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MA (JMC) Ist Year Syllabus

Paper – V HISTORY OF PRESS, TRANSLATION AND BASIC WRITING SKILL

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UNIT 1

HISTORY OF JOURNALISM

Structure

1.0 LEARNING OBJECTIVES

After completion of this unit, you should be able to:

- *Know the historical development in journalism*
- State the brief history of printing and typography
- Describe the birth of journalism in India

1.1 INTRODUCTION

Journalism is a method of inquiry and literary style used in social and cultural representation. It serves the purpose of playing the role of public service machinery in the dissemination and analysis of news and information. Journalistic integrity is based on the principles of truth, accuracy and factual knowledge. Journalistic mediums can vary diversely, from print publishing to electronic broadcasting and from newspaper to television channels, as well as to the web, and to digital technology.

In modern society, the news media is the chief purveyor of information and opinion about public affairs. Journalism, however, is not always confined to the news media or to news itself, as journalistic communication may find its way into broader forms of expression, including literature and cinema. In some nations, the news media is still controlled by government intervention, and is not fully an independent body.

In a democratic society, however, access to free information plays a central role in creating a system of checks and balance, and in distributing power equally between governments, businesses, individuals, and other social entities. Access to verifiable information gathered by independent media sources, which adhere to journalistic standards, can also be of service to ordinary citizens, by empowering them with the tools they need in order to participate in the political process.

The role and status of journalism, along with that of the mass media, has undergone profound changes over the last two decades with the advent of digital technology and publication of news on the Internet. This has created a shift in the consumption of print media channels, as people increasingly consume news through e-readers, smart phones, and other electronic devices, challenging news organizations to fully monetize their digital wing, as well as improvise on the context in which they publish news in print. Notably, in the American media landscape, newsrooms have reduced their staff and coverage as traditional media channels, such as television, grapple with declining audiences. For instance, between 2007 and 2012, CNN edited its story packages into nearly half of their original time length.

This compactness in coverage has been linked to broad audience attrition, as a large majority of respondents in recent studies show changing preferences in news consumption. The digital era has also ushered in a new kind of journalism in which ordinary citizens play a greater role in the process of news making, with the rise of citizen journalism being possible through the Internet. Using video camera equipped smart phones, active citizens are now enabled to record footage of news events and upload them onto channels like YouTube, which is often discovered and used by mainstream news media outlets. Meanwhile, easy access to news from a variety of online sources, like blogs and other social media, has resulted in readers being able to pick from a wider choice of official and unofficial sources, instead of only from the agenda-driven traditional media organizations.

There are several different forms of journalism, all with diverse audiences. In modern society, "prestige" journalism is said to serve the role of a "fourth estate", acting as a watchdog on the workings of the government. Other forms of journalism feature in different formats and cater to different audiences.

Some forms include:

- Advocacy journalism — writing to advocate particular viewpoints or influence the opinions of the audience.
- Broadcast journalism — written or spoken journalism for radio or television.
- Drone journalism — use of drones to capture journalistic footage.
- Gonzo journalism — first championed by Hunter S. Thompson, gonzo journalism is a "highly personal style of reporting".
- Investigative journalism — the use of investigation on a subject matter while uncovering news events.

- Photojournalism — the telling of a story through its images.
- Tabloid journalism — writing that is light-hearted and entertaining.
- Yellow journalism (or sensationalism) — writing which emphasizes exaggerated claims or rumors.

The recent rise of social media has resulted in arguments to reconsider journalism as a process rather than attributing it to particular news products. From this perspective, journalism is participatory, a process distributed among multiple authors and involving journalists as well as the socially mediating public

The history of journalism, or the development of the gathering and transmitting of news, spans the growth of technology and trade, marked by the advent of specialized techniques for gathering and disseminating information on a regular basis that has caused, as one history of journalism surmises, the steady increase of "the scope of news available to us and the speed with which it is transmitted. Newspapers have always been the primary medium of journalists since 1700, with magazines added in the 18th century, radio and television in the 20th century, and the Internet in the 21st century.

In the 1920s, as modern journalism was just taking form, writer Walter Lippmann and American philosopher John Dewey debated over the role of journalism in a democracy. Their differing philosophies still characterize a debate about the role of journalism in society and the nation-state.

Walter Lippmann

John Dewey

Lippmann understood that journalism's role at the time was to act as a mediator or translator between the public and policy making elites. The journalist became the middleman. When elites spoke, journalists listened and recorded the information, distilled it, and passed it on to the public for their consumption. His reasoning behind this was that the public was not in a position to deconstruct the growing and complex flurry of information present in modern society, and so an intermediary

was needed to filter news for the masses. Lippman put it this way: The public is not smart enough to understand complicated, political issues. Furthermore, the public was too consumed with their daily lives to care about complex public policy. Therefore, the public needed someone to interpret the decisions or concerns of the elite to make the information plain and simple. Lippmann believed that the public would affect the decision-making of the elite with their vote. In the meantime, the elite (i.e., politicians, policy makers, bureaucrats, scientists, etc.) would keep the business of power running. In Lippman's world, the journalist's role was to inform the public of what the elites were doing. It was also to act as a watchdog over the elites, as the public had the final say with their votes. Effectively that kept the public at the bottom of the power chain, catching the flow of information that is handed down from experts/elites.

Lippmann's elitism has had consequences that he came to deplore. An apostle of historicism and scientism, Lippmann did not merely hold that democratic government was a problematic exercise, but regarded all political communities, of whatever stripe, as needing guidance from a transcendent partisanship for accurate information and dispassionate judgment. In "Liberty and the News" (1919) and "Public Opinion" (1921) Lippmann expressed the hope that liberty could be redefined to take account of the scientific and historical perspective and that public opinion could be managed by a system of intelligence in and out of government. Thus the liberty of the journalist was to be dedicated to gathering verifiable facts while commentators like him would place the news in the broader perspective. Lippmann deplored the influence of powerful newspaper publishers and preferred the judgments of the "patient and fearless men of science." In so doing, he did not merely denigrate the opinion of the majority but also of those who had influence or power as well. In a republican form of government, the representatives are chosen by the people and share with them adherence to the fundamental principles and political institutions of the polity. Lippmann's quarrel was with those very principles and institutions, for they are the product of the pre-scientific and pre-historical viewpoint and what for him was a groundless natural rights political philosophy.

But Lippmann turned against what he called the "collectivism" of the Progressive movement he encouraged with its de-emphasis on the foundations of American politics and government and ultimately wrote a work, "The Public Philosophy" (1955), which came very close to a return to the principles of the American founders.

Dewey, on the other hand, believed the public was not only capable of understanding the issues created or responded to by the elite; it was in the public forum that decisions should be made after discussion and debate. When issues were thoroughly vetted, then the best ideas would bubble to the surface. Dewey believed journalists should do more than simply pass on information. He believed they should weigh the consequences of the policies being enacted. Over time, his idea has been implemented in various degrees, and is more commonly known as "community journalism".

This concept of community journalism is at the centre of new developments in journalism. In this new paradigm, journalists are able to engage citizens and the experts/elites in the proposition and generation of content. It is important to note that while there is an assumption of equality, Dewey still celebrates expertise. Dewey believes the shared knowledge of many is far superior to a single individual's knowledge. Experts and scholars are welcome in Dewey's framework, but there is not the hierarchical structure present in Lippman's understanding of journalism and society. According to Dewey, conversation, debate, and dialogue lie at the heart of a democracy.

While Lippman's journalistic philosophy might be more acceptable to government leaders, Dewey's approach is a better description of how many journalists see their role in society, and, in turn, how much of society expects journalists to function. Americans, for example, may criticize some of the excesses committed by journalists, but they tend to expect journalists to serve as watchdogs on government, businesses and actors, enabling people to make informed decisions on the issues of the time.

Broadly speaking, the history of advertising might be divided into six periods or stages as follows:

1. Pre-printing period, prior to the fifteenth century
2. Early printing period from the fifteenth century to about 1840
3. Period of expansion, from 1840 to 1900
4. Period of consolidation from 1900 to 1925
5. Period of scientific development, from 1925 to 1945
6. Period of business and social integration from 1945 to present

Pre-printing Period

The 'Town crier' was the first means of supplementing sign advertising during the pre-printing period. The 'criers' had charters from the Government and were often organized in a sort of union. Their numbers were usually restricted. In the province of Berry, in France, in the year 1141, twelve 'criers' organized a company and obtained a charter from Louis VII giving them the exclusive privileges of town crying in the province. The power of commercial criers grew until they were able in some instances to obtain an edict from the ruler of the land forcing shopkeepers to employ a 'crier'.

Early Printing Period

The invention of the printing press and the revival of learning meant much to business. It had led to the production of advertisements in large quantities for wide distribution. The first printed English advertisement was a 'handbill' or 'poster' announcement written by William Caxton in 1472.

The translated version of the same which was made by Dr. Edward Pousland of Woreester Junior College would read as follows: "If anyone, cleric or layman wants to buy some copies of two or three service books arranged according to the usage of

Salisbury Cathedral and printed in the same desirable type in which this advertisement is set, let him come to the place in the precincts of Westminster Abbey where alms are distributed, which can be recognized by a shield with a red central stripe (from top to bottom), and he shall have these books cheap". The same advertisement was also followed by another warning message as: 'please do not tear down this notice'. By the middle of the seventeenth century, weekly newspapers, called 'Mercuries', started to appear in England. The printing press was then being used in a fashion, which led to the gradual growth and development of advertising by providing a practical, readily available medium to deliver advertising messages to the literate portion of the public. Many of the early newspaper advertisements were in the form of announcements of a pure informative nature. Beverages, cosmetics and patent medicines had a prominent place among the advertisements appeared in media. Well-known among early advertisers were the importers of products, which were new to England. For instance, the first offering of coffee was made in a newspaper advertisement in 1652, followed by an offering of chocolate in 1657 and of tea in 1658.

England was the centre of advertising growth during the first half of the early printing period. It also began to develop in America in a significant way in the 1700s. Early American advertising, however, was largely devoid of the exaggeration found in English advertisements. By comparing patent medicine advertising in these two countries up to 1750, James Young (1961) says: "While the English proprietor sharpened up his adjectives and reached his vitriol, in America, with rare exceptions advertisers were content merely to list by name their supplies of imported English remedies."

In general, the growth of advertising during this period paralleled the increase in population and in the number of periodicals and newspapers in circulation in both Europe and the United States. However, in 1712, England levied a tax on newspapers and advertising, which retarded the growth of newspapers as well as the advertisements in newspapers. It caused the bereavement of such a leading publication as 'Addison's spectator". During that time the tax on each advertisement, regardless of size, amounted to 84 cents at its peak. In England, the taxes on both newspapers and advertisements were abolished in 1853. The circulation of newspapers in the United States, where no tax was imposed, was much greater than in England during this period. Consequently, more advertisements advertisers had emerged in the United States when compared to England. Printed advertising was generally in use until the end of the eighteenth century.

Period of Expansion

This period includes, roughly, the sixty years between 1840 and 1900. It was during these six decades that the great changes, which had a vital influence on the business of advertising, were witnessed in the United States. By 1840, railroads in the United States were recognized as an efficient means of transportation. This had led to the

broadening of markets and had resulted in an increase in the number of advertisements in magazines, which served large territories. The growth in the numbers and the circulation of magazines were mainly due to the development of rapid and long distance transportation.

This parallel movement is rather striking, while it does not prove a casual relationship between the growth of long distance transportation and advertising media, it is logical to believe that the increase of transportation facilities did have a definite influence on the rapid rise in the number of publications. In fact, the increased revenue from the sale of advertising space encouraged a growth in the number of publications and their wider circulations. Advertisements during that period were mostly trade advertisements in nature, announcing the arrival of shipments of coffee, tea, silk cloth, etc. Advertisements at that time were also designed especially for dealers in consumer goods as well as grocery or dry goods. Advertisements were mostly handled by printers and publishers of newspapers, who used to sell advertisement space to procure necessary finances for their survival and growth. Many of the advertisements during this period were the classified variety, which had carried classified business information.

In 7893, more than half of over a hundred firms spending more than fifty thousand dollars annually on advertising were patent medicine manufacturers. But only 20 years later, many of these firms were not patent medicine manufacturers anymore but manufacturers of food, soap, cosmetics and automobiles. These firms began to market their packaged goods under various brand names. Some of the first brands were of the firms like Ivory, Colgate, Wrigley and Coca-Cola, etc. Previously household products of daily use like milk, sugar, soap, rice and candles had been sold in the neighbourhood shops in bulk packages. Emergence of consumer market during mid-nineteenth century gave rise to the modern marketing system, which had led to the emergence of consumer advertisements on the scene in late nineteenth century. The late nineteenth century witnessed the half tone printing process, which aided the ability to publish a realistic pictorial display. Further development of chromolithography, especially in Germany, enabled the use of colour picture, which rendered advertisements more eyes catching. The late nineteenth and early twentieth century also witnessed the appearance of consumer product advertisements like tooth pastes, shampoos, readymade dresses, etc. in magazines.

Period of Consolidation

This period stretches over a period of 25 years from 1900 to 1925. In 1911, a crusade against the ranker types of untruthfulness in advertising was launched in the United States". Printers Ink Inc., the Curtis Publishing Company and other organizations led the fight to reduce or eliminate the use of gross exaggeration, false testimonials and other forms of misleading and untruthful advertising'. It was also during this period that trust-busting, expose and reform programs became popular. It is not surprising that advertising was caught up in this clean up movement. The associated advertising clubs

of America helped in launching a campaign to promote truthful and ethical advertising. Consequently, several codes for truth in advertising were devised. Probably the most famous was the Printers Ink. Statute, published in 1911. It was a model that indicated the types of activities that were considered ethical, unethical and questionable.

The establishment of the Audit Bureau of Circulations in 1914 was another move for fewer untruths in the field. This Bureau sewed to validate the circulation statements made by publishers. This was a measure for self preservation but it sewed to consolidate the gains made in the heyday of publication and advertising growth. Later several advertising organizations and groups like the Advertising Federation of America. American Association of Advertising Agencies, Association of National Advertisers, Audit Bureau of Circulations, Direct Mail Advertising Association. Outdoor Advertising Association and various publishers associations were formed or became active as a result of these changes. These groups tended to give a semi-professional character to the advertising business. They have had some influence in solidifying the business and in raising the ethics somewhat above the levels of previous periods. It is interesting to note that the American Association of Advertising Agencies in 1918 placed little or no emphasis on the importance of studying the consumer, his buying habits, needs and desires. This factor emerged as a vital element in advertising later by advertisers.

By the end of this period, many advertisers had established their own market and consumer research departments and specialized research firms had been organized to make independent and unbiased investigations for advertisers and media. This increased the quality of advertising strategy and the performance as well as benefits rendered to consumers. World War I witnessed advertising as a profession and regarded it as a tool of social engineering with advertisements being used to mobilize public opinion in favour of the war. The support of social scientists and psychologists to the US advertising industry in 1920s contributed towards marking this industry more dynamic and imaginative. Product appeals were emphasized less and greater prominence had been laid on appeals such as fear, hope, emotions, insecurity, attachments, desires, etc.

The advent of radio in 1920 marked a remarkable development in the advertising world. The initial stages excluded the use of radio for advertising; only to be included two years later with the W.E.A.F. broadcasting station in New York selling radio time to producers. Thus during 1920s advertisers and their agents had come to realize the possibilities of radios as a means for attracting the prospective consumers of various products and services. With it's drama and immediacy, radio could convey their messages directly to the consumers who would not need to purchase a publication or even need to be literates. By the mid-1920s, advertisers' sponsored programmes on radio were a common feature in the USA only to be joined by TV.

Period of Scientific Development

This period saw the application of the scientific methods to resolve the problems of advertising. Knowledge was systematized to a much greater degree than before;

and facts were observed, recorded and classified through the application of various scientific devices. There were a few "radical" advertising men who were so bold as to suggest that advertising be subjected to tests to prove or disprove its ability to work the wonders claimed for it. Not until the depression, starting in 1929, did these men get much of a hearing. But with advertising appropriations receiving liberal cuts, both professional advertising men and advertisers set out to test the effectiveness of advertising as a selling tool. Consequently, emphasis began to be placed on consumer research with a view to making advertisements more meaningful and ethical. Efforts in this direction include the Audience Research Institute formed by A.C. Nielson and George Gallup in order to evaluate the advertisements on psychological basis, which had enabled the businessmen in improving considerably the quality of advertisements. During this period of scientific development serious attention was given by many agencies and organizations to various methods for testing the sales effectiveness of advertising strategy, media and copy. This was a new philosophy in the sense that it had meant subjecting the work of the creative man, the artist, the person who depended upon his own insights and intuition to some kind of performance yardsticks.

Period of Business and Social Integration

The post war years were characterized by prosperity in advertising. In the 1950s came television which developed fast to the advertising-media .The growing popularity of TV as an important media of mass communication and recreation had contributed greatly in bringing about this situation and had also provided the much needed momentum to the advertising business. This, in its turn, had led to a host of American companies to start sponsoring TV programmes. These advertisers could demonstrate the use of their products and services and present well-known figures to praise such products and services. They also could arrange emotions through television. With the passage of time, advertising assumed an important position as a means of mass communication in Industrial societies. It not only generated greater sales but also had played an active role in boosting the images of companies.

The increased recognition which the advertising organizations attained as a part of the total fabric of the society had enabled such organizations all over the world to establish them as an integral factor in the dissemination of vital information pertaining to various products and services beneficial to the society. Advertisements also have become a common medium through which churches, political parties, labour groups, trade associations and the ordinary people communicate their ideologies, ideas and concepts to many of the public's making up the total society. Advertising has also become an institution of persuasion to promote such social and economic values as safety, health, education benevolence, liberty, democracy, free enterprise and tolerance.

Today, advertising is widespread all over the world in different countries. But advertising trends vary from country to country. The turbulent environment of the 20th century, with rapid changes in technology, products, processes, methods, cut

throat competition and emergence of new marketing challenges only indicates the significant role of advertising, which is expected to play in the survival and growth of business units.

The Profession

Journalism in the 20th century was marked by a growing sense of professionalism. There were four important factors in this trend: (1) the increasing organization of working journalists, (2) specialized education for journalism, (3) a growing literature dealing with the history, problems, and techniques of mass communication, and (4) an increasing sense of social responsibility on the part of journalists.

An organization of journalists began as early as 1883, with the foundation of England's chartered Institute of Journalists. Like the American Newspaper Guild, organized in 1933, and the Fédération Nationale de la Presse Française, the institute functioned as both a trade union and a professional organization.

Before the latter part of the 19th century, most journalists learned their craft as apprentices, beginning as copyboys or cub reporters. The first university course in journalism was given at the University of Missouri (Columbia) in 1879–84. In 1912, Columbia University in New York City established the first graduate program in journalism, endowed by a grant from the New York City editor and publisher Joseph Pulitzer. It was recognized that the growing complexity of news reporting and newspaper operation required a great deal of specialized training. Editors also found that in-depth reporting of special types of news, such as political affairs, business, economics, and science, often demanded reporters with education in these areas. The advent of motion pictures, radio, and television as news media called for an ever-increasing battery of new skills and techniques in gathering and presenting the news. By the 1950s, courses in journalism or communications were commonly offered in colleges.

The literature of the subject—which in 1900 was limited to two textbooks, a few collections of lectures and essays, and a small number of histories and biographies—became copious and varied by the late 20th century. It ranged from histories of journalism to texts for reporters and photographers and books of conviction and debate by journalists on journalistic capabilities, methods, and ethics.

Concern for social responsibility in journalism was largely a product of the late 19th and 20th centuries. The earliest newspapers and journals were generally violently partisan in politics and considered that the fulfillment of their social responsibility lay in proselytizing their own party's position and denouncing that of the opposition. As the reading public grew, however, the newspapers grew in size and wealth and became increasingly independent. Newspapers began to mount their own popular and sensational "crusades" in order to increase their circulation. The culmination of this trend was the competition between two New York City papers, the World and the Journal, in the 1890s.

The sense of social responsibility made notable growth as a result of specialized education and widespread discussion of press responsibilities in books and periodicals and at the meetings of the associations. Such reports as that of the Royal Commission on the Press (1949) in Great Britain and the less extensive A Free and Responsible Press (1947) by an unofficial Commission on the Freedom of the Press in the United States did much to stimulate self-examination on the part of practicing journalists.

By the late 20th century, studies showed that journalists as a group were generally idealistic about their role in bringing the facts to the public in an impartial manner. Various societies of journalists issued statements of ethics, of which that of the American Society of Newspaper Editors is perhaps best known.

Present-day journalism

Although the core of journalism has always been the news, the latter word has acquired so many secondary meanings that the term "hard news" gained currency to distinguish items of definite news value from others of marginal significance. This was largely a consequence of the advent of radio and television reporting, which brought news bulletins to the public with a speed that the press could not hope to match. To hold their audience, newspapers provided increasing quantities of interpretive material—articles on the background of the news, personality sketches, and columns of timely comment by writers skilled in presenting opinion in readable form. By the mid-1960s most newspapers, particularly evening and Sunday editions, were relying heavily on magazine techniques, except for their content of "hard news," where the traditional rule of objectivity still applied. Newsmagazines in much of their reporting were blending news with editorial comment.

Journalism in book form has a short but vivid history. The proliferation of paperback books during the decades after World War II gave impetus to the journalistic book, exemplified by works reporting and analyzing election campaigns, political scandals, and world affairs in general, and the "new journalism" of such authors as Truman Capote, Tom Wolfe, and Norman Mailer.

The 20th century saw a renewal of the strictures and limitations imposed upon the press by governments. In countries with communist governments, the press was owned by the state, and journalists and editors were government employees. Under such a system, the prime function of the press to report the news was combined with the duty to uphold and support the national ideology and the declared goals of the state. This led to a situation in which the positive achievements of communist states were stressed by the media, while their failings were underreported or ignored. This rigorous censorship pervaded journalism in communist countries.

In noncommunist developing countries, the press enjoyed varying degrees of freedom, ranging from the discreet and occasional use of self-censorship on matters embarrassing to the home government to a strict and omnipresent censorship akin to that of communist countries. The press enjoyed the maximum amount of freedom in most English-speaking countries and in the countries of Western Europe.

Whereas traditional journalism originated during a time when information was scarce and thus highly in demand, 21st-century journalism faced an information-saturated market in which news had been, to some degree, devalued by its overabundance. Advances such as satellite and digital technology and the Internet made information more plentiful and accessible and thereby stiffened journalistic competition. To meet increasing consumer demand for up-to-the-minute and highly detailed reporting, media outlets developed alternative channels of dissemination, such as online distribution, electronic mailings, and direct interaction with the public via forums, blogs, user-generated content, and social networking sites such as MySpace and Facebook. Celebrity journalism, focusing on the lives of well-known individuals, also became more popular as weekly tabloid-style magazines such as Us Weekly increased in both number and sensationalistic content.

1.2 EARLY BEGINNING OF JOURNALISM

By 1400, businessmen in Italian and German cities were compiling hand written chronicles of important news events, and circulating them to their business connections. The idea of using a printing press for this material first appeared in Germany around 1600. The first gazettes appeared in German cities, notably the weekly Relation aller Fuernemmen und gedenckwürdigen Historien ("Collection of all distinguished and memorable news") in Strasbourg starting in 1605. The Avisa Relation oder Zeitung was published in Wolfenbüttel from 1609, and gazettes soon were established in Frankfurt (1615), Berlin (1617) and Hamburg (1618). By 1650, 30 German cities had active gazettes. A semi-yearly news chronicle, in Latin, the Mercurius Gallobelgicus, was published at Cologne between 1594 and 1635, but it was not the model for other publications.

In the following decades, the national governments in Paris and London began printing official newsletters. In 1622 the first English-language weekly magazine, "A current of General News" was published and distributed in England in an 8- to 24-page quarto format.

The first newspaper in France, the Gazette de France, was established in 1632 by the king's physician Theophrastus Renaudot (1586–1653), with the patronage of Louis XIII. All newspapers were subject to prepublication censorship, and served as instruments of propaganda for the monarchy. Jean Loret is considered to be one of France's first journalists. He disseminated the weekly news of Parisian society from 1650 until 1665 in verse, in what he called a gazette burlesque, assembled in three volumes of La Muse historique (1650, 1660, 1665).

Printed newspapers first appeared in Europe at the beginning of the seventeenth century. They were a late feature of the so-called printing revolution (Eisenstein 1979 Johns 1998), which at first concentrated on multiplying and extending the sorts of books that had previously been reproduced by hand, and only subsequently

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produced newer formats that took fuller advantage of the capacities of the printing press. Newspapers were not immediately established because the uses of newspapers were not readily apparent to printers and their patrons. But, with the rise of religious controversy following the Protestant Reformation, and the appearance of new economic institutions and the rise of market society, activists and entrepreneurs developed newspapers as practical media.

Early newspapers aimed at specific readers (business proprietors, landed gentry, Calvinists). By the middle of the seventeenth century, such newspapers were common in the capital cities of Western Europe. Amsterdam, a leading city in both commerce and religious independence, was a particularly important location; in fact, the first English-language newspapers (weekly news- books called Corantos) were published in Amsterdam in 1620.

For the most part, not until the eighteenth century did it became normal for newspapers to target a more general readership with political concerns. The rise of a bourgeois public sphere (Habermas 1989) transformed the newspaper from an instrument of commerce, on the one hand, and religious controversy, on the other, into an instrument of continual political argumentation and deliberation. Newspapers became central resources in the age of bourgeois revolutions. The Glorious Revolution in England, the American Revolution, and the French Revolution all produced vigorous news cultures and active combat in print.

As political systems developed in Europe and North America, norms for the conduct of politics in newspapers appeared. The newspaper became a key part of a system for representing public opinion. As newspaper discourse announced its proper role, it claimed a set of expectations for rational discourse in line with what Jürgen Habermas (1989) ascribes to the bourgeois public sphere. Historians disagree, however, on whether these norms reflected the actual sociology of the news (Lake & Pincus 2006, Mah 2000, Raymond 2003). Many dispute the openness, impersonality, and rationality that Habermas attributes to eighteenth-century public discourse. But even if newspapers were partisan, impassioned, and exclusive (primarily for the propertied, white male reader), they continually appealed to norms of universal rational supervision. Prime examples of such newspaper discourse were the frequently reprinted letters of Cato (Trenchard & Gordon 1723) and of Publius. The latter was a trio of political leaders (James Madison, Alexander Hamilton, and John Jay), who published their letters, better known as the Federalist Papers. Their pseudonym refers to a figure from the Roman Republic but translates literally as "public man," or citizen, a rhetorical position meant to emphasize a non-partisan concern with the common good (Furtwangler 1984).

The eighteenth-century revolutions forged a relationship between the media and democracy. Because the basis of political legitimacy shifted from blood and God to the will of the people, the principal problem of good government became the continual generation of consent through public opinion. Political thinkers dwelt

on the problem of public opinion. After some experience with the practicalities of government, they began to comment actively on the need for systems of national communication, and to encourage what we would call infrastructure development in the form of postal systems and the transportation networks they required (John 1994, Mattclart 1996).

Until well into the eighteenth century, regulation and censorship of news culture was typically considered appropriate and necessary. The spread of news in print had coincided with and gained impetus from the Thirty Years' War (1618–1648), and was deeply implicated in the long series of wars of religion that followed the Protestant Reformation. The states of Europe considered the control of public discussion essential to maintaining peace and legitimacy. They along with the Vatican developed systems of press control that included licensing and prohibition (Siebert 1952). Printers and booksellers, meanwhile, participated in the creation of copyrights and patents. In essence, the state made grants of monopoly that assured revenue while encouraging responsible behavior (Feather 1987, Bettig 1996).

"Freedom of the press" became one of the common narratives for early journalism histories. During the age of Revolution, narratives of heroic publicists and propagandists struggling against censorship became themselves part of the public discourse surrounding contests over forms of government. Over the next century or so, a canon of liberal thought would be created, hailing figures like John Milton, Thomas Jefferson, and Thomas Paine into a long conversation with each other. This largely artificial discourse would form part of the shared culture of subsequent journalism histories (Peters, 2005).

The age of Revolution proposed that democratic governance should be based on public opinion generated by an arena of discussion governed by norms of impartial, rational discourse. But this theory always competed with the reality of the partisan uses of the newspaper. Much of the heat of early party politics in all the new democracies came from the questionable legitimacy of the tools of party competition, including the press.

By the beginning of the nineteenth century in most Western countries, a frankly partisan model of news culture became ascendant. Only at this point does the word journalism come into play. It is French in origin, and initially referred to the journalism of opinion that flourished in the years following the Revolution. The term migrated into English by around 1830, but still referred to partisan debate over public affairs and had a negative connotation, as a sign of political dysfunction.

Though never made fully respectable, partisan journalism gradually acquired a positive justification. As democratic government became the norm, the spectacle of political combat came to seem healthy. Observers argued that, like the competition of the marketplace, political dispute served to promote a general social good. And, as most of Western Europe and North America relaxed press regulation through the early to mid nineteenth century, a freer market in newspapers interacted with partisan journalism to create something like a marketplace of public opinion.

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England

17th Century

The 17th century saw the rise of political pamphleteering fuelled by the politically contentious times the English Civil War followed by the Interregnum and Glorious Revolution polarized society along political lines and each party sought to garner maximum public support by the distribution of pamphlets in the coffeehouses where people would gather. The Oxford Gazette was printed in 1665 by Muddiman in the middle of the turmoil of the Great Plague of London and was, strictly speaking, the first periodical to meet all the qualifications of a true newspaper. It was printed twice a week by royal authority and was soon renamed the London Gazette. Magazines were also moral tracts inveighing against moral decadence, notably the Mercurius Britannicus.

A milestone was reached in 1694; the final lapse of the Licensing Order of 1643 that had been put in place by the Stuart kings put an end to heavy handed censorship that had previously tried to suppress the flow of free speech and ideas across society, and allowed writers to criticize the government freely. From 1694 to the Stamp Act of 1712 the only censure laws forbade treason, seditious libel and the reporting of Parliamentary proceedings.

Prior to the Glorious Revolution journalism had been a risky line of work. One such victim was the reckless Benjamin Harris, who was convicted for defaming the King's authority. Unable to pay the large fine that was imposed on him he was put in prison. He eventually made his way to America where he founded one of the first newspapers there. After the Revolution, the new monarch William III,who had been installed by Parliament, was wary of public opinion and did not try to interfere with the burgeoning press. The growth in journalism and the increasing freedom the press enjoyed was a symptom of a more general phenomenon - the development of the party system of government. As the concept of a parliamentary opposition became an acceptable (rather than treasonable) norm, newspapers and editors began to adopt critical and partisan stances and they soon became an important force in the political and social affairs of the country.

18th Century

By the beginning of the eighteenth century, Britain was an increasingly stable and prosperous country with an expanding empire, technological progress in industry and agriculture and burgeoning trade and commerce. A new middle class consisting of merchants, traders, entrepreneurs and bankers was rapidly emerging - educated, literate and increasingly willing to enter the political discussion and participate in the governance of the country. The result was a boom in journalism, in periodicals, newspapers and magazines. Writers who had been dependent on a rich patron in the past were now able to become self-employed by hiring out their services to the newspapers. The values expressed in this new press were overwhelmingly consistent

with the bourgeois middle class - an emphasis on the importance of property rights, religious toleration and liberty from Continental absolutism.

Journalism in the first half of the 18th century produced many great writers such as Daniel Defoe, Jonathan Swift, Joseph Addison, Richard Steele, Henry Fielding, and Samuel Johnson. Men such as these edited newspapers, or wrote essays for the popular press on topical issues. Their material was entertaining and informative and was met with an insatiable demand from ordinary citizens of the middle class, who were beginning to participate in the flow of ideas and news.

The newspaper was becoming so popular that publishers began to print daily issues. The first daily newspaper in the world was the Daily Courant, established by Samuel Buckley in 1702 on the streets of London. The newspaper strictly restricted itself to the publication of news and facts without opinion pieces, and was able to avoid political interference through raising revenue by selling advertising space in its columns.

Defoe in particular is regarded as a pioneer of modern journalism with his publication The Storm in 1704, which has been called the first substantial work of modern journalism, as well as the first account of a hurricane in Britain. It details the events of a terrible week-long storm that hit London starting Nov 24, 1703, known as the Great Storm of 1703, described by Defoe as "The Greatest, the Longest in Duration, the widest in Extent, of all the Tempests and Storms that History gives any Account of since the Beginning of Time."

Defoe used eyewitness accounts by placing newspaper ads asking readers to submit personal accounts, of which about 60 were selected and edited by Defoe for the book. This was an innovative method for the time before journalism that relied on first-hand reports was commonplace.

Richard Steele, influenced by Defoe, set up The Tatler in 1709 as a publication of the news and gossip heard in London coffeehouses, hence the title. It presented Whiggish views and created guidelines for middle-class manners, while instructing "these Gentlemen, for the most part being Persons of strong Zeal, and weak Intellects... what to think."

Jonathan Swift wrote his greatest satires for The Examiner, often in allegorical form, lampooning the controversies between the Tories and Whigs. The so-called "Cato Letters," written by John Trenchard and Thomas Gordon under the pseudonym, "Cato", were published in the London Journal in the 1720s and discussed the theories of the Commonwealth men such as ideas about liberty, representative government, and freedom of expression. These letters had a great impact in colonial America and the nascent republican movement all the way up to the signing of the Declaration of Independence.

The increasing popularity and influence of newspapers was unappealing to the government of the day. The first bill in parliament advocating a tax on newspapers was proposed in 1711. The duty eventually imposed in 1712 was a halfpenny on papers of half a sheet or less and a penny on newspapers that ranged from half a sheet to a single sheet in size. Jonathan Swift expressed in his Journal to Stella in August

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7, 1712, doubt in the ability of The Spectator to hold out against the tax. This doubt was proved justified in December 1712 by its discontinuance. However, some of the existing journals continued production and their numbers soon increased. Part of this increase was attributed to corruption and political connections of its owners. Later, toward the middle of the same century, the provisions and the penalties of the Stamp Act were made more stringent, yet the number of newspapers continued to rise. In 1753 the total number of copies of newspapers sold yearly in Britain amounted to 7,411,757. In 1760, it had risen to 9,464,790 and in 1767 to 11,300,980. In 1776, the number of newspapers published in London alone had increased to 53.

An important figure in the fight for increased freedom of the press was John Wilkes. When the Scottish John Stuart, 3rd Earl of Bute, came to head the government in 1762, Wilkes started a radical weekly publication, The North Briton, to attack him, using an anti-Scots tone. He was charged with seditious libel over attacks on George III's speech endorsing the Paris Peace Treaty of 1763 at the opening of Parliament on 23 April 1763. Forty-nine people, including Wilkes, were arrested under the warrants. Wilkes, however, gained considerable popular support as he asserted the unconstitutionality of general warrants. At his court hearing the Lord Chief Justice ruled that as an MP, Wilkes was protected by privilege from arrest on a charge of libel. He was soon restored to his seat and he sued his arresters for trespass. As a result of this episode, his popular support surged, with people chanting, "Wilkes, Liberty and Number 45", referring to the newspaper. However, he was soon found guilty of libel again and he was sentenced to 22 months imprisonment and a fine of £1,000. Although he was subsequently elected 3 times in a row for Middlesex, the decision was overturned by Parliament. When he was finally released from prison in 1770, he campaigned for increased freedom of the press; specifically he defended the right of publishers to print reports of Parliamentary debates. Due to large and growing support, the government was forced to back down and abandoned its attempts at censorship.

19th Century

By the early 19th century, there were 52 London papers and over 100 other titles. In 1802 and 1815 the tax on newspapers was increased to three pence and then four pence. Unable or unwilling to pay this fee, between 1831 and 1835 hundreds of untaxed newspapers made their appearance. The political tone of most of them was fiercely revolutionary. Their publishers were prosecuted but this failed to get rid of them. It was chiefly Milner Gibson and Richard Cobden who advocated the case in parliament to first reduce in 1836 and in 1855 totally repeal of the tax on newspapers. After the reduction of the stamp tax in 1836 from four pence to one penny, the circulation of English newspapers rose from 39,000,000 to 122,000,000 by 1854 a trend further exacerbated by technological improvements in transportation and communication combined with growing literacy.

The Times

The Daily Universal Register began life in 1785 and was later to become known as The Times from 1788. In 1817, Thomas Barnes was appointed general editor; he was a political radical, a sharp critic of parliamentary hypocrisy and a champion of freedom of the press. Under Barnes and his successor in 1841, John Thadeus Delane, the influence of The Times rose to great heights, especially in politics and amongst the City of London. It spoke for reform.

Due to his influential support for Catholic Emancipation in Ireland, Barnes was described by his colleague Lord Lyndhurst as "the most powerful man in the country." Peter Fraser and Edward Sterling were two noted journalists, and gained for The Times the pompous/satirical nickname 'The Thunderer' (from "We thundered out the other day an article on social and political reform.") The paper was the first in the world to reach mass circulation due to its early adoption of the steam-driven rotary printing press. It was also the first properly national newspaper, as it was distributed via the new steam trains to rapidly growing concentrations of urban populations across the country. This helped ensure the profitability of the paper and its growing influence.

The Times was the first newspaper to send war correspondents to cover particular conflicts. W. H. Russell, the paper's correspondent with the army in the Crimean War, wrote immensely influential dispatches; for the first time the public could read about the reality of warfare. In particular, on September 20, 1854, Russell wrote a missive about one battle that highlighted the surgeons' "humane barbarity" and the lack of ambulance care for wounded troops. Shocked and outraged, the public's backlash led to major reforms.

The Times became famous for its influential leaders (editorials). For example, Robert Lowe wrote them between 1851 and 1868 on a wide range of economic topics such as free trade (which he favoured).

