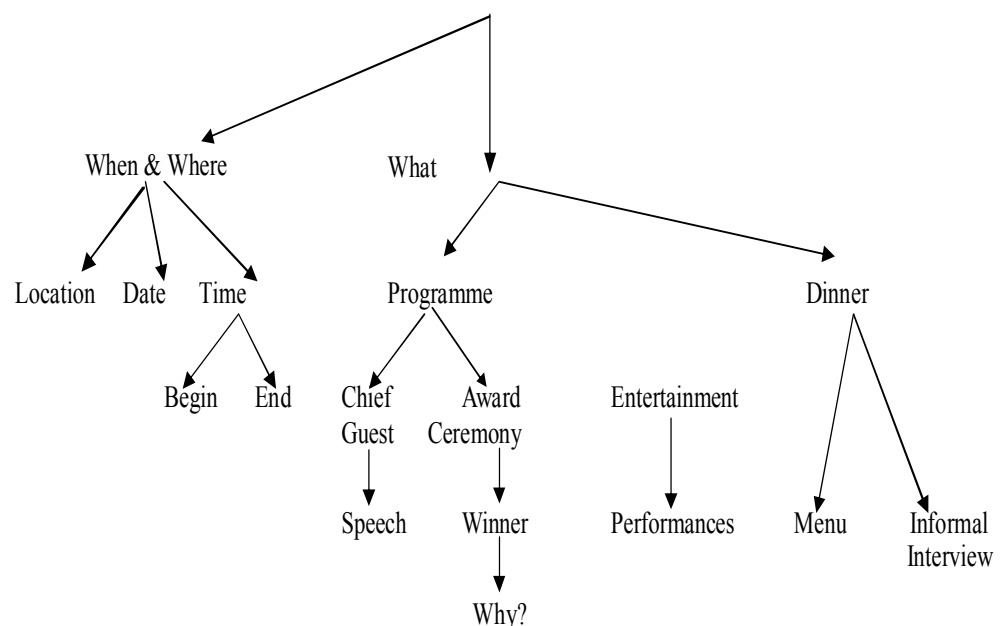
Brainstorming is also another well-known and productive method of generating ideas, facts and opinions very quickly. Again, not all the ideas will be of equal quality or usefulness, but you can evaluate that later. Of course, brainstorming need not always be with others; it can also be an activity which you perform by yourself.

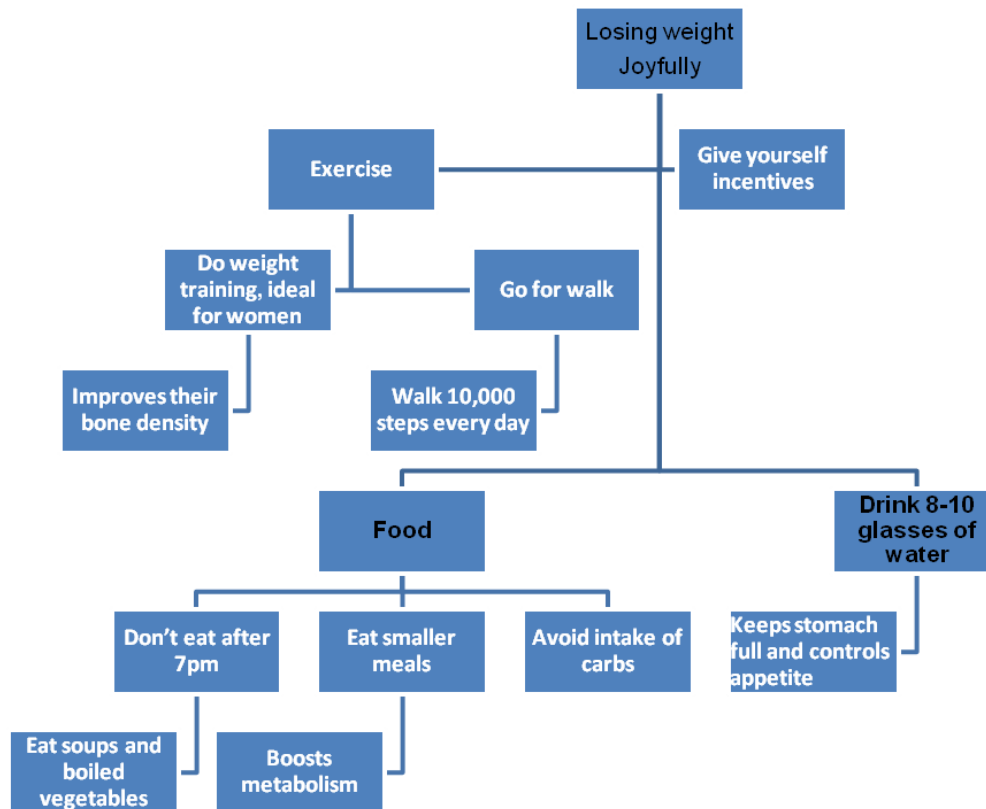
Working by yourself is a little different from brainstorming in a group. You will need to motivate yourself to generate the same energy that usually accompanies a group activity. You can do this best by reviewing your materials and notes before you begin brainstorming. In fact, this session can be termed as a **planning session** so it is important to keep track of ideas and information that you generate by yourself by making a list or speaking into a tape recorder. There is no need to write and speak in complete and connected sentences. Your goal is to generate as many ideas as you can through rapid thinking and free association - you can evaluate the ideas at a later stage.

Another technique that you can use to help you recall ideas, information and arguments is to build an **issue tree** or a **mind map**. Brainstorming and note taking is a verbal technique that requires you to record your ideas in words. Issue trees and mind maps, however, are primarily visual. That is, as you think of ideas and information, you construct the visual display that arranges your information in a hierarchical structure. In this way, you can see each idea's relative importance and its relationship to other ideas.

The Issue Tree

The Annual Award Ceremony





1.2.3 Purpose

You must be very clear about what your text is going to be used for, for example, are you expected to write a report, a feature or a persuasive piece.

Having a clearly stated purpose is like having a destination when you take a trip. Once you have decided on a destination, you can make the arrangements to reach it. So without a goal, your writing project will be a meandering collection of miscellaneous facts, with no focus or point. An explicit purpose statement will help you:

- identify the steps that you must take to reach your goal;
- concentrate your search for information/ ideas on what is related to your purpose.

1.2.4 Knowing your Reader

Once you know your subject/topic, the next most important question to ask yourself is who the reader is. The answer to this question will effect how and what you write. For example, if you are writing for experts and specialists you could perhaps use some technical jargon and pitch your language and subject matter to a higher level.

You also need to think about what the reader already knows and what s/he needs to know. You do not want to tell the reader what s/he already knows although you may refer to shared information from time to time. If you are giving information that is completely new, this information must be stated and explained with great clarity. It is a good idea to know the attitude of the readers as well. Are they likely to be provoked by the topic? If so, it is better to

use more tactful language. In brief, you could ask yourself these questions about the reader:

- Is the reader an expert or a general reader?
- What does the reader already know about the topic?
- What background information might they need to know to understand the current situation?
- What does s/he need to know?
- What action do you want them to take?
- What is their attitude? Are they biased or do they have positive associations with your subject?

1.2.5 Managing the Writer's Block

As mentioned earlier, there could be days when we face what is known as the **writer's block**, when we find it difficult to generate ideas or find anything to say. Free writing is a technique that one could use on such a day. This is a technique where you write even when you have nothing to say. The object of free writing is to help you to recall and write about whatever is in your mind on the subject without editing, evaluating, or rejecting it. Free writing works this way: begin by setting a time limit and start writing. Keep writing, no matter what happens - keep your pen moving across the page. There is no need to edit, cross out or stop to think of a word or a sentence. Keep the words flowing and keep your mind and imagination moving. Some useful things would begin to happen once the words begin to flow. Solution and new ideas that are lurking in your sub-conscious will surprisingly appear. Whatever you do, don't stop writing until your time is up. You will be surprised to see that this exercise might produce highly relevant and useful ideas and information. Moreover, since you are less preoccupied about writing correctly, you have allowed yourself to be more fluent with words.

Activity 1

Make an issue tree or a mind map on any one of following topics:

- i) Why stress hurts?
- ii) English as a global language

1.3 BEGINNING TO WRITE

It is important to begin writing with more information than you think you will need. The greater your choice, the more likely it is that you will be able to select the ideas, facts and arguments that will help you accomplish your purpose. If you begin with only five or seven facts or examples to support your main idea, you are likely to use all of them regardless of their quality. But if you gather, say, ten to fifteen facts or examples, you have a choice that will effectively help you accomplish your job. As a result, there will be fewer gaps in your presentation and your reader is less likely to raise questions and objections. However, at the same time do not invest too much time on your research as you have deadlines to meet.

1.3.1 Writing the Thesis Statement

Let us assume that at this point you have identified the topic you wish to write about. You may now find it useful to formulate a **thesis statement**. What is a thesis statement? And how does it help to have a thesis statement? *A thesis statement declares the main point or controlling idea of your writing task.* It is frequently located at the beginning of your writing. Your thesis statement may begin as a very simple sentence.

For example: *Our University requires an On-campus Printing Centre since the major part of our teaching strategies is through the print material.*

Such a “working” thesis states an opinion about the subject (the need for a Centre) and suggests what the report shall do (give arguments for building such a Centre).

Allow such a statement to work for you as you move from pre-writing stage through your various drafts and revisions. A “*working thesis statement*” can be your most valuable organisational tool. Once you have thought about your main point and purpose, you can begin to draft your article to accomplish your goal. Everything in your writing should support your thesis statement.

It is important to know the difference between the *working thesis statement* that appears in your rough drafts and your *final thesis*. As you begin drafting you discover that you really want to write about another aspect. For example, you may think that your University may more urgently require an On-campus Recycling Centre because so much paper is used and you feel it should not be wasted. Changing direction is not uncommon, because remember writing is an act of discovery. A working thesis statement in your early draft is to help you focus and organise your writing; don’t think that it is carved in stone and cannot be changed. Let us remember some guidelines for writing a good thesis statement.

- A good thesis statement states the writer’s clearly defined opinion on a particular topic;
- It generally asserts one main idea;
- It is stated in specific terms.

Essay Map

Many thesis statements will benefit from the addition of an essay map which is a brief statement in the introductory paragraph introducing the main points to be discussed in the essay. In addition to suggesting the main points of writing, the essay map provides two other benefits: it will provide a set of guidelines for organising your writing and it will help you from wandering of into areas only vaguely related to your thesis statement. In other words, your thesis statement and essay map are a skeleton outline for the sequence of paragraphs in your writing.

Note that this essay map is different from the mind map, the crucial difference being that the essay map describes in a more concrete fashion the main point of each paragraph. A mind map, on the other hand, is a jotting down of ideas as they came to your mind.

1.3.2 Writing a Paragraph

Mastering the art of writing a paragraph is essential to success in any form of writing, whether it is a letter, a report, or a newspaper article, since all longer pieces contain a series of related paragraphs. In these longer pieces of writing, paragraphs generally introduce new ideas to develop the central theme.

What is a Paragraph? A paragraph is a piece of writing which is unified by a **central, controlling** idea or theme. This idea or theme is called the **topic** of the paragraph. It is sometimes expressed at some place in the paragraph by one sentence, which is usually called the **topic sentence**. This topic sentence may be a statement, a generalisation, or a problem. This sentence is most frequently found at the **beginning** of the paragraph, but can sometimes come at the **end** or even in the **middle** of the paragraph. Very often there may not be a topic sentence at all, but it may be implied within the paragraph.

Beginning a paragraph with a topic sentence helps both the writer and the reader. It is a useful device, especially in the early stages of your journalistic career. As a writer, you will have less difficulty in constructing a unified paragraph because you will relate every sentence to the topic sentence and the central idea it expresses. And your reader will know immediately what the paragraph is about, because the opening sentence states the central idea.

In order to develop the central theme of a paragraph, you have to expand the idea contained in the topic sentence. This can be done by adding more information, explanation, examples, illustrations, etc. to the idea expressed in the topic sentence.

Example:

Two main circumstances govern the relationship of living things in the sea: the unbelievably lavish fruitfulness of marine life forms, and the utter ruthlessness with which the larger creatures eat the smaller ones. Somebody has calculated, for instance, that if all the eggs laid by codfish were hatched and grew to maturity, the Atlantic would be packed solid with codfish within six years. But nature does not let this happen. Only an infinitesimal fraction of all codfish eggs ever become full-sized cod, and wastage among other fish is as great. One sea creature in about 10 million escapes the usual violent death inside another sea creature.