Manchester Guardian

The Manchester Guardian was founded in Manchester in 1821 by a group of non-conformist businessmen. Its most famous editor, Charles Prestwich Scott, made the Guardian into a world-famous newspaper in the 1890s. The Daily Telegraph was first published on June 29, 1855 and was owned by Arthur Sleigh, who transferred it to Joseph Levy the following year. Levy produced it as the first penny newspaper in London. His son, Edward Lawson soon became editor, a post he held until 1885. The Daily Telegraph became the organ of the middle class and could claim the largest circulation in the world in 1890. It held a consistent Liberal Party allegiance until opposing Gladstone's foreign policy in 1878 when it turned Unionist.

New Journalism

The New Journalism reached out not to the elite but to a popular audience. Especially influential was William Thomas Stead, a controversial journalist and editor who

pioneered the art of investigative journalism. Stead's 'new journalism' paved the way for the modern tabloid. He was influential in demonstrating how the press could be used to influence public opinion and government policy, and advocated "government by journalism". He was also well known for his reportage on child welfare, social legislation and reformation of England's criminal codes.

Stead became assistant editor of the Liberal Pall Mall Gazette in 1880 where he set about revolutionizing a traditionally conservative newspaper "written by gentlemen for gentlemen." Over the next seven years Stead would develop what Matthew Arnold dubbed 'The New Journalism'. His innovations as editor of the Gazette included incorporating maps and diagrams into a newspaper for the first time, breaking up longer articles with eye-catching subheadings and blending his own opinions with those of the people he interviewed. He made a feature of the Pall Mall extras, and his enterprise and originality exercised a potent influence on contemporary journalism and politics. Stead's first sensational campaign was based on a Nonconformist pamphlet, "The Bitter Cry of Outcast London." His lurid stories of squalid life spurred the government into clearing the slums and building low-cost housing in their place. He also introduced the interview, creating a new dimension in British journalism when he interviewed General Gordon in 1884. His use of sensationalist headlines is exemplified with the death of Gordon in Khartoum in 1885, when he ran the first 24-point headline in newspaper history, "TOO LATE!", bemoaning the relief force's failure to rescue a national hero. He is also credited as originating the modern journalistic technique of creating a news event rather than just reporting it, with his most famous 'investigation', the Eliza Armstrong case.

Matthew Arnold, the leading critic of the day, declared in 1887 that the New Journalism, "is full of ability, novelty, variety, sensation, sympathy, generous instincts." However, he added, its "one great fault is that it is feather-brained."

A pioneer of popular journalism for the masses had been the Chartist Northern Star, first published on 26 May 1838. The same time saw the first cheap newspaper in the Daily Telegraph and Courier (1855), later to be known simply as the Daily Telegraph. The Illustrated London News, founded in 1842, was the world's first illustrated weekly newspaper.

From 1860 until around 1910 is considered a 'golden age' of newspaper publication, with technical advances in printing and communication combined with a professionalisation of journalism and the prominence of new owners.

20th Century

The turn of the century saw the rise of tabloid journalism aimed at the working class and tending to emphasize sensational topics. Alfred Harmsworth or Lord Northcliffe, was an early pioneer of this style. In 1896 he began publishing the Daily Mail in London, which was a hit, holding the world record for daily circulation until Harmsworth's death; taglines of The Daily Mail included "the busy man's daily journal" and "the penny newspaper for one halfpenny". Prime Minister Robert

Cecil, Lord Salisbury, said it was "written by office boys for office boys". He used his newspapers newly found influence, in 1899, to successfully make a charitable appeal for the dependents of soldiers fighting in the South African War by inviting Rudyard Kipling and Arthur Sullivan to write The Absent-Minded Beggar.

Socialist and labour newspapers also proliferated and in 1912 the Daily Herald was launched as the first daily newspaper of the trade union and labour movement.

India

Maulawi Muhammad Baqir in 1836 founded the first Urdu-language newspaper the Delhi Urdu Akhbar. India's press in the 1840s was a motley collection of small-circulation daily or weekly sheets printed on rickety presses. Few extended beyond their small communities and seldom tried to unite the many cast, tribes, and regional subcultures of India. The Anglo-Indian papers promoted purely British interests. Englishman Robert Knight (1825–1890) founded two important English-language newspapers that reached a broad Indian audience, The Times of India and the Statesman. They promoted nationalism in India, as Knight introduced the people to the power of the press and made them familiar with political issues and the political process.

Latin America

British influence extended globally through its colonies and its informal business relationships with merchants in major cities. They needed up-to-date market and political information. El Mercurio was founded in Valparaiso, Chile, in 1827. The most influential newspaper in Peru, El Comercio, first appeared in 1839. The Jornal do Commercio was established in Rio de Janeiro, Brazil, in 1827. Much later Argentina founded its newspapers in Buenos Aires: La Prensa in 1869 and La Nacton in 1870.

1.2.1 Pre Printing Period

Oral culture was all that existed. Oral culture gradually found the need to store what was said for long periods of time, and slowly developed scribal culture. Scribal culture being inaccurate and tedious at best developed into print culture. Each segment is rich with its own effects on the world. Scribal culture, defined by the written or physical conveying of ideas, is important to understand in achieving a grasp on the unfolding of print culture itself. Scholars disagree over when scribal culture developed. Walter Ong argues that scribal culture cannot exist until an alphabet is created, and a form of writing standardized. On the other hand, D. F. McKenzie argues that even communicative notches on a stick, or structure, represent "text", and therefore scribal culture.

Ong suggests scribal culture is defined by an alphabet. McKenzie says that the key to scribal culture is non-verbal communication, which can be accomplished in more ways than using an alphabet. These two views give rise to the importance of print culture. In scribal culture, procuring documents was a difficult task, and

documentation would then be limited to the rich only. Ideas are difficult to spread amongst large groups of people over large distances of land, not allowing for effective dissemination of knowledge.

Scribal culture also deals with large levels of inconsistency. It was always considered that the oldest document was the most accurate, as it had been copied the least. In the process of copying documents, many times the meaning became changed, and the words different. Reliance on the written text of the time was never exceedingly strong. Over time, a greater need for reliable, quickly reproduced, and a relatively inexpensive means of distributing written text arose. Scribal culture, transforming into print culture, was only replicated in manners of written text.

1.2.2 Verbal Journalism

Oral tradition and oral lore is cultural material and tradition transmitted orally from one generation to another. The messages or testimony are verbally transmitted in speech or song and may take the form, for example, of folktales, sayings, ballads, songs, or chants. In this way, it is possible for a society to transmit oral history, oral literature, oral law and other knowledge across generations without a writing system.

A narrower definition of oral tradition is sometimes appropriate. Sociologists might also emphasize a requirement that the material is held in common by a group of people, over several generations, and might distinguish oral tradition from testimony or oral history. In a general sense, "oral tradition" refers to the transmissison of cultural material through vocal utterance, and was long held to be a key descriptor of folklore (a criterion no longer rigidly held by all folklorists). As an academic discipline, it refers both to a set of objects of study and a method by which they are studied the method may be called variously "oral traditional theory", "the theory of Oral-Formulaic Composition" and the "Parry-Lord theory" (after two of its founders). The study of oral tradition is distinct from the academic discipline of oral history, which is the recording of personal memories and histories of those who experienced historical eras or events. It is also distinct from the study of orality, which can be defined as thought and its verbal expression in societies where the technologies of literacy (especially writing and print) are unfamiliar to most of the population.

Study of oral tradition

History

Oral tradition as a field of study had its origins in the work of the Serb scholar Vuk Stefanović Karadžić (1787–1864), a contemporary and friend of the Brothers Grimm. Vuk pursued similar projects of "salvage folklore" (similar to rescue archaeology) in the cognate traditions of the Southern Slavic regions which would later be gathered into Yugoslavia, and with the same admixture of romantic and nationalistic interests (he considered all those speaking the Eastern Herzegovinian dialect as Serbs). Somewhat later, but as part of the same scholarly enterprise of nationalist studies in

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folklore, the turcologist Vasily Radlov (1837–1918) would study the songs of the Kara-Kirghiz in what would later become the Soviet Union; Karadzic and Radloff would provide models for the work of Parry.

Milman Parry and Albert Lord

Shortly thereafter, Milman Parry (1902–1935), pursuing a degree in Classics at the University of California, Berkeley, began to grapple with what was then called the "Homeric Question". This was usually framed as "who was Homer?" and "what are the Homeric poems?" The Homeric question actually consists of a series of related inquiries. Parry's contribution, which drew upon and synthesized the insights of previous scholars including Marcel Jousse, Matija Murko and Arnold van Gennep, was to reconsider the foundational assumptions which framed the inquiries. This re-ordering would have consequences for a great many literatures and disciplines.

Parry's work under Antoine Meillet at the Sorbonne led to his crucial insight into the "formula", which he originally defined as "a group of words which is regularly employed under the same metrical conditions to express a given essential idea." In Homeric verse, for example, phrases like eos rhododaktylos ("rosy fingered dawn") or oinops pontos ("winedark sea") occupy a certain metrical pattern that fits, in modular fashion, into the six-colon Greek hexameter, and aids the aioidos or bard in extempore composition. Moreover, phrases of this type would be subject to internal substitutions and adaptations, permitting flexibility in response to narrative and grammatical needs: podas okus Achilleus ("swift footed Achilles") is metrically equivalent to koruthaiolos Hektor ("glancing-helmeted Hektor"). Parry and Lord observed that the same phenomenon was apparent in the Old English alliterative line:

Hrothgar mathelode helm Scildinga ("Hrothgar spoke, protector of the Scildings")

Beowulf mathelode bearn Ecgtheowes ("Beowulf spoke, son of Ecgtheow")

and in the junacki deseterac (heroic decasyllable) of the demonstrably oral poetry of the Serbs:

a besjedi od Orasca Tale ("But spoke of Orashatz Tale")

a besjedi Mujagin Halile ("But spoke Mujo's Halil")

In Parry's view, formulas were not individual and idiosyncratic devices of particular artists, but the shared inheritance of a tradition of singers. They were easily remembered, making it possible for the singer to execute an improvisational composition-in-performance. A later scholar commented on the potential for Parry's concept to be seen as disparaging of Homeric genius: "The meaning of the Greek term 'rhapsodize', rhapsoidein, 'to stitch song together' could then be taken in a negative sense: Homer stitched together pre-fabricated parts."

The idea indeed met with immediate resistance, because it seemed to make the fount of Western literary eloquence the slave of a system of clichés, but it accounted for such otherwise inexplicable features of the Homeric poems as gross anachronisms (revealed by advances in historical and archaeological knowledge), the presence of

incompatible dialects, and the deployment of locally unsuitable epithets ("blameless Aegisthos" for the murderer of Agamemnon, or the almost comic use of "swift-footed Achilles" for the hero in conspicuously sedentary moments).

Parry was appointed to a junior professorship at Harvard, and during this time became aware of living oral traditions in the Balkan region. In two field expeditions with his young assistant Albert Lord (1912–1991) he would record thousands of songs on aluminum disks. The collection would provide the basis for an empirical documentation of the dynamics of composition of metrical narrative in traditional oral performance. This analysis included the patterns and types of variation at lexical and other levels which would yield a structural account of a work's multi formity. This phenomenon could only be accounted for in standard literary methodology by concepts of "corruption" and "distortion" of a pristine, original "ur-text" or hypothetical "lost Q" ("Quelle", German for "source"), hypothesized via stemmatology. Thus the work of Parry and Lord reduced the prominence of the historic-geographic method in folkloristics.

Parry died in 1935. His work was posthumously published by his son Adam Parry as The Making of Homeric Verse (Oxford: Clarendon, 1971). Lord, however, had meanwhile published The Singer of Tales (1960), a work which summarized both Parry's response to the Homeric Question, and the joint work he had done with Parry in the Balkans. The Parry-Lord work exercised great influence on other scholars, notably Francis P. Magoun, whose application of their model to Anglo-Saxon traditions demonstrated the explicative and problem-solving power of the theory–a process that would be repeated by other scholars in numerous independent traditions.

Walter Ong

In a separate development, the media theorist Marshall McLuhan (1911–1980) would begin to focus attention on the ways that communicative media shape the nature of the content conveyed. He would serve as mentor to the Jesuit, Walter Ong (1912–2003), whose interests in cultural history, psychology and rhetoric would result in Orality and Literacy (Methuen, 1980) and the important but less-known Fighting for Life: Contest, Sexuality and Consciousness (Cornell, 1981) These two works articulated the contrasts between cultures defined by primary orality, writing, print, and the secondary orality of the electronic age.

Ong's works also made possible an integrated theory of oral tradition which accounted for both production of content (the chief concern of Parry-Lord theory) and its reception. This approach, like McLuhan's, kept the field open not just to the study of aesthetic culture but to the way physical and behavioral artifacts of oral societies are used to store, manages and transmit knowledge, so that oral tradition provides methods for investigation of cultural differences, other than the purely verbal, between oral and literate societies.

The most-often studied section of Orality and Literacy concerns the "psychodynamics of orality" This chapter seeks to define the fundamental characteristics of 'primary' orality and summarizes a series of descriptors (including but not limited to verbal aspects of culture) which might be used to index the relative orality or literacy of a given text or society.

John Miles Foley

In advance of Ong's synthesis, John Miles Foley, who studied with Robert Creed (who had in turn studied with Magoun), began a series of papers based on his own fieldwork on South Slavic oral genres, emphasizing the dynamics of performers and audiences. Foley effectively consolidated oral tradition as an academic field when he compiled Oral-Formulaic Theory and Research in 1985. The bibliography gives a summary of the progress scholars made in evaluating the oral tradition up to that point, and includes a list of all relevant scholarly articles relating to the theory of Oral-Formulaic Composition. He also both established both the journal Oral Tradition and founded the Center for Studies in Oral Tradition (1986) at the University of Missouri. Foley developed Oral Theory beyond the somewhat mechanistic notions presented in earlier versions of Oral-Formulaic Theory, by extending Ong's interest in cultural features of oral societies beyond the verbal, by drawing attention to the agency of the bard and by describing how oral traditions bear meaning.

The bibliography would establish a clear underlying methodology which accounted for the findings of scholars working in the separate Linguistics fields (primarily Ancient Greek, Anglo-Saxon and Serbo-Croatian). Perhaps more importantly, it would stimulate conversation among these specialties, so that a network of independent but allied investigations and investigators could be established.

Foley's key works include The Theory of Oral Composition (1988); Immanent Art (1991); Traditional Oral Epic: The Odyssey, Beowulf and the Serbo-Croatian Return-Song (1993); The Singer of Tales in Performance (1995); Teaching Oral Traditions (1998); How to Read an Oral Poem (2002). His Pathways Project (2005-2012) draws parallels between the media dynamics of oral traditions and the Internet.

Acceptance and further elaboration

The theory of oral tradition would undergo elaboration and development as it grew in acceptance. While the number of formulas documented for various traditions proliferated, the concept of the formula remained lexically-bound. However, numerous innovations appeared, such as the "formulaic system" with structural "substitution slots" for syntactic, morphological and narrative necessity (as well as for artistic invention). Sophisticated models such as Foley's "word-type placement rules" followed. Higher levels of formulaic composition were defined over the years, such as "ring composition", "responsion" and the "type-scene" (also called a "theme" or "typical scene"). Examples include the "Beasts of Battle" and the

"Cliffs of Death". Some of these characteristic patterns of narrative details, (like "the arming sequence;" "the hero on the beach"; "the traveler recognizes his goal") would show evidence of global distribution.

At the same time, the fairly rigid division between oral and literate was replaced by recognition of transitional and compartmentalized texts and societies, including models of diglossia (Brian Stock Franz Bäuml, and Eric Havelock). Perhaps most importantly, the terms and concepts of "orality" and "literacy" came to be replaced with the more useful and apt "traditionality" and "textuality". Very large units would be defined (The Indo-European Return Song) and areas outside of military epic would come under investigation: women's song, riddles and other genres.

The methodology of oral tradition now conditions a large variety of studies, not only in folklore, literature and literacy, but in philosophy, communication theory, Semiotics, and including a very broad and continually expanding variety of languages and ethnic groups, and perhaps most conspicuously in biblical studies, in which Werner Kelber has been especially prominent. The annual bibliography is indexed by 100 areas, most of which are ethnolinguistic divisions.

Present developments explore the implications of the theory for rhetoric and composition, interpersonal communication, cross-cultural communication, postcolonial studies, rural community development, popular culture and film studies, and many other areas. The most significant areas of theoretical development at present may be the construction of systematic hermeneutics and aesthetics specific to oral traditions.

Criticism and debates

The theory of oral tradition encountered early resistance from scholars who perceived it as potentially supporting either one side or another in the controversy between what were known as "unitarians" and "analysts" – that is, scholars who believed Homer to have been a single, historical figure, and those who saw him as a conceptual "author function," a convenient name to assign to what was essentially a repertoire of traditional narrative. A much more general dismissal of the theory and its implications simply described it as "unprovable" Some scholars, mainly outside the field of oral tradition, represent (either dismissively or with approval) this body of theoretical work as reducing the great epics to children's party games like "telephone" or "Chinese whispers". While games provide amusement by showing how messages distort content via uncontextualized transmission, Parry's supporters argue that the theory of oral tradition reveals how oral methods optimized the signal-to-noise ratio and thus improved the quality, stability and integrity of content transmission.

There were disputes concerning particular findings of the theory. For example, those trying to support or refute Crowne's hypothesis found the "Hero on the Beach" formula in numerous Old English poems. It was also discovered in other works of Germanic origin, Middle English poetry, and even an Icelandic prose saga. J.A. Dane, in an article characterized as "polemics without rigor" claimed that the appearance of the

theme in Ancient Greek poetry, a tradition without known connection to the Germanic, invalidated the notion of "an autonomous theme in the baggage of an oral poet."

Within Homeric studies specifically, Lord's The Singer of Tales, which focused on problems and questions that arise in conjunction with applying oral-formulaic theory to problematic texts such as the Iliad, Odyssey, and even Beowulf, influenced nearly all of the articles written on Homer and oral-formulaic composition thereafter. However, in response to Lord, Geoffrey Kirk published The Songs of Homer, questioning Lord's extension of the oral-formulaic nature of Serbian and Croatian literature (the area from which the theory was first developed) to Homeric epic. Kirk argues that Homeric poems differ from those traditions in their "metrical strictness", "formular system[s]", and creativity. In other words, Kirk argued that Homeric poems were recited under a system that gave the reciter much more freedom to choose words and passages to get to the same end than the Serbo-Croatian poet, who was merely "reproductive". Shortly thereafter, Eric Havelock's Preface to Plato revolutionized how scholars looked at Homeric epic by arguing not only that it was the product of an oral tradition, but also that the oral-formulas contained therein served as a way for ancient Greeks to preserve cultural knowledge across many different generations. Adam Parry, in his 1966 work "Have we Homer's Iliad?", theorized the existence of the most fully developed oral poet to his time, a person who could (at his discretion) creatively and intellectually create nuanced characters in the context of the accepted, traditional story. In fact, he discounted the Serbo-Croatian tradition to an "unfortunate" extent, choosing to elevate the Greek model of oral-tradition above all others. Lord reacted to Kirk's and Parry's essays with "Homer as Oral Poet", published in 1968, which reaffirmed Lord's belief in the relevance of Yugoslav poetry and its similarities to Homer and downplayed the intellectual and literary role of the reciters of Homeric epic.

Many of the criticisms of the theory have been absorbed into the evolving field as useful refinements and modifications. For example, in what Foley called a "pivotal" contribution, Larry Benson introduced the concept of "written-formulaic" to describe the status of some Anglo-Saxon poetry which, while demonstrably written, contains evidence of oral influences, including heavy reliance on formulas and themes A number of individual scholars in many areas continue to have misgivings about the applicability of the theory or the aptness of the South Slavic comparison, and particularly what they regard as its implications for the creativity which may legitimately be attributed to the individual artist. However, at present, there seems to be little systematic or theoretically coordinated challenge to the fundamental tenets of the theory; as Foley put it, ""there have been numerous suggestions for revisions or modifications of the theory, but the majority of controversies have generated further understanding.

1.2.3 Hand Written News Sheets

Launched in 59 BC in ancient Rome by Julius Caesar, Acta Diurna Populi Romani (Daily Acts of the Roman People) was a script account of the news of the empire.

As an official publication of Caesar's government, the Acta Diurna circulated to the rich and powerful ui the empire; each issue was posted in public places for citizens to read. The Acta contained details of government business—decrees, proclamations, and resolutions, news of the most affluent and powerful of the empire, catastrophic stories (fires and executions), and the weather. Although no issues exist today, the Acta Diurna survived some two centuries, evolving from primarily official news to more popular fare.

The Chinese version of a news organ, ti-pao, developed several centuries later. During the Tang dynasty (618–907 AD), the ti-pao circulated among government officials in the far-flung Chinese empire. Over time, as literacy increased, the circulation of ti-pao expanded to intellectuals and other affluent citizens. That circulation increase was due in large part, to technological innovations peculiar to China.

It was in China that papermaking first developed some five centuries prior to the debut of the ti-pao. Tins papermaking technology spread to Korea and Japan and, through the Arabs, to the Middle East. It would take centuries before the innovation reached Europe.

Avviso

Avvisi (plural of avviso) were hand-written newsletters used to convey political, military, and economic news quickly and efficiently throughout Europe, and more specifically Italy, during the early modern era (1500–1700). In the beginning avvisi were very similar to letters written from one dignitary to another, but diverged from such letters in the sixteenth century with more standardized practices. Avvisi can be divided into two categories: 'public' avvisi and 'secret' avvisi, though each copy was often written by the same person.

In Italian, the word avviso translates to a notice, a warning, advice, or an announcement.

Origin

The avvisi found their origins, and peaked, in the early modern Italian world - primarily Rome and Venice. The popularity and distribution of the avvisi was driven by each court's desire to know what the opposing and even the allied courts are up to. News networks spread all across Europe, but the avviso itself was generally created in either Rome or Venice, with the rest of Europe simply consuming.

Importance

Avvisi influenced many aspects of the early modern world including public opinion, political battles, the nature of propaganda, careers, and historical records.

Public Opinion

Avvisi helped to develop public opinion by informing, organizing, and providing a voice for the public. They allowed the general public to learn of the secret dealings of

the nation's leaders, form a response, and then have that response actually be heard by their fellow citizens - essentially making them new players in the game of politics.

Politics and War

Though officially renounced by many leaders at the time, avvisi were then used by those very same leaders to wage their political campaigns against one another. Destruction and censorship of avvisi was selective, demonstrating that the authorities recognized the importance of spreading news but would have preferred to spread only news that was of benefit to themselves. Competition quickly led to avvisi being used as propaganda devices both as a machine of war and in attempts to turn the mob on their own country. Conflict as a result of avvisi being used as propaganda is certainly not out of the question, either with the public or between nations. Further the avvisi provided the public with political power rarely seen before in the form of 'secret' information that could have allowed them to have influence upon the courts, and government decisions. A minority of people, such as Paolo Sarpi, believed that government institutions should rescind their censorship of avvisi and make full use of publication to combat enemy publication. An example of this includes several pamphlets written by Sarpi in defense of Venice's rights over the Adriatic.

Finances and Wealth

Creation and distribution of avvisi required writers, those who can deliver the news, and those who can grant the information that makes the news and this provided many people with jobs, earning them money through standard means. In addition, invaluable secrets provided by the avvisi could be used in extortion or allowing individuals to influence prices at market. Those who used the avvisi in this way held the opinion that the information provided by avvisi could not be stopped and it was thus better to capitalize on it.

History

Avvisi led to a realization of the importance of the after-effects of historical records, whether they be true or not. Paolo Sarpi's work is an excellent example of this, as he states that he may cause more damage dead (through his writing) than he ever had alive.

Types

Public avvisi

Public avvisi were news letters that were available to anyone who wished to travel to a distribution center in a city. They were limited to generic, often harmless facts.

Secret avvisi

Secret avvisi were newsletters available to a restricted audience, much akin to duplicated personal letters. Their content could be considerably more harmful than the public counterpart, as it could include opinions of top officials and the discussions from secret meetings. This form of communication often had a very specific purpose.

Distribution

Distribution of the avvisi began with the sources of information. Reporters (newsletter writers, menanti, reportisti, gazzettieri) had networks of contacts filtering information from chancelleries, Catholic churches, Protestant churches, foreign embassies, and shops. Information was gathered and put together individually or at a Scrittoria (writer's workshop). The avvisi would then be distributed by regular news services and organized postal service networks. Whether newsletters were sent weekly, bi-weekly, or annually depended on the type of news and the writer. As the public avvisi were presented the news would quickly spread by word of mouth among the illiterate, no longer relying on the avvisi reporters. The range of information presented within avvisi was very broad, including countries such as France, Italy, and the Netherlands.

Reporters

Writers of avvisi received very little recognition which, quite often, was exactly how they wanted it. Fear of censorship kept writers from signing work under their own name - for in the early modern era censorship could mean death. Mutual bonds of trust developed between certain reporters and clients once they found they could trust each other to provide reliable information without any trouble. The quality of avvisi may fall under question for numerous reasons, for example, the recopying of documents, the translation of documents, and the insertion of opinions.

Censorship

Censorship of avvisi began with Pope Pius V's campaign, beginning in 1570 C.E. Writers caught distributing what the Catholic Church determined to be defamatory were punished severely - several examples of punishments include death, imprisonment, and torture (sometimes to death).

The harsh punishments did not prevent writers from continuing in their task, though they were forced to use pseudonyms.

The avvisi were blamed for causing disputes by church officials and writers. However, institutions that condemned avvisi found they could do nothing to quell the hand-written newsletters and began to use them to their own benefit, even with bans still in place.

Religious leaders were not alone in banning newsletters - more secular leaders also laid down limitations and prohibitions, including Venice's Council of Ten who held bans until at least 1567.

A popular reporter, Paolo Sarpi, was a minority in his time for holding the belief that the spread of information could not be stopped so censorship was a waste of resources. Sarpi believed that the only way to combat the enemy's newsletters is for the government to have their own avviso.

Printed versus Written

It was not until the middle of the seventeenth century that printed avvisi became more common, and even then Venice and Rome abstained from print. Due to restrictions from censorship on printed works, a sense of urgency, and a desire for personalization hand written avvisi would not be easily replaced by the printing press.

Printed works were produced much more slowly and as a result the public would lose interest in the topic before it came to print.

Further, printed avvisi were less robust in an effort to avoid censors and cut editing time.

1.3 BRIEF HISTORY OF PRINTING AND TYPOGRAPHY

In the modern world, we do not normally think about print media in our daily life, but it is constantly all around us in the form of books, newspapers, magazines, advertisements, etc. Although a lot of these we view on computerized devices, at one point there was no such thing as a printer. In fact, at one point, there was no such thing as printed media at all. Graphic design has its roots in the same rich cultural history of all art. The history of graphic design stems from these ancient beginnings. The term graphic design was actually coined in 1922 by book designer William Addison Dwiggins.

Until then, and even after, graphic design was called "commercial art." Like all recreational and applied arts, graphic design got its real beginning with the invention of the printing press. Previously, art and other creative works had to be hand copied. Even after the printing press was invented, the evolution of graphic design was sluggish until the 19th century. In Britain, the division created between fine art and applied art boosted this evolution and some of the most major design products were published through the Arts movement. William Morris made a great deal of business publishing books with stylish printings. This played a significant role in attracting the potential market as well as commercializing graphic design; in addition he was a pioneer for the separation of commercial design and fine arts. Another great influence from the 19th century was Piet Mondrian, a painter, who greatly influenced today's modern graphic design. Though he was not a graphic designer, his use of grids was the origin of modern day advertisement. A booming period for graphic design was after World War II; as the American economy thrived, the demand for graphic design, particularly on advertisement and packaging, really took off. In mid-1980, the arrival of desktop publishing and the launching of software applications like Illustrator

and Pagemaker introduced an era of designers to computer image manipulation and 3D image creation. Computer graphic design facilitates instantaneous layout or typography changes.

Writing/type is the visual manifestation of the spoken word. And words are what we communicate with. Thus, it is no overstatement when we say that type is the essence of visual communication, and, by extension, of visual communication design. Type, where it is present, is simply the single most important element that you put on a page, since it inherently carries the essence of communication. Typography is the study of type and typefaces, the evolution of printed letters. Since man did not begin to write with type, but rather the chisel, brush and pen, it is the study of handwriting that provides us with the basis for creating type designs. The letterforms we use today were not always as we see them now. Over the past 5000 years, they have evolved, linked to the rise and fall of civilizations, with different cultures adding their own distinct imprint on the symbols of language. In 1450, Johann Gutenberg invented movable type along with the printing press. By 1455, he had completed his forty-two line Bible. The invention and development of the printing press brought about the most radical transformation in the conditions of intellectual life in the history of western civilization. It opened new horizons in education, and the communication of ideas. Its effects were sooner or later felt in every area of human activity. The printing press was a major catalyst of the European witch hunts which occurred from the 1400s to the 1700s. This was due to two Dominican Order inquisitors, James Sprenger and Henry Kramer, who wrote "Melleus Maleficarum" in order to refute claims that witches did not exist. Its popularity was immediate and was reprinted at least 20 times between 1574 and 1669. At one point it was second only to the Bible in popularity. Without the printing press and multiple printings, this would not have been possible.

Writing with words was invented by the Sumerians about five thousand years ago. Writing started as inscriptions on stones, seals, brooches and containers, followed by the papyrus rolls of the Egyptians. From around 500 BC, the papyrus roll became dominant. Clay tablets only survived for another five hundred years. Temporary records could be kept on wooden tablets, hollowed out and filled with wax coating. These tablets were connected in groups which formed a model for the later codex book. The traditional modern form of a book is called a codex. This format has existed for about 1900 years. Codex became dominant within 200 years. It has survived so long because it has many unique advantages. The first codex used papyrus or parchment made from animal skin as a writing surface. Another, more expensive writing material was vellum, made at first only from calf skin. Paper was not invented until 105 AD, in China. It was prepared from bark and hemp at first. Paper was not made in Europe until 1276 AD, in Italy, and not in England until 1495. A major advance in the West was Johann Gutenberg's printing press from cast metal type. This change eventually led to a series of advanced digital electronic processes. It was only a matter of time before books could exist in a purely electronic form.

The electronic book (e-book) began to emerge in its own right in the last years of the 20th century. The printing press also made possible newspapers and their subsequent growth. In 1960, in Boston, the first newspaper appeared, named Publick Occurrences. It was published without authority, was immediately suppressed, its publisher arrested, and all copies destroyed. The first successful newspaper was the Boston News-Letter begun by postmaster John Campbell in 1704. Although it was heavily subsidized by the colonial government, the experiment was a near-failure. Newspapers transformed American journalism into a dynamic, hard-hitting force in the nation. People were able to know what was going on in their area, without waiting to hear by word of mouth. Initially, newspapers were very local, but have grown and now bring worldwide news into even smaller, isolated communities. In 1731, the first magazine, the Gentlemen's Magazine originally published "a repository of all things worth mentioning," printed at St. John's Gate in England, by Edward Cave. Edward Cave died in 1754 and the job of editor was passed on to David Henry, Edward Cave's brother-in-law, and Richard Cave, Edward's nephew. The magazine gave all news for matters of information and amusement. This included topics on: science, religion, folklore, politics, current events, comedies, poetry, etc. The Gentleman's Magazine offered a way for up-and-coming poets, such as William Wordsworth, Samuel Johnson and others, to become noticed and recognized. The magazine also contained extensive amounts of genealogical information such as listings of births, marriages, and deaths and has become an important resource for historians and genealogists.

All of these events helped to form the print media that we know today in the modern world. Today, graphic design, the visual communication, is planted in the rich soil of computer ground, and fertilized with the latest hardware and software technologies. Graphic designer's worldwide work through computers loaded with the latest gadgets and gizmos, software and hardware, academia and technology, information and communication, and is generating the new history of graphic design in their design laboratories.

History of Printing

Have you seen a palm leaf? There was a time when people used to write on palm leaves. This was before the discovery of paper. Some of the old manuscripts written on palm leaves are preserved in our National Manuscript Library in Delhi. The Chinese were the first to invent the art of printing. They made wooden blocks to print letters. This was started during the period of the Tang Dynasty in 600 AD. The oldest known surviving printed work in a woodblock is a Buddhist scripture of 684 AD. It is now exhibited in a calligraphy museum in Tokyo, the capital of Japan.

The first printed book published in China was the Buddhist text, the "Diamond Sutra" by Wang Chick in 868 AD. Some copies of the Buddhist scriptures printed in 1377 are preserved in museums in China. Can you imagine a world without paper? Nowadays paper has become an integral part of our life. We read papers

in the morning, write on note books made of paper, send letters on paper, use paper boxes to carry things and so on. Though the Egyptians made paper by 3500 BC, it came to Europe only by the 11th century. The first paper mill in Europe was set up in Spain in 1120. Block printing came to Europe by 1300. It is believed that Johannes Gutenburg of Germany had developed printing technology around 1439. Gutenburg also invented an oil-based ink for printing. He printed the Bible in 1450. It was in the Latin language and had 1282 pages. He used movable printing blocks for the book. Printing technology came to India in 1556. It was the Jesuit priests who brought this technology to our country. The first book printed in India was in Portugese language in Old Goa. It was Doctrin a Christa by St. Francis Xavier. The invention of printing has revolutionised mass communication. Books are printed in large numbers and circulated in many countries. No other invention has had such an influence in the history of mankind.

The Hand-Press Era (ca. 1440–1800)

While printing using wood blocks had been around some time in China and the Islamic world, and was introduced into Europe in the late middle ages, the invention of the printing press with moveable type seems to have been a Western invention. Producing block prints, one for each page, was a laborious process, and the resulting block was, of course, only capable of printing the page for which it had been designed.

It was the innovation of Johannes Gutenberg, a 15th-century German goldsmith, to combine the principle of the letter press - raised letters that would take ink for impression onto a sheet - and combine it with a screw-driven press and re-usable and interchangeable pieces of metal type. A press was required because significant pressure had to be exerted upon the paper to impress the ink strongly and cleanly onto it. Gutenberg adapted existing presses for oil, wine, or linen which exerted pressure slowly; he provided his printing press with a more rapid mechanism, so that sheets might be printed quickly and in bulk.

Metallic moveable type was durable, flexible, and relatively easy to produce; its introduction vastly reduced the time and expense required to set a page for printing. Gutenberg's invention was only possible because he also developed a means of producing molds and matrices that could produce large quantities of metallic type; he also developed both an alloy suitable for type and a high-quality ink.

Gutenberg seems to have begun to experiment with the hand-press in the late 1430s and 1440s; by the mid-1450s, he was demonstrating the capabilities of his invention through the production of his famous and beautiful "42-line Bible."

Printing spread rapidly throughout Europe following the success of Gutenberg: the first press appeared in 1464 in Italy, and presses in Switzerland, France, the Netherlands, Spain, and Hungary followed within little more than a decade. William Caxton, the first English printer, brought a press that he had established at Bruges to England in 1476.

Germany dominated European printing through most of the last quarter of the 15th century, but Venetian presses began to establish their excellence from about 1470, introducing an elegant form of Roman or "Humanist" type that soon challenged the "gothic" or black letter type used in Germany. Meanwhile, printers began to experiment with the inclusion of illustrations in printed books, beginning with the use of woodcuts from the 1460s. Over the course of the next century, intaglio illustrations - etchings and engravings - were added as "plates," printed separately from the book and then added during the process of binding.

By the end of the 15th century, there were an estimated 1700 presses in 300 towns throughout Europe, and up to 15 million "incunabula" - the earliest printed books - had been produced and distributed. Printing most truly came of age, however, from 1517 with the advent of the Reformation. A precondition of Protestantism was access by a broad audience to relatively cheap Bibles translated into the vernacular: it was printing that made this possible.

At the same time, the utility of print for the broad distribution of polemical pamphlets and controversial literature became apparent to both sides of the great religious debates that now raged across Europe: print provided a cheap and effective medium for popular propaganda. By the mid-1520s, the writings of Martin Luther were available in hundreds of inexpensive editions throughout Europe.

By the mid-16th century, the pattern for the continued development of the printing trade had been set. Printed books reinforced trends towards the expansion of literacy by providing inexpensive reading materials, while this expanding market for books, pamphlets, and broadsides fed the slow but steady growth of the printing trade. Governments and churches, recognizing the power of the printed word, sought to control it with limited success through censorship and regulation; unsurprisingly, during times of social and political turmoil which tended to be accompanied by a relaxation of such efforts the production of printed works really exploded; the sudden outburst of popular and often highly subversive print publications during the English Civil Wars of the 1640s is a salient example.

Gutenberg's wooden hand-press was a remarkably resilient and enduring invention. It remained in use throughout the West virtually unchanged in its essentials for over 350 years, the centerpiece and mainspring of a steadily growing culture of literacy and information. Its social impact was incalculable: it connected disparate cultures and populations, educated, informed, entertained, and even liberated an ever-growing reading public. In a sense, the hand-press was finally rendered obsolete by its own success, for by the end of the 18th century, the demand for print materials had exceeded the capacity of the old technology to produce them cheaply and efficiently.

In response to this demand, printers looked to harness the methods of the Industrial Revolution. The new technologies required outlays of capital and organizational methods that increased the size and complexity of printing houses: the old printing house, which might feature no more than two presses, was displaced by larger, more streamlined and efficiently organized workshops. Printing, from being a "trade," was to become an "industry."

NOTES

The Machine-Press Era (ca. 1800–1950)

As dramatic as the technological changes introduced into printing in the last two centuries seem, the fundamentals of printing changed only slowly. For most of the 19th century, type was still cast and set by hand, and it was not until the mid-20th century that printing began to shift from letterpress - the impressing of inked type upon paper - to the large scale implementation of other methods of setting type or illustration onto paper surfaces.

The earliest practical developments improved existing technology. The introduction of the iron press in 1798 responded to the need for sharper impressions that would do justice to newer and finer type fonts now available. Lord Stanhope's iron press added the power of the lever to the conventional screw mechanisms, producing a much sharper impression. It, along with other new iron presses such as the Columbian (1817) and Albion (1822) had largely displaced wooden presses by the 1820s. These significantly improved the quality of printing; they did not, however, address the need for a higher or speedier output.