Analysis of the paragraph:

- 1 **Topic statement:** 'Two main circumstances govern the relationship of living things in the sea.'
- 2 **Elaboration of the topic sentence:** the fruitfulness of marine life and the ruthlessness with which the larger creatures eat the smaller ones.
- 3 **Illustration:** The example of the codfish.
- 4 **Summing up:** only one sea creature in about ten million survives.

An effective paragraph requires more than a **topic sentence** and supporting details; it must also be coherent. In a coherent paragraph the writer takes the reader logically and smoothly from one idea to the next. The reader must also clearly recognise that one sentence logically leads to the next.

Another technique which brings about coherence in a paragraph is the use of **transitional devices** between sentences. These are words/phrases that help a writer move smoothly from one sentence to the next and show the logical relationship between sentences. Transitional devices are like signposts in a paragraph. They enable us to follow the writer's line of thought by showing us how one sentence relates to another.

The following list includes words and phrases that function as transitional devices:

- To express result: *therefore, as a result, consequently, thus, hence*
- to give examples: *for example, for instance, specifically, as an illustration*
- To express comparison: *similarly, likewise*
- To express contrast: *but, yet, still, however, nevertheless, on the other hand*
- To express addition: *moreover, furthermore, also, too, besides, in addition*
- To indicate time: *now, later, meanwhile, since then, after that, before that time*
- To express sequence: *first, second, third, then, next, finally*

The order in which you present your paragraph is another decision that you have to make. In some pieces of writing, the subject matter itself will decide its own order. Other pieces of writing, may not suggest such a natural order, in which case you have to decide which order will most effectively hold the attention of your readers. Often, writers withhold their strongest point until they reach the end of their writing. As you already know, each paragraph usually signals a major point in your discussion. These paragraphs should not appear as isolated blocks of thought but rather as part of a unified, step-by-step progression. To bring about continuity, you must link each paragraph to the one before it with transitional devices. Sometimes, instead of using transitional words or repetition of key words, you can use what is known as *idea hook*. The last idea of the earlier paragraph may lead you smoothly into your next paragraph.

1.3.3 Introductions and Conclusions

The first few sentences of your writing are particularly important because they help to catch the readers' attention and make them want to keep on reading. Here are some suggestions for successful introductions. You could begin with:

- An arresting statistic or shocking statement;
- A question;
- A quotation;
- A relevant story, joke or anecdote;
- An analogy or comparison;
- A contrast;
- A personal experience;
- Statement of a problem or a popular misconception.

A good piece of writing must have a satisfactory conclusion, one that gives a reader a sense of completion on the subject. It is important that the concluding paragraph emphasises the validity and importance of your thinking. Here are some suggestions that might lead to some ideas for your conclusions:

- A restatement of the thesis statement;
- An evaluation of the importance of the subject;
- Statement of the broader implications of your piece of writing;
- A call to action;
- A warning based on the thesis statement;
- A quotation from an authority;
- An anecdote;
- A rhetorical question that makes the readers think about the writer's main points.

Check Your Progress 1

Note: 1) Use the space below for you answers.
2) Compare your answers with those given at the end of this unit.

1. How do you start the writing process? Explain briefly.

.....
.....
.....
.....

2. What is a Thesis Statement?

.....
.....
.....

1.4 ORGANISING YOUR WRITING

One of the important skills that a journalist requires is a quick way of organising their material. From a writer's point of view, organising involves searching for a pattern of a sequence that is appropriate to your information, your goals, your readers' needs and your editor's brief. Your readers expect that you will create a pattern that will make what you say easy to read, understand, remember and be useful.

Once you have determined the relationship among the concepts and data you have gathered, you still have to decide how you will present these to your readers. There are four basic discourse strategies that you could use or adapt to your needs. Remember, while we are discussing them as separate types of discourse, in a single piece of writing you are likely to use more than one type.

Generally exposition, narration, description and argumentation are considered to be the basic forms of discourse. When a writer is concerned with setting forth facts then the form is known as *exposition*, when s/he presents them in terms of temporal action then the form is *narration*, and in terms of space it is *description*, and when s/he intends to resolve conflict of facts then it is known as *argumentation*. These forms do not exist as pure forms; they, in fact, are intermixed and one can only talk about a dominant form. Let us look at the dominant forms separately.

1.4.1 Expository Discourse

Expository writing is probably the most common form of writing. Expository writing has the overall purpose of explaining. Central to expository writing is grouping, classification and definition. While grouping involves selection, classification involves breaking down of a broad topic into parts. In contrast to these, definition sets limits or boundaries, or points out the characteristics that distinguish the thing under discussion from others. Definitions are one of the purest forms of exposition because their purpose is to explain. They answer the basic question “What is it?” or “What does it mean?”

1.4.2 Narrative Discourse

Narration depends chiefly on temporal order, i.e., upon actions in a chronological order at the level of time. The chronological order involves a sequencing of events or actions from beginning to end. A skilled narrator is able to arrange the details in such a way so that a reader’s interest rises to a climax at some point in the narration. The narration, in turn, can range from story telling, as in novels and short stories, to anecdotes used for illustration, explanation or support.

Sometimes, for special effects, etc. an author may begin his narration from the end and then through a process of *flashback* may return to the beginning and then give the full events till the end. The author may also begin in the middle of a chronological sequence, narrate events leading up to the point of narration and then proceed to complete the narration of events. The way of beginning in the middle of a sequence of events is called *medias res*. Both the above kinds of presentation of events can generally be found in novels and films.

Where to look for ideas:

You can only write about what you have experienced, observed, imagined, and thought about. Although we discuss the experiences and thoughts of others, they do not become our own. Borrowed ideas like borrowed clothes do not fit, and writing is not so much a matter of ideas or phrases as of how we present them. The most interesting story or narration is the one you have experienced and thought about in your own individual fashion. A narrative in order to be interesting must be original. The sources for your narratives are:

Your memories: What places or persons do you recall clearly? What days do you remember vividly? What was the happiest day you recall? What was the most painful time you remember?

Your friends and favourite places: Who is the most peaceful person you know? Who is the most amusing person you know? Which is the place you would like to go back to?

Events and Participants: What events in your life did you find most moving? What was the greatest satisfaction or disappointment that you experienced? What people in your life did you consider powerful, good or beautiful? Do you still admire them? What events would you like to wipe out from your memory? What events would you like to remember and relive?

Imagination and wishes: if you had your choice, which country would you like to live in? What persons would you like to meet? What country would you choose as your own?

You can devise your plan by asking the following four basic questions:

- What is special or typical about my narrative?
- Why am I telling the story?
- What kind of readers am I writing for?
- How will my reader best understand my plan and purpose?

You may find you have three more questions:

- How long does my narrative have to be?
- Do I know enough about what I am writing?
- Where can I get more information about it?

In writing narrations, one of the skills to be cultivated is style. The question that arises is how you can improve your narrative style. You can consider the following stylistic features:

- a. Simplicity
- b. Direct conversational style
- c. Individuality
- d. Concreteness

1.4.3 Descriptive Discourse

Description also involves narration, but of a different kind. It is a kind of picture-making, indicating what someone, something, or some place, etc. looks like. All descriptions involve spatial dimensions.

Any description would involve one of the two possibilities: either the description would proceed from a particular to the general or, from the general to the particular. For example, a description of a painting could begin with a central focus on a particular detail and then proceed to other things that relate to it, thereby, giving a general picture. Or one could also describe the picture in general terms and then focus on particular items within it. However, what is common to any kind of description is the spatial arrangement, i.e., the way things appear and the way they are arranged. It is analogous to the long shot, with diminishing distance leading to close-ups from various angles, and vice-versa, by a film camera. Note that, a description can be of people, places and processes.

Activity 2

You have been asked by a Tourist/Travel Magazine to introduce your City/Town/Village to foreign visitors. Write a physical description, including the location, layout, geographical and architectural features. Some reference to history may be appropriate. Your description must make your area sound interesting and attractive as a tourist destination. Write in 200 words.

1.4.4 Argumentative Discourse

In argumentative discourse the writer argues a case, or expresses an opinion, by looking at a problem from both the sides. Any structure representing argumentation must take into account the pro-and-con nature of the argument. Argumentation can be done in three different ways. First, one can give ones own arguments by taking an affirmative position. Second, one can give further evidence to counter-balance the arguments of an opponent. And, third, one can point out the fallacies in one's opponents' arguments in order to discredit them. Strong argumentation, therefore, demands perceptive reasoning and careful perusal of evidence in order to present one's own arguments or in order to belittle the opponent's arguments. However, this kind of writing becomes interesting when the writer has something to say. Your opinion still not be worth expressing until you have thought about the subject.

The structure of an argument is shaped by the nature of reasoning. Reasoning here, simply means moving from the basic propositions, through evidence, to a conclusion. There are two main directions of reasoning: *induction and deduction*. It should be noted that each of these approaches is usually used in combination with the strategies of narrating and explaining.

a) Inductive Reasoning

Inductive reasoning is a way of enabling us to make general statements from particular examples and evidence. It is therefore both a way of discovering and explaining. For example, if a teacher says "No one in my English class has failed" – the generalisation can be accepted to be true since it is based on the observation of all possible examples. Even the generalisations based on a high degree of probability are true; thus doctors prescribe medicines on the basis of high probability, etc.

When you use this pattern you are taking your readers step by step through a carefully designed sequence of facts or ideas or a reasoning process, so that you can bring them to a conclusion that you have already reached.

b) Deductive Reasoning

When you use a deductive pattern you can begin with the general concept and then proceed to sub concepts or other specific details. This pattern is especially useful when you want to announce your conclusions or recommendations quickly. Then you can go on to provide necessary and detailed explanations. Doing this calls immediate attention to your most immediate point of concept which is then followed by illustration or proof.

It is rare that you will use one of these organising patterns to the exclusion of others. It is possible that you will combine them in your piece of writing.

1.5 THE WRITING PROCESS

So far we have been discussing some of the ways to organise our ideas. But sitting down to write a first draft is much more formal and intimidating than the writing you did while you were planning. Drafts require that you write in complete sentences and paragraphs, and that you pay some attention to the format and the organisation you want the finished product to have. At this stage, you will be coping with questions of length, format, word choice, coherence, sentence structure, cohesion, paragraphing and format. The best way to tackle this is to understand how this process works.

1.5.1 Writing the First Draft

Your first draft is an experiment, a test, to find out what you have to say. It is an attempt to build a rough frame work of content, meaning, and form which you will improve on later. It is provisional writing. It encourages you to write quickly in an attempt to delineate the general meaning, content, and organisation of your draft. When you finish you will not have spent so much time and effort that you will be unwilling to change or discard part or all of what you have written.

1.5.2 Revising the First Draft

Revising begins with a careful review of your first draft to find out if you have actually done what you set out to do. As a review, you will check how close you have come to achieving your original intention and where and how far you have fallen short of it. You are therefore concerned with:

- what you left out?
- what you have included that you do not need?
- whether you can make this draft achieve your goals?

Remember that revision is a thinking process that occurs through out the writing process. It means looking at your writing with a 'fresh eye' i.e. looking at your writing in ways that will make you make more effective choices. As you write, new ideas emerge prompting you to revise what you have planned or have just written. Sometimes, new ideas will encourage you to begin an entirely new draft with a different focus or approach. Remember that revision occurs throughout the writing process.

1.5.3 Refining

Once you have settled on the major concepts you wish to include in your first draft and the way you would organise them, you can shift your attention to the next level. Look at your examples, illustrations and evidence. Do these support the main ideas? Do the sub-sections follow up each other logically? Do your examples really exemplify and explain? This is a good time to look for gaps in your writing. Is there anything missing? Now is the time to add explanations and details without having to rewrite the whole draft.

1.5.4 Editing

Editing is a careful reading of the draft to ensure that everything is the way you wanted to be and there are no mistake to embarrass you. Editing will be

easier if you know how to go about it and what to look for. Let's concentrate on what you should look for.

- i) **Looking at Paragraphs:** This is the time we ask the following questions:
- is the paragraphing logical and visually appropriate?
 - is there a topic sentence which stakes the main idea of the paragraph?
 - are the sentences related to each other?

By this time you have probably stopped adding new material. You are now trying to make your writing concise and clear sentence by sentence.

- ii) **Sentences:** You need to read your text-sentence by sentence. Are the sentences related to each other? Are the tenses correct? Is the pronoun referencing correct? Are there any dangling modifiers?

- iii) **Vocabulary:** It is a good idea to focus at this stage on the words that you used. Do the words mean what you want them to mean? Will your readers understand what you wish to state? Does your vocabulary have a vast range? For example, do you use words precisely and is there variation in your word choice. Example:

Precise words: gaze, glance, stare, glare, and peep

Variation: car.... Maruti Zen....Vehicle....

As well as also.... what is more....

- iv) **Format:** The headings should be consistent throughout the draft. That is, all main headings should have the same typography, spacing and placing. All sub-heading should also be alike.
- v) **Indentation** should be consistent through out the draft.
- vi) **Visual Aids:** Take a close look at all the visual aids including: graphs, charts, tables and drawings. See that they are at appropriate places in the text. Be sure each visual aid has a title that explains what it is.

1.5.5 Proofreading

Proofreading is more than re-reading. It is a careful word by word or line by line review of your first draft to make sure that everything is as it should be. We give you some tips and techniques to make your proofreading sessions more effective.

- i) **Concentration:** When you proofread, you need to concentrate. This means getting rid of distraction and potential interruptions.
- ii) Don't rely entirely on spelling or grammar checkers on the computer. These programmes work with a limited number of rules, so they cannot identify every error.
- iii) Read slowly and read every word.
- iv) Check the punctuation
- v) Pay attention to capitalisation, missing or extra commas, colons and semi-colons used incorrectly.

- vi) Numbers: If you are using numbers check them. We often make a mistake by omitting or adding a zero.
- vii) Finally get somebody else to proofread it once because after a few readings we become blind to our errors.

Check Your Progress 2

- Note:** 1) Use the space below for you answers.
2) Compare your answers with those given at the end of this unit.

1. How is Narrative Discourse different from Descriptive Discourse?

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2. Explain in brief the steps of the writing process.

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1.6 LET US SUM UP

In this unit, we have introduced you to the techniques of good writing. This will stand you in good stead no matter what particular aspect of media you get employment in, since writing is an essential part of a journalist’s job. We have discussed in some detail the methods of writing, overcoming the writer’s block, writing a thesis statement, elaborating on it and writing effective introductions and conclusions. We have also introduced you to the various discourse types: expository, descriptive, narrative and argumentative. Finally, we have taken you through the process of writing drafts, refining them, editing and proofreading them. We hope you find the unit useful and interesting.

1.7 FURTHER READINGS

Jean Wyrick (1990), *Steps to Writing Well with Additional Readings* (6th edition), Thomson Wadsworth, Boston, USA

Liz Hamp-Lyons and Ben Heasley (2006), *Study Writing*, Second Edition, Cambridge University Press

Richard P. Batteger (1985), *Business Writing, Process and Forms*; Wadsworth Publishing Company, Belmont, California

1.8 CHECK YOUR PROGRESS: POSSIBLE ANSWERS

Check Your Progress 1

1 Before beginning the writing process, it is important to identify the topic and gather as much useful information on the subject as possible. It is sometimes a good idea to make a mind map or issue map of the topic. Knowing your audience and having a clear purpose is also important.

- 2 A thesis statement identifies the main point or controlling idea of your writing. It is the first thing a writer should pen down after identifying the topic.

Check Your Progress 2

- 1 A Narrative Discourse involves the sequencing of events in a chronological order. On the other hand a Descriptive Discourse is more like picture making, wherein a writer describes a person, place or process.
- 2 The writing process involves the following steps:
 - a) Writing the first draft
 - b) Editing the first draft
 - c) Refining
 - d) Editing
 - e) Proofreading



UNIT 2 WRITING EFFECTIVELY

Structure

- 2.0 Introduction
- 2.1 Learning Outcomes
- 2.2 Qualities of Good Writing
 - 2.2.1 Economy of Words
 - 2.2.2 Simplicity
 - 2.2.3 Clarity
 - 2.2.4 Rhetorical Stance
- 2.3 The Paragraph
 - 2.3.1 Functions of a Paragraph
 - 2.3.2 Characteristics of a Good Paragraph
 - 2.3.3 The Structure of a Paragraph
 - 2.3.4 The Process of Writing a Paragraph
- 2.4 What is Style?
 - 2.4.1 Different Kinds of Style
 - 2.4.2 Passive and Active Structures
 - 2.4.3 Sentence Forms: Use of Periodic Sentence
 - 2.4.4 Attributes of Good Style
- 2.5 Let Us Sum Up
- 2.6 Further Readings
- 2.7 Check Your Progress: Possible Answers

2.0 INTRODUCTION

Journalism is the craft of conveying news, information, descriptive material, opinions, comments and trends to the general public through various vehicles of mass media like newspapers, magazines, radio, television, the Internet and most recently even the cell phones. Writers, reporters, columnists, editors and photographers act as the chief purveyors of information and opinion in contemporary mass society. Lippman interpreted the role of the journalist as a mediator or translator, in a way, a middleman between the public and the policy makers. He believed that the common person was not in a position to deconstruct all the information available or understand issues because they were complex. The journalist was thus the intermediary who listened, recorded, distilled and then passed on the filtered information for public consumption. So in a way 'news is what the consensus of journalists determines it to be.' This implied that the public was receiving only the information that the journalists handed down to them.

Dewey on the other hand believed that the public was intelligent and discerning and capable of understanding the issues, political or otherwise, and that decisions should be made in a public forum after discussion and debate. He gave importance to the public and felt that journalists should do more than simply passing information. They should engage citizens with the experts and the elites

and they should propose and generate content through conversation, dialogue and debate. Shared knowledge of many is superior to a single individual's knowledge. The modern journalists view their role as a collaborative one and keep the readers in focus while writing their stories.

Journalists need to assess the needs of their audience and deliver what they want, on the one hand, and meet the requirements of the organisation in which they work, adhering to the principles they subscribe to, on the other. This means that journalists have to suspend their personal opinions so that they deliver what the readers want ensuring the popularity of the newspaper. They need to bear in mind the interests and the level of understanding of their readers and relate the news to the readers' personal experiences and contemporary events and issues. They need to remain faithful to the facts and present them with simplicity and clarity while making the story sound exciting and interesting to read, at the same time.

In the previous unit, we have discussed the basics of writing. In this unit we shall explain the qualities of good writing, structure and function of a paragraph and different kinds of writing styles.

2.1 LEARNING OUTCOMES

After reading this unit, you should be able to:

- identify the qualities of good writing;
- write effective paragraphs; and
- use appropriate style for writing.

2.2 QUALITIES OF GOOD WRITING

A writer projects the sincere and indefinable qualities of personality into his or her writing. Any kind of sincere writing has the writer's 'voice' which is his/her opinion. But it ought to be a voice that has been modulated to the needs of the audience. The appropriate voice should be direct, clear and unstrained.

It is best to avoid rhetoric and high flown words, which might give a false ring to it, making the writing appear insincere. It is also essential to write with consistency, the hallmarks of good writing are economy of words, simplicity, clarity and rhetorical stance.

2.2.1 Economy of Words

It is worthwhile to look at the quotation from William Strunk & E. B. White's 'The Elements of Style': "A sentence should contain no unnecessary words, a paragraph no unnecessary sentences, for the same reason that a drawing should have no unnecessary lines and a machine no unnecessary parts. This requires not that the writer makes all sentences short or that he avoids all details but that every word tells."

In short, economical writing is 'efficient and aesthetically satisfying' because it makes the minimum demand on the reader and promotes pleasure at the same time. This is achieved "by producing a sense of form and right proportion, a sense of words that fit the ideas that they embody".

2.2.2 Simplicity

Simplicity does not mean that complex sentences should be totally avoided. Simplicity means that there should be no attempt to embellish the writing with rhetoric as has been said earlier. **Cervantes** has said, “All affectation is bad.” Hence a natural, unpretentious style is the best. However, this is easier said than done since the ability to say profound things simply comes with years of writing and polishing.

2.2.3 Clarity

Clarity is a basic requirement for all writing. Even complex ideas can be presented lucidly. Let us consider the basic purpose of writing- to clarify and inform. If that is the aim then a writer should not create hurdles in the shape of convoluted sentences, jargon and rhetoric which would make understanding difficult. This can happen if the writer has clarity of thought and understands his/her own idea and wishes to convey it to the others.

In brief, the writing should be clear, orderly, readable and in a language understandable to the audience. Hence, it is important to consider the audience to decide how much knowledge and language the writer can ‘assume’. Expository writing should be readable, informative and engaging. It could even be poetic!

2.2.4 Rhetorical Stance

Any kind of writing should be human. This means that it should not only address the mind it should also appeal to the senses and the heart. It should not be cut and dried or too dispassionate. Here the writer’s knowledge of his /her audience would help him or her to decide the rhetorical stance. The readers can be hypothetical or real, the writer would be addressing them, and in doing so will assume an appropriate voice and a suitable and appropriate relationship to his/her material.

These are a few basic things that will help to decide the rhetorical stance.

- Who the writer is?
- Who his/her readers are?
- Why is he/she addressing them and on what occasion?
- What is his/her relationship to the subject matter?
- How does he/she want the readers to relate to the subject matter?

Check Your Progress 1

- Note:** 1) Use the space below for you answers.
2) Compare your answers with those given at the end of this unit.

1. Explain the qualities of good writing.

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2. What are the two basic factors that determine the style of a written piece?

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2.3 THE PARAGRAPH

As discussed in the previous unit, paragraph is one of the central components of all kinds of writing. Effective writing will depend upon the way the topic has been divided into paragraphs and how well they cohere with each other. This section of the unit will consider various aspects of paragraph. “A paragraph is a collection of sentences that helps you fulfill your thesis (theme promise). Itself a small “theme”, a paragraph should be clearly written and specific: and it should not wander or make irrelevant remarks.” (McCuen and Winkler, 1980). Another definition of a paragraph is that it is “a group of sentences or a single sentence that forms a unit” (Lunsford and Connors). It is not the number of sentences that constitute a paragraph but the unity and coherence of ideas among these sentences.

A paragraph may carry the summary of the topic as in the introduction or the conclusion or an elucidation of a main point. In other words, a paragraph can introduce a thesis statement, explain specific details, persuade or argue present points for or against an issue. In journalistic writing, one may have one sentence paragraphs too but they are not so common. A strong paragraph is one which has one controlling idea and other sentences unified around it. In fact, a paragraph is a microcosm of the article and has the main idea and the explaining or describing details. Just as there is a transition of ideas from one paragraph to another, there is a transition of ideas from one sentence to another within a paragraph.

2.3.1 Functions of a Paragraph

According to Richard M. Weaver (1910-1963) a paragraph is like a visual aid that signals the beginning of new thought. “the paragraph has the useful role of **organising our thoughts** into groups of intermediate size.”

In earlier times, the turn in the thought was marked by a symbol in the margin. Today we indicate this by segregating paragraphs and by using indentation. The meaning of the word paragraph is “something written besides” referring to the symbol written in the margin in medieval times. It signals to the readers that a new set of thoughts is beginning. The readers, then, turn their attention to something new. Paragraphs are not only indicators of transition of thought but are miniature compositions in themselves having a unity of their own. They have a major point and facilitate progression while reading. A good paragraph has unity, coherence and emphasis.

There are pieces of writing which are single-paragraph compositions too. These are self-contained and carry a logical progression of thought and discourse markers in sentences mark the transition of thought. As a component of a larger composition; a paragraph is not a device to mark mechanical intervals in the writing in order to provide change to the reader.

2.3.2 Characteristics of a Good Paragraph

First and foremost a paragraph has unity, coherence and completeness.

Unity: Unity is developed when one general idea governs the entire paragraph. This general idea is a topic sentence, usually found in the beginning of a paragraph. It may occur in the middle or the end of the paragraph as well. When it occurs in the beginning, it signposts the new thought dealt in the paragraph and allows the reader to be mentally prepared for it. It is considered effective when it occurs at the end of the paragraph. There, it appears as the logical conclusion of all that was said in the paragraph or one can say sums up the content of the paragraph. A topic sentence may be implied rather than stated. All details in the paragraph support the topic sentence.

Consider this paragraph for its unity. It has a topic sentence. Every detail that follows supports this sentence. Nothing is irrelevant and the last sentence seems to sum up the points of the paragraph and reiterates the topic sentence.

Coherence: Coherence means that in a paragraph one sentence follows another in a clear logical sequence. Coherence allows the reader to move from one idea to the next, see the connections between ideas and the topic sentence.

The devices that are used to obtain coherence are parallel grammatical structures and signals like 'first', 'second', 'third', 'next', 'further' etc. These are discourse markers and they indicate not only the turn in the thought but the hierarchy of the ideas as well. Normally, one would find the idea least important occurring towards the end of the paragraph.

Completeness: A paragraph is complete when enough is said in support of a topic sentence to make it convincing. This can be obtained by providing details, supporting ideas, illustrations and examples or even using direct quotations.

2.3.3 The Structure of a Paragraph

A paragraph is made up of a controlling idea or topic sentence and information that explains, describes, argues in favour, expands or illustrates it. On the larger scale, the paragraph does the same function in relation to the controlling idea of the larger composition.

The components of a paragraph are the controlling idea or topic sentence, explanation of the controlling idea, examples used in the explanation, explanation of the example, completion of the paragraph's idea and transition into next paragraph.