The basic problem was that the new iron presses still involved using both horizontal motion (as the letterpress moves beneath the platen) and vertical motion (as the platen exerts pressure down). It was more efficient to combine these through the use of cylinder presses that rolled over a flatbed holding the paper. Friederich Koenig produced a steam-driven press in 1811 that combined a flatbed with letterpress plates loaded onto a cylinder. In 1814, a Koenig press was printing The Times of London at a rate of about 1,100 one-sided sheets per hour. By 1827, improvements to the flat-bed cylinder press had raised the rate of printing to 5,000 impressions per hour.

The next logical improvement was to replace the flatbed with an additional cylinder so that paper could be continuously fed to the cylindrical plate. This was accomplished by Richard Hoe in 1845. Even more efficiency was introduced in 1865 by William Bullock, who replaced individual sheets with rolls of paper, so that there was a continual feed of paper into the press. Using this principle, the Walter press employed by The Times in 1866 could produce 25,000 sheets, printed on both sides, every hour, a one hundred-fold increase over the rate of production of a typical wooden handpress.

Another innovation that introduced efficiency into the printing process was the shift towards printing from plates rather than directly from set type. Pages were still set in the old manner, with individual pieces of type chosen and arranged by a compositor, but a mold was then made of the resulting letterpress, which in turn was used to create a plate that would perform the actual work of printing. This saved wear and tear on the expensive type, which could be broken up and immediately reused, while the plates (or the molds) could be stored cheaply and easily for future printing. The process of producing plates in this way was called "stereotyping."

Experiments in stereotyping date from the early 18th century, but it was the enlarged print runs of the 19th century that made the process financially worthwhile.

Stereotyping from plaster moulds became common in the 1820s, but within two decades, these were being replaced by flexible moulds made from compressed laminated paper called "flong." Because the mold or "matrix" could be used to cast curved plates, this system could be combined with a printing cylinder; by 1886, The Times of London was doing just this.

It is no coincidence that so many of the new innovations in printing technology were pioneered by the newspaper industry, and by the premier newspaper in the world, the London Times in particular: the nineteenth century saw a massive increase in the readership of newspapers, magazines, and serials. Newspapers and periodicals, of course, particularly required methods of printing that were fast, cheap, and efficient, and so it was these, particularly in Britain and America, that tended to drive technological change.

One bottleneck that continued to slow the process was composition, the process of actually setting a text into type. For much of the 19th century, this continued to be done slowly and laboriously by hand, letter by letter. Type itself remained expensive until the production of an effective type-casting machine in 1883. This was quickly followed by the invention of the Linotype machine in 1886, which combined composing, justifying, and casting of type into a single operation, producing a complete line of type in one piece cast in lead. Composing was also facilitated by the development of Monotype, which cast individual pieces of type as needed using a keyboard that recorded the specifications for justification and type on a perforated roll of paper.

New methods of producing high-quality paper by machine began to supersede hand-made paper by the 1820s. This, with the introduction of wood pulp paper in 1844, had an enormous impact upon availability and price: by the end of 19th century, the price of paper (previously the main expense of any book) had dropped about 10 fold. Book binding also became mechanized, and publishers began to produce trade editions for a mass market. The introduction of the paperback in 1935 by Penguin made books more affordable than ever before.

In the late 20th century, the advent of "desktop publishing" made print cheaper and more accessible than at any previous time in history. Yet it has been paralleled by a slow but steady erosion of the place of the printed book by the "e-book." Rumours of the death of print are, however, greatly exaggerated: a well-known joke is that the second book printed by Gutenberg predicted the death of the publishing industry. Print will survive, not just in the great publishing houses, but also in the innumerable small presses the world over, where printers continue to use traditional methods and take pride in the Art of Printing.

Block Printing

Block printing is a technique for printing text, images or patterns used widely throughout East Asia both as a method of printing on textiles and later, under the influence of Buddhism, on paper. As a method of printing on cloth, the earliest

surviving examples from China date to about 220. Ukiyo-e is the best known type of Japanese woodblock art print. Most European uses of the technique on paper are covered by the art term woodcut, except for the block-books produced mainly in the fifteenth century.

In Korea

In Korea, the world's first extant woodblock prints were printing in Silla Kingdom. The woodblock prints is 'Mugujeonggwang daedaranigyeong'. It's printing in 751. This Darani Sutra was found inside the Seokga Pagoda of Bulguksa Temple in Gyeongju, Korea.

In China

The earliest woodblock printed fragments are from China. They consist of printed flowers in three colours on silk. They are generally assigned to the Han Dynasty before 220. The technology of printing on cloth in China was adapted to paper under the influence of Buddhism which mandated the circulation of standard translations over a wide area, as well as the production of multiple copies of key texts for religious reasons. The oldest wood-block printed book is the Diamond Sutra. It carries a date on 'the 13th day of the fourth moon of the ninth year of the Xiantong era' (i.e., 11 May 868). A number printed dhāraṇī-s, however, predate the Diamond Sūtra by about two hundred years.

In India

In Buddhism, great merit is thought to accrue from copying and preserving texts. The fourth-century master listed the copying of scripture as the first of ten essential religious practices. The importance of perpetuating texts is set out with special force in the longer Sukhāvatīvyūha Sūtra which not only urges the devout to hear, learn, remember and study the text but also to obtain a good copy and to preserve it. This 'cult of the book' led to techniques for reproducing texts in great numbers, especially the short prayers or charms known as dhāraṇī-s. Stamps were carved for printing these prayers on clay tablets from at least the seventh century, the date of the oldest surviving examples. Especially, popular was the Pratītyasamutpāda Gāthā, a short verse text summing up Nāgārjuna's philosophy of causal genesis or dependent origination. Nagarjuna lived in the early centuries of the current era and the Buddhist Creed, as the Gāthā is frequently called, was printed on clay tablets in huge numbers from the sixth century. This tradition was transmitted to China and Tibet with Buddhism. Printing text from woodblocks does not, however, seem to have been developed in India.

In Europe

Block printing was practised in Christian Europe as a method for printing on cloth, where it was common by 1300. Images printed on cloth for religious purposes could

be quite large and elaborate, and when paper became relatively easily available, around 1400, the medium transferred very quickly to small woodcut religious images and playing cards printed on paper. These prints were produced in very large numbers from about 1425 onwards.

Around the mid-century, block-books, woodcut books with both text and images, usually carved in the same block, emerged as a cheaper alternative to manuscripts and books printed with movable type. These were all short heavily illustrated works, the bestsellers of the day, repeated in many different block-book versions: the Ars moriendi and the Biblia pauperum were the most common. There is still some controversy among scholars as to whether their introduction preceded or, the majority view followed the introduction of movable type, with the range of estimated dates being between about 1440–1460.

Colour printing

Chromolithography became the most successful of several methods of colour printing developed by the 19th century; other methods were developed by printers such as Jacob Christoph Le Blon, George Baxter and Edmund Evans, and mostly relied on using several woodblocks with the colours. Hand-colouring also remained important; elements of the official British Ordnance Survey maps were coloured by hand by boys until 1875. Chromolithography developed from lithography and the term covers various types of lithography that are printed in colour. The initial technique involved the use of multiple lithographic stones, one for each colour, and was still extremely expensive when done for the best quality results. Depending on the number of colours present, a chromolithograph could take months to produce, by very skilled workers. However, much cheaper prints could be produced by simplifying both the number of colours used, and the refinement of the detail in the image. Cheaper images, like the advertisement illustrated, relied heavily on an initial black print (not always a lithograph), on which colours were then overprinted. To make an expensive reproduction print as what was once referred to as a "'chromo'", a lithographer, with a finished painting in front of him, gradually created and corrected the many stones using proofs to look as much as possible like the painting in front of him, sometimes using dozens of layers.

Alois Senefelder, the inventor of lithography, introduced the subject of coloured lithography in his 1818 Vollstaendiges Lehrbuch der Steindruckerey (A Complete Course of Lithography), where he told of his plans to print using colour and explained the colours he wished to be able to print someday. Although Senefelder recorded plans for chromolithography, printers in other countries, such as France and England, were also trying to find a new way to print in colour. Godefroy Engelmann of Mulhouse in France was awarded a patent on chromolithography in July 1837, but there are disputes over whether chromolithography was already in use before this date, as some sources say, pointing to areas of printing such as the production of playing cards.

NOTES

Offset press (1870s)

Offset printing is a widely used printing technique where the inked image is transferred (or "offset") from a plate to a rubber blanket, then to the printing surface. When used in combination with the lithographic process, which is based on the repulsion of oil and water, the offset technique employs a flat (planographic) image carrier on which the image to be printed obtains ink from ink rollers, while the non-printing area attracts a film of water, keeping the non-printing areas ink-free.

Screenprinting (1907)

Screenprinting has its origins in simple stencilling, most notably of the Japanese form (katazome), used who cut banana leaves and inserted ink through the design holes on textiles, mostly for clothing. This was taken up in France. The modern screenprinting process originated from patents taken out by Samuel Simon in 1907 in England. This idea was then adopted in San Francisco, California, by John Pilsworth in 1914 who used screenprinting to form multi-colour prints in a subtractive mode, differing from screenprinting as it is done today.

Flexography

Flexography (also called "surface printing"), often abbreviated to "flexo", is a method of printing most commonly used for packaging (labels, tape, bags, boxes, banners, and so on).

A flexo print is achieved by creating a mirrored master of the required image as a 3D relief in a rubber or polymer material. A measured amount of ink is deposited upon the surface of the printing plate (or printing cylinder) using an anilox roll. The print surface then rotates, contacting the print material which transfers the ink.

Originally flexo printing was basic in quality. Labels requiring high quality have generally been printed Offset until recently. In the last few years great advances have been made to the quality of flexo printing presses.

The greatest advances though have been in the area of PhotoPolymer Printing Plates, including improvements to the plate material and the method of plate creation. Usually, photographic exposures followed by chemical etch, though also by direct laser engraving.

Photocopier (1960s)

Xerographic office photocopying was introduced by Xerox in the 1960s, and over the following 20 years it gradually replaced copies made by Verifax, Photostat, carbon paper, mimeograph machines, and other duplicating machines. The prevalence of its use is one of the factors that prevented the development of the paperless office heralded early in the digital revolution.

Thermal printer

A thermal printer (or direct thermal printer) produces a printed image by selectively heating coated thermochromic paper, or thermal paper as it is commonly known,

when the paper passes over the thermal print head. The coating turns black in the areas where it is heated, producing an image.

Laser printer (1969)

The laser printer, based on a modified xerographic copier, was invented at Xerox in 1969 by researcher Gary Starkweather, who had a fully functional networked printer system working by 1971. Laser printing eventually became a multibillion-dollar business for Xerox.

The first commercial implementation of a laser printer was the IBM model 3800 in 1976, used for high-volume printing of documents such as invoices and mailing labels. It is often cited as "taking up a whole room," implying that it was a primitive version of the later familiar device used with a personal computer.

The first laser printer designed for use with an individual computer was released with the Xerox Star 8010 in 1981. Although it was innovative, the Star was an expensive ($17,000) system that was only purchased by a small number of laboratories and institutions. After personal computers became more widespread, the first laser printer intended for a mass market was the HP LaserJet 8ppm, released in 1984, using a Canon engine controlled by HP software. The HP LaserJet printer was quickly followed by other laser printers from Brother Industries, IBM, and others.

Most noteworthy was the role the laser printer played in popularizing desktop publishing with the introduction of the Apple LaserWriter for the Apple Macintosh, along with Aldus PageMaker software, in 1985. With these products, users could create documents that would previously have required professional typesetting.

Dot matrix printer (1970)

A dot matrix printer or impact matrix printer refers to a type of computer printer with a print head that runs back and forth on the page and prints by impact, striking an ink-soaked cloth ribbon against the paper, much like a typewriter. Unlike a typewriter or daisy wheel printer, letters are drawn out of a dot matrix, and thus, varied fonts and arbitrary graphics can be produced. Because the printing involves mechanical pressure, these printers can create carbon copies and carbonless copies.

Each dot is produced by a tiny metal rod, also called a "wire" or "pin", which is driven forward by the power of a tiny electromagnet or solenoid, either directly or through small levers (pawls). Facing the ribbon and the paper is a small guide plate (often made of an artificial jewel such as sapphire or ruby) pierced with holes to serve as guides for the pins. The moving portion of the printer is called the print head, and when running the printer as a generic text device generally prints one line of text at a time. Most dot matrix printers have a single vertical line of dot-making equipment on their print heads; others have a few interleaved rows in order to improve dot density.

Inkjet printer

Inkjet printers are a type of computer printer that operates by propelling tiny droplets of liquid ink onto paper.

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Dye-sublimation printer

A dye-sublimation printer (or dye-sub printer) is a computer printer which employs a printing process that uses heat to transfer dye to a medium such as a plastic card, printer paper or poster paper. The process is usually to lay one colour at a time using a ribbon that has colour panels. Most dye-sublimation printers use CMYO colours which differs from the more recognised CMYK colours in that the black dye is eliminated in favour of a clear overcoating. This overcoating (which has numerous names depending on the manufacturer) is effectively a thin laminate which protects the print from discolouration from ultraviolet light and the air while also rendering the print water-resistant. Many consumer and professional dye-sublimation printers are designed and used for producing photographic prints.

Digital press (1993)

Digital printing is the reproduction of digital images on a physical surface, such as common or photographic paper or paperboard-cover stock, film, cloth, plastic, vinyl, magnets, labels, etc.

It can be differentiated from litho, flexography, gravure or letterpress printing in many ways, some of which are:

- Every impression made onto the paper can be different, as opposed to making several hundred or thousand impressions of the same image from one set of printing plates, as in traditional methods.
- The Ink or Toner does not absorb into the substrate, as does conventional ink, but forms a layer on the surface and may be fused to the substrate by using an inline fuser fluid with heat process (toner) or ultraviolet curing process (ink).
- It generally requires less waste in terms of chemicals used and paper wasted in set up or makeready(bringing the image "up to colour" and checking position).
- It is excellent for rapid prototyping, or small print runs which means that it is more accessible to a wider range of designers and more cost effective in short runs.

Frescography (1998)

Frescography is a method for reproduction/creation of murals using digital printing methods. The frescography is based on digitally cut-out motifs which are stored in a database. CAM software programs then allow to enter the measurements of a wall or ceiling to create a mural design with low resolution motifs. Since architectural elements such as beams, windows or doors can be integrated, the design will result in an accurately and tailor-fit wall mural. Once a design is finished, the low resolution motifs are converted into the original high resolution images and are printed on canvas by Wide-format printers. The canvas then can be applied to the wall in a wall-paperhanging like procedure and will then look like on-site created mural.

3D printing

Three-dimensional printing is a method of converting a virtual 3D model into a physical object. 3D printing is a category of rapid prototyping technology. 3D printers typically work by 'printing' successive layers on top of the previous to build up a three dimensional object. 3D printers are generally faster, more affordable and easier to use than other additive fabrication technologies.

Technological developments

Woodcut

Woodcut is a relief printing artistic technique in printmaking in which an image is carved into the surface of a block of wood, with the printing parts remaining level with the surface while the non-printing parts are removed, typically with gouges. The areas to show 'white' are cut away with a knife or chisel, leaving the characters or image to show in 'black' at the original surface level. The block is cut along the grain of the wood (unlike wood engraving where the block is cut in the end-grain). In Europe, beechwood was most commonly used; in Japan, a special type of cherry wood was popular.

Woodcut first appeared in ancient China. From 6th century onward, woodcut icons became popular and especially flourished in Buddhist texts. Since the 10th century, woodcut pictures appeared in inbetweenings of Chinese literature, and some banknotes, such as Jiaozi (currency). Woodcut New Year picture are also very popular with the Chinese.

In China and Tibet printed images mostly remained tied as illustrations to accompanying text until the modern period. The earliest woodblock printed book, the Diamond Sutra contains a large image as frontispiece, and many Buddhist texts contain some images. Later some notable Chinese artists designed woodcuts for books, the individual print develop in China in the form of New Year picture as an art-form in the way it did in Europe and Japan.

In Europe, Woodcut is the oldest technique used for old master prints, developing about 1400, by using on paper existing techniques for printing on cloth. The explosion of sales of cheap woodcuts in the middle of the century led to a fall in standards, and many popular prints were very crude. The development of hatching followed on rather later than in engraving. Michael Wolgemut was significant in making German woodcut more sophisticated from about 1475, and Erhard Reuwich was the first to use cross-hatching (far harder to do than in engraving or etching). Both of these produced mainly book-illustrations, as did various Italian artists who were also raising standards there at the same period. At the end of the century Albrecht Dürer brought the Western woodcut to a level that has never been surpassed, and greatly increased the status of the single-leaf (i.e. an image sold separately) woodcut.

Engraving

Engraving is the practice of incising a design onto a hard, flat surface, by cutting grooves into it. The result may be a decorated object in itself, as when silver, gold

or steel are engraved, or may provide an intaglio printing plate, of copper or another metal, for printing images on paper, which are called engravings. Engraving was a historically important method of producing images on paper, both in artistic printmaking, and also for commercial reproductions and illustrations for books and magazines. It has long been replaced by photography in its commercial applications and, partly because of the difficulty of learning the technique, is much less common in printmaking, where it has been largely replaced by etching and other techniques. Other terms often used for engravings are copper-plate engraving and Line engraving. These should all mean exactly the same, but especially in the past were often used very loosely to cover several printmaking techniques, so that many so-called engravings were in fact produced by totally different techniques, such as etching.

In antiquity, the only engraving that could be carried out is evident in the shallow grooves found in some jewellery after the beginning of the 1st Millennium BC. The majority of so-called engraved designs on ancient gold rings or other items were produced by chasing or sometimes a combination of lost-wax casting and chasing.

In the European Middle Ages goldsmiths used engraving to decorate and inscribe metalwork. It is thought that they began to print impressions of their designs to record them. From this grew the engraving of copper printing plates to produce artistic images on paper, known as old master prints in Germany in the 1430s. Italy soon followed. Many early engravers came from a goldsmithing background. The first and greatest period of the engraving was from about 1470 to 1530, with such masters as Martin Schongauer, Albrecht Dürer, and Lucas van Leiden.

Etching

Etching is the process of using strong acid or mordant to cut into the unprotected parts of a metal surface to create a design in intaglio in the metal (the original process—in modern manufacturing other chemicals may be used on other types of material). As an intaglio method of printmaking it is, along with engraving, the most important technique for old master prints, and remains widely used today.

Halftoning

Halftone is the reprographic technique that simulates ones it is continuous tone imagery through the use of equally spaced dots of varying size. 'Halftone' can also be used to refer specifically to the image that is produced by this process.

The idea of halftone printing originates from William Fox Talbot. In the early 1850s, he suggested using "photographic screens or veils" in connection with a photographic intaglio process.

Several different kinds of screens were proposed during the following decades, but the first half-tone photo-engraving process was invented by Canadians George-Édouard Desbarats and William Leggo Jr. On October 30, 1869, Desbarats published the Canadian Illustrated News which became the world's first periodical to successfully employ this photo-mechanical technique; featuring a full page half-tone image of His

Royal Highness Prince Arthur, from a photograph by Notman. Ambitious to exploit a much larger circulation, Debarats and Leggo went to New York and launched the New York Daily Graphic in March 1873, which became the world's first illustrated daily.

The first truly successful commercial method was patented by Frederic Ives of Philadelphia in 1881. But although he found a way of breaking up the image into dots of varying sizes he did not make use of a screen. In 1882, the German George Meisenbach patented a halftone process in England. His invention was based on the previous ideas of Berchtold and Swan. He used single lined screens which were turned during exposure to produce cross-lined effects. He was the first to achieve any commercial success with relief halftones.

Xerography

Xerography (or electrophotography) is a photocopying technique developed by Chester Carlson in 1938 and patented on October 6, 1942. He received US Patent 2,297,691 for his invention. The name xerography came from the Greek radicals xeros (dry) and graphos (writing), because there are no liquid chemicals involved in the process, unlike earlier reproduction techniques like cyanotype.

In 1938, Bulgarian physicist Georgi Nadjakov found that when placed into electric field and exposed to light, some dielectrics acquire permanent electric polarization in the exposed areas. That polarization persists in the dark and is destroyed in light. Chester Carlson, the inventor of photocopying, was originally a patent attorney and part-time researcher and inventor. His job at the patent office in New York required him to make a large number of copies of important papers. Carlson, who was arthritic, found this a painful and tedious process. This prompted him to conduct experiments with photoconductivity. Carlson experimented with "electrophotography" in his kitchen and in 1938, applied for a patent for the process. He made the first "photocopy" using a zinc plate covered with sulfur. The words "10-22-38 Astoria" were written on a microscope slide, which was placed on top of more sulfur and under a bright light. After the slide was removed, a mirror image of the words remained. Carlson tried to sell his invention to some companies, but because the process was still underdeveloped he failed. At the time multiple copies were made using carbon paper or duplicating machines and people did not feel the need for an electronic machine. Between 1939 and 1944, Carlson was turned down by over 20 companies, including IBM and GE, neither of which believed there was a significant market for copiers.

Typography

All typefaces, even the most modern digitized characters designed with the help of a computer, are based on forms of writing. This link between written and printed characters is particularly noteworthy in the history of European typographical design. The Phoenicians and the Greeks, who invented the early alphabets from which Western scripts derived, were seafaring and colonizing peoples who needed to carry precise and legible messages over very long distances. Consequently the

priorities of Western writing were speed of execution and simplicity of design. The creation of phonetic alphabets (instead of ideographic systems) using only twenty to thirty signs for the transcription of language was a decisive step in a process of abstraction in which the Greeks played a leading role by considerably developing the Phoenician alphabet. The alphabet they created is the basis of the Latin characters used in many parts of the world today.

By the fourth century BC, the Golden Age of Hellenic thought, Ionic script had already developed the rectangular form of modern capital lettering. During the Greek and Roman classical era, writing acquired the harmonious and balanced form which is known as lapidary because of its resemblance to the monumental script used for inscriptions in stone. This script with its firmly chiselled grooves and broad strokes which stood out well in sunlight and was enhanced by shadow answered a need for beauty and harmony but also expressed imperial power. Latin capital-letter script may be regarded as the basis of subsequent developments in Western scripts and, later, type designs.

Cyrillic script, which was adopted by Orthodox Christians for the Slavonic languages, particularly in Russia, emulated these upright, monumental styles of writing. Systematically used as a phonetic form, it became a widely employed substitute for Latin script in the Slav countries. The invention of Cyrillic script, derived from a Greek book hand, is attributed to the ninth-century Greek missionaries Cyril and Methodius, and was standardized by the Byzantine Emperor Constantine VII.

After the heavy quadrata, or square capitals, the basis of all Latin scripts, and the Roman rustic capitals, an early form of cursive script, writing evolved towards the rounded uncial script. In the ninth century, Charlemagne imposed on the Holy Roman Empire the form of small lettering now known as Carolingian miniscule, which included most of the features of the lower case Latin alphabet. The official adoption of this cursive script did not bring about the disappearance of capital letters, but it was the dominant hand of Western Europe throughout the ninth century and served as a model for later innovators until the dawn of European printing in the fifteenth century.

With the foundation of universities in Europe in the twelfth century, parchment became scarce. A new script, known as black-letter or Gothic, as angular and narrow as the Gothic pointed arch, answered the needs of the moment in that it took up a minimum of space. The expression of thought seemed to be channeled through a kind of grid. This design gave rise to two basic scripts: the rigid, vertical Textura, used primarily for liturgical texts; and a more flexible script, Rotunda. In the fifteenth century, the angular Gothic script, having been appropriated by the lettered classes in France, became known as batarde or Bastarda. The invention and use of spectacles also made it possible for writing to become smaller. It was not until the end of the sixteenth century that the Germans introduced capital letters into the Gothic alphabet for woodblock printing. Hitherto, the place of the "dropped initials"—initial letters at the beginning of a page or chapter, which covered two or three lines of text—had been left blank, to be filled in by the illuminators.

For engraving, the Germans had adopted a spiky kind of script, whose rather fussy, fractured style suggested its name, Fraktur. The great painter and engraver Albrecht Durer, who thought that letters could be governed by mathematical laws, undertook to impose a constructive discipline on Gothic script. This admirable undertaking culminated in a balanced appearance for each character. Around 1440, the German printer Johannes Gensfleisch, known as Gutenberg, of Mainz, took the remarkable step of bringing together and organizing all the processes of printing: punch-cutting, making matrices, type-casting, composing and the use of a hand press. Once the discovery had been made, the art of printing spread rapidly. The Gutenberg forty-two-line Bible, the first great feat of Western printing, was printed in Gothic lettering. Subsequently, Gutenberg increased his range of typefaces to almost 300 so that he could reproduce different scripts as accurately as possible. The humanist scholars of fifteenth-century Italy never took to Gothic script. Petrarch considered that it looked blurred from a distance and caused eyestrain close to, as if it had been created not to be read, but for some other purpose. The Italian Renaissance therefore turned for inspiration to classical Antiquity, and calligraphers revived ancient monumental lettering, thus returning to a simplicity and clarity that are still characteristic of printing today. The West, influenced by its artists, pursued the chimera of "divine proportion", the mathematical relationship believed to be the key to beauty. Leonardo da Vinci sought it in the human body, as did Durer and the great French typographer Geofroy Tory, who studied the composition of letters according to the proportions of the human body in the Champfleury (1529), a treatise on type design.

An important event which encouraged a new approach to printing was the sack of Mainz in 1462, which forced many of Gutenberg's collaborators to leave the town. They took the secrets of printing to several European countries. Around 1470, one of them, the French engraver Nicolas Jenson settled in Venice, where he drew inspiration from humanist scripts in designing a new type with wedge-shaped serifs. This pure and beautiful style was known as roman, a name which would in future be applied to typefaces with an upright design. Among the heirs to his workshop in that illustrious city was the learned Aldus Manutius, one of the great figures in European publishing. His type designer, Francesco Griffo of Bologna, cut the first example of a sloping type which became known as Aldine and is today called italic. It was based on the informal cursive writing developed by chancery clerks to speed their work.

The sixteenth century was the Golden Age of calligraphy in Europe, rich in great calligraphers such as Ludovico degli Arrighi, Ugo da Carpi, Giovanniantonio Tagliente and Palatino in Italy, Jean Beauchenne in France and Roger Ascham in England. As progress was made in copper engraving, so a cursive script with slender finials (terminal hooks) emerged and came to fruition in the work of Lucas Matherot and Louis Barbedor.

In France, where the development of printing was influenced by the work of Geofroy Tory, the Estienne family was prominent. One of its members, Robert Estienne, was printer to King Francois I. He entrusted Claude Garamond with a royal command to

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cut typefaces for editions of classical Greek texts. The famous Grecs du Roi which resulted was uncluttered and elegant. Garamond, the first commercial typefounder, also designed the roman and italic typefaces which bear his name and which played a leading role in European typographical design until the end of the sixteenth century.

In this great humanist movement, Christophe Plantin, a French bookbinder who became a citizen of Antwerp and a printer, acted as a connecting link with the Netherlands, where a great dynasty of printers, the Elzeviers, had come to the fore and would be active until the beginning of the eighteenth century. The Elzeviers gave their name to an elegant wedge- serif typeface.

In 1692, during the reign of Louis XIV and classicism, Abbe Nicolas Jaugeon of the French Academy of Sciences was given the task of creating a new typeface. His design, cut by Philippe Grandjean, was called Romain du Roi and was reserved for the exclusive use of the Imprimerie Royale —the Royal Press. This cold, majestic script was first used in 1702. The eighteenth century was an age of elegant typography in Britain. The typefounder William Caslon cut a highly legible typeface which is still in use today. Caslon was the typeface in which a Baltimore printer issued the official copies of the United States Declaration of Independence. Another English printer, John Baskerville, who taught calligraphy, designed a graceful, balanced typeface which revolutionized typography and is still popular.

In eighteenth-century France, Louis-Rene Luce, engraver to King Louis XV, introduced the rational spirit of the Enlightenment and the Encyclopedists into typographical experimentation, while Pierre-Simon Fournier and Francois- Ambroise Didot invented the point system of typographic measurement. Both Didot's son Firmin and Giambattista Bodoni of Parma were inspired by Baskerville's work to create very similar forms of austere lettering with strongly contrasting thick and thin strokes. Their work influenced nineteenth-century type design in several countries. The development of lithography, a process of printing from a stone surface invented in 1796 by the dramatist Aloys Senefelder, encouraged printing from types based on calligraphic script with fine, supple curves. From 1830 onwards, as a result of scientific and technical advances and the development of industry and trade, a dynamic form of typography came into being through the work of typefounders such as Alexandre de Berny and Theophile Beaudoire.

Egyptian, with its slab serifs, and Fat Face, still widely used in the press and advertising, were highly fashionable typefaces. William Morris, the poet and writer who made a major contribution to the revival of English decorative art in the late nineteenth century, was the leader of the Arts and Crafts Movement which took inspiration from the styles of medieval times. The work produced by his Kelmscott Press had a strongly individual graphic personality and exercised wide influence. In France, George Auriol and the painter and engraver Eugene Grasset were among the masters of Art Nouveau. The latter received support from the typefounder Georges Peignot, who later, with his son Charles, produced a range of typefaces which would dominate printing until the advent of phototypesetting in 1956. Peignot, designed

by the French poster artist Adolphe Mouron Cassandre in 1937, and Bifur, a shaded script of great originality, are among the finest typefaces cut by the Deberny and Peignot typefoundry. Today, although computerization is widespread, there is a welcome revival of interest among young people in the art of calligraphy, which is encouraging the search for and creation of new designs. Outstanding modern designers of digitized letters include the great German calligrapher Hermann Zapf; Adrian Frutiger of Switzerland; Ladislas Mandel, Jose Mendoza, Albert Boton, all of France; as well as the young French designer of Arin, Franck Jalleau.

We are at the dawn of a new age of typography. Lettering is no longer created by lead objects but by strokes of light. Photocomposition systems can now provide higher screen resolution, allowing sharper definition of characters, as well as an immense variety of typefaces, offering great scope for creativity. Soon, these machines will achieve a degree of sensitivity close to that of handwriting, and will give typographers a degree of control over the design of lettering far superior to that of early electronic typesetting systems. But to safeguard an entire heritage of craftsmanship, metal type must not be allowed to disappear.

Invention of Typewriter

The typewriter is a machine designed to print and impress typeface on unlined paper. It allowed for a faster and more legible substitute for handwritten manuscripts. Since the advent of practical typewriters in the 1870s, the machines have led to the development of modern business transactions by increasing the dissemination rate of written and printed documents. The earliest typewriters attempted to achieve these goals; however, it took several attempts before it became practical. In 1714, Henry Mill obtained a British patent to produce the first writing machine. In 1829, William Austin Burt created a machine that arranged type on a revolving semicircular wheel. In 1833, Xavier Progin invented a typing machine that embodied separate bars that typed characters when the user pressed its corresponding lever keys.

In 1843, Charles Grover Thurber incorporated the cylindrical platen, a device that moved paper horizontally to create spacing between letters and lines. Thurber's design also included a metal ring that revolved horizontally above the cylindrical platen with a series of vertical plungers. Each vertical plunger had pieces of type at the bottom. The operator revolved the wheel until the correct letter centered over the printing position on the cylindrical platen and the striking plunger. Other inventors attempted to create writing machines that could create embossed type meant to assist the visually impaired. In 1856, Alfred Ely Beach created a machine that resembled a typewriter strictly for this purpose. Beach's machine produced embossed letters on narrow strip of paper. In addition, Samuel W. Francis patented a writing machine equipped with a circular arrangement of type-bars, a movable paper holder, a bell that alerted the operator about the end of a line, and an inked type ribbon. Francis's writing machine had black and white keys that looked similar to a piano.

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Many inventors attempted to create a workable typewriter all throughout the 1850s and 1860s; however, many failed to produce their envisioned machines. In 1868, Christopher Latham Sholes, Samuel W. Soulé, and Carlos Glidden patented a writing machine that would lead to the development of the modern typewriter. Their successful endeavors led to a contract with E. Remington and Sons of Illion, New York, manufacturers of sewing machines, and hunting rifles, to create a practical typewriter. Remington produced their first typewriter for Christopher Sholes and Carlos Glidden in September of 1873. The Remington model consisted of all the features found in modern typewriters. For instance, a carriage held the paper between a rubber platen and a rubber cylinder that rested parallel with one another. In addition, the carriage moved right to left via a spring that actuated when an operator pressed one of the corresponding letter levers. An escapement mechanism regulated the movement of the carriage to ensure that equal space sat between each letter. Afterward, a level sprung the carriage back to the right to revolve the platen down one space by means of a ratchet and pawl. Remington manufactured these typewriters with a circular arrangement of type-bars, which allowed the type-bar to strike down on the platen by pressing down the corresponding letter lever. In between the type-bar and platen lied an ink cloth ribbon that made permanent impressions on paper when the operator pressed the corresponding lever letters.

The earliest versions of the Remington typewriter only wrote in capital letters. In 1878, the carriage shift enabled operators to shift between lower-case and upper-case letters. The carriage shift consisted of one key and lever that moved the carriage a short distance down to create upper-case letters. The other key and lever moved the carriage to its original position to create lower-case letters. The double key had upper and lower-case letters mounted on the same type-bars. The introduction of the shift and double key function enabled operators to impress numbers and symbols without increasing the size of the machine. This made it easier for operators when the typing technique known as touch-typing became widely used in professional environments. Touch-typing enabled the achievement of great speed and accuracy.

Earlier commercial typewriters came equipped with type-bars that impressed letters, numbers, and symbols at the bottom of the platen. This made it hard for operators to see what the typewriter has impressing on the paper. During the early 1880s, the invention of visible typewriters eliminated the bottom-stuck platen and replaced it with type-bars that struck the front of the platen. The Sholes-Glidden-Remington machine continued its dominance over the typewriter industry. A few manufacturers proved successful in their invention of the typewriter, including the Underwood, the Woodstock, the Royal, and the L.C. Smith; however, none of them compared to the Remington.

The invention of the typewriter without a type-bar system occurred during the 1880s and 1890s. One of these models used a type-wheel with typefaces mounted on the outside of a cylinder that revolved up and down when the operator pressed the appropriate letters in the typing space. In 1880, the Hammond typewriter operated

on a similar principle, except that it used interchangeable shuttles mounted to the outside of a metal ring. None of these machines used platens. In fact, the type did not need a strike to make impressions on paper. These machines used a hammer that struck the back of the paper while it was held in a vertical position. The hammer forced the paper against the ink ribbon and typeface. The Hammond machine enabled operators to choose between varieties of typefaces, because of its interchangeability of type shuttles.

In 1912, several manufacturers introduced small portable typewriters that functioned in the same manner as the type-bar principle. Modern portable typewriters incorporate most of the features found on full-sized office machines. After the First World War, noiseless typewriters came into widespread use. Noiseless typewriters had used a lever system actuated by type-bars; however, it relied on pressure to impress the letters, numbers, and symbols onto paper.

In 1925, the electric typewriter made it possible to produce documents by a motor-driven mechanism that lifted the type-bar and struck it against a ribbon. It also returned the carriage back to the right and turned the platen at the end of the line. The keys of an electric typewriter start the electric mechanism. Electric typewriters require less pressure from the operator than used on conventional machines. As a result, operators can type faster with less fatigue. In addition, electric typewriters introduced the advantage of uniformity in pressure of each letter key. Some electric typewriters allow operators to correct mistakes; such as evenly align margins, supply characters in foreign languages, and type words in a single stroke. Others include unfading letters, interchangeable typefaces, and uniform ribbons.

The advent of the computer made it possible for computer manufacturers to produce software programs called word processors that enabled people to produce computerized documents. A computer keyboard functions as an electronic typewriter, except that it uses computer logistics and memory to store information and print numerous copies of a document. Word processors allow operators to adjust the spacing of characters and margins by simply clicking a button. In addition, operators can adjust the typeface by font, size, bold, italics, and underline. The QWERTY keyboard design originated by Christopher Shoes evolved from manual typewriters to the modern computer keyboard. While other designs exist, the QWERTY design still remains at the top of the most commonly used designs in the digital world.

The First Newspaper

Which was the first newspaper published in the world? It is very difficult to point out a single newspaper as the first one. During the Maurya period, kings used to circulate news to the people as proclamations. In ancient Rome, Acta Diurna, or government announcements, were published regularly. They were inscribed in metal or stone. These can be considered as the earliest form of newspapers. In China also, the government produced such newssheets called tipao. Many researchers consider "The Peking Gazette", published from China, as the first newspaper. It was started

in 618. In the initial stages, this newspaper was hand written and distributed to the readers. Later it was printed and circulated. The Peking Gazette continued its publication till the beginning of the 20th century.

Newsletters circulated by rulers were the first form of newspapers. In India, the East India Company circulated such newsletters. According to the World Association of Newspapers, the first newspaper inthe modern sense was published by Johann Carlous in 1605. The name of the paper is a bit long. "Relation aller Furnemmen und gedenckwandigen Historien". In 1609, another newspaper was started from Germany called ""File". Yet another newspaper in the modern concept was published from Venice called "The Gazette". But many such earlier newspapers could not survive for long. The rulers were not happy with these publications as some of them started criticizing their rule. So many papers were forced to close down. In USA, a newspaper "The Public Occurances" lasted only for a day. Similar was the fate of the "Daily Paper" started by James Asher in UK.

Newspapers underwent a lot of changes in their form and content after that. In England, "The Weekly News" was launched in 1622. The first newspaper in the modern concept was published in Oxford in 1655 .It was the "Oxford Gazette". The first newspaper to be published from London was the Daily Courant. It was edited by E. Mallet. In 1784, John Walter launched the "Daily Universal Register" from London which later adopted a new name "The Times". It is known to be one of the greatest newspapers in the world. In USA, the first newspaper was "Public Occurances", which was launched in 1690. Postmaster John Campbell started another paper in 1704, "The Boston Newsletter". In 1783, "Pensilvania Evening Post" was started in USA that had all the features and content of a modern newspaper. Later in 1851 came "The New York Times". Do you know which the largest circulated newspaper in the world is? In which country is it published? The largest circulated newspaper is the "YomiYuri Shimbun" published from Japan. It has a circulation of 1,45,57,000 copies per day. The second and third largest circulated dailies in the world are also published from Japan.

1.4 THE BIRTH OF JOURNALISM IN INDIA

Advertising in India dates back to the Indian civilization. Relics of Harappa, Mohenjodaro indicates names engraved on exquisite earthen, stone or metal works, which 21 is comparable to the present trade mark system. Paintings or writings on wall indicating slogans or stone engravings indicate a form of Advertising.

The earliest forms of advertising were mostly used for religious purposes. That is, advertising was in the form of propaganda. To spread the teachings of Budha, the emperor Ashoka of Kallinga set up rock and pillar edicts all over the Indian Territory between 563 and 232 BC. These rock and pillar edicts can be called the forerunners of poster advertising of today. Thus, it was the outdoor advertising that came to light

with the point of sale display in market places. The indoor visual communications were the wall paintings in the cave temples of Ajanta, Sanchi and Amraoti. Literally, the Indian Advertising starts with the hawkers calling out their wares right from the days when cities and markets first began.

Till the advent of British rule in India, advertising was not taken for business purposes. The reasons were that India was the unique example of household industrial activities. At the time of British entry, India was in Village Economy stage where the relations between the producers and consumers were direct. The local markets were weekly and the producers displayed their wares by shouting and giving samples for promoting their trade. The skills of Indian artisans in the areas of textiles - silk and cotton and metal works were all accepted and there was no need of any special efforts of advertising.

British settlement and ruling from 1600 onwards brought about certain changes in our country. British needed advertising efforts to popularize their goods, particularly the luxury goods. They made it possible through the print medium. The first printing press was brought by Portuguese in 1556, which was used exclusively for printing Christian literature. It was only in 1780 that the first Indian newspaper was started, namely the 'Bengal Gazette' in Calcutta. By 1786, there were four weekly newspapers and a few monthlies published from Calcutta. It was in the 'Bengal Journal' that all the government advertisements were printed during that period in 1790, ' The Courier' , published from Bombay during that period also contained advertisements in various Indian languages, namely Marathi, Guajarati, Konkani, Urdu and Kannada. In 1791, the government Gazette was started in which all the Government advertisements in different provincial languages were printed. Though the first newspaper in an Indian language was started in 1833, it took pretty longer time to put advertisements in Indian languages. There were no advertising agencies but the newspapers had provided the services of space selling.

The origin of commercial advertising in India is relatively recent. 'B. Dattaram and Co.' was the first advertising agency promoted in the country in 1905–25. The growth of Indian advertising too has been slow with the pre-independence era. Only a few companies were engaged in the business of advertising on an unprofessional basis and had remained almost confined to the media buying services with very little creative work. Until the outbreak of the World War 1 (1914–1918), most of the advertising was planned and placed by the foreign manufacturers. During the First World War, the newspaper circulation was increased as the people were interested in hot news of war affairs. During the post war period Indian market was flooded with foreign goods that gave a lot of spurt to newspaper advertising so that more and more space had been reserved for advertising.

After the First World War, the Indian agencies failed because of the acute competition, mostly from the British and the American agencies. The Indian agencies had a tough time but could learn the importance of agency business as a rich source of

employment and earnings. It made them to try the outdoor advertising media as many of the newspaper media were under the control of foreign agencies.

In 1918, the first professionally managed modern advertising agency, 'Tats Publicity' was started by Lastromach a British army officer in Bombay, followed by D. Jekey More's operation in 1929 and the 'Thompson Advertising Agency' which started its operation in India in early 1930s. In fact, 1930s can be considered as the period of consolidation in the history of Indian advertising. The 'Swadeshi' movement made a turning point in the history of advertising in India as this movement had led to the increased appearance of advertisements in the country with a view to popularize Indian goods against the imported stuff.

Indian advertising has had many changing faces. The pre-independence advertisements were mostly about ladies goods, men clothes, travelling, restaurants and hotels and entertainments for the British people in India. Motor cars, electricity and lifts in houses were considered to be the items of luxuries in those periods. Many of the early advertisements were about hotels four wheelers, tea, gramophones, cotton goods, tailoring shops, etc. and their target audiences were the British people in India, the princely families and the people from the upper strata of the society. It is only after independence and the abolition of the princely order that a new-born middle class received attention of advertisers.

As against 14 advertising agencies in 1914, there were 45 agencies in 1944, indicating over a threefold increase in the number of agencies. However, the gross annual media billing was just ₹ 5 crore. This indicates that the initial stages were marked by a slow growth in advertising agencies in the country. Among the reasons cited for such a sluggish growth were the unfavourable attitudes of companies towards advertising, limited market, slow pace of industrialization and lack of competition.

The first full-fledged Indian advertising agency was set up in 1931. The increased competition demanded a thorough improvement in the quality of advertising work and services. To improve the art-work and copy illustration, Indian agencies used to send their employees abroad for special training. The All India Radio started telecasting various programmes in 1936. In 1939, The Indian and Eastern Newspaper Society was founded to protect and promote the legitimate interests of the newspapers and to deal collectively with the Government, agencies and the advertisers. In 1941, Indian Languages Newspapers Association was formed to deal with the problems of Indian language newspapers.

By the end of World War II, the political and economic scene underwent a sweeping change. Consequently the scarcity conditions prevailing in the Indian economy gave much impetus to the growth and development of light and small industries. In 1945, the Association of Advertising Agencies of India (AAA) was formed to raise the standard of advertising and regulation of advertising practices through a code of conduct. In 1948 Audit Bureau of Circulations of India (ABC) was started on the lines of ABC of America. In 1952, The Indian society of Advertisers was formed to promote the interests of advertisers so as to raise the standard of Indian

advertising. Until independence, the number of large-scale industries in India were limited. Though there were some foreign cosmetic Industries in major cities, their products were not of any natural popularity. After independence, the Five Year Plans were implemented and several factories and large-scale projects have emerged. Consequently, production and transportation facilities have increased tremendously. These spurts in various activities enabled the distribution of products anywhere in the country and this marked the beginning of the 'Golden Age' of advertising in India.

Advertisements in the Indian print media achieved a considerable importance only from the beginning of the Twentieth century. Educational development and the popularization of media had also contributed much to the expansion in the field of advertising in India. Advertisers' Club of Bombay was started in 1955 and such clubs had emerged later in all the metropolitan cities in India. The telecasting of programmes through TV had commenced in India on 15th September 1959 at Delhi. Besides these, there are some other forms of publicity used by the advertisers, which include the use of short films, slide shows, messages on the radio and in TV. TV advertising has become popular in India as it is abroad. Film Advertising has also attained popularity among the advertisers and the consumers alike in India to a large extent as these could be exhibited through cinema theatres even in the remotest hamlets in the country by many advertisers. Radio Advertising has been introduced by the All-India Radio at Bombay from 1st November 1967. This pilot project was started with commercials being put over low power Vividh Bharati transmitters at Bombay, Poona and Nagpur it has gained a wide popularity among the traders and industrialists. Radio Advertising has also been introduced in Calcutta since September 1968 and later extended to Delhi, Madras, Tiruchirappalli (1969); Chandigarh, Jullundur, Bangalore, Dharwar, Ahmedabad, Rajkot, Kanpur, Lucknow, Allahabad (1970), Hyderabad - Vijayawada (1971) , Bhopal, Indore, Cuttack, Jaipur, Jodhpur, Patna, Ranchi, Trivandrum, Calicut and Srinagar (1975). Advertisement has been accepted in many languages as tape recorded 'spot's of various durations Sponsored programmes have been introduced in radios since May 1970. Now more than 85 percent of the total population in the country is covered by the All India Radio (AIR). The television age has now dawned on India.

It started in a very humble fashion by way of experimental transmissions at Delhi on 15th September 1959 the early television advertisements were merely stills with voiceovers or short versions of cinema advertisements. Regular TV was first introduced in 1965 and there has been a large scale expansion. The television set up in India was delinked from the All India Radio on 1st April 1976 under its new name 'Doordarshan' a separate department meant for the full development of the medium and specialized skills peculiar to television. Presently there are eight TV stations in the country. The year 1976–77 was a turning point in the history of Indian advertising. It was in this year that the Doordarshan (DD) started accepting advertisements. Commercial advertising on television was introduced in a small way on 1st January 1976 and the revenue from commercial advertising has shot up at an

astronomical rate, leading to a flooding of sponsored programmes and the opening of a second channel in Delhi and Bombay.

The first burst of public sector advertising was in the 1980s but what catapulted the industry on to a higher plane was the landmark launch of colour television on August 15, 1982. Colour printing in Newspapers and Magazines also brought about a new hue to their readability. To proclaim the serious role of advertising in competitive scenarios, the Advertising Standards Council of India (ASCI) was born. The 1980s also witnessed the first round of sponsored television programming. From ₹ 100 million industry in 1955, to ₹ 1600 million in 1978 and to a ₹ 50,000 million industry in 1999, the advertising industry has traversed a long was Satellite TV has ushered in epochal changes in entertainment in awareness of trends and lifestyles abroad. It has also dramatically expanded media options and influenced the styles and substances of advertising, which is now richer and stronger in imagery and emotional appeal. The economic liberalization of the past twelve years has created challenges as well as opportunities for advertising. Indian products and services face fierce competition, both nationally and internationally. International brand wars are now being played out on Indian turf. During the cricket world cup - 2003, the television image of giant, Coke bottles being wheeled on to the pitch to serve cricketers "the official drink" was obliterated by that of cricket celebrities swilling Pepsi and wise cracking the Pepsi slogan "Nothing official about it".

Market researches by various organizations have also been making spectacular strides in India. Hindustan Lever, the biggest marketing conglomerate of consumer goods in India, for instance, has pioneered the market research, particularly in rural India. Hindustan Thompson Associates (HTA) and Lintas perhaps lead the country in market research competence. Specialist market agencies such as MARG and MODE have also come up offering their specialized services to the producers and marketers of both the industrial and consumer goods.

In 1994–95, the total TV Advertising in India came to the tune of ₹ 775 crore, in which the DD's share was ₹ 400 crore. Out of these, ₹ 200 crore was advertised in the network and the satellite channels accounted for the remaining ₹ 175 crore, Consequent upon the Globalization, the Indian advertising firms have also been entering into the sphere of global tie-ups. The styles and the ways of presentation of advertisements have also been changing rapidly in India. Advertising on the Internet is also growing rapidly in India. India's online advertising revenues are expected to increase from $ 2.5 million in 1999 to $ 150 million in 2003.

Technological advancements have changed even the way of functioning of the advertising agencies in India. Many of the advertising agencies in India are splurging on the latest gizmos (note books, digital studios and media planning software). Computers and computer graphics have brought new power, versatility, speed and value to advertisement production in our country. Video editing is smarter, facile and swifter than ever before due to the use of computerized gadgets from the US by the Indian commercial advertisers. Advancements in printing technology and colour

processing have enabled the Indian advertisers to bring out hi-fidelity advertisements of International standards in various magazines and periodicals. Videotronics and special effects have also enabled the Indian advertisers to improve the production quality of TV advertisements.

Today there are more than 200 channels, including regional channels, active and vying for a share of the mind and money of the advertisers. Even the behemoth Doordarshan has woken up to the market reality of fierce competition leading to a tie up with the CNN for the new channel. Advertisement Researches have indicated that even the rural folk in our country have started watching programmes like Oshin, Santa Barbara, Matrix, Superman, Tom and Jerry and Alias, unlike the traditional programmes filled with Mythological Indian heroes and heroines.

Some brilliant examples of timing and relevance of the history of Indian advertising In the recent past have been Ankhita Jhaveri, the child model, who made 'Rasna' a household name in the 1980s; Penny Vaz and Remo Fernandas as they echoed ' Yehi hai right choice" for 'Pepsi'; Circus artists modeling for 'Action Shoes', which was broadcasted just before the tele-serial 'Circus'; 'Britannia biscuits' advertising Amjad Khan just before the immortal lines of 'Sholay' film. The styles and ways of presentation of advertisements by various advertisers have changed drastically during the recent years. Sachin Tendulkar voraciously grabbing a 'Britannia Tiger biscuit' from an impish child, Mohammed Kaif sharing 'Lays potato chips' with film star Saif Ali Khan and guys like Harbhajan Singh, Rahul Dravid and Sourav Ganguly playing jungle games with a lion in a 'Pepsi' advertisement have become the style of the day 36. The number of advertisers on N has grown quickly from just over 2000 in 1994 to a close of 5000 in 2002. At the same time the number of companies generating 80% of the TV revenues had fallen from 223 companies in 1994 to 173 in 2002. In other words, the number of advertisers on TV has almost doubled during the last 8 years, while the percentage of companies accounting for 80% of the total of ₹ 3900 crore of TV revenues has fallen from 11% to 35% during the same time.

Early Anglo-Indian News Papers

Judging from the historical facts, we have to give credit to the British rule for the advent of Journalism in India. The newspaper, therefore, came to India as an alien product, which was in fact forced upon us. This is because even our great nationalist leaders in the eighteenth and nineteenth centuries did not entertain the idea of learning English (called Mlechhas' language). The English were contemptuously referred to as Mlechhas—the depraved/degraded people whose moral standards were considered abysmally low and despised.

The East India Company, which was ruling the country, was not favourably disposed to the press; the officials of the Company were suspicious of journalists and newspapers from the very beginning. The officials were intolerant of any kind of

criticism. The notional support that the press in India got emanated from the control of press by the Englishmen who drew strength from the power of press in England.

William Bolts, an ex-employee of the British East India Company attempted to start the first newspaper in India in 1776. Bolts had to beat a retreat under the disapproving gaze of the Court of Directors of the Company.

Hickys Gazette

It was James Augustus Hicky who earned the distinction of launching in India the first English newspaper. The first publication of Hicky came to the stalls/readers on January 29, 1780 in Kolkata. It was named Bengal Gazette alias Calcutta General Advertiser. The paper had two sheets with three columns on each page and it was published weekly. The paper declared it as a "weekly political and commercial paper open to all parties but influenced by none."

The contents of the paper included items taken from English newspapers in England, letters from local and rural readers, items of gossip and scandal of interest to the European community. Hicky had reserved to himself a column to talk to his readers directly. There was also a poet's column in his paper. The paper was called as scurrilous and witty. Hicky and his paper came under extraordinary surveillance by the administration. The paper earned the enmity of Warren Hastings, the Governor-General and other high ups, most notable being Chief Justice, Elizah Impey. The administration was very annoyed because of the undesirable reporting—about pivate lives of the persons in high positions and even others like soldiers. Hicky lampooned Hastings and called him, "Sir F. Wronghead", "the Great Moghul" and the "Dictator."

Hicky reported an imaginary concert programme and linked the name of Sir Elijah Impey with a contract for a bridge that had gone to his cousin. All the impotant or notable personalities of Kolkata appeared in Hicky's Gazette with nicknames. There was one smart, intelligent lady who was reported repeatedly and thereby she kept the "gossip" busy for at least ten years; Miss Eruma Wrangham was mentioned under various nicknames for gossips, and she seemed to enjoy the malice. In Hicky's columns, she appeared under various names—"Chinsurah Belle", or "Turban Conquest" or "Hookah Turban", etc.

A rival paper, Indian Gazette, appeared in the world of jounalism in Kolkata, in the same year, 1780, in which Hicky introduced his Gazette; the rival paper gave setback to Hicky. The rival paper was much better in quality; it had four pages of 16 inches long, the types were better; it had three columns and it was well printed. On the other hand, Hicky's paper was having two pages of shorter size, crudely printed, having only two columns. Hicky found that his customers were deserting him. In a fit of anger, he attacked Swedish missionary, John Zachariah Kiermander; Hicky suspected him of having supplied types to his rival. He also attacked the proprietors of Indian Gazette, Peter Read and B. Messinck, salt merchant and theatrical producer, respectively. As if it were not enough, the authorities granted Indian Gazette postal facilities; the same facilities were denied to Hicky's paper.

Hicky complained to his readers about the step-motherly treatment meted out to his paper. It was suggested to him that he should approach Mrs. Hastings for her intervention, which he rejected, saying: "there is something so sneaking and treacherous in going clandestinely to fawn and take advantage of a good natured woman to draw her into a promise to getting that done which I knew would be highly improper to ask her husband, though his unbounded love for his wife would induce him to comply with."

Hicky and Hastings were not on good terms with each other.Hicky was habitually, and with malice and ridicule, reporting and giving publicity to the social life of the European community in Kolkata. While announcing marriages and engagements, he also published news of engagements anticipated and he utilized this to hit those he disliked.

After giving him long tether for considerable time, and ignoring the suggestions of strong action against Hichy from the members of his Council, Hastings finally took action against him for defamation on two counts in June, 1781. Hicky was convicted and sentenced to two years' imprisonment and a fine of ₹ 2,000. The Chief Justice awarded damages to Hastings of ₹ 500 but Hastings waived it. Although Hicky was in prison, his paper continued to appear regularly, and mysteriously his column too appeared in the same defiant tone.

The paper had great public support. Hastings took action second time in March, 1782. This resulted in confiscation of his types: on appeal to the Clerk of King, the King's judges released his types. This decision was hailed by Hicky as protecting the liberty of the press. But that was the end of Hicky's Gazette, which had barely a life of two years.

Hicky had done some printing job for the Company—he printed on order 16,800 sheets—and submitted bill for value of ₹ 35,092. The authorities said that the full number of sheets was not supplied and the printing was also defective. The payment was approved for only ₹ 6,711. Hicky wrote about his claim to Hastings. Hastings ordered payment of ₹ 6,711 on the condition that he gave acquittal for all demands that is for full and final paymnt. Hicky was adamant as before and insisted on full payment. So, he did not accept the offer. Towards the end of his life, Hicky consented to the offer of lower payment due to extreme penury faced by his large family while he was in prison, but it took long time to get the money.

If Hicky was indomitable, Hastings was equally, if not more, revengeful. With the aid of the Chief Justice of Supreme Court, Elizah Impey, he resolved to kill Hicky's paper. He instituted suit after suit against Hicky and at last succeeded in crushing both the paper and its editor.

Bengal Gazette

Bengal Gazette is the first Indian newspaper. While inaugurating the Bengal Gazette in 1780, James Augustus Hicky, its founding editor, announced that the motto of his paper would be to report objectively and impartially the affairs of the country. He tried to remain true to his promise. But the paper lasted only for two years. Hicky, a

dauntless journalist, made persistent attacks on the corruption and mis-governance of the fort William authorities. Through his paper he exposed many of the oppressive policies of Warren Hastings and the company civilians. Hicky's conduct was found to be prejudicial to the interest of the company and the British nation. His permit to stay in Bengal was cancelled and he was asked to leave India immediately. Hicky wound up his paper and left India in 1782.

Calcutta Gazette

Calcutta Gazette a newspaper, circulating government advertisements, was first published on 4 March 1784. It was not a government publication and owed its origin and initial management to Francis Gladwin, an oriental scholar and an officer of the east India Company. It later became the sole medium for making public advertisements. Although initially these advertisements were charged for, the proprietor later on undertook to publish these free of charges when the government agreed to provide the Gazette with necessary paper and allowed its free circulation by post. This privilege, however, was withdrawn in 1787. Although government eventually withdrew the official privilege of free circulation by post, the Calcutta Gazette continued to publish public advertisements and government notifications as before almost exclusively.

In January 1787, Francis Gladwin relinquished his proprietorship of the newspaper in favour of three civilians of the company - Arthur Muir, Herbert Harrington and Edmond Morris. The monopoly nature of the paper ensured its extensive circulation and became over time an advertising paper predominantly.

However, the period of prosperity of the Calcutta Gazette was not to continue for long owing to the launching of another competing newspaper, the Government Gazette, in June 1815, by the Bengal Military Orphan Society. The Government Gazette was made the sole organ for publishing all public advertisements and notifications. Many private advertisers also left the Calcutta Gazette necessitating a huge curtailment of its finances. This again caused retrenchment of staff resulting in labour problems culminating in a workers' strike. The financial problems became so acute that in June 1818 the proprietors sold off the newspaper to one Mr. Heatly, owner of the Calcutta Morning Post. Heatly, however, wound off all publications by a notification appearing on 29 September 1818 in favour of the Calcutta Journal, a new newspaper, launched by one James Silk Buckingham.

B. Messink and Peter Reed were pliant publishers of the India Gazette, unlike their infamous predecessor. It was followed by another private initiative the Bengal Journal. The Oriental Magazine of Calcutta Amusement, a monthly magazine made it four weekly newspapers and one monthly magazine published from Calcutta, now Kolkata.

Freedom of the Press in India

Freedom of the Press is the guarantee by a government of free public press for its citizens and their associations, extended to members of news gathering organizations,

and their published reporting. It also extends to news gathering, and processes involved in obtaining information for public distribution. Not all countries are protected by a bill of rights or the constitutional provision pertaining to Freedom of the Press. With respect to governmental information, a government distinguishes which materials are public or protected from disclosure to the public based on classification of information as sensitive, classified or secret and being otherwise protected from disclosure due to relevance of the information to protecting the national interest.

Broadly speaking, the functions of the press are to convey government policies to the public, keep government informed of events and happenings at home and abroad. Each of these functions developed as the need for it was felt. In India, the freedom of press is guaranteed under the right to speech and expression given to its citizens by the Constitution of India. Still, no political party can boast of respecting the freedom of the press. There have been numerous instances of newspaper offices being vandalized and editors and journalists being roughed up by political flunkeys for publishing articles that were critical of their leaders whose credentials were suspect, to say the least. This sorry state of affairs has increased in recent years.

The present project deals with some of the factors which have endangered the freedom of the Indian press. After outlaying the legal history of the press in India, the focus has been laid on some of the recent manifestations of the press, namely media trials and sting operations. The authenticity and usefulness of such media tricks have been analysed in detail.

Indian language Press

The pioneers of Indian language journalism were the Serampore Missionaries with Samachar Darpan and other Bengali periodicals, and Raja Ram Mohan Roy with his Persian newspaper Miraltool Akbar. The object of Ram Mohan Roy, the social reformer, in starting the paper was 'to lay before the public such articles of intelligence as may increase their experience, and tend to their social improvement', and to 'indicate to the rulers a knowledge of the real situation of their subjects, and make the subjects acquainted with the established laws and customs of their rules'. Roy ceased publishing his paper later in protest against the Government's Press Regulations.

The Bombay Samachar, a Gujarati newspaper, appeared in 1822. It was almost a decade before daily vernacular papers like Mumbai Vartaman (1830). The Jan-e-Jamshed (1831) and the Bombay Darpan (1850) began publication. In the South, a Tamil, and a Telugu newspaper.

In 1839 had a circulation of around 200 copies each, even as the British Press with 26 newspapers (six of them dailies) grew in strength and power, under the liberal rule of Lord Metcalfe, and later of Lord Auckland.

Censorship and the mutiny

The year of what the British historians term 'the Sepoy Mutiny', however, brought back the Press restriction in the form of the Gagging Act, 1857 Lord Canning

argued for them, stating that 'there are times in the existence of every state in which something of the liberties and rights, which it jealously cherishes and scrupulously guards in ordinary Seacons, must be sacrificed for the public welfare. Such is the State of India at this moment. Such a time has come upon us. The liberty of the Press is no exception.'

The mutiny brought the rule of the East India Company to a close, with the Crown taking over the colony', with the promise of religious toleration and Press freedom. The main topics of discussion in the English and vernacular Press before and after the Mutiny were sati, caste, widow remarriage, polygamy, crimes, and opposition to the teaching of English in schools and colleges. Bombay's Gujarati Press in particular, excelled in the defence of the Indian way of life. In 1876 the Vernacular Press Act was promulgated.

During the next two decades The Times of India, the Pioneer, the Madras Mail, and The Amrit Bazar Patrika came into existence –all except the last edited by English men and serving the interest of English educated readers. The English Press played down the inaugural meeting of the Indian national congress on December 28, 1885 in Bombay, but it was reported at length by the vernacular papers such as Kesari (founded by Lokmanya Tilak). The Amrit Bazar Pàtrika and Kesari soon gained a reputation for opposing Government attempts to suppress nationalist aspirations. The Amrit Bazaar Patrika, for instance, denounced the deposition of the maharaja of Kashmir, and Kesari was foremost in attacking the Age of consent Bill of 1891 , which sought to prohibit the consummation of marriage before a bride completed the age of 12.The Kesari's stand was enedorsed by the Amrit Bazar Patrika and Bangabasi of Calcutta on the ground that the Government had no right to interfere with traditional Hindu customs. Tilak charged the Government with disrespect for the liberty and privacy of the Indian people and with negligence in providing relief during the countrywide famine in 1896–97, which resulted in the death of over a million people.

Such savage anti-Government sentiments could not be allowed free play and so Lord Elgin added sections to the Indian Penal Code to enable the Government to deal with promotion of 'disaffection' against the Crown; or of enmity and hatred between different classes. Also prohibited was the circulation of any reports with intent to cause mutiny among British troops, intent to cause such fear or alarm among the public as to cause any person to commit an offence against the state, or intent to incite any class or to commit an offence against the state, or intent to incite any class or community. The penalties for offences ranged from life imprisonment to short imprisonment or fines.

The man who became the most notes worthy victim of these new laws was none other than Bal Gangadhar Tilak, editor of Kesari and its English companion, Mahratha. He was arrested, convicted and jailed for six years, but Kesari continued to build up its reputation and influence as a national daily, as India woke to the 20th century. Other campaigns of Press freedom who were prosecuted at about the same time wear

Aurobindo Ghose of Bande Mataram, B.B. Upadhayaya of Sandhaya of Sandhay and B.N. Dutt of Jugantar.

In 1910, the Indian Press Act clamped further controls on newspaper in the wake of the partition of Bengal and violent attacks by terrorists in Ahmedabad, Ambala and elsewhere. The Act required owners of printing Presses to deposit securities of ₹ 500 to ₹ 2,000, which were forfeited if 'objectionable matters' were printed. The threats of seizure of the printing Press, and confiscation of copies sent by post were also included in the Act. The vernacular Press suffered rigorous suppression during this period (1910–1914). The Government banned 50 works in English and 272 in the vernacular, which included 114 in Marathi, 52 in Urdu and 51 in Bengali."

World War I introduced still more severe Press laws but there was no let-up in nationalist agitations. Annie Besant's New India became the mouthpiece of Home Rule advocates, ably supported by the Bombay Chronicle (edited by Benjamin Horniman), Maratha (edited by N.C.Kelkar) and other publications. The Government reacted swiftly by exiling Annie Besant, deporting Horniman and imposing new securities on offending publications. The Rowlatt Act of 1919 infuriated Indian opinion, which now came under the leadership of Mahatma Gandhi. His Non Co-operation Movement took the Press by storm. Gandhi was to remain front-page news for years to come. His arrests and imprisonments were covered with relish by the English and the vernacular Press, whose readership now rose dramatically. The Swaraj Party led by CR Das, Vallabhbahi Patel and Motilal Nehru, launched its own publications –the Banglar Katha in Calcutta. The Swadesh Mitram in the South, and Hindustan Times, Pratap and Basumati in the North.

The Indian Press Ordinance (1930), like the Press Act of 1910, and five other Ordinances gave added to the Government in dealing with acts of terrorism, and inflammatory literature. The Swadeshi Movement, covered prominently by the Press, as in The Hindu (Madras) led to the imprisonment of leaders like Gandhi and Nehru, and of editors like S.A. Brelvi of Bombay Chronicle and Ganesh Shankar Vidyarthi of Pratap. The Indian Press (Emergency Powers) Act of 1931 raised deposit securities and fines, and gave Magistrates the power to issue summary actions. Several other Acts were made law during the thirties, forcing the closure of many Presses and publications.

Meanwhile, The Free Press of India, which began as a news agency, started The Indian Express and Dhenamani in Madras, The Free Press Journal in Bombay, and Gujarati and Marathi Journals. The News agency collapsed after it forfeited ₹ 20,000 security under the Indian Press (Emergency Powers) Act, but its publications continued under different owners, and The Free Press editors stated a new agency called the United Press of India (UPI).

Then came the Quit India Movement, and World War II, and the Press in India, including the English language Press and that in the Indian Native States played a commendable role in reporting the struggle for freedom fairly. It opposed communal riots and the partition of the Country, and when partition did take place in the glorious

year of independence, lamented it. Indeed, it could be said that that the Press played no small part in India's victory to freedom of speech and expression upheld the freedom of the Press. While the obnoxious Press Acts were repealed or amended, the Official Secrets Act and sections of the Indian code dealing with disaffection, communal hatreat and incitement of armed forces to disloyalty, were retained.

The Nehru Government Passed in October 1951 the Press (Objectionable Matters) Act which was reminiscent of earlier Press laws enacted by the colonial rulers. The 'objectionable matters' were quite comprehenaive. So fierce was the opposition to it that in 1956,it was allowed to lapse, and the First Press Commission was formed.

The national and regional Press covered the campaigns of the first national elections of 1951–1952 with professional skill. So were the other events of the Nehru era, like the formation of the linguistic States, the second and third general elections. The Chinese attack, and the take-over of Goa. Unlike her father, Mrs. Indira Gandhi had never been at ease with the Press. How much freedom can the Press have in a country like India fighting poverty, backwardness, ignorance, disease and superstitions?' asked she in the first year of her regime The national dailies grew strident in their attacks on her Government, especially on the question of nationalization of banks, privy purses, the Congress split, but joined forces with her during the Bangla Desh war of liberation. The attacks reached their climax in the period prior to the emergency, with open accusations of rampant corruption, and demands for her resignation, followed by the Allahabad High Court's verdict of her being guilty of corrupt election practices.

1.5 SUMMARY

- Journalism is a method of inquiry and literary style used in social and cultural representation. It serves the purpose of playing the role of public service machinery in the dissemination and analysis of news and information.
- The role and status of journalism, along with that of the mass media, has undergone profound changes over the last two decades with the advent of digital technology and publication of news on the Internet.
- The history of journalism, or the development of the gathering and transmitting of news, spans the growth of technology and trade, marked by the advent of specialized techniques for gathering and disseminating information on a regular basis that has caused, as one history of journalism surmises, the steady increase of "the scope of news available to us and the speed with which it is transmitted.
- In the 1920s, as modern journalism was just taking form, writer Walter Lippmann and American philosopher John Dewey debated over the role of journalism in a democracy. Their differing philosophies still characterize a debate about the role of journalism in society and the nation-state.
- The invention of the printing press and the revival of learning meant much to business. It had led to the production of advertisements in large quantities for

wide distribution. The first printed English advertisement was a 'handbill' or 'poster' announcement written by William Caxton in 1472.

- Printed newspapers first appeared in Europe at the beginning of the seventeenth century. They were a late feature of the so-called printing revolution (Eisenstein, 1979; Johns, 1998), which at first concentrated on multiplying and extending the sorts of books that had previously been reproduced by hand, and only subsequently produced newer formats that took fuller advantage of the capacities of the printing press.
- Oral culture gradually found the need to store what was said for long periods of time, and slowly developed scribal culture. Scribal culture being inaccurate and tedious at best developed into print culture. Each segment is rich with its own effects on the world.
- Writing with words was invented by the Sumerians about five thousand years ago. Writing started as inscriptions on stones, seals, brooches and containers, followed by the papyrus rolls of the Egyptians.
- The first printed book published in China was the Buddhist text, the "Diamond Sutra" by Wang Chick in 868 AD. Some copies of the Buddhist scriptures printed in 1377 are preserved in museums in China.
- Block printing is a technique for printing text, images or patterns used widely throughout East Asia both as a method of printing on textiles and later, under the influence of Buddhism, on paper. As a method of printing on cloth, the earliest surviving examples from China date to about 220.
- The typewriter is a machine designed to print and impress typeface on unlined paper. It allowed for a faster and more legible substitute for handwritten manuscripts.
- In 1843, Charles Grover Thurber incorporated the cylindrical platen, a device that moved paper horizontally to create spacing between letters and lines.
- Advertising in India dates back to the Indian civilization. Relics of Harappa, Mohenjodaro indicates names engraved on exquisite earthen, stone or metal works, which 21 is comparable to the present trade mark system.
- The first publication of Hicky came to the stalls/readers on January 29, 1780 in Kolkata. It was named Bengal Gazette alias Calcutta General Advertiser.
- Bengal Gazette is the first Indian newspaper. While inaugurating the Bengal Gazette in 1780, James Augustus Hicky, its founding editor, announced that the motto of his paper would be to report objectively and impartially the affairs of the country.
- Freedom of the Press is the guarantee by a government of free public press for its citizens and their associations, extended to members of news gathering organizations, and their published reporting.

1.6 REVIEW QUESTIONS

NOTES

1. What do you mean by journalism? Discuss the early beginning of journalism.
2. Discuss the evolution of journalism in pre-printing period.
3. Write a note on the following:
   (a) Verbal journalism
   (b) Hand written news sheets
4. Discuss the brief history of printing and typography.
5. Write a detail note on 'Birth of journalism' in India.

UNIT 2

JOURNALISM IN INDIA

Structure

2.0 LEARNING OBJECTIVES

After completion of this unit, you should be able to:

- Describe the role of press during the freedom struggle
- State the growth of journalism in Madhya Pradesh
- List the prominent personalities of the Indian journalism
- Discuss the growth of press in India after 1947
- Explain the current trends in English and language journalism in India

2.1 INTRODUCTION

The history of the Indian press begins with the coming of the Europeans. The Portuguese were the first European nations who brought a printing press to India and the first book published in India was by the Jesuits of Goa in 1557. In 1684, the English East India Company set up a printing press in Bombay. For about a century no newspapers were published in the Company's territories because the Company's

servants in India wished to withhold the news of their malpractices and abuses of 'private trading' from reaching London.

The first attempts to publish newspapers in India were made by the disgruntled employees of the East India Company who sought to expose the malpractices of private trade. In 1776, William Bolts being censured by the Court of Directors for private trading, resigned his service under the Company and announced his intention to publish a newspaper and made it known that he had in his possession "in manuscript many things to communicate which most intimately concerned every individual." The official quarters at once reacted and Bolts' scheme ended in embryo. It was left to James Augustus Hickey to publish the first newspaper in India entitled The Bengal Gazette or Calcutta General Advertiser in the year 1780. For his outspoken criticism of Government officials and scurrilous attacks on the Governor-General and the Chief Justice, Hickey's press was seized in 1782. The following years saw the appearance of new publications like The Calcutta Gazette(1784), The Bengal Journal (1785), The Oriental Magazine of Calcutta or Calcutta Amusement (1785), The Calcutta Chronicle (1786), The Madras Courier (1788), The Bombay Herald (1789), etc. the promoters of these new publications profited from Hickey's bitter experience and avoided clash with the authorities.

The circulation of papers during this early period never exceeded a hundred or two hundreds. These journals usually aimed to cater to the intellectual entertainment of the Europeans and the Anglo Indians. There was hardly any danger of public opinion being subverted in India. What really worried these Company's officers was the apprehension that these newspapers might reach London and expose their misdoings to the Home authorities. In the absence of press laws, the newspapers were at the mercy of the Company's officials. The Government sometimes enforced pre-censorship, sometimes deported the offending editor for anti-government policies.

The Censorship of the Press Act, 1799

Lord Wellesley imposed severe censorship on all newspapers. Apprehending a French invasion of India had engaged in the struggle for supremacy in India, might have the effect of weakening his influence vis-à-vis his Indian adversaries or the French. The Censorship of the Press Act, 1799, imposed almost wartime restrictions on the press. These regulations required:

- The newspaper to clearly print in every issue the name of the printer, the editor and the proprietor; and
- The publisher to submit all material for pre-censorship to the Secretary to the Government.

Breach of these rules was punishable with immediate deportation. In 1807, the Censorship Act was extended to cover journals, pamphlets and even books. Relaxation of press restrictions came under Lord Hastings. The Governor-General tried to

put his liberal ideas in practice and succeeded in establishing in India some of the progressive views which were gaining ground in England.

The Licensing regulations Act, 1823

The appointment of John Adams as acting Governor-General in 1823 gave him the opportunity to give a practical shape to his reactionary views. Press regulations of 1823 proved more stringent than any other that had been in force earlier. The new regulations required:

- Every printer and publisher to obtain a license for starting a press or using it.
- The penalty for printing and/or publishing any literature without the requisite license was ₹ 400 for each such publication or imprisonment thereof. Magistrates were authorized to attach unlicensed presses.
- The Governor-General had the right to revoke a license or call for a fresh application.

The Liberation of the Indian Press, 1835

Lord William Bentinck adopted a liberal attitude towards the press. Although Adams' press regulations were not revoked considerable latitude of discussion was given to the press, Indian as well as Anglo Indian. However, it was left to Charles Metcalfe, officiating Governor General to repeal the obnoxious ordinance of 1823 and earn the epithet of 'Liberator of the Indian Press'. The result of this liberal press policy which continued till 1856 was the rapid growth of newspapers all over the country.

The Licensing Act, 1857

The emergency caused by the Rebellion of 1857 led the Government to again impose licensing restrictions on the press in addition to the existing registration procedure laid down by the Metacalfe Act. The Act prohibited the keeping or using of printing presses without a license from the government and the government reserved the discretionary right to grant licenses or revoke them at any time.

The Registration Act, 1867

The Press and Registration of Books Act of 1867 replaced Metacalfe's Act of 1835 pertaining to registration of printing presses and newspapers. The Act was of a regulating nature and not a restriction on printing presses or newspapers. By this Act every book or newspaper was required to have printed legibly on it the name of printer and publisher and the place of printing. Further, within one month of the publication of a book a copy of the book had to be supplied free of charge to the local government.