Controlling Idea or Topic Sentence

It is the expression of the main idea, topic or the focus of the paragraph in a long sentence or a collection of sentences. The controlling idea directs the development of the paragraph. As mentioned above, it may occur in the beginning, middle or the end of the paragraph. It may appear in the beginning and the end of the paragraph, as well. It helps the reader to identify the point and notice how the ideas are organised in the composition.

Explanation of the controlling idea

The subsequent sentences in the paragraph provide an explanation of the writer's thoughts on the main topic or idea. They present the rationale for how the reader

should interpret the information presented. The explanation may cite examples to substantiate the claims made in the controlling idea.

Example and its explanation

An example represents the relationship established in the idea and the explanation portions of the paragraph. It provides support or evidence of the idea and the explanation that has just been offered. Sometimes, the example too needs to be explained especially to clarify the fact why one chose to use particular examples to substantiate the major claim, or focus in the paragraph. This establishes the relevance of the example to the topic sentence by explaining the relationship of the example with the topic sentence.

Transition

Occurring at the end of the paragraph, the transition reviews the relevance of the information that was discussed in the paragraph, sums it up in brief to mark the completion of the idea of the paragraph. This prepares the reader for the next paragraph. Loose ends are tied up and the reader is reminded once again of the relevance of the idea to the controlling idea of the composition. The transitional sentence establishes the relationship between ideas and creates a logical progression. Transitions can be marked by a single word, a phrase or a sentence in a paragraph and by a whole paragraph in a longer composition.

To sum up it can be said that paragraph writing is an organic process which makes intricate links between various ideas which are connected to form one larger idea that runs through the entire paragraph or the composition.

Purpose statements

Like a thesis statement, papers have purpose statements which announce the purpose, scope, and direction of the paper. It tells the reader what to expect in a paper and what the specific focus will be. Some examples of statement of purpose are given below.

“This paper examines . . . ,”

“The aim of this paper is to . . . ,”

“The purpose of this essay is to”

A purpose statement usually appears toward the end of the introduction. The purpose statement may be expressed in several sentences or even an entire paragraph.

2.3.4 The Process of Writing a Paragraph

Paragraphs can be descriptive, narrative, expository, persuasive, based on cause and effect, a definition, a comparison and contrast between two things, a classification or a sequence. So first decide on what kind of paragraph you wish to write.

Decide the topic and purpose of writing

This would depend upon your topic. Think of the topic on which you wish to write. It is important that you are yourself convinced about what you are going to write. This will ensure the authenticity and effectiveness of your

paragraph. Writing a paragraph is like writing a good essay. A paragraph that attracts a reader to read through to the end has an introduction, supporting evidence and a conclusion. For this it is important to take into account the potential reader and his/her interests. It has a logical transition of thought, its sentences cohere, and an organisation of ideas presented with a point of focus.

Decide on Controlling Idea

The thesis is the 'seed' or the 'nucleus' and the development of the paragraph is an organic process. The subsequent sentences of paragraph would have a recurrent relationship with the thesis or the controlling idea as branches growing out of the stem of a plant.

Hence, the first step is to decide on the topic sentence or the controlling idea. For this, narrow your topic enough to support it well in one paragraph. If your topic runs into more than one paragraph then it would become an essay.

The controlling idea should be clear with no ambiguities. It may be an unconventional statement but the intent should be clear. You can decide where to place your controlling idea: as an announcement in the beginning, as a revelation of intent in the middle of the paragraph or as the logical conclusion of all the ideas mentioned in the paragraph, at the end. The controlling idea would be a generalised statement.

Body of the paragraph

The information that you will use will be in context of the controlling idea. The subsequent sentences will be related to the controlling idea in one way or the other. The information you use might comprise reasons, interpretations, examples, names, references, numbers and senses that support your controlling idea. In this portion you, in fact, sell your idea i.e. bring the reader to your point of view.

Use graphic organisers or mind maps

Before launching on the actual writing it is advisable to jot down the ideas and work on a kind of framework regarding the organisation of ideas, whether they would follow the main point and details, compare and contrast, sequence, problem and solution pattern. Place the ideas in a graphic format like a web chart, a flow chart, a table, an inverted tree diagram or a Venn diagram as discussed in the previous unit. This mind map will give a clear idea as to how the topic will develop and if anything has been left out.

Begin to write. Get to the point as quickly as you can. Use formal language, avoid contractions. Do not use first or second person pronouns. Ensure that all tenses match. The sentences should not be very complicated but should be varied in structure. Try to write emphatic sentences. They should relate to the controlling idea and move in a logical manner. Use connectors, linkers and discourse markers so that the reader can logically understand the connection between your controlling idea, the point or opinion. Your transitional sentences should prepare the reader for the next idea.

Use examples or concrete evidence to support your ideas. Avoid fragmentary paragraphs which jump from idea to idea in a jerky unconvincing fashion. They also indicate a weak writer's stance. Avoid irrelevancies in your paragraphs.

The concluding sentence sums up or reiterates the main idea in other words and reinforces the point or opinion. It reminds the reader of the relevance of the information. You should be satisfied that you have fulfilled the reader's expectations established by the controlling idea. At the end, remember, your paragraph is a mirror of you. You would have shared something of your personality into your paragraph!

2.4 WHAT IS STYLE?

Style is the way something is said, done, expressed or performed. In a way, the figures of speech that are used to embellish any kind of discourse come under style. Style reveals the writer's personality and 'voice' because the structures, the diction and the figures of speech a writer chooses depend on his or her personality, attitude towards the topic or the audience and ideology. Style also depends upon the purpose of writing and the audience. The purpose impacts upon the major rhetorical mode of any piece of writing and is the most important deciding factor. Hence a written composition can be narrative, academic or scholarly, descriptive, argumentative or literary, depending upon the purpose.

The audience too determines the writer's diction or vocabulary, the structure of the sentences (complex or simple) and the extent of use of the figures of thought or speech, such as metaphors or oxymoron.

Initially, these factors govern the style of the writer but slowly a personal style evolves which makes the writer distinguishable from others. This may be called the signature style of a writer. As F.L. Lucas (1894-1967) said, "...not one of us can put pen to paper, or even open his mouth, without giving something of himself away to shrewd observers.." He further goes on to say, "Words can be more powerful, and more treacherous, than we sometimes suspect; communication more difficult than we may think."

In communication many things come into play. One is the writer's perception of self which may be different from his/ her real self, the reader's perception of the writer and similarly the reader's real self and perception of self. All these influence the process of 'meaning-making' and we know that the interpretations of a piece of writing may be many and divergent. It is therefore important that a writer tries to gain mastery over the language and learn how to handle it in order to express feelings or ideas.

2.4.1 Different Kinds of Style

There are different kinds of style in which a topic can be presented. A journalist would need to vary his or her style according to the audience and the purpose.

Concise Style

In concise style, the writer expresses thoughts or provides information in the fewest possible words employing only such terms as are most expressive. Ideas are not repeated and figures of speech are employed sparingly. The sentences are compact with no vague or redundant expression. A writer, however, needs to see that in doing so clarity is not lost and the transitions are not abrupt. Journalist may use this style for the purpose of reporting news.

Plain Style

The plain style rejects embellishments of any kind. The prose is simple, direct, and easily understandable. Three things govern this style: purity, propriety and precision. The writer's aim is to inform or narrate which he/she may do with force or vivacity but will not make any special effort to capture the reader's attention. Reporting events or news on non-controversial issues would follow this style.

Elegant or Graceful Style

This style contains figurative language in the right measure. The words used are the most appropriate and the units of the sentence are arranged with such care that they enhance the beauty of each other. The prose appears spontaneous in which metaphors, allusions and thoughts are woven carefully. In a way 'it pleases the fancy and the ear while it informs the understanding; and conveys the ideas, clothed with all the beauty of expression, but not overcharged with any of its misplaced finery.' It has charm, a perfect harmony of thought and diction, ease and refinement.

Forcible and Vehement Styles

A piece written in the forcible style is plain, distinct and impressive which reveals a writer who is firmly convinced of the truth of the idea he/she is expressing. This author is deeply interested in the subject and is convinced of the importance of conveying the idea to the others. The writer employs vigorous arguments that are sound and convincing, related and adapted to the subject, topic or the theme and reveal a disciplined mind.

Example

The arguments are vigorous and the writer has made his stand very clear. He is totally convinced that force is not the best option to subjugate the races, over which America was trying to obtain control. The style's distinct, impressive and the prose dignified. But it makes its point because the arguments are convincing.

Such writing would find its place in the editorial column where the editor or seasoned journalists or senior experts in a field present their views on issues that are debatable.

When the forcible style is tempered with a highly excited state of feeling we get what can be called the **Vehement style**.

Writing can be classified into some other kinds of style like the florid style, the vehement style and the dignified style too. The major ones have been discussed in this section.

2.4.2 Passive and Active Structures

The use of passive voice is prevalent in expository or argumentative writing for laying emphasis on the receiver of action and to lessen the remarks that the writer does not want to emphasise. A truth or an opinion can, thus, be presented in a less acerbic form by putting the idea in a passive construction.

When the people or person who does a thing is obvious or does not matter then the passive structure is used to emphasise the act or action and its effects, which are more important.

‘The common man has been made the scapegoat’ takes away the direct attack made by a statement like this: ‘They have made the common man suffer for this!’

Passive structures are more impersonal. However, passive structures should not be used consistently throughout the written piece for that will make the writing weak and unconvincing. Where things need to be said directly, they must be said so.

2.4.3 Sentence Forms: Use of Periodic Sentence

In contrast, the periodic sentence places the main point in the middle or the end, instead of the beginning. Here the main point is modified by the preceding subordinate clauses.

Other techniques could be the use of exaggeration to attract attention, referring to reader’s imagined personal experiences, using questions to get the reader’s attention, using idioms and at times using informal expressions like short forms of verbs.

2.4.4 Attributes of Good Style

It is true that some persons have a talent for writing well and do so effortlessly and naturally. Nevertheless, those who may not be so blessed can train themselves to write effectively. In his article ‘What is style?’ F.L. Lucas has listed a few things which you may consider to make your writing graceful and worth reading.

Avoid the use of too many pronouns. ‘Far better repeat a noun, a name, than puzzle the reader, even for a moment with ambiguous pronouns. For with too many ‘he’ or she’ the reader gets confused as to who is being referred to.

The next point he mentions are the rhyming clusters or jingles as in the following sentence there is a repetition of the syllable ‘port’: ‘The enemy is *reported* to have seized this *important port* and, and reinforcements are *hurrying up in support*.’

Lucas also warns against the use to too many relative clauses which he compares to a string of sausages or Chinese boxes, one inside another. He would prefer shorter sentences with lesser number of explanatory or informative clauses attached to them. It would be better to break and begin a new sentence if the ideas related to a point are many. The use of jargon should be avoided or kept to a minimum if the writing is for the general public.

The two cornerstones of style, according to him, are respect for truth and respect for the readers. This will ensure **honesty and courtesy** in the writing. It is better to be honest and present one’s true self rather than carrying on a pretense, which does not last long and as we said earlier writing reveals the author and readers are intelligent and discerning.

The next important point is **courtesy and respect for the reader**. Many things follow naturally from this courtesy and the first is clarity. It is not nice on the part of the writer to puzzle or confuse the reader. It is essential to ensure that the reader can understand without any effort or struggle. Certain famous writers are known to have tried their writing on their servants and modified them accordingly to ensure clarity and comprehension.

The other principle that a writer needs to adhere to is **brevity**. If one can say a thing in a few words then one must not ramble before coming to the point. It is not nice to waste the reader's time. Short and effective expressions are more valuable than waxing eloquent.

Wellington, when French Marshals turned their backs on him at a reception, said, 'I have seen their backs before.' This is a very profound statement and speaks volumes. Any attempt to lengthen the sentence would diffuse it or make it ineffective. It is often seen that wordiness or redundancy affects the clarity of the sentence. Hence these are best avoided.

Clarity is not the same as using many words to make a thing clearer. The statement may become confusing or bewildering for the reader who tries to get to search for the idea from amongst the numerous words in which it is clothed.

Clarity and brevity are the basic requisites. But they need to be accompanied with **variety, good humour, good sense, vitality and imagination**. Variety can be attained by varying the sentence length and its structure to avoid 'monotony of language, rhythm and mood'. So good writers amplify their vocabulary and diversify their tone. This means that at places, a serious writing can be solemn which can be relieved by a humorous expression thus relieving the boredom and yet strengthen the point.

Vitality and imagination can be obtained through the use of metaphor and simile or by drawing analogies. There are common symbols and icons which are understandable to all and metaphors and similes can help to provide a concrete idea that can be visualised and understood. The idea can be clear and the expression simple and yet the writer can convey a lot through the help of these simple tools.