In 1870, an Act to amend the Indian Penal Code was passed which contained a sedition section. Later on this section was incorporated in the Indian Penal Code as Section 124-A.

The Vernacular Press Act, 1878

The Vernacular Press Act, 1878 was designed to 'better control' the vernacular press and to empower the Government with more effective means of punishing and repressing seditious writings. The Act empowered:

- A district magistrate with the previous permission of a local government to call upon the printer and publisher of any vernacular newspaper to enter into a bond undertaking not to publish anything likely to excite feelings of dissatisfaction against the government or antipathy between persons of different races, castes and religions among Her Majesty's subjects. The Magistrate could further require the publisher to deposit security and to forfeit it if the newspaper contravened the regulation. If the offence occurred the press equipment could be seized.
- The Magistrate's action was final. No appeal could be made to a court of law.
- A vernacular newspaper could get exemption from the operation of the Act by submitting proofs of the paper to a government censor. The Act came to be nicknamed the Gagging Act.

The Newspapers Act, 1908

The newspapers of the time often commented adversely on the Government policies. The government followed a repressive policy and enacted the Newspapers (Incitement to Offences) Act, 1908. According to this Act:

- The magistrates were empowered to confiscate printing presses, property connected thereto of newspapers which published objectionable material which served as incitement to murder or acts of violence;
- The local government was empowered to annul any declaration made by the printer and publisher of an offending newspaper made under the Press and Registration o Books Act, 1867; and
- The newspaper editors and printers were given the option to appeal to the High Court within fifteen days of forfeiture of the press.

Under the Newspapers Act of 1908, the Government launched prosecutions against nine newspapers and confiscated seven presses.

The Indian Press Act, 1910

The government further sought to strengthen its hands by the Indian Press Act of 1910 which revived the worst features of Lytton's Press Act of 1878. The aggrieved party could appeal to a Special Tribunal of the High Court against orders of forfeiture within two months. Further, the printer of every newspaper was required to supply to the government free of charge two copies of each issue of the newspaper published. The Act gave powers to the Chief Customs Officer to detain all imported packages which contained objectionable material.

The Indian Press (Emergency Provisions) Act, 1931

This Act gave sweeping powers to the provincial governments in suppressing the propaganda for the civil disobedience movement. In 1932, the Press Act of 1931 was amplified in the form of the Criminal Amendment Act of 1932. During the Second World War, pre-censorship was reinforced and at one time the publication of all news related to the Congress activities were declared illegal.

The Press (Objectionable Matters) Act, 1951

This Act was more comprehensive than any earlier legislation affecting the press. It replaced the Central and State Press Acts which had been in operation till then. The Act empowered the Government to demand and forfeit security from presses and newspapers for publication of 'objectionable matter'. The Government to demand and forfeit security and demand further security from presses and newspapers for publication of 'objectionable matter'. The government could also declare certain publications forfeited, prohibit transmission by post of objection documents, to seize and destroy unauthorized newspapers and to seize and forfeit unauthorized presses. The Act remained in force till 1946.

Under our constitution there is no separate guarantee of the freedom of the press. It is implicit in the freedom of expression which is conferred on all citizens. The freedom of press under our constitution is not higher than the ordinary citizens. It is subject to the same limitations as are imposed by Art. 19(2) and to those limitations only.

Now the question before us is what exactly constitutes restriction upon the press?

1. Any restriction that is directly imposed upon the right to publish, to disseminate information or to circulate constitutes a restriction upon the freedom of the Press. The right to publish includes the right to publish not only its own views but also those of its correspondents. The right to circulate refers to the matter to be circulated as well as the volume of circulation.
2. To require a newspaper to reduce its space for advertisements would directly affect its circulation since it would be bound to raise its price.
3. To fix the maximum page or price level, there by affecting its volume of circulation.
4. To restrict the use of the paper which is allotted to a newspaper so as to affect its volume of production or circulation?

It would not be legitimate for the state –

- To subject the press to laws which take away or abridge the freedom of expression or which would curtail circulation and there by narrow the scope of discrimination of information or fatter its freedom to choose its means of exercising the right would undermine its independence by driving it to seek government aid.

- To single out the press for lying upon it excessive and prohibitive burdens which would restrict the circulation, impose a penalty on its right to choose the instruments for its exercise or to seek an alternative media.
- To impose a specific tax upon the press deliberately calculated to limit the circulation information.
- To cancel a declaration under the Press and Registration of Books Act without giving an opportunity to the person affected to show cause against the proposed action.
- To require the newspapers either to reduce the number of pages or to raise their prices according to the schedule prescribed by the state, on some ground extraneous to clause 2, e.g., the elimination of their competition amongst newspapers.
- To subject the press to a statutory wage structure which has no regards to its paying capacity and is beyond its financial capacity?
- To demolish a building when it is intended to stop the business of a newspaper located in that building.

2.2 ROLE OF PRESS DURING THE FREEDOM STRUGGLE

At the time of the first war of independence, many numbers of papers were in operation in the country. Many of these like Bangadoot of Ram Mohan Roy, Rastiguftar of Dadabhai Naoroji and Gyaneneshun advocated social reforms and thus helped arouse national awakening.

It was in 1857 itself that Payam-e-Azadi started publication in Hindi and Urdu, calling upon the people to fight against the British. The paper was soon confiscated and anyone found with a copy of the paper was prosecuted for sedition. Again, the first Hindi daily, Samachar Sudhavarashan, and two newspapers in Urdu and Persian respectively, Doorbeen and Sultan-ul-Akbar, faced trial in 1857 for having published a 'Firman' by Bahadur Shah Zafar, urging the people to drive the British out of India. This was followed by the notroius Gagging Act of Lord Canning, under which restrictions were imposed on the newspapers and periodicals.

Notable Role

In the struggle against the British, some newspapers played a very notable role. This included the Hindi Patriot. Established in 1853, by the author and playwright, Grish Chandra Ghosh, it became popular under the editorship of Harish Chandra Mukherjee. In 1861, the paper published a play, "Neel Darpan" and launched a movement against the British, urging the people to stop cultivating the Indigo crop for the white traders. This resulted in the formation of a Neel Commission. Later, the

paper was taken over by Ishwar Chandra Vidyasagar. The paper strongly opposed the Government's excesses and demanded that Indians be appointed to top government posts. The Indian Mirror was the other contemporary of this paper which was very popular among the reading public.

Yet another weekly, Amrita Bazar Patrika which was being published from Jessore, was critical of the government, with the result that its proprietors faced trial and conviction. In 1871, the Patrika moved to Calcutta and another Act was passed to suppress it and other native journals.

Marathi Press

Mahadev Govind Rande, a leading leader of Maharashtra, used to write in Gyan Prakash as well as in Indu Prakash. Both these journals helped awaken the conscience of the downtrodden masses. Another Marathi weekly, Kesari was started by Tilak from January 1, 1881. He along with Agarkar and Chiplunkar started another weekly journal, Mratha in English. The Editor of the 'Daccan Star' Nam Joshi also joined them and his paper was incorporated with Maratha. Tilak and Agarkar were convicted for writings against the British and the Diwan of Kolhapur. Tilak's Kesari became one of the leading media to propagate the message of freedom movement. It also made the anti-partition movement of Bengal a national issue. In 1908, Tilak opposed the Sedition ordinance. He was later exiled from the country for six years. Hindi edition of Kesari was started from Nagpur and Banaras.

Press and the Revolt of 1857

Wahabi rising, rise of titu mir, faraizi movement, the santal rebellion of 1850s and the 1857 sepoy revolt were indicative of simmering discontent in India. The newspapers, instead of sympathizing with these, warned the government of the impending danger. But when the Sepoy revolt broke out the newspapers, especially the Urdu press, were blamed for it. The Persian papers the Durbin, the Sultan-ul-Akhbar and the HindooPatriot of Calcutta published the famous proclamation of the last Mughal emperor Bahadur Shah asking the nation to prepare for a revolution. The Samachar Sudhabarshan, a bilingual daily in Bangla and Hindi from Calcutta, printed news and views about the progress of revolt and the atrocities of the British army, which prompted lord canning to reintroduce in 1857 the restrictive provisions of the Bengal Resolutions of 1823 to regulate the press and to restrain the circulation of printed books and papers. The Friend of India and the Dacca News, renamed later as the Bengal Times, were warned and the Rangpur Bartabaha was closed. The law was however withdrawn in 1858.

Iswar Chandra vidyasagar launched in 1858 a Bangla weekly Som Prakash. In 1859 the first printing press under the signboard 'Banglajantra' was set up in Dhaka from where the Dacca Prokash was published in 1861. The same year The John Bull in the East (later renamed as The Englishman) became the powerful spokesman of the

Europeans and of the interest of planters in India. In 1865, The Pioneer at Allahabad earned repute for exclusive news. In 1868, the Ghosh brothers launched Amrita Bazar Patrika from a small village of Pulua-Magura in Jessore as a Bangla weekly (later shifted to Calcutta). In 1875, Robert Knight founded The Statesman. In 1879, surendranath banerjeapurchased the ownership of Bengalee to make it more popular. In 1881 Jogendra Nath Bose launched the widely circulated Bangabashi. The Bangla drama Neel-Darpan by Dinabandhu Mitra, published in 1872, depicted the tyranny of the European indigoplanters. The government reacted sharply by enacting in 1876 the dramatic performance actto protect the interests of the planters. The Amrita Bazar Patrika (Jessore) including some other local press also took up the cause of the indigo cultivators.

The Indian national congress (INC) was born in 1885. The Statesman and Friend of India and the Amrita Bazar Patrika lent their weight to the cause of the INC. The Anglo-Indian press, especially the Pioneer, discouraged the Muslims joining the Congress. S.N. Banerjee, the pillar of the Congress and the editor of the Bengalee, solicited the cooperation of the Muslims of Bengal, but there was no response. syed ameer ali of Bengal kept silent. Sir Syed Ahmad Khan, in Lucknow, warned that a representative government proposed by the Congress would bode evil for the Muslims. The Pioneer published Sir Syed's Lucknow speech. The Aligarh Institute Gazette implored the Congress to drop its claim of representing the nation. The Englishman identified Sir Syed Ahmad Khan, Nawab Abdul Luteef and Syed Ameer Ali as the true leaders of the Muslims. Meanwhile the Viceroy Lord Dufferin dubbed the Congress as a 'microscopic minority'. The Bangabashi, unhappy at the taunt, the New India and the Amrita Bazar Patrika, the two pro- Congress papers, exhorted the party to avoid the nuisance of persistent begging for reforms. Dufferin's comments drew more 'sympathy' and support for the Congress even from the Muslims in the absence of any other political platform. The government perceived this shift and Syed Ameer Ali was appointed a judge.

After the Allahabad congress of the INC, a sizable section of the press, mostly the vernacular ones, supported the Congress, while those opposed it could roughly be divided into four groups. Firstly, the ultra-nationalists headed by the popular Bangabashi thought that the English educated Congress leaders were working under an illusion about the true character of British rule in India. Secondly, the Muslim press also opposed the Congress but was itself divided into two mutually recriminating groups, one subscribing to the Aligarh School and the other not subscribing to Sir Syed's policy of giving a carte blanche to the British. Thirdly, the Anglo-Indian press, mainly the Pioneer, was creating skepticism among Muslims about the intention of Hindus.

Lastly, a section of the press aimed at pleasing the authorities only. The vernacular press published news of the INC's meetings, but believed in the Irish type of agitation backed by physical force preached by Sir Syed. With this backdrop in 1878 the vernacular press act was passed to bring publishing of newspapers in the local

languages of the subcontinent under better control. In 1897, Sections on treason or sedition and class hatred had been inserted into the Indian Penal Code. The criminal procedure codeof 1898 relating to investigation and trial of criminal offences and forfeiture of seditious books and pamphlets was introduced. The Congress and the pro-Congress papers protested. The role of the Sanatan Dharma Patrika in favourof 'suddhi' movement of Arya Samaj, Al Hakam of Mirza Gulam Hussain Kadiani claiming divine revelation, the Dar-ul-Saltanat and Urdu Guide of the Shiites in creating mutual recriminations between the Hanafi, Mohammadi, Wahabis and Sunni sects, and added to that the Amrita Bazar Patrika's remarks offending the Muslims - all these factors sent Sir Syed again to prominence among his followers who began to reassess his policies. When his Aligarh College flourished into a university, and the All India Muslim league commenced preaching isolationism and separatism, a historical basis was discovered for separatism of India.

War of Independence 1857 and the Role of Urdu and Persian Newspapers

The War of Independence, which was fought in 1857, is also said to be the beginning of a new era in the history of British India that ended in 1947. The last days of British rule in India in the words of H.V. Hodson were "the climax of a double struggle, at the same time for the national independence by Indians generally and for self-assertion by the Indian Muslims". Digging out the roots of this divide in the aftermath of the War of 1857, he points towards four main reasons that gave strength to the concept of Muslim nationalism in India: the unfavourable attitude of English ruling class towards Muslims as they regarded the Muslims the mainspring of rebellion; the increasing role of Indian (mostly Hindus) educated and commercial classes in the public life in the country; the decreasing role of Muslims as soldiers and administrators due to increasing supremacy of the British, their emancipation of the States and their later suspicious attitude towards the Muslims, and finally the neglect of modern higher education by the Muslims out of both frustration and hatred on religious and cultural grounds. According to Hodson, the transfer of power in India could have been achieved much earlier if the issue of Muslims nationalism was not there. The double struggle which Hodson has pointed out began after the War of Independence of 1857.

Causes of Revolt and Hindu-Muslim Approach to the War

In fact, a lot has been written or said about the causes of division of the Subcontinent in 1947 as well as about the revolt which took place in 1857 and which is believed to be the milestone in the beginning of a new struggle for independence. Although the War of Independence 1857 was fought shoulder to shoulder by both Hindus and Muslims of the Indian Subcontinent, it will not be realistic to undermine the existence of a void between the two at that point of time as well. This is the reason that Muslims had to pay a higher price for it later. This void kept widening with the passage of time and finally resulted in the struggle of a separate homeland for the

Muslims of India. They had different reasons to confront the British rule in India and this difference of approach War of Independence 1857 and the Role of Urdu and Persian Newspapers towards the revolt was also reflected in the reporting of the War in English, Persian and Urdu Newspapers of that time. This War which is also termed a failure, especially by the scholars of European origin, affected the course of Indian history in many ways. It paved the way for the beginning of a new era of governance in British India, ending the rule of East India Company. This most written about event of the past had many dimensions; some of them yet to be uncovered.

Dr. Mubarak Ali raises three pertinent and objective questions while exploring the motives of the War these are:

1. Was it a result of curtailing the privileges of the ruling elite like nawabs and rulers of princely states or was it a peasant's rebellion against East India Company's new revenue policy?
2. A conspiracy hatched by Nana Saheb, Rani of Jhansi and Hazrat Mahal?
3. Indians were happy with the policies of the British but Muslims instigated them to revolt?

In fact, it can be said that the anti-British uprising was largely confined to upper India and was fuelled by a number of reasons: the grief of the Indian sepoys; the anger of princes and princesses dispossessed by the British; and the resentment of the upper classes and castes at being treated by the British in law courts at par with lower class Indians, are cited as some of the major causes. The objective analysis and interpretation of the above mentioned probabilities needs a detailed argument and deliberation but it is a fact that War did not engulf the whole of India. Although its fallout was widespread but basically it was fought in three areas; Delhi and adjoining areas, Agra, Oudh and Central India. It started from Meerut on 10th May 1857, engulfed Delhi on 11th May, Luknow on 30th May and Banaras and Kanpur on 4th June 1857.

Moreover, one must not forget the fact that this War was not an immediate result of a mass movement rather it was a revolt of the soldiers serving in the Indian army. Truly speaking, this War was not only an overt expression of dissent against foreign rule, but at the same time this was also a clash of different economic, financial, administrative, legal, educational and, warfare systems.

There were multiple causes of this revolt other than the one that is often stated as the major cause — the case of the new Enfield rifles — by the scholars and historians of British origin. Other causes include Lord Dalhousie's new policy regarding the services of the sepoys according to which the sepoys of Bengal army were being paid less than there counterparts in the army of Bombay and Madras; and the annexation of Indian States especially the state of Oudh from where at least 75,000 troops of Bengal Army were recruited. This annexation was instrumental in disaffecting the Bengal Army against the Company. Contrary to this and besides very potent economic reasons, for a section of Indians, especially Muslims, there was a strong

desire for Muslim rule over Christian- British rule. They wanted to bring back the Mughal rule through Bahadur Shah Zafar, the last Mughal emperor. In this way pressure kept mounting against Company's colonialism from all sides: educated and uneducated, Indian and English educated, professional and the working class, Hindu and the Muslims. Finally, this combined force erupted and took the shape of the War of Independence.

The main focus of this research is to analyze the role of Urdu and Persian newspapers during the War of Independence in qualitative and quantitative terms through content analysis, so that a link may be established between the Muslim's stance during the War and the role of Urdu and Persian newspapers, as former were supposed to be the spokesmen of Muslim sentiment during the War. This dimension of the War seems even more significant when War of Independence 1857 and the Role of Urdu and Persian Newspapers-it is combined with the fact that Urdu press was completely wiped out from Delhi and Lukhnow after the War.

The 1857 Saga and the Press Although, the War of Independence 1857 is considered to be the most written about event of the world history, but still many of its dimensions seem to be enveloped in confusion and elusiveness and the role of the press is one of them. The enforcement of the Gagging Act of 1857 is a testimony to the significance of press during the War in the eyes of the rulers, which made it necessary for the newspapers to obtain license for printing. In fact, till May 1857 there was no change in the laws governing the newspapers in India.

When the War broke out in May 1857, the Indian press had no less than, 75 years old tradition. Apart from English language press, which was largely patronized by the British ruling class and yet was confined to the elite of Indian society, a number of Persian, Urdu, Bengali and other vernacular papers have had their roots in the society as a whole. This press may be classified into four categories:

1. English and vernacular press that enjoyed full support and patronage of East India Company, their officers and other English citizens, and was playing its role accordingly. Jām-i Jahān Numa, Fawā'id al-NaĐrīn, Qirān al-Sa'adayn, Kōh-i Nūr, Øadar al-Akhbār, Kurrachi Advertiser, Lahore Chronicle and The Panjabee are only a few to mention.
2. Those English, Bengali, Persian and other language newspapers, which were founded by educated Indians, like Raja Ram Mohan Rai, Dawarka Nath Tegore, Hari Dutt and many others. Their reformist press was different from that of Delhi and adjoining areas. These nationalist Indians used their press with a complete understanding of the changing political economic and cultural environment with major focus on development of society and the people.
3. There were some Urdu newspapers that were supported by the rulers and Nawabs of Indian States, mostly to please the newspaper owners or to make use of them for achieving certain goals. For example, Raja of Nepal supported Banaras Gazette. MaĐhar al-Surūr of Bharat Pur, Gawaliar Gazette and Bāgh-

o-Bahār, Banaras come in this category.Those Urdu and Persian newspapers which were coming out from the areas where war actually broke out, like Delhi and adjoining areas, Lukhnow, Agra and Banaras. An analysis of the available contents of these newspapers especially of the period when war was being fought can provide some insight about the role of Urdu and Persian newspapers in motivating Muslims of India to revolt against the external power and restore Muslim rule legacy in the Indian Subcontinent.

Before embarking upon the analysis of role and significance of the press during the war it is pertinent to have an understanding of the then government press relations and the relevant laws to govern the press during the 19th century.

Press and the First Session of Congress

The Editors commanded a very high reputation at the time of the birth of the Indian National Congress. One could measure the extent of this respect from the fact that those who occupied the frontline seats in the first ever Congress session held in Bombay in December 1885 included some of the editors of Indian newspapers. The first ever resolution at this Session was proposed by the editor of The Hindu, G. Subramanya Iyer. In this resolution, it was demanded that the government should appoint a committee to enquire into the functioning of Indian administration. The second resolution was also moved by a journalist from Poona, Chiplunkar in which the Congress was urged to demand for the abolition of India Council which ruled the country from Britain. The third resolution was supported by Dadabhai Naoroji who was a noted journalist of his time. The fourth resolution was also proposed by Dadabhai Naoroji.

There were many Congress Presidents who had either been the editors or had started the publication of one or the other newspapers. In this context, particular mention may be made of Ferozeshah Mehta who had started the Bombay Chronicle and Pandit Madan Mohan Malaviya who edited the daily, Hindustan. He also helped the publication of Leader from Allahabad. Moti Lal Nehru was the first Chairman of the Board of Directors of the Leader. Lala Lajpat Rai inspired the publication of three journals, the Punjabi, Bandematram and the People from Lahore. During his stay in South Africa, Gandhiji had brought outIndian Opinion and after settling in India, he started the publication of Young India; Navjeevan, Harijan, Harijan Sevak and Harijan Bandhu. Subash Chandra Bose and C.R. Das were not journalists but they acquired the papers like Forward and Advance which later attained national status. Jawaharlal Nehru founded the National Herald.

Revolutionary Movement and the Press

So far as the revolutionary movement is concerned, it did not begin with guns and bombs but it started with the publication of newspapers. The first to be mentioned in this context is Yugantar publication of which was started by Barindra Kumar Ghosh who edited it also.

When the Ghadar party was organised in Amenca, Lala Hardayal started publication of the journal 'Ghadar'. Within one year, millions of copies of this journal were published in Hindi, Urdu, Punjabi, Gujarati, Marathi and English and sent to India and to all parts of the world where Indians were residing. In the beginning the copies of the journal were concealed in parcels of foreign cloth sent to Delhi. It was also planned to smuggle the printing press into India for this purpose. But then the war broke out and it became almost impossible to import printing machinery from abroad. Lala Hardayal was arrested in America and deported to India. One of his followers Pandit Ramchandra started publishing Hindustan Ghadar in English. With the US joining the war, the Ghadar party workers were arrested by the American Government. When the trail was on, one of the rivals of Pandit Ramchandra managed to obtain a gun and shoot him dead in the jail itself. The death of Ramchandra led to the closure of this paper.

In 1905, Shyamji Krishna Verma started publication of a journal Indian Sociologist from London. It used to publish reports of political activities taking place at the India House in London. In 1909, two printers of this journal were convicted. Shyamji Krishna Verma left England for Paris from where he started the publication of the journal. Later on, he had to leave for Geneva. He continued to bring out the journal from there for two or three years more. In Paris, Lala Hardayal, in collaboration with Madam Cama and Sardar Singhraoji Rana brought out Vandematram and Talwar.

After Yugantar, it was Vandematram that played a significant role in the freedom struggle. This journal was established by Subodha Chandra Malik, C.R. Das and Bipin Chandra Pal on August 6, 1906. Its editor, Aurobindo Ghosh, the editor of Sandhya, B. Upadhyay and editor of Yugantar B. N. Dutt had to a face a trial for espousing the cause of freedom.

So far as the Hindi papers were concerned, they looked to government for support for some time. Bhartendu Harish Chandra was the first to start a journal Kavi Vachan Sudha in 1868. Its policy was to give vent to the miseries of the people of India. When the Prince of Wales visited India, a poem was published in his honour. The British authorities were given to understand that the poem had two meanings and that one word used in the poem could also mean that the Prince of Wales should get a shoe-beating.

The government aid to journals like Kavi Vachan Sudha was stopped for publishing what was objectionable from the government point of view. Bhartendu Harish Chandra resigned from his post of an honorary Magistrate. His two friends, Pratap Narain Mishra and Bal Krishna Bhatt started publication of two important political journals Pradeep from Allahabad, and Brahman from Kanpur. The Pradeep was ordered to be closed down in 1910 for espousing the cause of freedom.

The Bharat-Mitra was a famous Hindi journal of Calcutta which started its publication on May 17, 1878 as a fortnighly. It contributed a lot in propagating the cause of the freedom movement. The journal exposed the British conspiracy to usurp Kashmir. Several other papers published from Calcutta which played an important role in freedom struggle included Ambika Prasad Vajpayee's Swantrtmtra, Ramanand

Chatterjee's Modern Review' in English, Pravasi Patra' in Bengali and Vishal Bharat in Hindi.

One of the foremost Hindi journalist who has earned a name for his patriotism was Ganesh Shanker Vidyarthi. In 1913, he brought out weekly Pratap from Kanpur. He made the supreme sacrifice in 1931 in the cause of Hindu-Muslim unity. Krishna Dutt Paliwal brought out Sainik from Agra which became a staunch propagator of nationalism in Western U. P. The noted Congress leader, Swami Shradhanand, started the publication of Hindi journal Vir Arjun and Urdu journal Tej. After the assassination of Swami Shradhanand, Vidyavachaspathi and Lala Deshbandhu Gupta continued the publication of these journals. They were themselves prominent Congress leaders.

In Lahore, Mahashaya Khushal Chand brought out Milap and Mahashaya Krishna started publishing Urdu journals which helped a lot in promoting the national cause. In 1881, Sardar Dayal Singh Majitha on the advice of Surendra Nath Bannerjee brought out Tribuneunder the editorship of Sheetala Kant Chatterjee. Bipin Chandra Pal also edited this paper for some time. Later in 1917, Kalinath Rai joined the paper as its editor.

There is not a single province in India which did not produce a journal or newspaper to uphold the cause of the freedom struggle. A. G. Horniman made the Bombay Chronicle a powerful instrument to promote militant nationalism. He himself took part in the meetings where Satyagraha used to be planned. He published vivid accounts of the Jallianwala Bagh carnage for which one correspondent of his paper, Goverdhan Das, was sentenced to three years' imprisonment by a military court. Horniman too was arrested and deported to London even though he was ill at that time. Amritlal Shet brought out the Gujarati journal Janmabhumi which was an organ of the people of the princely states of Kathiawad, but it became a mouthpiece of national struggle. Similarly another Gujarati journalSaanjvartman played a pro¬minent role under the editorship of Sanwal Das Gandhi, who played a very significant role in the Quit India Movement in 1942. It was soon after independent formed a parallel Government in Junagarh and forced the Nawab of Junagarh to leave the country. The three editors of the Sindhi journal Hindi Jairam Das Daulatram, Dr. Choithram Gidwani and Hiranand Karamchand, were arrested, their press closed and the property of the paper confiscated.

In Bihar, the tradition of national newspapers was carried forward by Sachidanand Sinha who had started the publication of Searchlight under the editorship of Murtimanohar Sinha. Dev Brat Shastri started publication of 'Nav Shakti and Rashtra Vani'. The weekly yogi and the Hunkar' also contributed very much to the general awakening.

Highlights of Key Development in Indian Journalism Till Independence

Ancient India

- Education was not wider spread
- Meaning for communication was inadequate

- Concentration on strengthening political system
- Communication through imperial edict on copper plates, rocks, stone pillars
- Daily news published in small pictures convey through painting

Bible New testimony published in 1456 by Gutenberg, he was the father of Printing Technology.

Medieval India

- Aurangazeb pioneered the concept communication network
- Vaquia Navis, specialist news writers who summaries the important events and incidents
- Cofia Navis, secret spies to collect the news from public
- News Letters covers the local news and their leaders expedition
- Calligraphy flourished during this period

New Era

- Christian missionaries
- During 16th century printing technology came to India by Christians – group of Fathers were travel through coastal areas to convey news to public
- Books, Dictionaries, Bible translation.
- September 15th, 1556 first printing machine set up in Goa, India.
- September 6th, 1557 first book 'Doutrina Christ' was published by St. Francis Xavier, they used Mental Typeface for printing.
- In 1578 'Doutrina Christ' was translated in Tamil and it is the first Tamil Book in Indian Language.

Printing Press in India

- First printing press set up in Goa in 1556, September 15th 'Doutrina Christ' was printed.
- Second printing press set up in Coramandal Coast, 'Flos sancprum' newsletter printed and it's the first Tamil Nadu printing press.
- Third printing press in Bombay, 'Bhimji Parekh' was printed.
- Fourth printing press in Kerala, 'Tamil Portuguese Dictionary' was printed.
- Fifth printing press in Thanjore district and it's the second press in Tamil Nadu.
- In 18th century Grammar books were published in southern languages.
- In 1714 first copy of New testimony in Tamil was published
- In 1779 Tamil-English Dictionary was published.

Newspapers in India - 18th Century

- In 1780, January 29th first newspaper 'Bengal Gazette' by James Augustus Hickey and Hickey is known as the Father of Journalism.

- In 1780, November second newspaper 'India Gazette' by Bernard Messnik and Peter reed.
- In 1784 third newspaper 'Calcutta Gazette' alias 'Oriental Advertiser'
- In 1785 fourth newspaper 'Bengal Journal' by Thomas Jones – published government advertisement at free of cost (above papers were given postal concession for wide circulation).
- In 1785 'Madras Courier' by Richard Johnston
- In 1789 'Bombay Herald'
- In 1790 'Bombay Courier'
- In 1791 'Bombay Gazette'
- In 1798 'Madras Gazette' by Robert Williams.
- In 1795 'Indian Herald' by Humphreys.

Bengal Gazette

It is also known as 'Calcutta General Advertiser', but stays alive for two years only. Advertising was prominent; the thickness of the paper is similar to hard board, hence the printing was not so clear. It has only two pages. Most of the news were taken from European newspapers, therefore is not attracted by Indian readers. Government scandals were highlighted and it's totally views against the government, hence to control the Bengal gazette, government of India started 'India Gazette'.

India Gazette

It was supported by the Calcutta government. Fancy journalism started in second newspaper itself. Aim of the newspaper is to develop their business. Initially there was fought between Bengal gazette and India gazette, typefaces were supplied to both the newspapers but later it was stopped for Bengal gazette. The size of the newspaper is 16x10 inches; it introduced the column news.

Calcutta Gazette alias Oriental Advertiser

It is a tabloid, and the first newspaper introduced tri language (English, Persia and Bengali) printing in single paper. Government supported the paper.

Newspapers in Madras

- In 1785, 'Madras Courier' the first newspaper came to Madras, it's a four pages newspaper two pages for news, third page for reader's forum and last page for advertisements, government decided to give advertisements.
- To control the press, suddenly government passed 'Censorship Act' in 1795 in Madras (for particular newspapers). After 1799, the 'Censorship Act' was implemented to all newspapers in India. New laws to press, before publishing the news proof sheets of the content should submit to the government. Hence 'Bengal Gazette' newspaper banned.

Newspapers in Bombay

- In 1789 'Bombay Herald', first newspaper in Bombay and it's a weekly.
- In 1790 'Bombay Courier', second newspaper in Bombay and founded Lukensh Burner by employees of east India Company. Bombay courier later renamed as 'Bombay Times' and in 1791, first newspaper published Indian language advertisements in Gujarati.
- Form Bombay Times two newspapers were originated, India Times and Bombay Gazette. In 1791 Bombay Gazette newspaper gave import to Letters to the Editor.

Newspapers in India - 19th Century (eventful period of newspapers growth)

Christian missionaries started newspapers in India and also development of Vernacular newspapers started (Indian Language newspapers).

Lord Wilson wants to control the growth of Indian newspapers - news was against the government. Band for Sunday newspapers, news should publish only after references, declaration (imprint, about the newspaper details and these details filled in Magi state court) should submit to the government, no military and political news, if press violates the rules then immediate penalty/ punishments. Government introduced concession deposit for newspapers.

- Lord Milton gave liberty to newspapers; again 'Bengal Gazette' newspaper came into play in 1816, under the ownership of Gangadhar Bhattacharya first Indian to own the newspapers - remembered as a pioneer of Indian own newspaper.
- Same year, James Mickenzie and John Bull started first Sunday newspaper 'Oriental star' and government banned it. Later they got permission from court and started the paper but court strictly ordered the paper's employee not to work Sundays. Slowly the liberty to press came into play.
- In 1818, Sharapov missionaries started first newspaper 'Dig Darshan' monthly, it space to historical data and political news. Dr. Cray was the editor, after gone through the laws of press the monthly became weekly then changed the 'Dig Darshan' in Bengali (Vernacular language), it survived for four months. After four month it renamed as 'Samachar Darpan'. 1819 J.C. Marshman took over as editor; paper sold for one rupee and it becomes bilingual (Bengali-Hindi) in 1829.
- In 1818, second newspaper 'Friend of India'. The Sharapov missionaries' newspapers started to critic the Hindu religion values.

Raja Ram Mohan Rai

He was a social and religious reformer. Founder of Brahmo Samaj (an Indian socio-religious reform movement), he fought for women freedom and also abolished practice

of sati. He is the father of Indian language journalism, because his contribution to journalism was in creditable.

- In 1829 he started his first newspaper 'Brahminical Magazine' in Bengali.
- Renamed as 'Brahminical Sevedhu' in Hindi-Bengali.
- Second 'Samvad Kaumudi' in Bengali.
- 'Mirat-ul-Akhbar' first newspaper in Persian language.
- Ram's newspaper propagated - freedom of press, Indians in high ranks of service, and separation of the executive and judiciary, political philosophy, liberalism, individualism and freedom for women.
- James Silk Buckingham pioneered the letters to the editor column and write news with human interesting stories. He believes journalism dispels ignorance and also fought for the freedom of press, hence is called as 'champion of freedom of press'.
- In 1818 'Calcutta Journal'- eight pages paper and twice a weekly.
- After 1827 Indian press divided into two parts – Indian press (support by Indian freedom fighters) Anglo-Indian press (support by British).
- Queen Victoria gave liberty to press. In 1858, separate rooms for editors, reporters were given for first time given. She invited the local people to take part in the administration.
- In mid of 19th century 'The Hindu', 'Madras Mail', In Bombay 'Times of India', In Calcutta 'Telegraph' and in Allahabad 'Pioneer' were started.
- In 1844, telegraph lines were introduced, information pass through the telegraphic lines to the press office.
- In 1861 'Times of India' was born from already three existing newspapers Bombay Times, Bombay Standard and Telegraph and the Courier.
- Reuters was the first news agency all over the world - Times of India and Bengali newspaper subscribe news from them.
- In 1875 Robert Knight takes off the 'Friend of India' newspaper and also started 'Statesman'. Later he combined the both the papers.
- In 1876 Lord Lytton Viceroy of India, he fought – press and government were not in good relationship, hence he wants to make them close.
- Robert Knight and Lord Lytton started the special press bureau (now its press information bureau).
- In 1878, Vernacular Act was brought by British, to control the growth press in India. The Act say, if press violates the rules the sentence would be, for the first time - apology, second time – postal concession and license will be cancelled and third – personal properties will affected.

Hindu

- In 1878, 'Hindu' monthly started by six people - G. Subramania Aiyer, M. Veeraraghavachariar, T.T. Rangachariar, P.V. Rangachariar, D. Kesava Rao Pant and N. Subba Rao Pantulu.

- In 1883, Hindu published as Tri-weekly (Monday, Wednesday and Friday evening).
- In 1885, the Indian National Congress was born (A.O. Hume, founder of INC), the Hindu supported the government activities and wide coverage (INC first session increase the national news significance) then
- In 1889, the Hindu published as daily. {Achievements, in 1940 - first to introduce colour, 1963 – aircraft for distribution, 1980- First to use computer aided photo composing, 1995 – first paper to go online and 1999 – becomes national newspaper}.
- In 1889, Official secret act imposed only on military news, later in 1903 it extended to other news. Last quarter of 19th century, the newspapers - covers public speech, discussions in the council, debates and price of paper were less. Stream engine printing came into play. Wire services were introduced.

Newspapers in India - 20th Century

News Agencies

- Paul Reuter, German founded 'Reuter' news agency. In London, news agency 'Central press news agency' distributed news to local newspapers. So Paul changed his views to give news to international agencies.
- 'Bombay Times', 'Bengali' newspapers in India for first time used Reuter agency.
- Due to competition USA, started 'Associated Press' news agency. AP started its limb in India, 'Associated Press of India' in 1910. But that does not concentrated on Indian base news hence public did not welcome it.
- In 1910s Congress split into two (due to changes in the capital of the nation) -liberals and nationalist. Liberals supported the change but Nationalist opposed it.
- The Newspapers in India was also split into two, new rule of laws introduced to suppress the growth of press.
- In 1915, 'Free press of India' it was the first news agency founded by Indians. It's fully concentrated on Indian news, hence newspaper subscribe news from them.
- British government implemented strict laws to control the newspaper growth. Due to the law, 'Free press of India' changed as newspaper in an overnight. But it was not welcome by other newspapers in India.
- In 1930, other newspapers joined hands together and started 'United press of India'
- After independence FPI and UPI gone down, again six newspapers joined together and started 'Press Trust of India'. Due to competition PTI, working

journalist started 'United News of India' in 1961. Later many news agencies came into play; today we have more than 33 news agencies in India.

Annie Besant

- In 1916, Home Rule League established by Annie Besant and Bal Gangadhar Tilak, she used print medium a propaganda vehicle. She started 'Madras Standard' and renamed as 'New India'.
- New India came with full page editorial; news reflected the nation and freedom struggle. Her writing and ideas of editorial were appreciated; she involved herself in print medium.
- In 1919, government introduce Rowlatt Act (government had the power to arrest people without trial they suspect with the charge of terrorism). Hence she fought for freedom of press through her writing.
- In 1920, Annie started National University to bring discipline in journalism. Diploma in journalism course was started, internship for student in New India. Thus she called as 'Torch Bearer of Indian Liberty' and 'Pioneer of Journalism'.
- Due to the first World war there was a setback in the newspaper industry, hence printing cost were increased on side and subscriber of the newspapers were decreased on other side.

Gandhi

- In 1915, Gandhi returns from South Africa. He started a chain of newspaper, 'Young India' and 'Navegiean' weekly in Gujarati. His writing styles were simple and clear to the readers, hence unity and liberty spread among Indians.
- Gandhi's disciples started the same newspapers in other languages in India, and then he took part in freedom struggle.
- In 1921 worldwide campaign on poverty, women rights, ending untouched ability and so on. In 1930, Dandi Salt March (protesting British-imposed salt tax) was given wide publicity by the newspapers.
- Indian National Congress government later reduced the press laws hence the INC and press becomes closer.
- In 1938, 'National Herald' newspaper was started by INC; it's fully supported the INC activities.
- In 1941, 'Dina Thandi' Tamil newspaper daily was founded by Sri. Pa. Aditanar, with its first edition from Madurai.
- In 1941, first Advertisement Company 'National Services Company' started in Bombay. From 1941 to 1950 was the only service company for advertisements.
- In 1940s Indian Eastern Newspaper Society, now it's Indian Newspaper Society, it acts as a bridge between newspaper organization and the government. News prints were allotted by the government according to the requirement of newspapers.