Stephen King in his book 'On Writing' has expressed how the use of adjectives can make the writing dull and bland. Instead, if the situation is presented through metaphor or visualisation the writing becomes vivid and vigorous.

The sentence "The mountain that lay behind the hill loomed large over the town, obscuring it with its shadow every sunrise," creates a mental picture which the use of the adjective 'huge' or 'immense' might not have been able to do. It is also argued that 'much of the meaning can be conveyed not through words but with effective and clever punctuation'.

The requisites of a good style would include the following:

- Effective syntax where the main point is clearly identifiable
- Nominalisation which means avoiding too many pronouns
- Using discourse markers to indicate the relationship between sentences and ideas

- Varying between loose and periodic sentences according to the need
- Using metaphor or simile, visualisation to concretise abstract concepts
- Avoiding repetition
- Using the active voice unless otherwise required
- Using good natured humour, whenever possible
- Using an effective diction and avoiding the use of a word
- Avoiding cliches
- Being convinced of the topic or idea
- Being clean and honest with the reader
- Having respect for the reader
- Avoiding wordiness and redundancy

The elegant style is the most impressive style, having the right diction, suitable metaphors and appropriate figures of speech.

Check Your Progress 2

- Note:** 1) Use the space below for you answers.
 2) Compare your answers with those given at the end of this unit.

1. What are the attributes of a well written paragraph?

.....

2. When would a journalist use passive voice in writing?

.....

3. What are the important requisites of a good writing style?

.....

2.5 LET US SUM UP

Journalistic writing has certain features and differs from literary writing, for it includes different genres. Yet we may say that the rules that govern any good writing – govern journalistic writing too.

In this unit it was explained that the paragraph is at the heart of all writing and it has to be well organised and should have a topic sentence or a controlling

idea with other points that offer details or illustrations. It is a complete composition in itself and it should have unity, coherence and transitions. Any kind of longer composition should have a thesis statement which can occur anywhere in the first paragraph. It would have unity and coherence in the paragraphs.

The written product is governed by three things: the purpose, the audience and place where the writing will appear. All writing should have economy, simplicity and clarity as their hallmarks. In addition, the writer can use certain tools to increase its readability by using visualisation, good humour, concretisation of abstract ideas through metaphor and simile and using punctuation cleverly to provide the intended meaning in a pithy manner.

2.6 FURTHER READINGS

Dash, A. (2008). *Journalistic writing*. New Delhi: Sonali Publications

Gurdon, M. (2007). *Write on!*. London: New Holland

Hicks, W., Adams, S., Gilbert, H., & Holmes, T. (2010). *Writing for Journalists*. London: Routledge

2.7 CHECK YOUR PROGRESS: POSSIBLE ANSWERS

Check Your Progress 1

1. A well written story should be simple, clear and use the least possible words to convey the point properly.
2. The two most important factors that determine the style of a story are: language used in the presentation of matter and the thought behind writing the story.
3. A clearly understood written piece would have moderate matter presented in an elegant style.

Check Your Progress 2

1. Attributes of a well written paragraph are:
 - a. Unity – one general idea covered in the paragraph
 - b. Coherence – sentences follow a clear logical sequence
 - c. Completeness – enough is said about the idea to make it convincing.
2. A journalist uses passive voice in argumentative writing to lay emphasis on the receiver of action and to lessen the remarks that the writer does not want to emphasise.
3. Clarity and brevity along with variety, good humour, good sense, vitality and imagination are the basic requisites of good writing style.

UNIT 3 WRITING FOR PRINT MEDIA

Structure

- 3.0 Introduction
- 3.1 Learning outcomes
- 3.2 Writing for Newspaper
 - 3.2.1 Hard News
 - 3.2.2 Soft News
- 3.3 Feature Writing
- 3.4 Article Writing
- 3.5 Editorial Writing
- 3.6 Headline Writing
- 3.7 Writing Intros
- 3.8 Writing for Magazines
- 3.9 Let Us Sum Up
- 3.10 Further Readings
- 3.11 Check Your Progress: Possible Answers

3.0 INTRODUCTION

In the previous units you were exposed to the basics of writing and how to write effectively using different styles and approaches. In this unit, we shall extend the discussion to cover various aspects of writing for Print media which includes newspapers and magazines. Writing for newspaper is different from writing for magazines and periodicals. Similarly, writing different formats such as feature is different from writing articles or editorials. Thus, different approaches and styles of writing are required for developing content for different forms and genres of print media.

In this unit we shall discuss different forms of writing for print media such as hard and soft news, features, articles, editorials and writing for magazines. Some of these formats will be discussed in greater detail in Block 2 of this course.

3.1 LEARNING OUTCOMES

After reading this unit you should be able to:

- describe how to write hard and soft stories for newspapers;
- analyse the difference in writing features, editorials and articles;
- discuss the essential elements of writing headlines and intros; and
- explain the difference in writing for newspapers and magazines.

3.2 WRITING FOR NEWSPAPER

Newspaper, as you know, is a daily publication covering variety of content for general as well as specialised audiences. The presentation of the content also varies as per the needs and requirements of the format followed. However, the basic functions remain the same - to inform, educate and entertain.

Two types of stories are published in newspapers - hard news and soft news.

3.2.1 Hard News

Hard news pertains to current events and incidents that have greater political, social, economic and cultural importance at the local, regional, national or international levels. Hard news present the facts in a straight forward manner, focusing on the basic rules of news writing - who, what, where, when, why and how (5W&1H). Facts are very important for hard stories. '*Inverted pyramid*' style is one of the most common ways of writing hard news story. According to this style, the most important information is given right at the beginning, followed by less important information, emphasising the need to prioritise the content of a story. One of the challenges in writing a hard story is to cite suitable quotes. A well placed verbatim quote contributes to the success of a hard news story. While conducting interviews, you should be careful in recording, as unrecorded quotes can create problems at a later stage if the source refuses to accept the printed quotes and declares them inaccurate.

3.2.2 Soft News

While hard news stories report current events or incidents, soft stories are related to events or incidents and provide an angle to this so that people feel connected and get involved. To write a soft story one need not follow the news writing format of hard news. While hard stories focus on 5W and 1H; soft news gives a wider perspectives on the facts and gives overall observations. It, however, does not mean that soft stories lack in seriousness – they treat a subject with a different approach and provide minute observations on it. There is a clear stylistic difference in writing and reporting hard and soft news stories which requires specific skills and knowledge. In addition, for doing such stories, one needs to be a keen observer with excellent command of language.

You can cover the same incident as hard or soft news. For example, retirement of a prominent player is a hard story but if you focus on his childhood and stories related to his personal life it will become soft story with a human interest angle. Similarly, stories related to environment, health and gender issues can be both hard as well as soft stories depending upon the treatment given to them. While writing a soft story you may keep the following points in mind.

Interesting headline and introduction: Soft stories generally do not start straight away - the gist of the story comes in third or fourth paragraph. Headline and introduction should be inviting enough to make the readers curious to know more and go through the entire story. The first few sentences need to be very powerful. The story can begin with a quote or description of the subject. To make readers stay with the story you have to sustain their interest till the end in what is being said.

Angle to the story: There can be many angles to a soft story and you have to find the most interesting angle to draw the attention of readers. For example:

beggary is a serious problem in any city engaging children. If you find children involved in beggary and you simply report it following the basic rules of writing a story then it becomes a hard story. However, if you bring out their innocence by reporting their lifestyle in native places and the changes taken place since then, it will be a soft story. Thus you are not reducing the seriousness of the topic; instead adding human interest angle to it.

Background research: To bring depth to your story you need to do considerable amount of research which enables you to understand various angles which can be provided to the story. After knowing variety of things about the subject or the event, you will be in position to use that information to make the story indepth and interesting.

Character: Writing your story with a character tends to improve the quality of your story. The readers feel connected to the characters and even if you are covering a story of larger issue, introducing a character tends to make a difference.

Use of quotes: Quotes are important to take your story forward. Quotes which bring some emotions to your story and leave some impression on the mind of your readers should be used. However, use of excessive quotes may make the story lengthy and unimpressive. Thus, quotes should be used with care.

Convey a message at the end: Soft stories generally end with some message which the writer wants to convey. To take the same example of retirement announcement of a player; writer may say that now the audience will not see him/her on field playing but whenever you will go to watch a match you will miss his/her presence-to add a touch of nostalgia.

Check Your Progress 1

- Note:** 1) Use the space below for you answers.
 2) Compare your answers with those given at the end of this unit.

1. What is ‘inverted pyramid’ style of news writing?

2. What is the main difference between hard story and soft story?

3.3 FEATURE WRITING

A feature resembles a news story in some respects but also differs from it in some ways. Like a news story, a feature deals with facts. But it differs from a news story in that it may be longer than its news value justifies and it need not follow the standard form of news presentation. A news story has two main components – the lead and the body. A feature also has a third component

– the conclusion. The lead consists of a summary of the subject matter, the body elaborates on it and the conclusion sums it up or draws a moral from it. The feature writer has far greater flexibility than a news reporter.

There are no rigid or inflexible rules about feature writing except that the feature writer must know how to collect the necessary information and present it in an attractive and readable manner. S/he should be more reflective than a news reporter, use his/her imagination but should not confuse feature writing with fiction writing. A feature is based on solid facts and only in the manner in which it is presented does the writer exercise his/her imagination.

The feature writer may take recourse to humour where necessary but in doing so s/he must not cross the boundary of good taste and decency. Indeed, taste is the operative word when it comes to feature writing.

Unlike news writers, a feature writer has the time and space to frame the theme. Features are generally longer than hard news stories and delve deeper into subject to bring up some key points. Some popular types of features are informative, human interest, historical, entertainment and advocacy features discussed below:

Informative Feature: It is the most common type of feature aimed to provide information on a topic. It is well researched including relevant information of the recent developments on an issue. The tone of the writing flows from the topic being discussed. For example: an feature on ISRO, Polio, or findings of a research on any health issue are written in serious style. In this type of writing words from local language can also be used depending upon the target audience.

Human Interest feature: Human interest features are stories about events, persons or issues in which people generally show interest. These stories share the subject in a lighter or sometimes funny way. It can cover stories which are unusual or inspiring.

Historical feature: Historical features focus on historical events. In writing these types of features you must ensure that the facts are accurate. For example, if you are writing a feature on Taj Mahal then you should use some facts related to that monument and ensure that the facts are correct.

Satirical features: As the name suggests, satirical features aim to highlight a problem, issue or person with irony and sarcasm. Satirical features attempt to bring about change using humour and satire. It is a challenge for writers not to get personal and ensure that the satire does not cross limits and becomes objectionable. For example: if you are writing a satirical piece on current political system then you must not be a party member and your writing should be based on genuine reasoning supported by facts.

'How-to' feature: provide guidance for doing something or achieving something in life. You must have gone through write-ups telling you how to prepare for a particular exam or how to decorate your house. Such features fall under this category. How-to features are to the point and written in easy to understand language.

Feature on seasonal themes: These types of features are written around a particular season or on a festival. Writings on Durga Puja, Christmas or Eid

etc. suggesting how to celebrate or how to budget an occasion or what to buy or where to go are seasonal features.

You will read more about Features in Unit 5, Block 2 of this course.

3.4 ARTICLE WRITING

Article is a well-researched analytical story on a subject written in a serious style. It involves a thorough understanding and expertise in the subject matter. There are some important points which need to be kept in view writing an article, some of these have been discussed in the previous units and are applicable to other forms of writing while some are specific to article writing.

Find Motivation: Motivation is the first step which influences you to take up a topic for writing. This can come from an incident, situation, person or a group of persons. Motivation makes you enthusiastic about the topic which reflects in your writing and makes it engaging for your readers.

Know the need of reader: Knowing the need of readers helps you in selection of topic. It also helps you to assess your own knowledge on the subject and in doing further research on the subject that you propose to write.

Research your idea: Writing an article needs indepth knowledge hence you need to research the area or the topic you want to write. You should read books, journals and available material on websites and talk to experts in the subject, if needed. You also need to collect relevant data, diagrams, tables which can be incorporated to your article.

Title: Title is very important part of your article which should complement the article. An appropriate title works as a teaser for your readers. A good way of writing a title is to start with a few working titles and the most appropriate one may be later selected and fine tuned after finishing the article.

Be concise: The length of your article depends on the topic you are writing and the kind of information you want to share with your audience. Sometimes in order to fill space we tend to write more which is not desirable for the story. Therefore, it is important to have a sense of the length and word count before you start writing.

Style and Structure:: Style and format of an article depends on the topic, the target audience and the publication you are writing for. For example: if you are writing a scholarly academic article for a research journal the language will be academic and formal. Similarly, if you are writing on a scientific topic for those conversant with science then you may write in technical language. However, if you are writing on a scientific topic for common readers, then your language should be simple, devoid of jargons and technical terms.