- Vernacular press came into play to develop the Indian languages. From 1780-1947, of print revolution in newspaper industry.

2.3 SIGNIFICANT DEVELOPMENTS IN THE GROWTH OF JOURNALISM IN MADHYA PRADESH

The media of Madhya Pradesh is vibrant. Dainik Bhaskar is the leading newspaper of the state. Here it deserves a mention that Dainik Bhaskar is the flagship Hindi daily of the ₹ 2200 crore Bhaskar Group. Other newspapers like Nai Duniya, Raj Express, Dainik Jagran, Nav Bharat and Times of India also attract wide readership. Nai Duniya published in Indore is a famous news paper which also publishes news magazines. The Bhopal edition of the Hindustan Times leads all the English newspapers in Madhya Pradesh in terms of readership and circulation. Other English language newspapers like the Central Chronicle, Pioneer and Free Press have editions from Bhopal.

However, Bhopal is not only about English journalism. It has a rich legacy of Urdu journalism, which is still carried forward in the twenty-first century. Nadeem, the oldest newspaper of the state, is published in Bhopal, in Urdu. Haq-o-Insaf and Urdu Action are also other endeavours of Urdu journalism from Bhopal- the erstwhile city of the four Begums. The only Sindhi daily published in the state is Farz. It comes out from Bhopal. Besides these prominent newspapers, several magazines and news journals are published from various cities of Madhya Pradesh.

The AIR (All India Radio) stations are located in cities like Balghat, Betul, Bhopal, Chhindwara, Guna, Chattarpur, Gwalior, Indore, Rewa, Mandla, Sagar, Shahdol, Jabalpur, Shivpuri and Khandwa in Madhya Pradesh. Various other radio stations run by private enterprises are found in cities like Bhopal, Gwalior and Indore. Doordarshan (DD) regional centers are in Gwalior, Indore and Bhopal. Doordarshan is India's national broadcaster. Cable TV network has also penetrated Madhya Pradesh rather deeply. All these give the Madhya Pradesh media a holistic presence, and account for a socially and politically aware society.

Major Newspapers in Madhya Pradesh

Newspaper Name	City	Language
Central Chronicle	Bhopal	English
Dainik Bhaskar	Bhopal	Hindi
Deshbandhu	Raipur	Hindi
Jabalpur Express	Jabalpur	Hindi
Mee Marathi	Indore	Marathi
Naidunia	Indore	Hindi

Peoples Samachar	Bhopal	Hindi
Sandhya Prakash	Bhopal	Hindi

2.4 PROMINENT PERSONALITIES OF THE INDIAN JOURNALISM

List of Indian journalists includes journalists from India who write in one of many official languages of the nation. The journalists in the list have been recognized in one of the following ways:

- Indian journalists who have made influential people lists: Ramnath Goenka made India Today's list of 100 most influential people in modern India. WAN-IFRA has profiled Ramnath Goenka, V. K. Hamzah, Kalki Krishnamurthy, and Bal Thackeray.
- International award winners from India: Arun Shourie is the only Indian journalist listed as a World Press Freedom hero. Winners of the Ramon Magsaysay Award for Journalism, Literature and Creative Communication Arts include Amitabha Chowdhury (1961), Boobli George Verghese (1975), Gour Kishore Ghosh (1981), Arun Shourie (1982), R. K. Laxman (1984), Palagummi Sainath (2007).
- Journalists from India who were confirmed killed, murdered or assassinated while working or as a result of their journalism. Their status is typically confirmed by the Committee to Protect Journalists, Reporters Without Borders, International Federation of Journalists and International Press Institute.
- Subjective lists of important Indian journalists: One article lists Barkha Dutt, Rajdeep Sardesai, Vikram Chandra (NDTV), Shireen Bhan, and Udayan Mukherjee as the top five journalists of India. While a list by the same media outlet adds Karan Thapar A list that looks at journalists in terms of their contributions to society lists Arun Shourie, Swapan Dasgupta, Kanchan Gupta, M. J. Akbar, Sucheta Dalal

The given below are the prominent personalities of Indian journalism:

1. Arnab Goswami

Arnab Goswami began his career in TV news broadcast with NDTV 24 × 7 in 1995, where he anchored daily newscasts, and reporting for News Tonight a programme telecast on DD Metro. Later as the news editor, he was part of NDTV's core team during the transition from programme producer to the 24-hour mode in 1998. He hosted the Newshour show every weeknight. Newshour was the longest running news analysis shown on any channel (1998–2003). As a Senior Editor with NDTV 24 × 7, he was responsible for the overall editorial content of the channel. He hosted

one of the channel's top rated news analysis show Newsnight, which won an award for the Best News Anchor of Asia 2004 in the 2004 Asian Television Awards.

Arnab Goswami is currently Editor-in-Chief and News anchor of the Times Now news channel. His show The Newshour is aired at 9 pm with live news coverage, which has featured notable personalities like Parvez Musharraf and Rahul Bajaj. His notable accomplishments include stepping up with the 11 July 2006 Mumbai train bombings, interviewing over 200 politicians and analysts during the Trust Vote in October 2008 within a span of 26 hours of live anchoring and hosting the 26/11 Mumbai Terror attacks for over 65 hours. He also hosts a special programme Frankly Speaking with Arnab, which has featured eminent personalities such as the late Benazir Bhutto, former UK Prime Minister – Gordon Brown, Afghanistan President – Hamid Karzai, retired head of state of the Tibetan Government in Exile Dalai Lama, US Secretary of State – Hillary Clinton, Sonia Gandhi and a host of prominent Indian personalities from politics, sports, films, and the corporate world. He has also written a book named Combating Terrorism: The Legal Challenge.

Awards

- ENBA Awards 2012 for News Television Editor-in-Chief of the Year.
- Asian Television awards for Best Presenter or Anchor (Runner up)
- Society Young Achievers award for excellence in the field of Media
- Indian News Broadcasting Awards (INBA Award) in 2008 for Innovative Editor-in-Chief
- Assamese of the Year Award by News Live
- Ramnath Goenka Award for Excellence in Journalism (TV) for the year 2010 by the Indian Express Group.

2. Prannoy L Roy

Prannoy Roy is one of the 60 year old prominent journalist who is the founder, Executive and co-chairperson of one of the most famous Indian English news channel

NDTV (New Delhi Television) since 1988. He has been known as one of the most capable and famous TV- Anchor and also achieved landmark for taking interviews of some of the famous film personalities and politicians.

NOTES

Since 1984, he has been given the responsibility for conducting election analysis as he has been known for making most complicated facts into simple analysis. Being a founder he achieved various awards such as Entrepreneur of the year award, B.D Goenka award and many more.

In addition to winning international and national awards for his programmes, Roy has been adjudged the "Television Personality of the Millennium" by an Indian Express poll.

3. Shereen Bhan

Shereen Bhan is one of the news journalist and anchor on the other hand Delhi Bureau Chief and Executive Editor of CNBC- TV 18. She started her career as news reserchcr with Karan Thapar. Shereen with her beauty and unique style of anchoring made her popular in this field. She has worked with UTV as an Associate Producer and currently working with CNBC-TV 18. She has also produced some of the famous shows such as "We The People" and "Line of Fire". She has been felicitated as "FICCI Woman of the year 2005".

Awards

- In April 2005, she was awarded the FICCI Woman of the Year award.
- Women's magazine Femina included her among the 20 Beautiful Faces of the year in its September 2005 issue.
- She was featured on the cover of Verve magazine's December 2008 issue
- Shereen figured among the 50 most Beautiful Women in the Vogue October 2008 issue.
- In 2009, the World Economic Forum named her as one of the Young Global Leaders of 2009.
- Shereen Bhan was adjudged Best Anchor – English in ENBA 2013 Awards.

4. Bharkha Dutt

Bharkha Dutt is one of the leading journalist who got prominence in this field through her courageous act of reporting Kargil war. She started her career with one of the most reputed English news channel NDTV and now she is working as group editor in NDTV on the other hand as a columnist "The Third Eye" in Hindustan Times. Her unique quality of covering and reporting of 2004 Tsunami led her to achieve one of the most prestigious award of Padmashree in 2008. Being a strong reporter she has been engaged in various controversies but due to her determination and strong will her professional life never get affected.

Awards

Barkha Dutt's Sunday talk show has won the most awards out of any show on Indian television, winning the Indian Television Academy award for Best Talk Show five years in a row. In 2012, the Association for International Broadcasting awarded Barkha Dutt the title of "TV Personality of the year" with the following citation: "a reporter of considerable stretch and depth, still passionate and fearless in bringing the issues closer to her viewers." Dutt was the recipient of the C H Mohammed Koya National Journalism Award in 2009. In 2008, Dutt received the Indian News

Broadcasting Award for the Most Intelligent News Show Host. Dutt received the Commonwealth Broadcasting Association award for Journalist of the Year, 2007. She was awarded "Best TV News Anchor (English) for her programme "We the people" at the first Indian News Television Awards in 2007.

In 2008, the Indian government awarded Barkha Dutt the Padma Shri, a civilian honor, for her coverage of the 2004 Tsunami.

She has twice been named on the list of 100 "Global Leaders of Tomorrow" compiled by the World Economic Forum (2001, 2008). In 2005, she was among 50 Indians who were 35 or younger and listed for their achievements and impact on society.

In 2010, she was appointed as a member of India's National Integration Council. She was named an Asia Society Fellow in 2006 and serves on the International Advisory Council of the Asia Society

5. Shekhar Gupta

Shekhar Gupta is one of the most leading journalist which later led him to become Editor-in-chief of leading newspaper The Indian Express. His 33 year record in Indian journalism credits him with some of the most important news break of the Indian journalism. He joined Indian Express as a reporter and since then makes this foundation fearless, fair and independent. He has covered some of the most courageous news stories such as north-east insurgency and US terrorist attack and many more. He has weekly column"National Interest" which is the subject of his forthcoming book which covers various issues.

Awards

Shekhar has received assorted awards: the 1985 Inlaks award for young journalist of the year, G K Reddy Award for Journalism, the Fakhruddin Ali Ahmed Memorial Award for National Integration. He was awarded Padma Bhushan by the Govt of India in 2009.

Under his leadership, The Indian Express has won the Vienna-based International Press Institute's Award for Outstanding Journalism in the Public Interest thrice- the first time for

its coverage of the Gujarat riots of 2002, the second time for uncovering the Bihar flood relief scam in 2005 and the third time for its sustained investigation into the Malegaon and Modasa blasts of 2008 and the alleged role of Hindu extremists and organisations. Shekhar uncovered LTTE training camps in India, the truth behind the falsely implicated scientists of the Indian Space Research Organisation in a spy scandal. And seven years before the terrorist attacks in the United States on September 11, 2001, he travelled across Afghanistan, Pakistan, Germany, the US and the UK, to report extensively on the threat from pan-national fundamentalism, including its links with Osama bin Laden.

6. Subhash K Desai

Subhash Keshavrao Desai is the personality which is in Print Media since 40 years. He is being accredited as the senior journalist by the government of Maharashtra. He becomes editor of Pranav magazine at the age of 19 and currently working as the editor of print magazine "Sinhvani" on weekly and daily basis. He is the author of many books and written more than 7000 books on different subjects published in marathi print media. He has been accredited with Maharashtra Journalist Association award.

7. Shashi Tharoor

Shashi Tharoor is one of the most famous and young Print journalist and the Member of Parliament from Thrivanthapuram, Kerala. He is one of the most young journalist who has been writing at the age of 6 and got his story published in Bharat Jyoti The Sunday Edition of The Press Journal. He has written various books and also been regarded as one of the famous columnist of English newspapers, The Hindu, Times of India and weekly column ''Shashi on Sunday".

8. Sagarika ghose

Sagarika Ghose is one of the most noted journalist who has been working in this field since two decades. She has been working since 1991 with some of the most prestigious publications The Outlook Magazine as well as news channels such as Times of India and The Indian Express. Currently she is working as Deputy Editor and Prime time anchor on famous news network CNN-IBN. Being a part of doing extensive reporting on elections and features stories, she started her show ''Face the Nation" from which she got award for best presented news show.

Awards

Her show Question Time Didi, an audience based interaction with Bengal chief minister Mamata Banerjee and students, from which Banerjee famously stormed out mid-way, received the NT Award for Best Public Debate Show in 2013. She was awarded the Gr8-ITA award for Excellence in Journalism in 2009. Ghose was awarded an Excellence in Journalism Award (Aparajita Award) from FICCI Ladies Organisation in 2005. In 2012 she received the CF Andrews Award for Distinguished Alumnus from St Stephen's College. In 2013, Ghose received the ITA Best Anchor Award from the Indian Television Academy (ITA).

9. Ashutosh Kumar Chaudhary

One of the leading journalist of Hindi news channel IBN-7 and managing editor also which started his career from his early age. He got his popularity when he got

opportunity in Saptahik Hindustan to write column for Ayodhya issue. Thus this small step led him to towering heights by just penning down thoughts on paper. With these daring coverings he become famous and senior editor as well as managing editor also and achieve various national and international awards.

10. Rajdeep Sardesai

Rajdeep Sardesai is one of the most famous and renowned journalist who entered Television Journalism in the year 1994 as political editor of New Delhi Television. He got popularity during the reporting of Gujarat riots and become one of the smartest news presenter and editor. By gaining popularity in this field he started to produce his own news channels Global Broadcast News and later on Indian Edition channel CNBC which include CNBC Awaaz, CNBC- TV18. Currently he is Editor in chief of CNBC network.

Awards

He has won numerous other awards for journalistic excellence. Those include -

- The prestigious Padma Shri for journalism in 2008, the International Broadcasters Award for coverage of the 2002 Gujarat riots and the Ramnath Goenka Excellence in Journalism Award for 2007.

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- Rajdeep Sardesai was inducted into The Hall of Fame for Continuing Contribution to Industry (Professional) in ENBA Awards 2010.
- The Asian Television Award for best talk show for the Big Fight on two occasions
- ENBA Awards 2013 for Best Editor-In-Chief – English
- His current flagship show on CNN-IBN, India at 9, has been awarded the best news show at the Asian awards for the last two years.
- The Urdu Press Club of India awarded Rajdeep with the Jasarat Award in 2003 for covering Gujarat riots.

11. Vikram Chandra

Vikram Chandra a renowned face from channel NDTV. With an era's knowledge in the field of journalism Vikram Chandra, is one famous journalist. He did his Graduation in Economics from St. Stephen's College, Delhi and for further studies he went to Oxford. He refined his mass media talents at the Stanford University.

Awards

In 2007, Chandra received the designation "Global Leader for Tomorrow" from the World Economic Forum in Davos when he was selected as a "Young Global Leader." He has twice won the Hero Honda Indian Television Academy Award Award for Best Anchor for a Talk Show for The Big Fight in 2005 and 2008 and the Teacher's Achievement Award for Communication, amongst other coveted recognitions.

12. Udayan Mukherjee

The bug of the stock market, Udayan Mukherjee is a genius. He is good economist and a better anchor. He Graduated in Economics from Presidency College, located in Kolkata and for his master's degree he went to JNU in New Delhi.

He initiated his profession with UTV and later hinged with CNBC Asia. He is now a part of the CNBC Research team.

13. Bahar Dutt

Bahar Dutt is an environmental and wildlife journalist and editor for CNN-IBN Live and winner of multiple awards, including the 2006 Ramnath Goenka Award for excellence in environmental reporting, as well as sister of Barkha Dutt.

Awards

- 2006 Ramnath Goenka Award for excellence in environmental reporting for Last Dance of the Sarus
- 2006 Wildscreen Award (International). Dutt was awarded a "Red Panda" in 2006 for Last Dance of the Sarus in the news category by the Wildscreen Festival.
- 2007 Young Environment Journalist Award
- 2009 Sanctuary-RBS Wildlife Awards. Dutt was awarded the Wings award for raising the stature of environmental journalism.
- 2009 Sanskriti award

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14. Nidhi Razdan

Nidhi Razdan is an Indian journalist and television personality. She is the primary anchor of NDTV 24x7 news show Left, Right & Centre. The program is normally broadcast live from a New Delhi studio every evening and covers debates and discussions on and beyond breaking news stories and headlines. Since the start of her career in 1999, Nidhi has covered a variety of news events and hosted a series of shows, often reporting live from the news scene. She has reported extensively on a wide range of key political, economic, and social stories from the Indian subcontinent. NDTV 24x7 is an English language television network that carries news and current affairs in India, owned by New Delhi Television Ltd.

Awards

- Best Anchor of the Year, ENBA Awards, 2011
- Teacher's Achievement Award (TAA) for Communication (Electronic Journalism), 2011.
- Ramnath Goenka Award for Excellence in Journalism for reporting from Jammu and Kashmir and north-eastern India.
- The Jammu and Kashmir State government award for excellence in journalism.

Other Prominent Journalists in India

1. **Alfred D'Cruz,** the first Indian sub-editor of The Times of India, Mumbai in 1947, when Britishers Sir Francis Low was the Editor and Claude Scott was the News Editor. Editor of The Times of India Directory & Yearbook 1984. Co-author of 'Saligao: Focus on a Picturesque Goan Village'. Awarded posthumously the Lifetime Achievement Award by the Journalist Association of India in 2012 and the Laxmidas Borkar Memorial Award in 2013.
2. **V. K. Hamzah Abbas,** an editor of the award-winning, Malayalam-language newspaper Madhyamam Daily
3. **M. J. Akbar, Mobashar Jawed Akbar,** (11 January 1951-) an English-language journalist and editor-in-chief for the The Sunday Guardian and Deccan Chronicle (Hyderabad)

4. **Javed Anand,** (ca. 1950-) an alternative journalist, co-founder of Sabrang Communications, and co-editor of Communalism Combat, who is married to journalist Teesta Setalvad. The couple shared the Maharana Mewar Foundation's Hakim Khan Sur Award in 1999.
5. **Dakshinaranjan Basu,** a journalist from Kolkata (The namesake of the Dakshinaranjan Basu Memorial Award)
6. **Praful Bidwai** (ca 1949-), a journalist and activist against nuclear armaments, a past recipient of the C H Mohammed Koya National Journalism Award, who along with Achin Vanaik won the 2000 Sean McBride Peace Prize.
7. **Amitabha Chowdhury**, winner of the 1961 Ramon Magsaysay Award for Journalism
8. **Shoma Chaudhury,** managing editor of the Indian daily Tehelka. She has won Ramnath Goenka Excellence in Journalism Awards for print journalism in 2007, the Chameli Devi Award in 2009, and the Mumbai Press Club Award for Political Writing in 2012 on Soni Sori titled, 'The Inconvenient Truth of Soni Sori'.
9. **Sucheta Dalal** (ca 1962-), an influential female columnist, who is the winner of the civilian award Padma Shri in 2006
10. **Swapan Dasgupta** (3 September 1955-), a senior editor at multiple major newspapers in India and TV personality
11. **Jyotirmoy Dey,** an investigative journalist who was murdered 11 June 2011and posthumously awarded the Prem Bhatia Award in 2011 for political reporter of the year, which he shared with Josy Joseph (see below)
12. **T. J. S. George** (7 May 1928-), who is a past recipient of the C H Mohammed Koya National Journalism Award,
13. **Ramnath Goenka** Founder of India Express Group and publisher of the English-language The Indian Express, Hindi-language Jansatta, and Marathi-language Loksatta
14. **J. Gopikrishnan** (10 April 1971-), cartoonist
15. **Gour Kishore Ghosh**, winner of the 1981 Ramon Magsaysay Award for Journalism, Literature, and Creative Communication Arts
16. **Santosh Kumar Ghosh**, an award-winning Bengali journalist and editor of Anandabazar Patrika (The namesake of the "Santosh Kumar Ghosh Memorial Award")
17. **Kanchan Gupta**
18. **Barjinder Singh** Hamdard Editor-in-chief of the largest selling Punjabi-language newspaper, Daily Ajit, from Jalandhar.
19. **R. Jagannathan** Editor-in-Chief of FirstPost and business journalist

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20. **Yusuf Jameel**, Kashmiri, winner of the 1996 CPJ International Press Freedom Award
21. **Josy Joseph, Ramnath Goenka** Journalist of the Year (print) Award Winner and Prem Bhatia Award Winner
22. **Kalki Krishnamurthy**, a well-known Tamil editor, columnist and the founder of Kalki magazine
23. **R. K. Laxman**, winner of the 1984 Ramon Magsaysay Award for Journalism, Literature, and Creative Communication Arts
24. **Ashok Malik** a former editor for English-language newsapper The Pioneer and current editor for Niti Central
25. **Annamma Mathew** (22 March 1922 – 10 July 2003), chief editor of the Malayalam-language Vanitha women's magazine for Malayala Manorama and wife of K. M. Mathew
26. **K. M. Mathew** (2 January 1917 – 1 August 2010), known as the chief editor of Malayala Manorama, which has the largest cirulation of any Malayalam-language newspaper, and husband of Annamma Mathew
27. **Javed Ahmed Mir**, killed August 13, 2008
28. **Rajesh Mishra**, killed March 1, 2012
29. **Inder Malhotra**, received the Ramnath Goenka Lifetime Achievement Award in 2013
30. **Udayan Mukherjee** 2012, Ramnath Goenka Awards and he is Managing Editor for CNBC India
31. **S. Jayachandran Nair**, editor of the Malayalam journal Samakalika Malayalam Vaarika, who is a past recipient of the C H Mohammed Koya National Journalism Award,
32. **A G Noorani** (16 September 1930-), a columnist, as well as a historian and lawyer, who is a past recipient of the C H Mohammed Koya National Journalism Award,
33. **Rajalakshmi Parthasarathy**, or Mrs. Y. G. P., (8 November 1925-), who was a 2010 Padma Shri civilian award recipient
34. **Nanasaheb Parulekar** (September 20, 1898 – January 8, 1973), a founder of Marathi-language newspaper Sakal and chairman of the Press Trust of India, a news agency.
35. **N. P. Rajendran**, an award-winning editor of Mathrubhumiand Malayalam-language journalist
36. **Vikas Ranjan**, killed November 25, 2008
37. **Nidhi Razdan**, recipient of the 2007 Ramnath Goenka Award for Excellence *in Journalism*

38. **Palagummi Sainath**, winner of the 2007 Ramon Magsaysay Award for Journalism, Literature, and Creative Communication Arts
39. **Niranjan Sengupta**, a former president of the National Union of Journalist (India) (Namesake of the "Niranjan Sengupta Memorial Award")
40. **Teesta Setalvad**, an award-winning alternative journalist and human rights activist, co-founder of Sabrang Communications, and co-editor of Communalism Combat
41. **Arun Shourie**, is a World Press Freedom hero and winner of the 1982 Ramon Magsaysay Award for Journalism, Literature, and Creative Communication Arts
42. **Vijay Pratap Singh**, killed July 20, 2010
43. **Puripanda Appala Swamy** (November 13, 1904 - November 18, 1982), a Telugu writer, journalist and editor
44. **Sayyid Ahmedullah Qadri** (August 09, 1909 - October 05, 1985), recipient of PadmaShri Awardee in 1966, MLC, Member of State Library Hyderabad, Chairman of Hajj Committee, Andhra Pradesh.
45. **Bal Thackeray**, cartoonist for The Free Press Journal and founder of Marathi-language newspaper Saamana and Hindi-language newspaper Dophar Ka Saamana
46. **Karan Thapar**, an award-winning news commentator
47. **Madhu Trehan** is the co-founder of India Today
48. **Boobli George Verghese**, winner of the 1975 Ramon Magsaysay Award for Journalism, Literature, and Creative Communication Arts

2.5 THE PRESS IN INDIA AFTER 1947

Compared with many other developing countries, the Indian press has flourished since independence and exercises a large degree of independence. British colonialism allowed for the development of a tradition of freedom of the press, and many of India's great English-language newspapers and some of its Indian-language press was begun during the nineteenth century. As India became independent, ownership of India's leading English-language newspapers was transferred from British to Indian business groups, and the fact that most English-language newspapers have the backing of large business houses has contributed to their independence from the government. The Indian press has experienced impressive growth since independence. In 1950, there were 214 daily newspapers, with forty-four in English and the rest in Indian languages. By 1990 the number of daily newspapers had grown to 2,856, with 209 in English and 2,647 in indigenous languages. The expansion of literacy and the spread of consumerism during the 1980s fueled the rapid growth of news weeklies and other periodicals. By 1993, India had 35,595 newspapers—of which

3,805 were dailies—and other periodicals. Although the majority of publications are in indigenous languages, the English-language press, which has widespread appeal to the expanding middle class, has a wide multicity circulation throughout India.

There are four major publishing groups in India, each of which controls national and regional English-language and vernacular publications. They are the Times of India Group, the Indian Express Group, the Hindustan Times Group, and the Anandabazar Patrika Group. The Times of India is India's largest English-language daily, with a circulation of 656,000 published in six cities. The Indian Express, with a daily circulation of 519,000, is published in seventeen cities. There also are seven other daily newspapers with circulations of between 134,000 and 477,000, all in English and all competitive with one another. Indian-language newspapers also enjoy large circulations but usually on a statewide or citywide basis. For example, the Malayalam-language daily Malayala Manorama circulates 673,000 copies in Kerala; the Hindi-language Dainik Jagran circulates widely in Uttar Pradesh and New Delhi, with 580,000 copies per day; Punjab Kesari , also published in Hindi and available throughout Punjab and New Delhi, has a daily circulation of 562,000; and the Anandabazar Patrika , published in Calcutta in Bengali, has a daily circulation of 435,000. There are also numerous smaller publications throughout the nation. The combined circulation of India's newspapers and periodicals is in the order of 60 million, published daily in more than ninety languages.

India has more than forty domestic news agencies. The Express News Service, the Press Trust of India, and the United News of India are among the major news agencies. They are headquartered in Delhi, Bombay, and New Delhi, respectively, and employ foreign correspondents.

Although freedom of the press in India is the legal norm—it is constitutionally guaranteed—the scope of this freedom has often been contested by the government. Rigid press censorship was imposed during the Emergency starting in 1975 but quickly retracted in 1977. The government has continued, however, to exercise more indirect controls. Government advertising accounts for as much as 50 percent of all advertisements in Indian newspapers, providing a monetary incentive to limit harsh criticism of the administration. Until 1992, when government regulation of access to newsprint was liberalized, controls on the distribution of newsprint could also be used to reward favoured publications and threaten those that fell into disfavour. In 1988, at a time when the Indian press was publishing investigative reports about corruption and abuse of power in government, Parliament passed a tough defamation bill that mandated prison sentences for offending journalists. Vociferous protests from journalists and opposition party leaders ultimately forced the government to withdraw the bill. Since the late 1980s, the independence of India's press has been bolstered by the liberalization of government economic policy and the increase of private-sector advertising provided by the growth of India's private sector and the spread of consumerism.

Evolution of Indian media

The post independence period saw a change. In fact Indian Press, known as print media, was becoming more and more commercial and competitive in approach, sharply deviating from its idealistic approach of the pre- independence era. Especially, the early 90s was remarkable in the field of Indian media. It has, been observed that during those years economic and financial policy issues were getting due importance, primarily, because of the economic liberalization that took place. A broad spectrum including entertainment, culture, sports found place. The press has been captured by huge business motives, largely depending on revenues from the advertisements. Another remarkable development is the growth of leading Hindi and regional language newspapers, sufficing the demands of all sections of people in various regions like Andhra Pradesh, Gujarat, Punjab, West Bengal etc. Ultimately it increased the circulation to a great extent.

Advent of Electronic Media

The whole of the scenario of Indian media changed with the introduction of the electronic media, namely Radio and Television. Films were already there in the scenes, entertaining the audiences to the heart's content. Radio broadcasting commenced in 1927, and was labelled as a suitable and cheap medium to reach a large number of people, especially those residing in the remote regions. Some of the important programs are distance education, social services like health, hygiene and special programs for military personnel, farmers etc. Very recently, the opening of FM channels introduced new entertaining programs thus increasing the popularity of Radio in leaps and bounds, even in the urban areas.

Advent of Television

Television made its beginning in the country as a modest pilot project in September 1959. Thus began the audio-visual era in Indian media. Doordarshan, the National Television Service in India, started operating through transmitters of varying powers to make available television signals for over eighty seven percent of India`s population. Initially, television was started for the purpose of development communication as vehicle of social change and national cohesion by upholding progressive values and also involving the whole community in a free dialogue. To steer up education .The Satellite Instructional Television Experiment (SITE) was introduced in 1975 with the noble aim of promoting special educational programs in 2400 villages in six Indian states. In spite of the noble initiatives of the initial years, television gradually steered away from its goal and charted its program mainly to entertain the audiences.

The Gulf war coverage by CNN in the year 1991 was a defining moment in the beginning of a new era in television broadcasting in India, which ushered in far-reaching changes. Thus the Indian media reached its zenith with the coming of cable television. Five new channels belonging to the Hong Kong based STAR TV gave Indians a fresh breathe of life. MTV, STAR Plus, BBC, Prime Sports and STAR

Chinese Channel were the 5 channels. Zee TV was the first private owned Indian channel to broadcast over cable. By 2001–2003, other international channels such as Nickelodeon, Cartoon Network, VH1, Disney and Toon Disney came to India. In 2003 news channels flourished in Indian subcontinent.

Web Journalism

With the coming of computer and Internet technology, emerged the aspects of web journalism. However, it is in its nascent stage and still a long way to go to proclaim as a separate medium just like print and radio. The Onlinenewspapers.com Web site lists about 120 online newspapers for India with access to each of those papers for reading.

The official Web site for the Library of Congress in New Delhi is also accessible on the Internet, where e-mail contact information is provided. This directory is published biennially. The directory includes newspapers published in India, the name and language of the newspapers, circulation, frequency of publication, and names and addresses for the publishers of each paper. Paper status is also included.

Internet Public Library's list of India's contemporary newspapers exists to enable instant access to existing information resources. Among them in 2002 were 62 Indian newspapers that were available online.

2.6 CURRENT TRENDS IN ENGLISH AND LANGUAGE JOURNALISM IN INDIA

We have seen the cultural awakening and freedom movement that led to the growth of language newspapers. Newspapers in India can broadly be classified into two groups - English newspapers and language newspapers. As the name indicates, English newspapers are published in English language. They are mainly published from big cities and towns, whereas language newspapers are published in different Indian languages. Unlike the English papers, these are available even in the interior villages of the country. Thus they have a major role in formulating public opinion across our country.

By language newspapers, we mean newspapers published in different languages spoken in the country. They are also called regional newspapers. In India, language papers are published in more than 100 languages. But the main papers are published in 16 principal languages. Language papers vary from English papers in their style, presentation and approach.

Digdarshan was the first Indian language newspaper. It started in April 1818 by the Serampur missionaries William Carcy, Joshua Marshman & William Ward. They soon started another journal in June of the same year and named it Samachar Darpan. The famous Raja Ram Mohan Roy also brought out periodicals in English, Bengali

and Persian. Some of Roy's papers were Sambad Kaumadi, Brahmical Magazine, Mirat-ul-Akhbar, and Bangadoota and Bengal Herald

At the time when India became independent, the country had only 3533 publications. Among them 330 were daily newspapers and 3203 were periodicals. After 50 years, there has been a 12 fold increase in the number of publications. In 1997, according to the data published by the Registrar of News Papers of India, there were 41705 publications among which the number of newspapers was 4719. In 2006, this has gone up to 45600 publications, in which 5600 are newspapers. At present, India has 398 major newspapers with an overall circulation of 30,772,000 copies.

India has the world's largest newspaper market after China. While news papers are struggling in Europe and USA, in India and China there is a boom.It is interesting to note that the world's three top countries in newspaper circulation are China with 98.70 million copies, India with 88.90 million copies and Japan with 69.10 million.

Growth of newspapers is calculated in two ways, one is by circulation and the other is by readership. One copy of a newspaper may be read by several people. If a family subscribes to a newspaper it is likely to be read by four of six members. So if a newspaper has a circulation of one lakh, its readership may be four or five lakhs.A close study of newspaper readership in India shows that there are more readers for language newspapers. This is mainly because English newspapers are confined to cities and towns whereas language newspapers are widely circulated in the rural areas.

Growth of Language Journalism in India

The reasons for the growth of newspapers in India that we have studied so far are equally applicable for the growth of language newspapers. But there are some other factors that helped the rise of the latter. During the early days, the language press was looked down upon as 'vernacular dailies' by the English press but with the rise and emergence of language media as a major force this impression has changed.

Indian economy is basically a rural economy. More than 60% of our population lives in the rural areas. According to a survey by National Sample Survey Organisation, more than 16 crore households live in the rural areas. A paradigm shift has been visible in the rural population over the past 50 or 60 years. Indian farmers, who were classified as born in debt, live in debt and die in debt, have become one of the most influential consumer groups in society now. Their income levels have increased and along with that, tastes and preferences have also shown changes. This advancement of the rural mass has resulted in the growth of language newspapers.

A marked change in the coverage of local news by newspapers is another reason for the growth of language newspapers. Earlier national and international news dominated the Indian press. But the experiment by some newspapers, especially in the southern states, of covering local news with prominence gave a big boost to their circulation. Newspapers from other parts soon copied this.

News papers started covering issues that were concerned with the ordinary people. The rural people found that there is a medium to express their grievances and

aspirations. Starting of multiple editions was another factor that resulted in the growth of the language press. Earlier newspapers were confined to state capital cities only. But as more and more potential readers emerged from other areas, newspaper owners started editions from even district centres. Thus multiple editions of newspapers were brought out. The boom in advertising also helped in the growth of the language press. The rural mass turned out to be the biggest market for any product. For attracting them, advertisers were forced to give advertisements in local papers. This in turn resulted in an increase of revenue for the language press.

Studies about the press in India

The newspaper revolution in India has always been a subject for study by researchers and different agencies working in the field. Most of the studies are done on two different periods, colonial period and after independence. Some studies further divide this into pre-emergency period and post-emergency period. The Registrar of Newspapers of India (RNI), the National Readership Council of India (NRCI) and the Audit Bureau of Circulation (ABC) are some of the organizations which regularly conduct studies on newspapers in India. They do it as an annual exercise and publish reports. The Government of India appointed two press commissions and they have also submitted reports on the Indian media. Apart from this, researchers and authors have done extensive studies on the newspaper revolution in India and published books. Robin Jeffrey in his book, "India's Newspaper Revolution" published in 2000 deals elaborately about the various aspects of the Indian press. "A History of Press in India" by S. Natarajan, "Journalism in Modern India" by Ronald E Wolseley, "Newspaper Circulations in India, 1998–2000" by Naresh Khanna and "Journalism and Politics" by M. Chalapathi Rau are some of the other books worth mentioning. Sevanti Ninan has written a book on the growth of the Hindi Press, called "Headlines from the Heartland". Some veteran journalists have also written articles on the growth of the Indian media.

Diversity of the Language press

During the Independence struggle and after, the Indian newspapers had flourished and expanded, gaining wider circulation and extensive readership. Compared to many other developing countries, the growth of the Indian Press has been impressive. Apart from English language, newspapers are published in India in more than 100 languages though only 22 main languages are listed in the Eight Schedule of the Constitution.

The Registrar of Newspapers for India, in their annual report on 2006, observes:-"In a democratic set-up, it is important that all the citizens have the right to information. The news regarding the happenings within and outside the country has to be disseminated to the people. In the past, the print media shouldered the responsibility of disseminating the news. But, today with the growth of information technology, audio and visual media are in the field with instant and wide coverage. We thought that the advent of information technology would affect the print media. But, it did not happen; statistics also shows that no technology can beat the print media, which always finds its own level. "The print media has responded to the new changes and

challenges with its modernization. They have accepted the information technology, which resulted in better coverage with greater speed and affordable price. The readership of newspapers is also growing. The statistics also shows that the people prefer the irregional language newspapers and that is why the regional newspapers are venturing out to bring editions from other cities where there is a sizeable population of the respective language."

The publishers, under Section 19D of the Press and Registration of Books Act, 1867, are required to submit annual statements to the Registrar of Newspapers for India. These annual statements are the principal source of data for compilation of this report. All publishers do not submit their annual statements. Hence, the report by the RNI cannot be taken as comprehensive. It can give only a broad overview on the general trend of the Indian press based on the number and circulation of the newspapers.

Early Growth period of Language Newspapers

According to Naresh Khanna, who studied about the trends in circulation of regional language papers, four languages showed the fastest growth between 1998 and 2000. They are Malayalam, Bengali, Hindi and Marathi. During the same period, newspapers in seven languages showed either stagnation or decline. They are Telugu, Urdu, Tamil, Oriya and Kannada. Malayala Manorama, a language daily in Malayalam, which was started in1890, became the largest circulated daily in India by 1980s. Malayala Manorama continued to remain in that position for more than a decade. Ananda Bazar Patrika in Bengal continued as the largest circulated newspaper published from one centre, Kolkata. But when the Hindi newspapers started expanding in a big way, they surpassed all other language papers in circulation.

The following are the key language newspapers in India:

Assamese

Amnodaya, a distinguished journal in the Assamese language was started in 1846 under the editorship of the Reverend Oliver.T.Cutter.

Gujarati

The newspaper with the greatest longevity in India, Mumbai Samachar was also the first Gujarati Newspaper. It was established in 1822 by Farduvji Marzaban as a weekly and then became a daily in 1832.

Hindi

The first Hindi daily was samachar Sudhavarshan (Calcutta, 1854). Later Samayadant Martand, Banaras Akhbar, Shimila Akbar and Malwa Akhbar came out.

Calcutta was the birth place not only of English, Bengali and Hindi journalism. The first Urdu newspaper was published by Urdu Akhbar in the second decade of the 19th century.

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Kannada

Kannada Samachar was the earliest Kannada journal, according to many scholars. But others think that the first Kannada journal was Mangaloora Samachar. Later Subudhi Prakasha, Kannada Vaatika, Amnodaya, Mahilaasakhi and Sarvamitra came out during the 18th century.

Malayalam

Mathrubhumi, Malayala Manorama, Kerala Kanmudi are the main newspapers of Kerala. The other daily newspapers are Desabhimani, Mangalam, Madhyamam, Chandrika, Deepika, etc.

Marathi

Darpan was the first Marathi newspaper started on 6 January 1832. Kesari and Sudarak were other papers of the 18th century. Induprakash was an Anglo-Marathi daily established in 1862.

Oriya

The first Oriya magazine Junaruna was published by the Orissa Mission Press in 1849 under the editorship of Charles Lacey. Then came another publication from the same press 'Prabhatchandrika', under the editorship of William Lacey. Utkal Sahitya, Bodhadayini, Baleshwar Sambad Balika etc. started in the 18th century.

Punjabi

Although Maharaja Ranjit Singh encouraged the development of Punjabi journalism. The earliest Punjabi newspaper was a missionary newspaper. The first printing press in Punjab was established in Ludhiana in 1809.

Tamil

The first periodical 'Tamil Patrika' a monthly was brought out in 1831 by the Religious Tract Society in Madras; it lasted till 1833.

The next periodical weekly was the Dina Vartamani published in Madras from 1856 by the Dravidian press & edited by the Reverend P.Percival. Later Swadeshamitran, Deshabaktan etc. were other papers.

Telugu

Kandukuri Veeresaliongam Pantulu, known as the Father of the renaissance movement in Andhra and the founder of modern Telugu, sparked a social reform movement through his weekly Vivekavardhini. He also founded separate journals for women; Satihitabodhini.

Today Dainik Jagaran and Dainik Bhaskar are the two largest circulated dailies with a readership of more than 20 million. Most language newspapers have shown remarkable recoveries in circulation in the late 1990s. The National Readership

Survey of 2006 revealed that newspaper readership in rural areas has grown so fast that it paralleled the readership in urban areas. The Report says: "As a proportion, however, press reach has stabilized in urban India at 45%. The reach in rural India has also stayed the same at 19%, needless to say, on a much larger population base. The number of readers in rural India (110 million) is now roughly equal to that in urban India (112 million)."

Recent Trends

The annual report of RNI for 2005-06 gives a clear picture of the latest trend in newspaper circulation. "During 2005-06, 2074 new newspapers were registered. Four newspapers ceased publication. As on 31st March 2006, there were 62,483 registered newspapers on record as against 60,413 at the end of March 2005. The total circulation of newspapers increased from 15, 67, 19,209 copies in 2004-05 to 18, 07, 38,611 copies in 2005-06. The number of newspapers submitting annual statements also increased to 8512 from 7225 during the year.

As per the data from Annual Statements received, the highest number of newspapers were published in Hindi (4131), followed by English (864), Gujarati (775), Urdu (463) Bengali (445), and Marathi (328)In circulation, Hindi newspapers continued to lead with 7,66,98,490 copies followed by English with 3,41,06,816 copies. Gujarati Press with 98, 44,710 copies came third. Urdu and Malayalam language press closely followed with 92, 17,892 and 82, 06,227 copies respectively. Among language dailies, Hindi led with 942 Newspapers followed by 201 in English. The languages that published more than100 daily newspapers were - Urdu (191), Telugu (147) Marathi (130) and Gujarati (100).

Trends in Indian Press (2010–11)

The Annual Report highlighted key trends for the Indian press in 2010-11. The analysis provided a broad overview about the general trend of the Indian press based on the number and claimed circulation of newspapers.

The total number of registered newspapers stood at 82,237. The number of new newspapers registered during 2010–11 stood at 4853. The percentage of growth for registered publications over the previous year was 6.25%.

The RNI approved 13,229 titles for the year 2010. The largest number of newspapers and periodicals registered in any Indian language was in Hindi at 32,793. English had the second largest number of newspapers and periodicals which was 11,478. The total circulation of newspapers stood at 32,92,04,841 as against 30,88,16,563 copies in 2009-10. The number of annual statements received in RNI for the year 2010-11 was 14,508 against 13,134 in 2009-10 registering an increase of 10.46%.

As per data from the annual statements, the highest number of newspapers were published in Hindi (7,910), followed by English (1,406), Urdu (938), Gujarati (761), Telugu (603), Marathi (521), Bengali (472), Tamil (272), Oriya (245), Kannada (200) and Malayalam (192).

In terms of circulation, Hindi newspapers continued to lead with 15,54,94,770 copies followed by English with 5,53,70,184 copies. Urdu press had a figure of 2,16,39,230 copies.

The report is a statutory requirement under Section 19 G of the PRB Act, 1867. It is an analysis of the Indian Press which focuses mainly on circulation as claimed by the newspapers. It also carries different chapters viz ownership of newspapers, analysis of daily newspapers, language wise study of the press and analysis of registered newspapers. The source of information of the report is the annual statements submitted by the publishers of newspapers and periodicals in accordance with 19D of the Act.

List of current newspapers and journals in India are given in Appendix 1.

2.7 SUMMARY

- The history of the Indian press begins with the coming of the Europeans. The Portuguese were the first European nations who brought a printing press to India and the first book published in India was by the Jesuits of Goa in 1557.
- The first attempts to publish newspapers in India were made by the disgruntled employees of the East India Company who sought to expose the malpractices of private trade.
- At the time of the first war of independence, many numbers of papers were in operation in the country. Many of these like Bangadoot of Ram Mohan Roy, Rastiguftar of Dadabhai Naoroji and Gyaneneshun advocated social reforms and thus helped arouse national awakening.
- In the struggle against the British, some newspapers played a very notable role. This included the Hindi Patriot.
- The Samachar Sudhabarshan, a bilingual daily in Bangla and Hindi from Calcutta, printed news and views about the progress of revolt and the atrocities of the British army, which prompted lord canning to reintroduce in 1857 the restrictive provisions of the Bengal Resolutions of 1823 to regulate the press and to restrain the circulation of printed books and papers.
- When the Ghadar party was organised in Amenca, Lala Hardayal started publication of the journal 'Ghadar'. Within one year, millions of copies of this journal were published in Hindi, Urdu, Punjabi, Gujarati, Marathi and English and sent to India and to all parts of the world where Indians were residing.
- The Bharat-Mitra was a famous Hindi journal of Calcutta which started its publication on May 17, 1878 as a fortnighly. It contributed a lot in propagating the cause of the freedom movement.

- The media of Madhya Pradesh is vibrant. Dainik Bhaskar is the leading newspaper of the state. Here it deserves a mention that Dainik Bhaskar is the flagship Hindi daily of the ₹ 2200 crore Bhaskar Group.
- The Bhopal edition of the Hindustan Times leads all the English newspapers in Madhya Pradesh in terms of readership and circulation. Other English language newspapers like the Central Chronicle, Pioneer and Free Press have editions from Bhopal.
- As India became independent, ownership of India's leading English-language newspapers was transferred from British to Indian business groups, and the fact that most English-language newspapers have the backing of large business houses has contributed to their independence from the government.
- By language newspapers, we mean newspapers published in different languages spoken in the country. They are also called regional newspapers. In India, language papers are published in more than 100 languages.
- As per data from the annual statements, the highest number of newspapers were published in Hindi (7,910), followed by English (1,406), Urdu (938), Gujarati (761), Telugu (603), Marathi (521), Bengali (472), Tamil (272), Oriya (245), Kannada (200) and Malayalam (192).
- The rise in literacy, more educational opportunities, growth of industry, emergence of a new middle class, modern communication systems and enhanced purchasing power, have all combined to help in the increased circulation of language papers.

2.8 REVIEW QUESTIONS

1. Discuss the role of press during the freedom struggle of India.
2. Write a note on growth of journalism in Madhya Pradesh.
3. What are the prominent personalities of Indian journalism?
4. Discuss the development of press in India after 1947.
5. Discuss the current trends in English and language journalism in India.

Appendix 1 : List of current newspapers and journals in India.

Name	Language	Frequency	Type	Area of Publication	Established	Website
Amar Ujala	Hindi					amarujala.com
Garhwal Post	English					garhwalpost.in
Dainik Jagran	Hindi	Daily				
Dainik Bhaskar	Hindi					bhaskar.com
Dainik Jagran	Hindi	Daily	Broadsheet	Kanpur, Lucknow, Gorakhpur, Jhansi, Raebareli, Varanasi, Agra, Allahabad, Aligarh, Bareilly, Meerut, Bhopal, Rewa, Ranchi, Dhanbad, Jamshedpur, Dehradun, Amritsar, Ludhiana, Jalandhar, Bathinda, Patiala, Panipat, Hissar, Patna, Bhagalpur, Muzaffarpur, Darbhanga, Dharamshala, Delhi, Siliguri, Jammu	1942	jagran.com
Dainik Navajyoti	Hindi					dainiknavajyoti.com
Dekho Bhopal	Hindi					
Janwarta	Hindi	Daily		Varanasi,Uttar Pradesh,Bihar,Madhya Pradesh	1972	janwarta.com

Contd ...

Name	Language	Frequency	Type	Area of Publication	Established	Website
Gaon Girav Gohana Mudrika	Hindi Hindi	Daily		Chandauli		
Hari Bhoomi	Hindi	Daily	Broadsheet	Rohtak-Haryana, Bilaspur-Chhattisgarh, Raipur-Chhattsigarh, Raigarh-Chhattisgarh, Jabalpur-MP and Delhi	1996	http://epaper.haribhoomi.com
Jansatta	Hindi					
Nai Dunia	Hindi					
Nava Bharat	Hindi					
Navbharat Times	Hindi					
Punjab Kesari	Hindi					
Prabhat Khabar	Hindi					
Rajasthan Patrika	Hindi					
Sarkar Ki Upalabdhiya	Hindi					
Sarkar Ki Upalabdhiya	Hindi					

Contd ...

Name	Language	Frequency	Type	Area of Publication	Established	Website
Ahmedabad Mirror	English			Ahmedabad		ahmedabadmirror.com
Arunachal Front	English	Daily		Itanagar		arunachalfront.info
Asian Age	English	Daily		Kolkata, Delhi, Bombay, Bangalore		asianage.com
Business Line	English	Daily	Broadhsheet	Bangalore, Madras, Coimbatore, Hubli, Hyderabad, Kochi, Calcutta, Kozhikode, Lucknow, Madurai, Mangalore, Bombay, Noida, Trivandrum, Trichy, Vijayawada and Visakhapatnam	1994	thehindubusinessline.com
Business Standard	English					business-standard.com
City Journal	English	Daily		Thrissur		cityjournal.in/
Daily Excelsior	English					
Daily News & Analysis	English			Ahmedabad, Bangalore, Indore, Jaipur, Bombay, Pune		
Deccan Chronicle	English			Bangalore, Chennai, Coimbatore, Hyderabad, Kochi, Trivandrum		Deccanchronicle.com
Union Times Today	English	Weekly		New Delhi		

Contd ...

Name	Language	Frequency	Type	Area of Publication	Established	Website
Deccan Herald	English	Daily		Bangalore, Mangalore, New Delhi		Deccanherald.com
Financial Express	English	Daily		Ahmedabad, Bangalore, Chandigarh, Chennai, Delhi, Hyderabad, Kochi, Kolkata, Lucknow, Bombay, Pune		
The Free Press Journal	English	Daily	Broadsheet	Bombay, Pune, Indore, Bhopal	1930	freepressjournal.in
Greater Kashmir	English	Daily		Srinagar		
Imphal Free Press	English	Daily		Imphal		
Jehlum Post	English					jehlumpost.com
Kashmir Observer	English					
Kashmir Times	English					
O Heraldo	English	Daily		Goa		
Orissa Post	English	Daily		Bhubaneswar		
MiD-DAY	English	Daily		Bangalore, Delhi, Bombay, Pune		mid-day.com

Contd ...

Name	Language	Frequency	Type	Area of Publication	Established	Website
Mint	English	Daily		Ahmedabad, Bangalore, Chandigarh, Delhi, Bombay, Madras, Pune		livemint.com
Mumbai Mirror	English	Daily		Bombay		mumbaimirror.com
Nagaland Post	English	Daily		Dimapur		
National Herald	English					
North East Mail	English	Fortnightly		Guwahati		
Pioneer	English	Daily		Bhubaneswar, Bhopal, Chandigarh, Dehradun, Delhi, Kochi, Lucknow		dailypioneer.com
Sadbhavana Times	English	Weekly		Bangalore		
Seven Sisters Post	English	Daily		Guwahati		
Star of Mysore	English					
State Times	English	Daily	Broadsheet, e-Paper	Jammu, Delhi		statetimes.in
The Assam Tribune	English	Daily		Guwahati, Dibrugarh		assamtribune.com
The Economic Times	English	Daily				economictimes.indiatimes.com

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Name	Language	Frequency	Type	Area of Publication	Established	Website
The Hans India	English	Daily		Hyderabad, Visakhapatnam, Vijayawada, Tirupati, Warangal		thehansindia.info
The Hitavada	English	Daily		Jabalpur, Nagpur, Raipur, Bhopal		
The Hindu	English	Daily	Broadsheet	Bangalore, Chennai, Coimbatore, Delhi, Hyderabad, Hubballi, Kolkata, Kochi, Madurai, Mangalore, Thiruvananthapuram, Tiruchirapalli, Kozhikode, Vijayawada, Visakhapatnam, Meghalaya, Allahabad	1878	thehindu.com
Hindustan Times	English	Daily	Broadsheet	Kolkata, Lucknow, Bombay, Delhi · Patna, Ranchi, Indore, Chandigarh	1924	hindustantimes.com
The Indian Express	English	Daily	Broadsheet	Ahmedabad, Delhi, Kolkata, Bombay, Lucknow, Chandigarh, Jammu, Pune, Vadodara	1931	indianexpress.com

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Name	Language	Frequency	Type	Area of Publication	Established	Website
The Morung Express	English	Daily		Dimapur		
The Navhind Times	English	Daily		Goa		navhindtimes.in
The New Indian Express	English	Daily		Bangalore, Bhubaneswar, Chennai, Coimbatore, Tiruchirapalli, Hyderabad, Kochi, Mangalore, Thiruvananthapuram	1931	newindianexpress.com
The News Today	English	Daily		Chennai		
The North East Times	English					
The Sentinel	English	Daily		Guwahati, Dibrugarh, Shillong, Silchar, Itanagar	1983	sentinelassam.com
The Shillong Times	English	Daily		Shillong		theshillongtimes.com
The Statesman	English	Daily		Bhubaneshwar, Delhi, Kolkata, Siliguri	1811	thestatesman.net
The Sunday Observer	English					

Contd ...

Name	Language	Frequency	Type	Area of Publication	Established	Website
The Telegraph	English	Daily		Kolkata, Guwahati, Siliguri, Ranchi, Jorhat, Bhubaneshwar, Patna	1982	telegraphindia.com
The Times of India	English	Daily		Ahmedabad, Bangalore, Bhopal, Bhubaneswar, Chandigarh, Chennai, Coimbatore Delhi, Goa, Guwahati, Hyderabad, Indore, Jaipur, Kanpur, Kolkata, Kochi, Lucknow, Mangalore, Bombay, Mysuru, Nagpur, Patna, Pune, Ranchi, Surat, Shillong, Trivandrum	1838	timesofindia. indiatimes.com, epaper.timesofindia. com
The Tribune	English	Daily		Bathinda, Chandigarh, Jalandhar, New Delhi	1881	tribuneindia.com
Bangalore Mirror	English	Daily				
Bangalore	English			Bangalore		bangaloremirror.com
Financial Mail	English					
Accommodation Times	English	Weekly	real estate	Bombay		

Contd ...

Name	Language	Frequency	Type	Area of Publication	Established	Website
Afternoon	English	Daily tabloid		Bombay		
Amar Asom	Assamese					
Asomiya Khobor	Assamese					
Asomiya Pratidin	Assamese					
Dainik Janambhumi	Assamese					
Dainik Agradoot	Assamese					
Gana Adhikar	Assamese					
Janasadharan	Assamese					
Niyamiya Barta	Assamese					
Aajkaal	Bengali					
Anandabazar Patrika	Bengali				1922	
Arambag, West Bengal	Bengali					
Bartaman	Bengali					
Dainik Bhaskar	Bengali					
Dainik Sambad	Bengali					

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Name	Language	Frequency	Type	Area of Publication	Established	Website
Dainik Statesman	Bengali					
Ebela	Bengali					
Ei Samay	Bengali					
Ekdin	Bengali					
Ganashakti	Bengali					
Kalantar	Bengali					
Jago Bangla	Bengali					
NEWZ bangla	Bengali					
Sakalbela	Bengali					
Sangbad Pratidin	Bengali					
Uttarbanga Sambad	Bengali					
Akila Daily	Gujarati					
Divya Bhaskar	Gujarati					
Gujarat Samachar	Gujarati					
Gujarat Today	Gujarati					
Jai Hind	Gujarati					
Janmabhumi	Gujarati					
Kutch Mitra	Gujarati					

Contd ...

Name	Language	Frequency	Type	Area of Publication	Established	Website
Nobat	Gujarati					
Phulchhab	Gujarati					
Sambhaav	Gujarati					
Sandesh	Gujarati					
Western Times	Gujarati					
Koshur Akhbar	Kashmiri					
Soan Meeraas	Kashmiri language	Weekly	Print and Online	Srinagar, J&K	2006	http://soanmeeraas.in
Hosa Digantha	Kannada					
Janathavani	Kannada					
Kannada Prabha	Kannada					
Lankesh Patrike	Kannada					
Nagarik	Kannada					
Prajavani	Kannada					
Samyukta Karnataka	Kannada	Daily				
Sanjevani	Kannada					

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Name	Language	Frequency	Type	Area of Publication	Established	Website
Udayavani	Kannada	Daily	Online newspaper, Daily Newspaper	Manipal	1971	
Varthabharathi	Kannada					
Vijaya Karnataka	Kannada	Daily				
Vijaya Vani	Kannada					
Sunaparant	Konkani					
Chandrika	Malayalam	Daily	Broadsheet	Kozhikode, Kannur, Malappuram, Kochi, Thiruvananthapuram, Doha, Dubai, Riyadh, Jeddah	1934	chandrikadaily.com
Deepika	Malayalam	Daily	Broadsheet	Kottayam, Kochi, Kannur, Thrissur, Thiruvananthapuram, Kozhikode	1887	deepikaglobal.com
Deshabhimani	Malayalam	Daily	Broadsheet	Kozhikode, Kochi, Thiruvananthapuram, Kannur, Kottayam, Thrissur, Malappuram, Bangalore, Bahrain	1942	deshabhimani.com
General	Malayalam	Daily	Broadsheet	Thrissur	1976	generaldaily.com

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Name	Language	Frequency	Type	Area of Publication	Established	Website
Janayugom	Malayalam	Daily	Broadsheet	Thiruvananthapuram, Kochi, Kozhikode, Kannur	1953	janayugomonline.com
Janmabhumi	Malayalam	Daily	Broadsheet	Kochi, Kottayam, Kannur, Thrissur, Thiruvananthapuram, Kozhikode	1977	janmabhumidaily.com
Kerala Kaumudi	Malayalam	Daily	Broadsheet	Thiruvananthapuram, Kollam, Alappuzha, Kochi, Kozhikode, Kannur, Bangalore	1911	keralakaumudi.com, kaumudiglobal.com
Kerala Kaumudi Flash	Malayalam	Evening daily	Tabloid	Thiruvananthapuram, Kollam, Alappuzha, Kottayam, Kochi, Thrissur, Kozhikode, Kannur, Malappuram	2006	keralakaumudi.com/flash
Madhyamam	Malayalam	Daily	Broadsheet	Kozhikode, Kochi, Thiruvananthapuram, Kannur, Malappuram, Kottayam, Thrissur, Bangalore, Riyadh, Dammam,Jeddah,Abha,Dubai,Muscat,Bahrain,Kuwait,Qatar	1987	madhyamam.com

Contd ...

Name	Language	Frequency	Type	Area of Publication	Established	Website
Malayala Manorama	Malayalam	Daily	Broadsheet	Kottayam, Kozhikode, Kochi, Thiruvananthapuram, Palakkad, Kannur, Kollam, Thrissur, Malappuram, Pathanamthitta, Alappuzha, Mumbai, Chennai, Bangalore, Delhi, Mangalore, Bahrain, Dubai	1888	manoramaonline.com
Mangalam	Malayalam	Daily	Broadsheet	Kottayam, Kozhikode, Kochi, Thiruvananthapuram, Thrissur, Idukki, Kannur	1969	mangalam.com, epaper.mangalam.com
Mathrubhumi	Malayalam	Daily	Broadsheet	Kozhikode, Kochi, Thiruvananthapuram, Kottayam, Palakkad, Kannur, Kollam, Thrissur, Malappuram, Alappuzha, Chennai, Mumbai, Bangalore, Delhi, Bahrain	1923	mathrubhumi.com
Metro Vaartha	Malayalam	Daily		Kochi	2008	metrovaartha.com, epaper.metrovaartha.com
Pradeepam	Malayalam	Evening daily		Kozhikode	1957	pradeepamonline.com

Contd ...

Name	Language	Frequency	Type	Area of Publication	Established	Website
Rashtra Deepika	Malayalam	Evening daily	Tabloid	Thiruvananthapuram, Kollam, Kottayam, Kochi, Thrissur, Palakkad, Malappuram, Kozhikode, Kannur	1992	deepikaglobal.com/rd/
Siraj Daily	Malayalam	Daily	Broadsheet	Kozhikode, Thiruvananthapuram, Kochi, Kannur, Dubai, Oman	1984	sirajlive.com
Thejas	Malayalam	Daily	Broadsheet	Kozhikode, Thiruvananthapuram, Kochi, Kannur, Kottayam, Riyadh, Jeddah, Dammam, Doha	2006	thejasnews.com, thejasepaper.com
Varthamanam	Malayalam	Daily	Broadsheet	Kozhikode, Kochi, Doha		varthamanam.com
Veekshanam	Malayalam	Daily	Broadsheet	Kochi, Kozhikode, Thiruvananthapuram, Kannur	1976	veekshanam.com
Daily Aikya	Marathi					
Divya Marathi	Marathi					
Kesari	Marathi					
Lokmat	Marathi					
Loksatta	Marathi					
Mahanagar	Marathi					

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Name	Language	Frequency	Type	Area of Publication	Established	Website
Maharashtra Times	Marathi					
Maratha	Marathi					
Nava Kaal	Marathi					
Navshakti	Marathi					
Prahaar	Marathi					
Pudhari	Marathi					
Saamana	Marathi					
Sakal	Marathi					
Tarun Bharat	Marathi					
Anand Nagri	Marathi					
Imphal Free Press	Meitei					
Poknapham	Meitei					
Vanglaini	Mizo					
Samaja	Oriya	Daily		Bubaneswar, Cuttack, Sambalpur, Kolkata, Visakhapatnam, Rourkela, Berhampur, Balasore	1919	
Samaya	Oriya	Daily		Bhubaneswar, Balasore, Angul, Berhampur, Sambalpur	October 2, 1996	

Contd ...

Name	Language	Frequency	Type	Area of Publication	Established	Website
Pragativadi	Oriya	Daily		Bhubaneswar	1985	
Suryaprabha	Oriya	Daily				
Kalinga	Oriya	Daily				
Manthara	Oriya	Daily				
Shruti	Oriya	Daily				
Trisakti	Oriya			Bhubaneswar		
Punjabi Tribune	Punjabi	Daily	General	Chandigarh	August 15, 1978	
Ajit	Punjabi	Daily	General	Jalandhar,		
Rozana Spokesman	Punjabi	Daily	General	Chandigarh		
Jagbani	Punjabi	Daily	General	Jalandhar, Ludhiana		and
Chardikala	Punjabi	Daily	General			
Dinamalar	Tamil					
Dinamani	Tamil					
Dinakaran	Tamil					
Malai Malar	Tamil					
Tamil Murasu	Tamil					
Andhra Bhoomi	Telugu					

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Name	Language	Frequency	Type	Area of Publication	Established	Website
Andhra Jyothi	Telugu					
Andhra Prabha	Telugu					
Eenadu	Telugu					
Namaste Telangana	Telugu					
Praja Shakti	Telugu					
Sakshi	Telugu					
Suryaa	Telugu					
Vaartha	Telugu					
Avadhnama	Urdu					
Sarkar Ki Upalabdhiya	Urdu					
Hind Samachar	Urdu					
Munsif Daily	Urdu					
The Musalman	Urdu					
Sada-e-Watan Jadeed	Urdu					
Saltanat	Urdu					
Siasat	Urdu					
Shola	Urdu					

Contd ...

Name	Language	Frequency	Type	Area of Publication	Established	Website
Urdu Times	Urdu					
Viqar-e-Deccan	Urdu					
Accommodation Times			Online			
Andhra Bhoomi			Online			
Asian Age			Online			
Asomiya Pratidin			Online			
Business Standard			Online			
Dainik Bhaskar			Online			
Dainik Jagran			Online			
The Deccan Chronicle			Online			
Deepika			Online			
Dinakaran			Online			
Dinamalar			Online			
Dinamani			Online			
Divya Bhaskar			Online			

Contd ...

Name	Language	Frequency	Type	Area of Publication	Established	Website
The Economic Times			Online			
Eenadu			Online			
Financial Chronicle			Online			
The Financial Express			Online			
The Free Press Journal			Online			
Gujarat Today			Online			
Hari Bhoomi			Online			
The Hindu			Online			
Hindustan Times			Online			
The Indian Express			Online			
Kashmir Times			Online			
Kannada Prabha			Online			
Kerala Kaumudi			Online			
Lokmat			Online			
Madhyamam			Online			
Malayala Manorama			Online			

Contd ...

Name	Language	Frequency	Type	Area of Publication	Established	Website
Mint			Online			
The New Indian Express			Online			
The Pioneer			Online			
Punjab Kesari			Online			
Sarkar Ki Upalabdhiya			Online			
Sakaal Times			Online			
Sakshi			Online			
Sandesh			Online			
Sanmarg			Online			
State Times			Online			
The Siasat Daily			Online			
Tarun Bharat			Online			
The Hans India			Online			
The Telegraph			Online			
The Times of India			Online			
Udayavani			Online			
Soan Meeraas			Online			
Daily Mail News			Online			

NOTES

UNIT 3

BASICS OF TRANSLATION AND LANGUAGE

Structure

3.0 LEARNING OBJECTIVES

After completion of this unit, you should be able to:

- Discuss the concept of translation
- State the fundamental principles of translation
- Define language
- Describe the key qualities of good writing

3.1 INTRODUCTION

Translation is the communication of the meaning of a source-language text by means of an equivalent target-language text. Whereas interpreting undoubtedly antedates

writing, translation began only after the appearance of written literature; there exist partial translations of the Sumerian Epic of Gilgamesh (ca. 2000 BCE) into Southwest Asian languages of the second millennium BCE.

Translators always risk inappropriate spill-over of source-language idiom and usage into the target-language translation. On the other hand, spill-overs have imported useful source-language calques and loanwords that have enriched the target languages. Indeed, translators have helped substantially to shape the languages into which they have translated.

Due to the demands of business documentation consequent to the Industrial Revolution that began in the mid-18th century, some translation specialties have become formalized, with dedicated schools and professional associations.

Because of the laboriousness of translation, since the 1940s engineers have sought to automate translation (machine translation) or to mechanically aid the human translator (computer-assisted translation). The rise of the Internet has fostered a world-wide market for translation services and has facilitated language localization.

Translation studies deal with the systematic study of the theory, the description and the application of translation.

The early translators maintained that translation is a process of interpreting or embellishing the original text, and sometimes inserted their own ideas or their own commentary directly into the text whenever it was redundant, uninteresting or even ambiguous. To such an extent then, translation was based upon personal impressions and subjective inclinations.

The famous debate over translation ad verbum (according to the verbal expression) and ad sensum (according to the meaning) originated in Roman times. Marcus Tullius Cicero (106-43 BC), Roman statesman, orator and writer, translated many Greek works into Latin. Cicero's approach to translation was sense for sense and not word for word. That means a translator should bear in mind the intended meaning of the source language and render it by means of target language words, which does not sound strange to the target language readers. Regarding his own translation style, Cicero stated: "If I render word for word, the result will sound uncouth (strange), and if compelled by necessity I alter anything in the order or wording, I shall seem to have departed from the function of a translator."

Pliny the Younger (62–113 AD) practiced and propagated translating as a literary technique. Unlike Cicero, Pliny tended towards word for word translation. Regarding the importance and usefulness of translations, he wrote: "You ask me what course of study I think you should follow. The most useful thing, which is always being suggested, is to translate Greek into Latin and Latin into Greek. This kind of exercise develops in one a precision and richness of vocabulary, a wide range of metaphor and power of exposition, and moreover, imitation of the best models leads to a like aptitude for original composition. At the same time, any point which might have been overlooked by a reader cannot escape the eye of a translator. All this cultivates perception and critical sense."

Jerome in the fourth century, like Cicero before him, was a representative of the latter method. In his famous "Letter to Pammachius", he remarks that "a word-for-word translation conceals the sense, even as an overgrown field chokes the grass." Despite those powerful words, Jerome clearly advocated two different methods of translation depending on whether the original was a secular text or a sacred text. Jerome defended literal translation whenever a highly authoritative text such as the Bible was at issue.

Boëthius in the sixth century adopted Jerome's literal translation position with respect to the works of renowned philosophers such as Aristotle: he translated word for word. Boëthius' translation strategy was followed in the Carolingian Renaissance by Johannes Scottus Eriugena, who made the philosophical and religious doctrines of the Greek Fathers accessible to Latin readers.

Having an eye for detail and accuracy, and hoping to create an authoritative translation, the early translator faced the challenge of obtaining good, high quality manuscripts. It was quite normal for there to be many manuscript versions circulating.

Yet, these early translators were not introverted copyists who spent every hour of their lives dutifully translating works understandable by only an enlightened inner circle. They were true scholars who understood what they were translating and possessed the temperament and intelligence necessary to lecture and converse with the intellectual leaders of their day.

"Translation is the paradigm, the exemplar of all writing."

—Harry Mathews

3.2 CONCEPT OF TRANSLATION

The in-depth study of Art of Translation demands more attention not because it paves way for global interaction and offers an excellent opportunity to undergo socio-cultural survey of various languages and their literatures but also gives an opportunity to establish some kind of relevance it has in the study and area of Literary Criticism. Translation Studies can very safely be included as an important genre in the domain of Literary Criticism since translation is an art prompting to peep into the diversified lingual, cultural and literary content of a source language and thus highlighting/appreciating the essence and niceties of the literature of that particular translated language. In the context of Indian Studies, keeping in view the multilingual and pluristic cultural nature of our country, translation has an important role to play. It is through translation that we can look into the rich heritage of India as one integrated unit and feel proud of our cultural legacy. The relevance of translation as multifaceted and a multidimensional activity and its international importance as a socio-cultural bridge between countries has grown over the years. In the present day circumstances when things are fast moving ahead globally, not only countries and societies need to interact with each other closely, but individuals too need to have

contact with members of other communities/societies that are spread over different parts of the country/world. In order to cater to these needs translation has become an important activity that satisfies individual, societal and national needs.

The word translation derives from the Latin translatio (which itself comes from trans- and fero, the supine form of which is latum, together meaning "to carry across" or "to bring across"). The modern Romance languages use words for translation derived from that source or from the alternative Latin traduco ("to lead across"). The Slavic and Germanic languages (except for the Dutch "vertaling", "literally" a "re-language-ing") likewise use calques of these Latin sources.

The Ancient Greek term for translation, μετάφρασις (metaphrasis, "a speaking across"), has supplied English with metaphrase (a "literal," or "word-for-word," translation) — as contrasted with paraphrase ("a saying in other words", from παράφρασις, paraphrasis). Metaphrase corresponds, in one of the more recent terminologies, to "formal equivalence"; and paraphrase, to "dynamic equivalence."

Strictly speaking, the concept of metaphrase — of "word-for-word translation" — is an imperfect concept, because a given word in a given language often carries more than one meaning; and because a similar given meaning may often be represented in a given language by more than one word. Nevertheless, "metaphrase" and "paraphrase" may be useful as ideal concepts that mark the extremes in the spectrum of possible approaches to translation. "At the very beginning, the translator keeps both the [s]ource [l]anguage... and [t]arget [l]anguage... in mind and tries to translate carefully. But it becomes very difficult for a translator to decode the whole text literally; therefore he takes the help of his own view and endeavours to translate accordingly."

A secular icon for the art of translation is the Rosetta stone. This trilingual (hieroglyphic-Egyptian, demotic-Egyptian, and ancient-Greek) stele became the translator's key to decryption of Egyptian hieroglyphs by Thomas Young, Jean-François Champollion and others.

It goes without saying that the significance and relevance of translation in our daily life is multidimensional and extensive. It is through translation we know about all the developments in communication and technology and keep abreast of the latest discoveries in the various fields of knowledge, and also have access through translation to the literature of several languages and to the different events happening in the world. India has had close links with ancient civilizations such as Greek, Egyptian and Chinese. This interactive relationship would have been impossible without the knowledge of the various languages spoken by the different communities and nations. This is how human beings realised the importance of translation long ago. Needless to mention here that the relevance and importance of translation has increased greatly in today's fast changing world. Today with the growing zest for knowledge in human minds there is a great need of translation in the fields of education, science and technology, mass communication, trade and business, literature, religion, tourism, etc.

Defining Translation

Broadly speaking, translation turns a text of source language (SL) into a correct and understandable version of target language (TL) without losing the suggestion of the original. Many people think that being bilingual is all that is needed to be a translator. That is not true. Being bilingual is an important prerequisite, no doubt, but translation skills are built and developed on the basis of one's own long drawn-out communicative and writing experiences in both the languages. As a matter of fact translation is a process based on the theory of extracting the meaning of a text from its present form and reproduces that with different form of a second language.

Conventionally, it is suggested that translators should meet three requirements, namely: 1) Familiarity with the source language, 2) Familiarity with the target language, and 3) Familiarity with the subject matter to perform the job successfully. Based on this concept, the translator discovers the meaning behind the forms in the source language (SL) and does his best to reproduce the same meaning in the target language (TL) using the TL forms and structures to the best of his knowledge. Naturally and supposedly what changes is the form and the code and what should remain unchanged is the meaning and the message (Larson, 1984).Therefore, one may discern the most common definition of translation, i.e., the selection of the nearest equivalent for a language unit in the SL in a target language.

Computers are already being used to translate one language into another, but humans are still involved in the process either through pre-writing or post-editing. There is no way that a computer can ever be able to translate languages the way a human being could since language uses metaphor/imagery to convey a particular meaning. Translating is more than simply looking up a few words in a dictionary. A quality translation requires a thorough knowledge of both the source language and the target language.

Translation Theory, Practice and Process

Successful translation is indicative of how closely it lives up to the expectations as: reproducing exactly as for as possible the meaning of the source text, using natural forms of the receptor/target language in such a way as is appropriate to the kind of text being translated and expressing all aspects of the meaning closely and readily understandable to the intended audience/reader. Technically, translation is a process to abstract the meaning of a text from its current forms and reproduce that meaning in different forms of another language. Translation has now been recognized as an independent field of study. The translator can be said to be the focal element in the process of translation. The writer/author becomes the centre, for whatever he writes will be final, and no two translators translate a text in the same way. It is generally believed that a writer to know the intricacies of the TL in which he may wish to translate. As a matter of fact, it is not the writer of the SL text who asks someone to translate his works into the TL; it is primarily the interest of the individual translator which prompts him to translate a work into his mother tongue. A successful translator

is not a mechanical translator of a text but is creative as well. We may say that he is a co-creator of the TL text. In fact, for a translator knowledge of two or more languages is essential. This involves not only a working knowledge of two different languages but also the knowledge of two linguistic systems as also their literature and culture. Such translators have been seen to possess various qualities which we shall briefly discuss later.

Linguistically, translation consists of studying the lexicon, grammatical structure, communication situation, and cultural context of the source language and its text, analyzing it in order to determine its meaning, and then reconstructing the same meaning using the lexicon and grammatical structure which are appropriate in the target language and its cultural context. The process of translation starts with the comprehension of the source text closely and after discovering the meaning of the text, translator re-expresses the meaning he has drawn out into the receptor/target language in such a way that there is minimal loss in the transformation of meaning into the translated language. This entire process are as follows.

Overview of the translation task

In practice, there is always considerable variation in the types of translations produced by various translators of a particular text. This is because translation is essentially an Art and not Science. So many factors including proficiency in language, cultural background, writing flair etc. determine the quality of translation and it is because of that no two translations seem to be alike if not averse.

Accommodation in Translation

Translation turns a communication in one language into a correct and understandable version of that communication in another language. Sometimes a translator has to take certain liberties with the original text in order to re-create the mood and style of the original. This, in other words is called accommodation. This has three dimensions: cultural accommodation; collocation accommodation; ideological accommodation; and aesthetic accommodation. Accommodation is considered a synonym of adaptation which means changes are made so the target text produced is in line with the spirit of the original. Translation is not merely linguistic conversion or transformation between languages but it involves accommodation in scope of culture, politics, aesthetics, and many other factors. Accommodation is also translation, a free, rather than literal, kind of translation. Moreover, it is inevitable in practice if the translation is to maintain the source message's essence, impact, and effect. There is an interesting saying: A translation is like a woman: if it is faithful, it is not beautiful; if it is beautiful, it is not faithful. That is to say if you want to be faithful with the text while translating you are bound to lose the beauty of the translated text and if you try to maintain the beauty of the translated text you are sure to be unfaithful with the original text.. Faithfulness was once considered the iron rule in translation process but over the years when we take a closer look, accommodation, or adaptation, is

found in most published translations and it has become a necessity too since keeping in view the averse cultural/lingual/geographical/historical/political diversifications and backgrounds of various languages and their literatures, accommodation, if not compromising, is almost obligatory. Accommodation, too, has to be carried out very sensibly, more especially when it comes to translating poetry or any such text which is highly immotive and artistic in nature. For example, translating poetry has never been so simple. Robert Frost once said, "Poetry is what gets lost in translation." This is a sufficient evidence of the difficulty involved in translation of poetry. Because poetry is fundamentally valuable for its aesthetic value, therefore, aesthetic accommodation becomes an art instead of a basic requirement. A good poetry translator with a good measure of accommodation and adequate knowledge of aesthetic traditions of different cultures and languages can be better appreciated by the target reader and can achieve the required effect.