Offer solutions: Your article should not be like news report which only provides information to the people. Article is a product of deep research on a topic and based on analysis. Therefore, it should also focus on providing solutions to the problem being discussed.

You may also keep in view the points discussed in the previous units while writing to enhance the readability of your article.

3.5 EDITORIAL WRITING

A conventional editorial may be defined as a critical interpretation of significant, usually contemporary, events so that the publication's typical reader will be informed, influenced or entertained. The word 'critical' is used as evaluating and not exclusively as fault-finding. In other word it usually is a considered statement of opinion. An editorial may also be defined as a journalistic essay which either attempts (1) to inform or explain, (2) to persuade or convince, or (3) to stimulate insight in an entertaining or humourous manner. It has an introduction, a body and a conclusion. News interpretation and background articles are different from the editorials in that they do not seek to convey the editorial views on the subject.

Types of Editorials

Perhaps you would know that editorials are not always written by the editor of a newspaper/magazine. The editor of a big paper has a band of writers know as editorial writers, leader writers, assistant editors. Some of them are specialists such as on economics, international affairs (further sub-divided into global division – West Asia, Africa, Central Europe), disarmament, UN agencies, education, literature, law, science, media.

An, editorial writers job is to study, and write the piece according to the style of their newspapers. Journalism text books classify editorial in different ways. The classification could be according to the purpose of editorial, i.e. it may be informative, argumentative, or entertaining. An editorial may also be classified on the basis of its form of composition, i.e. it may be narrative, descriptive or expository. It can also be classified on the basis of its appeal to readers emotion or intellect. An editorial may also be classified on the basis of its contents which may be political, social, economic, historical, scientific, etc., grouped under local, national, regional and International heads.

Interpretative and explanatory editorials seek to expand the dimension of the news reports. Both type of editorials as well as reporters have to keep in view the requirements of a busy reader as well as of the well-read person with a critical mind. The general length of an editorial in most Indian newspapers is between 300 to 400 words. The reader may not have the time or patience to read longer pieces unless it is of gripping interest.

Check Your Progress 2

- Note:** 1) Use the space below for you answers.
 2) Compare your answers with those given at the end of this unit.

1. What are the objectives of editorial?

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2. What are the qualities of a good editorial?

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3.6 HOW TO WRITE HEADLINES

Headline is the soul of a news item which tells the readers what the story is about. The goal of the headline is to grab readers' attention in five to ten words focusing on the most important aspect of a story. While framing headlines, following points should be kept in mind:

Accuracy: The headline must be accurate. The words used in the headline must accurately represent the story. A headline giving inaccurate information will harm you as well as the organisation's credibility. Sometimes, inaccuracy takes place because of laziness of reporters and editors. For example, "hundreds feared dead in a train accident". This headline does not give an accurate figure of death toll but gives vague and incomplete information. Take another example: "short circuit causes fire at hotel". In your story if you write that police suspect that short circuit might be a reason, then your headline is inaccurate because it says about a definite reason of fire which may not be the case.

Logical: Headlines should be based on logic. Sometimes, to sensationalise the story headlines editors give obscure headline. For instance, "Defence Minister likes travelling in Metro train" is a headline of a story about the defence minister who decided to travel in metro train as an austerity drive. By doing this, he wants common people to follow him. Here to get the full picture readers have to read the story, as the headline may be confusing.

Specific: Sometimes, writers do not have a clear idea about what a headline should say about an incident. In that case they try to cover all the aspects of a story. For example, "Students on strike vandalise VC office, three injured." This headline reveals that headline writer has no clear idea about what the headline should say. Therefore there is a need to identify the most important aspect of an incident for highlighting in headline. You should keep the purpose and your target audience in mind.

Concise: Headline should be concise because it goes in a larger font size, therefore writers have limited space. A good headline should not be more than 7-8 words and it must come in a single line. For example, "Girl killed by her lover". This headline is not concise and the word *by her* is unwanted here. It should be 'Lover kills girl' using active verb.

Activity 1

Identify any 5 headlines from a newspaper which you find do not properly reflect the content of the story. Rewrite the headlines keeping in view the points discussed above.

3.7 WRITING INTROS

The intro is the most important part of a story. It should be straight, simple and grammatically correct and contain the most relevant information of the story.

It should grab attention and compel readers to read the full story. The readers should get most relevant and important facts in intro. There are some key points that need to be kept in view while writing intro of a story.

Newsworthy: Introduction of a story should be newsworthy. It should highlight the most important aspect so that just by reading the intro readers get the most important information. There may be several things which are important but you have to find out the most newsworthy aspect.

Keep it simple: Introduction should use simple and grammatically correct language. There is no rule of thumb regarding the length of an intro but the general practice is to write an intro in not more than 2 lines. The sentences of intro should not have more than 9-10 words. Sometimes, writers follow two sentences rule comprising too many words which may confuse readers.

Style: Style of an intro should be based on the concept of 5Ws+1H, which is a widely accepted form of writing news. As discussed earlier, six questions - What? When? Where? Who? Why? And How? Have to be answered in a story. However, you need not answer all these in the intro itself. Intro of the story should carry only the most important question and remaining questions answered in the rest of the story. For example- if the PM delivers a speech in which he makes several announcements, then journalists try to answer only one question- what?- in introduction, remaining Ws and one H should be answered in the body of the story.

Style also includes the treatment of the story which should be appropriate according to the situation. For example tragic events will require a serious and somber angle similarly a light hearted incident may be accorded humorous intro.

Importance to facts: Facts are important for the introduction of a story for validating your story. Sometimes more importance is given to the names and places from where an announcement has been made, but the most important thing is the announcement which is made. For instance, "Union ministry of forest and state government of UP agree to plant one million trees in Uttar Pradesh." The best way to make an intro from above example should be that one million trees will be planted in Uttar Pradesh in the coming month. There is no need to name the ministry and state government in the intro and that can be given in the body of the story.

Avoid direct quotes: Avoid starting your news story with somebody's quote. Quotes are opinion of a person or organisation. Therefore, the name of the person and organisation become important and it should not be given first in the intro. When you are giving facts there is no need to give the names but if you are giving statement then names become important. Always try to use indirect speech while using quotes in intro. Quotes can be used in the body of the story.

Use Active Voice: Content creators should use sentences in active voice in their stories. "PM addresses the rally" is active voice and "Rally is addressed by PM" is passive voice. Avoid passive voice while framing news. Active voice is not only shorter but also gives information directly and it is easy to understand. In a country like India it becomes more important where English is second or third language of readers.

3.8 WRITING FOR MAGAZINES

Magazine journalism is different from daily newspapers not only on the basis of look, size and feel of the presentation but also on the basis of coverage of news events. Where daily newspapers focus on reporting the events, magazines focus on covering the events in detail with well researched stories. The following are the main differences between writing for newspapers and magazines:

- In magazine writing there is no pressure of daily deadlines which do exist, but these are for an extended period of time. Therefore, magazine writers get more time to develop their stories.
- Magazine provides space to the writers to pick up interesting topics and can apply their own style of writing, which is not the case with newspaper writers.
- Magazines also give better display to the stories of writers in comparison to newspapers. In magazine, stories do not compete with each other for importance. The design is such that it gives equal importance to most of the stories.
- It is also believed that magazines have more impact on their readers as the readers of magazines are specialised in nature who are interested in getting indepth and specific information related to an area/topic.

Thus magazine writing needs indepth understanding and deep knowledge of socio-cultural political and economic issues. They must maintain high level of journalistic ethics which includes accurate, unbiased and fair reporting. They should also have a clear idea of the purpose of the publication and target audience. The types of writings which are generally included in a magazine are given below.

Extended Feature story: Extended feature story is different from newspaper feature story as it is not event-centric but issue based. The extended feature story is longer than newspaper feature; it usually ranges from a minimum of thousand words to more. An extended feature story has room for writer's point of view. One or two summarising lines are always good for the understanding of the readers. But writers should avoid giving overt opinions which should emerge in a natural way duly supported by evidence.

Articles on personality: This is also a very popular type of magazine writing. People are interested in reading about a popular personality or celebrity but they will not read about already known facts about a celebrity. You will have to find some new interesting things related to his/her life, which will require research on your part. To get more ideas, writers should conduct interviews with the concerned person and/or talk to those close to him or her to find some new angles to the story.

Analytical and interpretative: Magazines focus on analytical and interpretative stories. For this, writers need to develop expertise on the topic and should have good sources from where they can get reliable information. Analysis and interpretation should be based on the facts and evidences presented in the story.

Travelogue: Travel articles are a popular writing format for magazines. It has a long history when travellers used to produce their account of the places they had visited. Good travel writing gives a sense of being at the place being discussed interspersed with facts, descriptions and details. Writers should try to find out how people of the land enjoy their life, what are their customs and give some insightful thoughts at the end. The success of this kind of writing lies in interesting presentation interspersed with information and humour to take their readers along.

Check Your Progress 3

- Note:** 1) Use the space below for you answers.
2) Compare your answers with those given at the end of this unit.

1. How is writing for magazines different from writing for newspaper?

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.....
.....

2. What points will you keep in mind while writing an introduction to a news story?

.....
.....
.....

3.9 LET US SUM UP

In this unit we discussed various issues about writing for Print Media. We started with the basics of journalistic writing, difference between hard news and soft news then we moved on to the inverted pyramid style and the 5Ws+1H style of writing. Different writing styles for articles, features and editorials and the specific points need to be kept in view while writing these genres were outlined. You were exposed to write effective headlines and intro to grab readers' attention. Towards the end a distinction was made between writing for newspapers and magazines.

We hope that these three units of the block have given you good grounding on the fundamental of good writing, and prepared you to write effectively in general and print media in particular. The last unit of this block deals with translation and will expose you to the basics of translation.

3.10 FURTHER READINGS

Hohenberg, J. (1973). The professional journalist: a guide to the practices and principles of the news media

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3.11 CHECK YOUR PROGRESS: POSSIBLE ANSWERS

Check Your Progress 1

1. Inverted pyramid style of news writing outlines the most important information at the beginning followed by less important information emphasising the need to prioritise the information in a story.
2. Hard stories present the facts in a straight forward manner, focusing on the basic rules of news writing – including who, what, where, when, why and how (5Ws+1H) – soft news gives a wider perspective on the facts and provides overall observations.

Check Your Progress 2

1. An editorial gives the opinion of a newspaper on a certain issue. Editorials aim to promote critical thinking, influence public opinion and help readers in taking a position on an issue.
2. Good editorials are written in a professional and unbiased manner and focus on issues. They not only criticise certain developments but play a proactive role in giving solution to a problem. They engage people in a constructive manner and try to create an informed opinion.

Check Your Progress 3

1. Magazine writing is different from newspaper writing because it focuses on covering events in detail and provide well researched stories to the readers. In magazine writing there is no pressure of daily deadlines and it gives better display to the articles in comparison to newspapers.
2. An intro should be straight forward with the most relevant information. It should be based on facts, newsworthy and written to grab the attention of the readers.

UNIT 4 TRANSLATION

Structure

- 4.0 Introduction
- 4.1 Learning Outcomes
- 4.2 Translation: Need, Importance and Scope
- 4.3 Types of Translation
- 4.4 Process of Translation
 - 4.4.1 Analysis
 - 4.4.2 Transfer
 - 4.4.3 Restructuring.
- 4.5 Literary Translation
- 4.6 Principles of Translation for Media
 - 4.6.1 Print Media
 - 4.6.2 Electronic Media
 - 4.6.3 Films and TV Shows
- 4.7 Strategies of Translation for Media
- 4.8 Let Us Sum Up
- 4.9 Further Readings
- 4.10 Key Words
- 4.11 Check Your Progress: Possible Answers

4.0 INTRODUCTION

There is a notion in the general public that translation means replacing words in one language with the words in another language. But is it really so simple? Had it been so, then a bilingual dictionary would have solved the problem quite easily. In reality, translation is a linguistic process which covers a very wide area therefore it is very challenging and a complex task. The theory and the praxis are two different things having their own limitations.

In a country like India, translation not only plays an important role in bridging the gap between the various cultures but also unites the entire nation. In the present century, when the world is moving towards a 'global village,' the significance and the importance of translation has become all the more relevant.

In this unit, we shall discuss various aspects related to translation including, the types, forms and process of translation. We shall also explain the nature of literary translation and describe the principles and strategies of translation for media.

4.1 LEARNING OUTCOMES

After reading this unit you should be able to:

- discuss the need, importance and scope of translation;
- describe various types and forms of translation;

- explain literary and journalistic translation; and
- outline the principles and strategies of translation for media.

4.2 TRANSLATION: NEED, IMPORTANCE AND SCOPE

Translation has been derived from the Latin word Translation which consists of two words *Trans* and *Latum* meaning “a carrying across” or “a bringing across”. In other words, it means carrying across the message between languages from one text to another i.e. the source language (SL) to the target language (TL). The source and the translated text are the same in terms of the sense they convey. The translated text may have *formal equivalence* when the two texts look alike in form whereas it may have *functional equivalence* when the two texts perform the same function though they have formal differences.

Translation is considered essential for the growth of national as well as local literature and culture by bringing the great wealth of literatures and cultures from foreign lands. When we translate the great masters of world literature like Tolstoy, Gorki, Kafka, Ibsen, Neruda, Shakespeare, Tagore, Kalidasa, and numerous others; we not only enrich our own knowledge base, but also raise the standards of our regional languages. Thus, translation leads to enrichment of one’s own language as the idioms and usage of the source language with the passage of time becomes a part of the target language through translations.

Revival of learning is also one of the reasons behind translation so that people know and understand some important text written in other languages across the world; translated to their respective languages. Translation was done in the past to study Rhetoric and Oratory. In the modern context, translation is done in order to understand and appreciate the cultures different from one’s own. It allows different cultures to connect, interact and enrich one another.

Translation is the window through which we know and understand the world culture. The vast repertoire of information can be acquired and disseminated. It is through translation that people on the margins, disadvantaged, weaker sections; the dominant and the subjugated communicate with one another and make their thoughts, ideas and voices heard. Translation comes to them as a tool for empowerment. Translation also helps to showcase the colonisers one’s rich cultural heritage and fight colonial prejudices.

The discipline of translation is an upcoming area for job seekers because in the globalised world, translators are in great demand. The opportunities are endless in this field provided one has the quality and competence to deliver good work in time. It is expected to be a big booming industry in near future. With the advent of globalisation, there is an increasing demand for translators in sectors like reputed publishing houses, electronic as well as print media, diplomatic services, Sahitya Akademi, tourism and hospitality sector. Job prospects for translation vary from desk top translators to secretarial, executive and public relation assignments. One can work in the translation bureaus, research organisations and international organisations, BPOs and MNC as a freelancer. One can also work in NGO, Universities and training centers, educational institutions as a regular employee. The salary may vary with one’s experience, knowledge, understanding and expertise in the field.

4.3 TYPES OF TRANSLATION

Over a period of time, the meaning of translation has undergone a drastic change from ‘word-to-word’ to ‘sense-for-sense’; from ‘literal’ and ‘faithful’ to ‘creative’ and ‘free’, as discussed below:

Word-for-word - In this type of translation one to one equivalent of Source Language (SL) is given in the Target Language (TL).

Sense-for-Sense - In this type of translation words in the Target Language (TL) must accurately convey the sense of the Source Text (ST)

Literal/ Faithful - This may start from a word for word translation but make changes in the text according to the grammar of the Target Language (TL).

Creative/ Free – Free translation aims to convey all the meanings but is not constrained by the form of the Source Text (ST) at all. It has to stylistically reproduce the meaning and intent of the original text. It tries to evaluate the potential meaning of the Source Text in the Target Language text (TL).

Full Translation - The entire text in Source Language (SL) is replaced in Target Language (TL).

Partial Translation – In partial translation, some part/s of the Source Language (SL) are left un-translated; they are transferred to and used as it is in the Target Language (TL).

Adaptation - Adaptation means ‘an acknowledged transposition’. It also implies a process of alteration and adjustments that exists in the original. An adapted text is generally much closer to the original source text.

Appropriation - On the other hand, an Appropriation of a certain text, in comparison with adaptation, frequently travels a greater distance away from its source. In appropriation, inter-textual relationship may be more embedded.

Trans-creation – It is the process of adapting a message from one language to another while maintaining its content, style and tone.

Transliteration - It is the process in which alphabets/words of one language are transferred into the corresponding similar sounding character of another alphabets/ words. It helps people across the world to pronounce the words/ names in the foreign language correctly.

A good translation is not merely word-for-word or sentence-to-sentence translation but an interpretation of the original text. For those, who do not know the source language, it is a creative work although a difficult one. An ideal translator should not look for mere facts in the literary texts to be translated without loss of sense but should articulate the meaning in such a way so that the impression of the original text is aroused in the readers. S/he can read into the original meanings that are part of the sensibility and the culture. Today, the notion of the original text being sacrosanct and the translated text being inferior doesn't hold much water.

Check Your Progress 1

Note: 1) Use the space below for your answer.

2) Compare your answers with those given at the end of this Unit.

1. What is the meaning of translation?

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2. What are the job opportunities available for the people in the field of translation?

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3. How is creative translation different from the literal translation?

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4.4 PROCESS OF TRANSLATION

There is not a single translation theory which can be universally applied for every kind of translation as each language has its own strengths and weaknesses. Thus what is expressed in one language may not be expressed in another in an exact way. Similarly, every text is a different text and translator might face problems in translating it which again would vary from one piece to another.

The process of translation can be seen and achieved in three different phases-

- Analysis
- Transfer
- Restructuring

In the first phase, the translator reads and interprets the source text (ST). Thus s/he is the reader and a decoder of the original text. This is followed by a second phase where s/he tries to find out the most appropriate word for the text and also arrange them carefully for the similar expression in the target language (TL). And finally in the third phase s/he restructures the source text into the target text. Readers are very important in the entire creative process of writing/ translation. Therefore, the language of the writer and that of a translator is determined primarily by the readers.

4.4.1 Analysis

Analysis is the process that involves examining of the SL text in order to arrive at the message coded in it. While analysing a text one goes through at least four kinds of meaning- grammatical, referential, connotative and socio-cultural.

Grammatical Meaning refers to the meaning of a linguistic structure emphasising the relationship between different units of a language. A sentence can be ambiguous and it may be intentional on the part of the writer. In such a case, the onus is on the translator to reproduce it correctly.

Referential Meaning refers to the relationship between language and the entities which are external to the language. In order to comprehend the text correctly one has to know the dictionary meaning. There can be multiple meanings attached to a sentence and a translator has to interpret the referential meaning of the ambiguous words/ sentences.

Connotative Meaning refers to the secondary meaning/ expression of the word. It is different from the Referential meaning.

Socio-cultural Meaning emphasises the relationship between language and socio-cultural assumptions, which lie behind any usage of the verbal expression. The translators' main focus is on the comprehension of the whole/ part of the text in all its dimensions.

4.4.2 Transference

Transference means transmission of the message received after decoding the SL into TL. The most important aspect of it is the ability of the person to understand the text and articulate the message of SL into TL. Two things should be kept in mind in order to understand how the process of Transference works-

- There is no one-to-one relationship between the grammatical and the lexical units of two languages i.e. SL and TL.
- The grammatical and the lexical structure of each language have its own particular meaning.

It is because of these characteristics that sometimes translators are unable to convey the SL meaning in the TL text. Therefore, the communicative value of the SL text is created in the TL text. It contains the invariant information of the SL text in the TL text in the following ways:

Creating Communicative Values - It can be best translated when the communicative values of these expressions are first understood in the SL and the functional equivalents of their message are set up in the TL. In substituting the TL meaning for the SL meaning the translator has to determine the temporal context of the use of the expression.

Preserving the Invariant Information - In the transfer process, the information component of the message is generally redistributed in the TL. The redistribution can be:

- Complete Redistribution where the Referential Content of the message of the SL expression is completely redistributed. For Example- *Fight like cats and dogs* will be *Kuttey Billiyon ki tarah ladnaa* in Hindi.

- Analytical Redistribution where the Referential Content of one lexical unit of the SL is redistributed over several units of TL. For Example- *Jeth* word in Hindi can be translated as *Husband's Elder brother* in English.
- Synthetical Redistribution where the Referential Content is spread over several lexical items in the SL is confined to the single item of the TL. For Example- *Chacheri Bahne* in Hindi is translated as *Cousin Sisters* in English.

4.4.3 Restructuring

Restructuring involves creation of the TL text with a meaning similar to that of the original text. An exact translation is impossible therefore restructuring is directed to approximate the SL text.

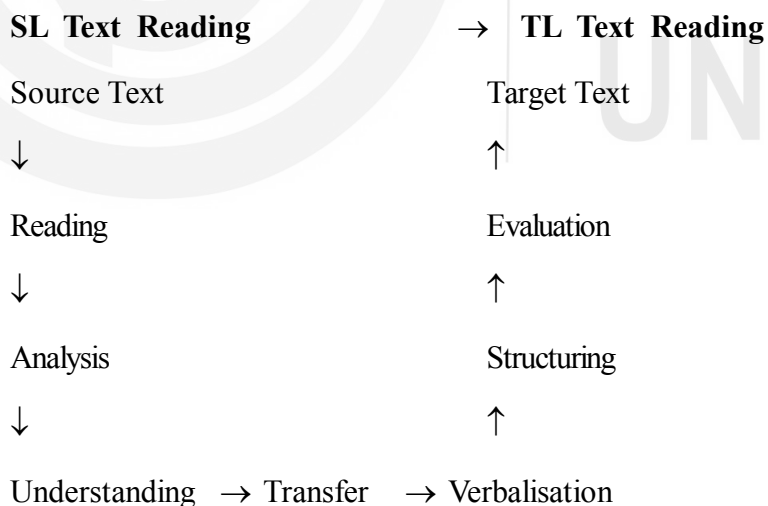
There are two major types of translations based on three dichotomies - SL and TL Culture, Grammar and Lexicon and Personalities of writer/ Translator; they are– Semantic and Communicative translation.

Semantic Translation - Here, the translated text is literal and faithful to the original text. The element of the original culture is represented as far as possible.

Communicative Translation - The translated text is relatively free and natural. An attempt is made to produce an effect of the original text, as close as possible.

In order to make restructuring more functional; the intent of the source text should be respected and the basic design of the original text preserved. The language and style should also suit the original content.

The Process of translation which has been explained above can be understood by the flowchart.



Some scholars define translation as an art because all good translations are expressions of the creative urge of the translators and some call it a science because of the technical formalities and complexities involved in its process. Nowadays, translators are using computers to translate the texts but human beings still play a decisive role in deciding the final output. While translating images/ metaphors and emotive expressions in literary texts; computers cannot replace human beings; machine translation can be helpful in the translation of scientific/ technical literature.

4.5 LITERARY TRANSLATION

If we look at the history of literature in modern languages, we find that the great literary works were translations. There are two distinct approaches to the theory of literary translation. Rossetti (1861) believes that the work of a translator involves self-denial and repression of his own creative impulses. Edward Fitzgerald (1851) was in favour of the use of 'a little art' to shape literary effects. Different views regarding the translation activity arise directly from the efforts at attaining equivalence between the source and the target language text. Ezra Pound rightly said that a great age in literature is perhaps always a great age in translations, or follows it. This is true as far as Indian language literatures are concerned. Dryden argued that something is always lost in all translations.

The difference between Literature and its translation starts from the stage of conception. A writer writes because of a deep feeling/ experience that have moved him/her to express it verbally whereas a translator translates a text in one's own language because the original text stimulates him/her or has a deep affinity for the text. The creative text loses much of its charm when the translator translates the inner melody and the uniqueness of the vision of the author. The sound effect that a poem produces is very important and one can see rhythm, rhyme, meter, alliteration, assonance, repetition, language verities, narrative and poetic structures, figures of rhetoric in a poetry playing an important role. No two languages in the world are similar so it is natural that these peculiarities of a literary writing cannot be reproduced in another language; although the translator adheres to the meaning in its strict sense. Words with their base, stress, pattern of sense and their connotations are changed in translation. Some images are unlikely to have their equivalents in the target language; sometimes the original words contain something more than their plain meaning which is missing in the target language.

The translation of metaphors, proverbs, idioms and phrases also pose problems to translators. Many Indian idioms and proverbs do not have equivalents in English language. The customs and the conventions in one part of the world are widely different from those in another. For a culture specific word in the SL, there may not be any corresponding word in TL. Thus, the element of culture is often a major challenge for a literary translator.

It has been found that words which relate to Ecology (flora, fauna, geographical features etc), Material culture (food, clothes, transport, communication etc), Social culture (custom, tradition, work, ideas etc), Description of non-verbal communication (Facial expressions, gestures etc) and Proper nouns (names, nick names etc) are the most difficult and challenging to translate from the SL to TL. These can be overcome by borrowing the word from the SL, by defining the term, by substituting the word or literally translating it; or simply by the methods of omission, addition, transcreation or transliteration. Adaptation/ Appropriation/ Accommodation are inevitable in the practice if the translation is to maintain the essence, impact and the effect of the text in the source language. This is particularly true in the context of the translation of the poetry due to its high emotive and artistic nature. A translator may come across a couple of words which are *untranslatable* due to strong cultural roots because the cultural context is missing in the target language. Here, one must keep in mind that a particular word may not be translatable, but the language is. All literary translators face almost the same problems whether translating prose or poetry.

Check Your Progress 2

- Note:** 1) Use the space below for your answer.
 2) Compare your answers with those given at the end of this Unit.

1. What are the three different phases of translation?

.....

2. Why is it difficult to translate the culturally loaded terms?

.....

4.6 PRINCIPLES OF TRANSLATION FOR MEDIA

Writing for any form of media is a challenge for the writer who has to compose the copy that catches as well as holds the interest of the listeners/ viewers. It is all the more challenging to translate the matter in such a way that it not only creates the effect of the original but is appropriate as well. This challenge is met by the copy writer through various ways especially innovating in terms of language/dialect, writing and presentation.

A journalist has to write news and features for the media in which s/he is employed and a translator has to translate it for the target language audience from the source text. A translator’s work is more challenging because s/he has to translate the original text in such a way where s/he should retain the interest of the listeners/ viewers. Journalists use words to inform the readers about various developments taking place around them. Translators too use language in such a way that the information and ideas are understood and appreciated by the target audiences.

There are three principles of translation for media:

- Use of short paragraphs
- Short sentences
- Spoken language

While translating news/ articles from the source text, the translators should break the text into short paragraphs. Putting too much information into a paragraph makes it difficult to understand. Each paragraph should have one thought expressed that can be easily understood by its readers/ viewers. It is easy to read, understand and is appealing to eyes in its printed form. It helps the readers visualise the action and feelings. You should always check the paragraph break so that the subjects requiring lengthy explanations are divided in a proper manner.

A good sentence delivers only one thought. It is important for the electronic media because the audience will not have the opportunity to hear it again and

understand it. Media translators use simple language that allows readers to understand the writer. Simple and short sentences in conversational language are preferred while long sentences may confuse the readers. Normally, sentence fragments are avoided but when used with care it also enhances the readability. One should not overuse adjectives and adverbs. Use of correct words in a sentence helps the receiver understand the intension and the precise meaning of the writer. To achieve brevity, the writer should use as few words as possible but the meaning of the text should be clear. To achieve clarity, instead of using synonyms of the word, same words should be used in a sentence/paragraph to convey the meaning.

4.6.1 Print Media

Newspaper is read by educated as well as the neo-literates, so the language of translation is such that can be understood by both. Clarity is maintained by using short sentences and avoiding jargons and literary expressions. The translator also tries to stick to the original and use lesser words to convey the idea. Appropriate level of formality is maintained in translation. Long, complex introductory phrases and crowding a sentence with too much information, is avoided.

In Print media, there is time to revise the story while in the electronic media there is no scope because of the ephemeral nature of the medium. In print media, if a story needs recasting, the same can be done by the journalist in the office but in the electronic media, when the reporter is giving a story from a distant place, there is hardly any time for editing and it is aired directly. Similarly, in print media, if the story is long it can run to the next page, but in electronic media the story has to be told in brief and has to be cast according to the visuals, to lend an air of authenticity.

4.6.2 Electronic Media

Electronic media such as radio and television use conversational language which is simple, informal and easy on ears so that it can be understood by everybody. While translating for radio, one should use simple and short sentences to create a picture for the listener. The headlines should hook the attention of the listener, the first sentence should tell the listener what the news is, and the subsequent sentence should add other elements to it. Since a broadcaster is telling a story the language of the translator too, should be simple. There should be one idea in one sentence and the economy of words has to be maintained in translation too. Information should be conveyed in the logical order flowing from the lead sentence in the target language. Every word should have a purpose and superfluous words thoroughly deleted.

Translation for television programmes is done keeping in mind the time constraints and the use of visuals that impart a story authenticity and credibility. There is brevity and simplicity in the news items. The sentences are kept short and crisp using conversational language but it should not be colloquial.

4.6.3 Translation for Films, Television Shows

Music, cinema and various other art forms transcend global boundaries because of the way they are effectively translated to reflect the sentiments in the target language. Translated and subtitled films today generate more revenue than ever

for the global film industry, with blockbuster movies looking at various overseas markets.

Translation for films, television shows and on-line videos etc. is carried out, not just through the written or spoken words but on multiple semiotic channels, i.e. via sounds and/or images. The main translation modes in this regard are Subtitles, Dubbing and Voice-overs.

Subtitles, as you may be aware, are the written translation of the spoken dialogues on screen, synchronised with the audio. Subtitles are the captions at the bottom of the programme that keep moving and changing with each scene so that the audience can read and understand what the characters on the screen are saying.

Dubbing means translation of foreign language films/ television shows into the language of the target audience. When the source language (SL) of a programme is dubbed in the target language (TL), the translation of the original dialogue is carefully matched to the lip movement of the actors in the film. Dubbing involves recording the lines again in the target language for the audience to understand. Thus there is a basic difference between the two- Subtitles are for eyes whereas Dubbing is for ears.

Good subtitling is an art that requires negotiating and conflicting requirements. While translating subtitles, one should keep in mind the lip movement of the actors, exact time taken for dialogue delivery, nature of dialogues and suitable words in the target language that can justify the original emotions and the mannerism of the actors on the screen. It should always be kept in mind that the entire effort would be wasted if the viewer does not immediately grasp what is being written. This is even more so because the moving picture or other illustrations are competing with the spoken word for the attention of the viewers. On the whole, one should aim for subtitles that are faithful to the audiovisuals.

One needs to be able to write clearly and concisely. Writing subtitles is a craft and this can be acquired through practice and picking up the techniques which will make it powerful and expressive. Too much information should not be packed in a sentence which should be kept short and crisp with few words to explain things. Complex words and long sentences should be avoided for clarity. Dialogues which are culture specific should be translated carefully for achieving the desired effect.

While translating the subtitles care should be taken not to tamper with the original as little as possible. One should not try to polish the incoherent speech, incorrect grammar, accent of the character in dramas because it is kept for certain effect. A translator should aim to give viewers a flavour of the accent or dialect by spelling a few words phonetically and also by including unusual words/ sentence that can be easily read and understood. Similarly, in humorous sequence, the punch line should be written separately from the preceding text. Thus you should preserve the style and use the words that can be easily lip-read.

While translating an advertisement, the words and the visuals should be properly synchronised. Selection of the language should be done keeping in mind the literacy level of the target audience so that the idea of the campaign is conveyed in the target language.

Check Your Progress 3

- Note:** 1) Use the space below for your answer.
2) Compare your answers with those given at the end of this Unit.

1. What is the difference between Dubbing and Subtitling?

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2. What is the difference between Dubbing and Subtitling?

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3. What points should be kept in mind while writing subtitles for a film?

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4.7 STRATEGIES OF TRANSLATION FOR MEDIA

Media persons use words to express themselves, present information and ideas so that a common reader not only understands but also appreciates and absorbs the knowledge gained. In this regard, some strategies adopted by media persons while translating the text for media are-

- While translating the material, one needs to take into account the age group, mental and intellectual maturity and the level of exposure of the audience into account.
- The needs of the target audience should be met, either in terms of suitable structures/ forms or in terms of the appropriate transfer of meaning from the source text to the target text. The translation should have an ease of the original composition.
- Familiarity with the socio-cultural context in which a text is set and a flair for blending it in the target language with ease is required.
- Since a translator is also a co-creator therefore s/he should use one's own creativity to the fullest extent. A good idea would be to choose and put words appropriately to produce correct tone and convey the desired meaning.
- Earlier faithfulness to the original text was considered to be one of the prime aims of translation. However, with multiple cultural-linguistic diversities, one can take liberty with the original text in terms of adaptations/ appropriations to regain the sense and spirit of the original text.

- The translator should be familiar with the use of tools like good monolingual and bilingual dictionaries, encyclopedias, glossaries of technical and standard works, style guides etc. pertaining to the SL text.
- If the media translator knows the art of putting the text in the target language in an attractive manner with the use of appropriate expressions and vocabulary, and structures; it makes it more acceptable to the audience in the target language.
- The style chosen for translation for the specific media should not only be appropriate for the target audience but also sound natural and spontaneous.
- Before letting the work go on air/publication, it should be doubly-checked and suitability of the product for the intended purpose and audience ensured.
- An expert in the specific area may be requested to go through the translation and give suggestions for further improvement.

In addition to these general principles, there are some specific requirements as well. For example, scientific terms are generally not understood by the common man, hence should be explained in simple language. Sports writing need special skills for writing where the technical terms need to be used appropriately. For Development news writing, one needs to be thorough with data analysis and interpretation written in a lucid manner. Similarly, care should be taken while writing a crime story which should neither be sensational nor look like a court trial. Translating for media requires a great deal of care, and hard work and can be learnt with patience and regular practice.

Check Your Progress 4

- Note:** 1) Use the space below for your answer.
 2) Compare your answers with those given at the end of this Unit.

1. What are the three principles for effective media writing?

2. How audience and the purpose define the quality of translation?

3. What are the points to be kept in mind while writing a crime story?

4.8 LET US SUM UP

In this unit you were exposed to a very important and emerging area for media professionals – the art of translation which builds bridges between two languages, cultures, and customs. In a multi-lingual country like India, translation is required for various purposes and levels. Translation also helps us to know about the developments in the field of creative arts, education, literature, business, science and politics.

Media is tool for communication and translation in media plays an important role in information dissemination. The principal goals of all journalistic writings are accuracy, brevity, clarity and objectivity. Since media writing is crisp, sharp and conversational; the translation should also be done in such a way so that the readers can understand the intended meaning. It should not only be correct but should also read well.

The three principles of translation for media are: the use of short paragraphs, short sentences and spoken language. Print and electronic media use conversational, simple and direct language that can be understood by general audience. Words with more than four- five syllables are not easily understood, especially in electronic media. The translator has to cater to a wide spectrum of people therefore simple clear language is used and clichés and tongue twisters avoided.

The translator is the re-creator of the original text therefore s/he should have good command over the source as well as the target language. S/he should also have the flair for writing in the target language and be well conversant with the grammatical, syntactic, semantic as well as the socio-cultural context of the source and the target language.

Translating for media is not an easy job but with little care, patience and hard work one can learn to do it effectively.

4.9 FURTHER READINGS

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4.10 KEY WORDS

SL- Source Language is a language from which a Text is translated into another language.

TL- Target Language is a language in which the original text is translated.

ST- Source Text is the original text written in any language.

TT- Target Text is the translated text from the source text.

4.11 CHECK YOUR PROGRESS: POSSIBLE ANSWERS

Check Your Progress 1

1. A Latin word which consists of two words *Trans* and *Latum* meaning “a carrying across” or “a bringing across”. It means carrying across the message between languages from one text to another i.e. the source language (SL) to the target language (TL). The source and the translated text are the same in terms of the sense they convey.
2. With the advent of globalisation there is an increasing demand for translators in sectors like reputed publishing houses, Electronic as well as Print media, diplomatic services, tourism and hospitality sector, translation bureaus, research and international organisations and MNC, as a freelancer.
3. Literal translation may start from a word-for-word translation but make changes in the text according to the grammar of the Target Language (TL) whereas Creative translation aims to convey all the meanings but is not constrained by the form of the Source Text (ST) at all. It has to stylistically reproduce the meaning and intent of the original text.

Check Your Progress 2

1. The three different phases of translation are: Analysis, Transfer and Restructuring.
2. A translator may come across a couple of words which are ‘untranslatable’ due to strong cultural roots. This may make it difficult to translate them as compared to the Source language, the cultural context is missing in the target language.

Check Your Progress 3

1. In literary writing words with their base, stress, pattern, sense and their connotations, culturally loaded terms, images, metaphors, proverbs, idioms and phrases play an important role. Whereas in writing for media, the emphasis is on the news which should be brief and complete to hold the attention of the viewers/ listeners. The story has to be cast according to the visuals available.
2. Subtitle can be defined as putting written translation of spoken dialogues on screen simultaneously with the audio. Dubbing means translation of foreign language films/television shows into the language of the target audience. The basic difference between the two is that - subtitles are for the eyes whereas dubbing is for the ears.
3. While writing subtitles, the words and the visuals should be properly synchronised. Selection of the language should be done keeping in mind the literacy and the socio-cultural background of the target audience so that the meaning is conveyed in the target language.

Check Your Progress 4

1. The three principles of translation for media are the use of short paragraphs, short sentences and spoken language.
2. Audience and the purpose are closely inter-related and define the quality of translation as the translator has to take into account the age group, mental and intellectual maturity and the level of exposure of the audience to the content being translated.
3. It should neither be sensational nor look like a court trial. A higher degree of objectivity in the language is required in this kind of writing/ translation.

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