Qualities of a good Translator

A good translator should have adequate knowledge of the SL (source language) from which he is translating into the TL which is generally his mother toungue/ target language. In order to produce an accurate translation of the SL text he should have command over the grammatical, syntactic, semantic and pragmatic features of the SL. In addition to this, it is necessary that he is well-conversant with the socio-cultural contexts of both the SL and the TL. A good translator should be the author's mouthpiece in a way that he knows and comprehends fully whatever the original author has said in his text. One of the generally accepted characteristics of a good translation is that it should resemble the original text or come as close to the SL text as possible. It should appear like the original in the TL translation within the usual social and cultural settings with some minor accommodation, if necessary, of course.

Usually, it is also believed that the job of a translator is a mechanical one-a simple rendering of the SL text into a TL text. But it is not so. The translator has to perform a really difficult task. It is in a way more difficult and complicated than that of the original writer. A creative writer composes or pens down his thoughts without any outward compulsion. A translator has to confine himself not only to the SL text but a host of other factors also intervene in the process of translating the TL.

A good translator must have an adequate knowledge of the subject or area to which the SL text relates so that the translator is able to capture the spirit of the SL text. If he does not have an in-depth knowledge, he may not be able to produce an accurate translation suitable for its intended purpose. For example, if you want to translate the Bible or the Gita or any other religious text, you must have adequate knowledge of those religious and theological works.

A good translator should be careful of the choices that he makes in using the TL. He should translate in the style, which is appropriate for the target audience. The style should be such that it appears to be natural and spontaneous to the TK readers. The translation in the TL should not sound alien.

A translator does need certain tools to help him out in moments of difficulty. These tools can be in the form of good monolingual and bilingual dictionaries, encyclopedias, e-dictionaries, glossaries of technical and standard works, etc. pertaining to the SL text.

A good translator must have patience and should not be in a hurry to rush through while translating any text. He should not hesitate in discussing with others the problems that he may come across. Morever, he should not shy away from conducting micro-research in order to arrive at proper and apt equivalents.

In short, a good translator should be a competent and proficient bilingual, familiar with the subject/area of the SL text chosen for translation. He should never try to insert his own ideas or personal impressions in the TL text. His objective should be to convey the content and the intent of the SL text as exactly as possible into the TL text. The job of a translator is very rewarding and intellectually stimulating.

To translate from one language into another has never been an easy endeavour. It is an exercise both painstaking and cumbersome and only those who have engaged themselves with translation work can realize the complex character of this.

Western Theory of Translation

Discussions of the theory and practice of translation reach back into antiquity and show remarkable continuities. The ancient Greeks distinguished between metaphrase (literal translation) and paraphrase. This distinction was adopted by English poet and translator John Dryden (1631–1700), who described translation as the judicious blending of these two modes of phrasing when selecting, in the target language, "counterparts," or equivalents, for the expressions used in the source language:

When [words] appear... literally graceful, it were an injury to the author that they should be changed. But since... what is beautiful in one [language] is often barbarous, nay sometimes nonsense, in another, it would be unreasonable to limit a translator to the narrow compass of his author's words: 'tis enough if he choose out some expression which does not vitiate the sense.

Dryden cautioned, however, against the license of "imitation", i.e., of adapted translation: "When a painter copies from the life... he has no privilege to alter features and lineaments..."

This general formulation of the central concept of translation — equivalence — is as adequate as any that has been proposed since Cicero and Horace, who, in 1st-century-BCE Rome, famously and literally cautioned against translating "word for word" (verbum pro verbo).

Despite occasional theoretical diversity, the actual practice of translation has hardly changed since antiquity. Except for some extreme metaphrasers in the early Christian period and the Middle Ages, and adapters in various periods (especially pre-Classical Rome, and the 18th century), translators have generally shown prudent flexibility in

seeking equivalents — "literal" where possible, paraphrastic where necessary — for the original meaning and other crucial "values" (e.g., style, verse form, concordance with musical accompaniment or, in films, with speech articulatory movements) as determined from context.

In general, translators have sought to preserve the context itself by reproducing the original order of sememes, and hence word order — when necessary, reinterpreting the actual grammatical structure, for example, by shifting from active to passive voice, or vice versa. The grammatical differences between "fixed-word-order" languages (e.g. English, French, German) and "free-word-order" languages (e.g., Greek, Latin, Polish, Russian) have been no impediment in this regard. The particular syntax (sentence-structure) characteristics of a text's source language are adjusted to the syntactic requirements of the target language.

When a target language has lacked terms that are found in a source language, translators have borrowed those terms, thereby enriching the target language. Thanks in great measure to the exchange of calques and loanwords between languages, and to their importation from other languages, there are few concepts that are "untranslatable" among the modern European languages.

Generally, the greater the contact and exchange that have existed between two languages, or between those languages and a third one, the greater is the ratio of metaphrase to paraphrase that may be used in translating among them. However, due to shifts in ecological niches of words, a common etymology is sometimes misleading as a guide to current meaning in one or the other language. For example, the English actual should not be confused with the cognate French actuel ("present", "current"), the Polish aktualny ("present", "current," "topical," "timely," "feasible"), the Swedish aktuell ("topical", "presently of importance"), the Russian актуальный ("urgent", "topical") or the Dutch aktueel.

The translator's role as a bridge for "carrying across" values between cultures has been discussed at least since Terence, the 2nd-century-BCE Roman adapter of Greek comedies. The translator's role is, however, by no means a passive, mechanical one, and so has also been compared to that of an artist. The main ground seems to be the concept of parallel creation found in critics such as Cicero. Dryden observed that "Translation is a type of drawing after life..." Comparison of the translator with a musician or actor goes back at least to Samuel Johnson's remark about Alexander Pope playing Homer on a flageolet, while Homer himself used a bassoon.

If translation be an art, it is no easy one. In the 13th century, Roger Bacon wrote that if a translation is to be true, the translator must know both languages, as well as the science that he is to translate; and finding that few translators did, he wanted to do away with translation and translators altogether.

The translator of the Bible into German, Martin Luther, is credited with being the first European to posit that one translates satisfactorily only toward his own language.

L.G. Kelly states that since Johann Gottfried Herder in the 18th century, "it has been axiomatic" that one translates only toward his own language.

Compounding the demands on the translator is the fact that no dictionary or thesaurus can ever be a fully adequate guide in translating. The British historian Alexander Tytler, in his Essay on the Principles of Translation (1790), emphasized that assiduous reading is a more comprehensive guide to a language than are dictionaries. The same point, but also including listening to the spoken language, had earlier, in 1783, been made by the Polish poet and grammarian Onufry Andrzej Kopczyński.

The translator's special role in society is described in a posthumous 1803 essay by "Poland's La Fontaine", the Roman Catholic Primate of Poland, poet, encyclopedist, author of the first Polish novel, and translator from French and Greek, Ignacy Krasicki:

"Translation is in fact an art both estimable and very difficult, and therefore is not the labor and portion of common minds; [it] should be [practiced] by those who are themselves capable of being actors, when they see greater use in translating the works of others than in their own works, and hold higher than their own glory the service that they render their country".

Fidelity versus transparency

Fidelity (or faithfulness) and transparency, dual ideals in translation, are often at odds. A 17th-century French critic coined the phrase "les belles infidèles" to suggest that translations, like women, can be either faithful or beautiful, but not both.

Faithfulness is the extent to which a translation accurately renders the meaning of the source text, without distortion.

Transparency is the extent to which a translation appears to a native speaker of the target language to have originally been written in that language, and conforms to its grammar, syntax and idiom.

A translation that meets the first criterion is said to be "faithful"; a translation that meets the second, "idiomatic". The two qualities are not necessarily mutually exclusive.

The criteria for judging the fidelity of a translation vary according to the subject, type and use of the text, its literary qualities, its social or historical context, etc.

The criteria for judging the transparency of a translation appear more straightforward: an unidiomatic translation "sounds wrong"; and, in the extreme case of word-for-word translations generated by many machine-translation systems, often results in patent nonsense.

Nevertheless, in certain contexts a translator may consciously seek to produce a literal translation. Translators of literary, religious or historic texts often adhere as closely as possible to the source text, stretching the limits of the target language to produce an unidiomatic text. A translator may adopt expressions from the source language in order to provide "local colour".

In recent decades, prominent advocates of such "non-transparent" translation have included the French scholar Antoine Berman, who identified twelve deforming tendencies inherent in most prose translations, and the American theorist Lawrence Venuti, who has called on translators to apply "foreignizing" rather than domesticating translation strategies. Berman further insists on the need for a translation project to perform translation criticism afterwards.

Many non-transparent-translation theories draw on concepts from German Romanticism, the most obvious influence being the German theologian and philosopher Friedrich Schleiermacher. In his seminal lecture "On the Different Methods of Translation" (1813) he distinguished between translation methods that move "the writer toward [the reader]", i.e., transparency, and those that move the "reader toward [the author]", i.e., an extreme fidelity to the foreignness of the source text. Schleiermacher favored the latter approach; he was motivated, however, not so much by a desire to embrace the foreign, as by a nationalist desire to oppose France's cultural domination and to promote German literature.

Current Western translation practice is dominated by the dual concepts of "fidelity" and "transparency". This has not always been the case, however; there have been periods, especially in pre-Classical Rome and in the 18th century, when many translators stepped beyond the bounds of translation proper into the realm of adaptation.

Adapted translation retains currency in some non-Western traditions. The Indian epic, the Ramayana, appears in many versions in the various Indian languages, and the stories are different in each. Similar examples are to be found in medieval Christian literature, which adjusted the text to local customs and mores.

Equivalence

The question of fidelity versus transparency has also been formulated in terms of, respectively, "formal equivalence" and "dynamic [or functional] equivalence". The latter expressions are associated with the translator Eugene Nida and were originally coined to describe ways of translating the Bible, but the two approaches are applicable to any translation.

"Formal equivalence" corresponds to "metaphrase", and "dynamic equivalence" to "paraphrase".

"Dynamic equivalence" (or "functional equivalence") conveys the essential thoughts expressed in a source text — if necessary, at the expense of literality, original sememe and word order, the source text's active versus passive voice, etc.

By contrast, "formal equivalence" (sought via "literal" translation) attempts to render the text literally, or "word for word" (the latter expression being itself a word-for-word rendering of the classical Latin verbum pro verbo) — if necessary, at the expense of features natural to the target language.

There is, however, no sharp boundary between functional and formal equivalence. On the contrary, they represent a spectrum of translation approaches. Each is used

at various times and in various contexts by the same translator and at various points within the same text— sometimes simultaneously. Competent translation entails the judicious blending of functional and formal equivalents.

Common pitfalls in translation, especially when practiced by inexperienced translators, involve false equivalents such as "false friends" and false cognates.

Back-translation

A "back-translation" is a translation of a translated text back into the language of the original text, made without reference to the original text.

Comparison of a back-translation with the original text is sometimes used as a check on the accuracy of the original translation, much as the accuracy of a mathematical operation is sometimes checked by reversing the operation. But the results of such reverse-translation operations, while useful as approximate checks, are not always precisely reliable. Back-translation must in general be less accurate than back-calculation because linguistic symbols (words) are often ambiguous, whereas mathematical symbols are intentionally unequivocal.

In the context of machine translation, a back-translation is also called a "round-trip translation."

When translations are produced of material used in medical clinical trials, such as informed-consent forms, a back-translation is often required by the ethics committee or institutional review board.

Mark Twain provided humorously telling evidence for the frequent unreliability of back-translation when he issued his own back-translation of a French translation of his short story, "The Celebrated Jumping Frog of Calaveras County". He published his back-translation in a 1903 volume together with his English-language original, the French translation, and a "Private History of the 'Jumping Frog' Story". The latter included a synopsized adaptation of his story that Twain stated had appeared, unattributed to Twain, in a Professor Sidgwick's Greek Prose Composition (p. 116) under the title, "The Athenian and the Frog"; the adaptation had for a time been taken for an independent ancient Greek precursor to Twain's "Jumping Frog" story.

When a historic document survives only in translation, the original having been lost, researchers sometimes undertake back-translation in an effort to reconstruct the original text. An example involves the novel The Saragossa Manuscript by the Polish aristocrat Jan Potocki (1761–1815), who wrote the novel in French and anonymously published fragments in 1804 and 1813–14. Portions of the original French-language manuscript were subsequently lost; however, the missing fragments survived in a Polish translation that was made by Edmund Chojecki in 1847 from a complete French copy, now lost. French-language versions of the complete Saragossa Manuscript have since been produced, based on extant French-language fragments and on French-language versions that have been back-translated from Chojecki's Polish version.

Similarly, when historians suspect that a document is actually a translation from another language, back-translation into that hypothetical original language can provide supporting evidence by showing that such characteristics as idioms, puns, peculiar grammatical structures, etc., are in fact derived from the original language.

For example, the known text of the Till Eulenspiegel folk tales is in High German but contains puns that work only when back-translated to Low German. This seems clear evidence that these tales (or at least large portions of them) were originally written in Low German and translated into High German by an over-metaphrastic translator.

Similarly, supporters of Aramaic primacy—of the view that the Christian New Testament or its sources were originally written in the Aramaic language—seek to prove their case by showing that difficult passages in the existing Greek text of the New Testament make much better sense when back-translated to Aramaic: that, for example, some incomprehensible references are in fact Aramaic puns that do not work in Greek.

Due to similar indications, it is believed that the 2nd century Gnostic Gospel of Judas, which survives only in Coptic, was originally written in Greek.

Machine Translation

Machine translation (MT) is a process whereby a computer program analyzes a source text and, in principle, produces a target text without human intervention. In reality, however, machine translation typically does involve human intervention, in the form of pre-editing and post-editing.

With proper terminology work, with preparation of the source text for machine translation (pre-editing), and with reworking of the machine translation by a human translator (post-editing), commercial machine-translation tools can produce useful results, especially if the machine-translation system is integrated with a translation-memory or globalization-management system.

Unedited machine translation is publicly available through tools on the Internet such as Google Translate, Babel Fish, Babylon, and StarDict. These produce rough translations that, under favorable circumstances, "give the gist" of the source text.

With the Internet, translation software can help non-native-speaking individuals understand web pages published in other languages. Whole-page-translation tools are of limited utility, however, since they offer only a limited potential understanding of the original author's intent and context; translated pages tend to be more humorous and confusing than enlightening.

Interactive translations with pop-up windows are becoming more popular. These tools show one or more possible equivalents for each word or phrase. Human operators merely need to select the likeliest equivalent as the mouse glides over the foreign-language text. Possible equivalents can be grouped by pronunciation.

Also, companies such as Ectaco produce pocket devices that provide machine translations.

Relying exclusively on unedited machine translation, however, ignores the fact that communication in human language is context-embedded and that it takes a person to comprehend the context of the original text with a reasonable degree of probability. It is certainly true that even purely human-generated translations are prone to error; therefore, to ensure that a machine-generated translation will be useful to a human being and that publishable-quality translation is achieved, such translations must be reviewed and edited by a human.

Claude Piron writes that machine translation, at its best, automates the easier part of a translator's job; the harder and more time-consuming part usually involves doing extensive research to resolve ambiguities in the source text, which the grammatical and lexical exigencies of the target language require to be resolved. Such research is a necessary prelude to the pre-editing necessary in order to provide input for machine-translation software, such that the output will not be meaningless.

3.3 FUNDAMENTAL PRINCIPLES OF TRANSLATION

Everything in the world is governed by certain rules and principles and translation is no exception. Each area of translation has its own scope and limitations. A translator requires illustrating the most common basic principles, problems, challenges and strategies before translating important and sensitive texts and particularly revealed Message. If a translator is unfamiliar with basic principles of translating, injustice, both with SL text and its rendering in TL is certain. Translation is not merely substitution and replacement of linguistic items; instead it is a complex and challenging job.

Simple steps in translation

We will start by talking about the simplest form of translation - the one where you already have a story written down in one language (the source) and you want to translate it into another language (the target). The steps to follow are:

- Read the whole of the original source story through from beginning to end, to make sure that you can understand it. If you cannot understand everything that is said, you cannot translate it. If there are any words or phrases that you do not understand, you must clarify these first. You may decide that the ideas they express are too difficult to translate or not worth translating, but you need to know what they are before you can judge.
- Do a first draft translation, trying to translate all the source material. But do not translate word-for-word. Remember that you are translating the meaning. When you have finished the first translation, you will now have a draft story in the target language.
- Go back over the whole of your draft translation and polish it without looking at the source original. (You might even like to turn the source story face down

on your desk so you cannot cheat.) Make sure that your translation reads well in the target language.

- Compare the final version of your translation with the source original to make sure that you have translated it accurately. This is when you can make any detailed adjustments in individual words or phrases.

False friends

Beware of words or phrases we call **"false friends"**. These are words in the original source language which you retain in your translation, often because you cannot think of the correct translation. If you cannot think of the right word, how can you expect your reader or listener to? Of course, languages borrow from each other all the time. If a society comes across a new idea, it may simply use the foreign word without inventing a word of its own. Remember, however, that you are translating meaning, not words. If you come across a word in your original language which has no equivalent in the target language, perhaps you can use a phrase (i.e. several words) instead. For example, many languages do not have a word for "computer". Instead of retaining the English word "computer", can you translate it as "a machine which does brain work" or something similar? Be careful, though, that you do not try to re-invent the community's language to suit your own way of thinking. If you have problems with translating words, consult experts or ask your colleagues to see if you can reach agreement on the correct translation. If you are a journalist working in a small language community, the words you decide upon could become the standard usage.

Of course, some foreign words will inevitably creep into other languages. Words like "computer" are becoming widely accepted by speakers of non-English languages and may eventually be understood by everyone. The problem arises in the time between the foreign word being first introduced and it being understood by everyone. During such transition periods, use the word untranslated, but follows it immediately with a translation or explanation. For example, you might write in your target language the equivalent of:

The provincial government is to buy computers for each of its local offices. The computers are machines which will help office staff to keep accounts, write letters and do other jobs.

Dictionaries

You cannot translate words in isolation. Words get their meaning from how they are used in each situation - what we call their context. You must do a contextual translation. You should use a bilingual dictionary where one is available, but be careful when looking up translations for individual words. Dictionaries are useful, but there is very often more than one translation for individual words. The best dictionary is one which defines the word in its various contexts. For example, a simple English word like "skip" has several quite different meanings. It can mean any of the following,

depending on the context: to move lightly, especially by jumping from one foot to another; to omit or leave something out; to deal with something quickly and without much thought; a large container for transporting building materials, especially waste. It can even be short for "skipper", the captain of a ship or sports team. You can see that using the wrong translation of "skip" could have some unfortunate results.

Listen to the little voice in your head if it tells you that a translation seems strange. It is better to ask advice than to write something silly. You may not know all the uses for each word, especially slang words which you cannot find in dictionaries. For example, mechanics often refer to an adjustable spanner as a "monkey wrench", when it has nothing to do with monkeys.

Writing style

You do not have to be an expert in linguistics to make good translations. If you know your target language well, you can usually hear in your head whether the sentence sounds correct in your translation.

Your translation should not try to duplicate the word order or grammatical construction used in the source language unless it is also correct in your target language. For example, some languages put the verb (the "doing word") at the beginning of a sentence, some in the middle and some at the very end.

You do not have to use all the words from your source material for translation if your target language can cope without them. For example, we may say in English "The ship sank lower in the water", whereas in another language the words "in the water" may be unnecessary because the words for "sink" in relation to "ship" already include the idea of "water".

Also, do not be afraid of using more words in your translation than in the original. Although in journalism you should aim to keep your sentences short and crisp, this must not be allowed to interfere with the clarity of the ideas you are trying to communicate.

Other Important Points

Translation is a very big and complicated field which we cannot discuss in great detail here. However, the following are some other problem areas you might want to keep in mind:

Understatements and euphemisms

Be aware of the cultural differences in languages. Some languages like to hide unpleasant facts beneath understatements or euphemism. Euphemisms are mild or inoffensive words which are used in the place of harsh or hurtful words.

Some speakers might use humour in one situation which another language would not permit. Again, you must understand the meaning in context.

Linking words

Words such as "although", "but", "from", "even" and a host of others are usually very important in English, as they are used to show the relationships between the words in your sentences. Getting these small words wrong can alter entirely the sense of the sentence.

Verbs

These can sometimes cause problems in their different forms. There are, for example, quite distinct meanings for the words "can", "may", "must" and "should". If you are not sure, it is best to avoid the construction altogether and say it a different way.

Accuracy

Some languages are more accurate than others in certain areas. For example, many language groups in Papua New Guinea have more than 10 different words for varieties of sweet potato. The Inuit Indians of Canada have different words for 20 separate things which in English we just call "snow".

English is not a precise language in many areas. Be aware that a vagueness in English may not be acceptable in another language. For example, we can say "Doctor Smith" in English, whereas in Chinese we have to know the gender of the doctor to translate the word "doctor".

Ambiguity

Sometimes the exact meaning in the source language is left unclear (ambiguous) on purpose, in which case you should try to keep it that way. This is especially so when reporting claims, accusations and hearsay evidence in such things as police stories. For example, a person might be charged in English with "unlawful carnal knowledge", which usually means a sexual offence against a person under the age of consent. You should not translate that as "rape of a child" or "sodomy of a little boy" or any other specific sexual act unless that is part of the charge. It is better in this case to use a phrase similar to "a sexual offence against a young person".

Names and titles

There is still a debate about the need or otherwise of translating names from one language into another. For example, would you retain the English title "Education Department" or translate it into something like "office for schools"? Of course, a lot depends on how the rest of your community use the term, especially those people who are most closely involved, such as the Education Department itself. Your newspaper, radio or television station may have a policy on this. If not, perhaps you should get together to decide on a policy, taking into account how the community in general deals with names and titles. Get a large, hard-bound exercise book for the newsdesk, thumb-indexed A to Z down the side. You can call this your Translation Style Guide.

Once you have agreed on the correct translation for any problem word, enter the word with its translation on to the correct page in the book. Revise the book every so often to make sure that all the entries are still relevant. If your newsroom computers are networked, create a common file which everyone can access.

There are two ways people use names (or titles). The first is to identify the place or person, the second is to describe their function. It is usual to leave untranslated names which act as signposts for people, but translate those names which describe a function. For example, you would not translate the word "Baker" in the name "Baker Street", because it acts as a signpost, but you would probably translate the name "Police Station".

If a language used by your community is also used elsewhere in the world, you should remain aware of how it is spoken in other countries. For example, French may be commonly used in your society, so you need to keep up-to-date with how French is used in other French-speaking countries. Remember that all languages change, especially in their motherland. Constantly refresh your understanding of the way the language is developing both in your own society and elsewhere.

Translation during news gathering

So far, we have talked mainly about rewriting a story in one language into a story in another language. But your work may involve interviewing in one language and writing the story itself in another language. For example, your newspaper may be printed in English, but you have to interview a villager in his mother tongue which is not English.

The best way of doing this is to conduct the interview in the villager's language and make your notes in that language too. You can then translate your quotes into English as you write your story. This method means that, while you are conducting the interview, you can ask questions in the villager's language to clarify any doubtful points. You can also check your story back with him in his language to make sure you have the facts correct.

However, some languages may have been written down only recently and so may not have a clear and easy written form in which to make your notes. If this is so, and if you are fluent in both languages, you may be able to listen in the villager's language while making your notes in English. You are translating as you listen and write. This may work perfectly well, but a word of warning: Trying to translate while also concentrating on what the villager is saying may introduce errors into your notes. Ask the villager to slow down a little so that you can make your notes, and then check your notes at the end of the interview by translating them back into the villager's language for him. Radio and television journalists can overcome this problem by using their tape recorders, but newspaper reporters might also find a tape recorder useful in such situations. You should still make notes, but have a tape recorder running at the same time so that you can check later to make sure that you made the correct translation during the interview.

There is one final complication of which you must be aware. This comes when you are interviewing in a source language, writing your story in a target language and then having to translate the same story back into the source language. This might occur if you have to produce a special language bulletin or an edition of your newspaper in the source language. The danger is that you might not get an exact translation back into the source language, and so you might misquote someone. When writing a story which has to be translated twice, always refer back to your original notes when writing your second story, so that you can get the quotes exactly right.

3.4 TYPES OF TRANSLATION

Due to the continuing evolvement of the translation industry there are now certain terms used to define specialist translations that do not fall under a general category. This brief guide offers an explanation of some of the more common translation terms used.

Administrative translation

It involves the translation of administrative texts. Although administrative has a very broad meaning, in terms of translation it refers to common texts used within businesses and organisations that are used in day to day management. It can also be stretched to cover texts with similar functions in government.

Commercial translation

Commercial translation or business translation covers any sort of document used in the business world such as correspondence, company accounts, tender documents, reports, etc. Commercial translations require specialiast translators with knowledge of terminology used in the business world.

Computer translation

Not to be confused with CAT, computer assisted translations, which refer to translations carried out by software. Computer translation is the translation of anything to do with computers such as software, manuals, help files, etc.

Economic translation

Similar to commercial or business translation, economic translation is simply a more specific term used for the translation of documents relating to the field of economics. Such texts are usually a lot more academic in nature.

Financial translation

Financial translation is the translation of texts of a financial nature. Anything from banking to asset management to stocks and bonds could be covered.

General translation

A general translation is the simplest of translations. A general text means that the language used is not high level and to a certain extent could be in layman's terms. There is no specific or technical terminology used. Most translations carried out fall under this category.

Legal translation

Legal translations are one of the trickiest translations known. At its simplest level it means the translation of legal documents such as statutes, contracts and treaties.

A legal translation will always need specialist attention. This is because law is culture-dependent and requires a translator with an excellent understanding of both the source and target cultures.

Most translation agencies would only ever use professional legal to undertake such work. This is because there is no real margin for error; the mistranslation of a passage in a contract could, for example, have disastrous consequences.

When translating a text within the field of law, the translator should keep the following in mind. The legal system of the source text is structured in a way that suits that culture and this is reflected in the legal language; similarly, the target text is to be read by someone who is familiar with another legal system and its language.

Literary translation

A literary translation is the translation of literature such as novels, poems, plays and poems. The translation of literary works is considered by many one of the highest forms of translation as it involves so much more than simply translating text. A literary translator must be capable of also translating feelings, cultural nuances, humour and other subtle elements of a piece of work.

Some go as far as to say that literary translations are not really possible. In 1959 the Russian-born linguist Roman Jakobson went as far as to declare that "poetry by definition was untranslatable". In 1974 the American poet James Merrill wrote a poem, "Lost in Translation," which in part explores this subject.

Medical translation

A medical translation will cover anything from the medical field from the packaging of medicine to manuals for medical equipments to medical books.

Like legal translation, medical translation is specialisation where a mistranslation can have grave consequences.

Technical translation

A technical translation has a broad meaning. It usually refers to certain fields such as IT or manufacturing and deals with texts such as manuals and instructions. Technical

translations are usually more expensive than general translations as they contain a high amount of terminology that only a specialist translator could deal with.

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3.5 DIFFERENCE BETWEEN THE TRANSLATION AND INTERPRETATION

The key difference between translation and interpretation lies within the choice of communication channel. Simply put translation deals with written communication, while interpreting is all about the spoken word.

Translators work on written documents, including books, essays, legal documents, medical records, websites, instruction manuals, subtitles for film or TV, or any other form of information in written form. Interpreters, on the other hand, are involved in projects that require live translation; for example, conferences and business meetings, medical appointments and legal proceedings.

Both translators and interpreters have a deep linguistic and cultural knowledge of their working languages, as well as the ability to communicate clearly and succinctly. It is, however, important to highlight the distinctive features of these two professions.

Translators generally work from their home computers, and tend to specialize in a particular field. Good translators have excellent written skills and are usually perfectionists by nature, paying particular attention to the style of the source documents, as well as the accuracy and significance of the terms used within their translations

Unlike translators, interpreters do not provide a word-for-word translation; instead, they transpose spoken messages from one language into another, instantly and accurately. Interpreters work in real-time situations, in direct contact with both the speaker and the audience. They rely primarily on their linguistic expertise acquired through training and experience - a sentence in one language may be rendered an entirely different way in another. Good interpreters are endowed with very quick reflexes, as well as a good memory and speaking voice. An interpreter is often more than an on-demand translator, however - they also act as a facilitator between speaker and listener, both linguistically and diplomatically.

The following are the key differences between the translation and interpretation:

1. Spoken versus written

Interpretation is the transference of meaning between spoken languages, while translation is the transference of meaning between written languages.

2. Real time versus delayed

Interpreting occurs in real time. It happens in person, on the phone, or through a television/video service. Because translation involves the written word, it typically

takes place long after a text is created, which gives the translator time to access resources (dictionaries, glossaries, subject matter experts, etc.) to produce an accurate and effective end document (or website, help file, etc.).

3. Level of accuracy

Interpretation and translation demand different levels of accuracy. While interpreters aim to be completely accurate, it's difficult to achieve in a live conversation. They may omit some details of the original speech as they interpret into the target language. Conversely, translators have time to evaluate and revise each word and sentence before delivering their product, so they can achieve a greater level of accuracy and greater fidelity to the original.

4. Direction and fluency

An interpreter must be fluent enough in both the original language and the target language to be able to translate in both directions, on the spot, without any reference material. Interpreters are highly qualified people, and the work is quite demanding. It is so demanding that interpreters work in pairs and must switch off every 20 minutes or so to prevent mental fatigue.

Typically, professional translators only work in one direction—translating into their native language. As such, translators do not have to be as fluent in the source language as an interpreter must be. The key skills of a translator are to understand the source language and to use their knowledge of the target country's cultural and language norms to create an effective translated product.

5. Intangibles

Both translators and interpreters are faced with the challenge of making metaphors, analogies, and idioms understandable to the audience in the target language. However, interpreters must also capture tone, inflection, voice quality, and the other intangible elements of the spoken word and convey those meaningfully to the audience.

Despite the differences in the skills of translators and interpreters, both are bilingual professionals who share a passion for conveying meaning to people who would otherwise be unable to understand the information at hand.

3.6 TRANSLATION OF EDITORIAL MATTER LIKE NEWS STORY, FEATURES, ARTICLES AND LETTERS TO THE EDITOR

Since translation is expensive, the rationale for translating national and regional publications depends largely on the target audience for a communications product. If you are presenting a report on decentralized local governance, and policy makers in a capital city speak one language, while local communities in the provinces use

another, you may need reports in both languages to reach both constituencies. If the report is on the national impacts of global trade, reaching central policy makers in a single language may be enough. If you expect to attract global media attention, you may need to translate the report or at least a summary into English, and possibly French or Spanish depending on the original. This is particularly important for languages that may only be spoken in one or two countries. Some countries face serious political sensitivities related to languages, which may be associated with one group or another.

Translating newspaper and periodical articles into English, they are normally convened to the (so-called) Imperial system, i.e., miles, pints, pounds, etc. In translating specialised articles, professional magazines, etc., they are usually transferred (i.e, the metric system is retained) but for cookery articles they are both transferred and converted to the Imperial system.

News stories

These generally run on the front pages of newspapers and at the beginning of television/radio news shows. For daily papers or shows, they will normally be about events that have taken place in the last 24 hours. They may also be about emerging developments on a story that has been in the public limelight.

Investigative reports will break into the news cycle with information that may not be about 'new' events. They may create news by uncovering developments the public should know about—corruption scandals, an environmental hazard and so on.

Features

These stories are generally longer and not bound by a time frame, although they must be topical and connect to public interest. Feature stories have more time for preparation and more space for detail and analysis.

Articles

A news article discusses current or recent news of either general interest (i.e. daily newspapers) or of a specific topic (i.e. political or trade news magazines, club newsletters, or technology news websites). A news article can include accounts of eye witnesses to the happening event. It can contain photographs, accounts, statistics, graphs, recollections, interviews, polls, debates on the topic, etc. Headlines can be used to focus the reader's attention on a particular (or main) part of the article. The writer can also give facts and detailed information following answers to general questions like who, what, when, where, why and how.

Quoted references can also be helpful. References to people can also be made through the written accounts of interviews and debates confirming the factuality of the writer's information and the reliability of his source. The writer can use redirection to ensure

that the reader keeps reading the article and to draw her attention to other articles. For example, phrases like "Continued on page 3" redirect the reader to a page where the article is continued.

While a good conclusion is an important ingredient for newspaper articles, the immediacy of a deadline environment means that copy editing often takes the form of deleting everything past an arbitrary point in the story corresponding to the dictates of available space on a page. Therefore, newspaper reporters are trained to write in inverted pyramid style, with all the most important information in the first paragraph or two. If the less vital details are pushed towards the end of the story, then the potentially destructive impact of draconian copy editing will be minimized.

Letters to the Editor

Letters run in many print publications; electronic media offer space for different forms of reader feedback as well.

Most newspapers, radio and television stations today have computers for reporters to use to type their copy (stories). There are many different kinds of computer and many different programs used with them.

If you are using a computer, there will be certain rules which you must follow, to tell the computer who you are and what you are doing. The computer can perform the actions you need but you must make the decisions on how your copy is presented, filed and distributed.

Every piece of copy which you write - every news story, every feature - should follow some simple rules for presentation. These rules vary slightly from one newspaper or broadcasting station to another, but they all serve the same purposes - to improve the smooth management of lots of stories, from the reporter through the sub-editors to the printers – or website - and to avoid errors. While many newsroom systems now make it possible to take a story from through the production process from reporter to press room, studio or website designer without ever printing out paper copies, there will always be occasions when a paper copy of a story, page or bulletin is needed, so knowing how to handle paper copies is still important.

So all reporters typing copy need to follow certain rules, to make sure that difficulties do not arise.

Basic rules for copy presentation

Your newsroom may already have a style for the way in which copy should be presented. If so, you should follow it. If your newsroom does not have a style, this is a good one to use. (Later in this chapter, we shall see an example of copy presented in this style.) These are the basic rules:

- The first page of each story or feature should have three pieces of information in the top left-hand corner or – if your newsroom computer has a standard template for writing stories – in the appropriate field:

- ❖ your surname;
- ❖ the date;
- ❖ catchline and page number 1.

- The catchlines is a key word of the story, chosen by you to identify this particular story. Keep the catchline short and simple, but avoid using general words such as "church" or "meeting", which might get used on another story by another reporter. Use distinctive words such as "methodist" or "revival".
- These three pieces of information will not be published with your story. It is not necessary, therefore, to use initial capital letters for any of the words. Since it takes slightly longer to type a capital letter than a lower case letter (there are two keys to press instead of one), and since journalists are always in a hurry, you may type all this information in lower case letters if you wish.
- Each subsequent page should have in the top left-hand corner the catchline and page number: "methodist ... 2", "methodist ... 3" and so on.
- Use double or triple spacing so corrections can be made on printed copies or so the newsreader can read the text comfortably on air, either from the printed paper copy or the studio computer screen or teleprompt machine (often referred to as an Autocue).
- Leave good margins on the sides and bottom of the page.
- Never start a paragraph on one page and continue it on the next.
- Write the word "more" or the letters "mf" (more follows) at the bottom of each page if the story is not finished.
- Write the word "ends" at the end of the story or "###" depending on the house style of your organisation.

Radio style

For radio copy, the style must be slightly different.

- Try to keep stories short, with the whole story on one sheet of paper if possible.
- Every word must be spelled correctly and be grammatically correct, otherwise it may cause the newsreader to stumble.
- Type proper names in capital letters.
- Do not split phrases from one line to another.
- Write the pronunciation of difficult or foreign words in brackets immediately after the word.

Television style

For television cop, you need a special style, so that the script can synchronise with film reports, captions and other visual effects.

The copy must include details of timing, studio instructions and details of accompanying film or video clips.

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Phoning copy

It is not always convenient for reporters to write their stories in the newsroom. If they are at the scene of news event, and if time is pressing, it is usually better for them to write the story where they are, and send it in to their newsroom by telephone.

The best way to do that is with a portable laptop or notebook computer and modem. The reporter uses the laptop computer in the same way as the desktop computer in the office. Then, when the story is written, the modem is used to connect the laptop to a telephone, and the story can be sent down the telephone line to the newsroom, where it can be received by the newsroom computer. There is no need for the story to be typed again.

This is very efficient, but it depends upon having right equipment (which is quite expensive) and upon having dependable telephone lines. Very often, in developing countries the quality of the telephone lines is not good enough to allow successful use of computer modems.

The cheaper alternative is for the reporter to dictate his or her copy by telephone to a typist in the newsroom, who will type it as it is spoken.

This, too, requires some investment in equipment, though only on a small scale. The copy-taker (that is the typist who will take the copy) must have both hands free to type with; this means that he or she will need a headset instead of the usual telephone receiver. This is usually a pair of headphones with a microphone attached. This must be next to a computer terminal, or typewriter, which can be made available whenever it is needed.

How to phone copy

The reporter who has to phone copy to the newsroom will first need to write the story. This can be done with a pen and paper, in longhand or shorthand, so long as the reporter can read it clearly.

Once the story has been written, the reporter must find a telephone, call the newsroom and ask for someone to take the copy. Once this person is ready, they can begin.

It is very important that the reporter speaks slowly and clearly, spelling all proper names. Even punctuation should be spoken clearly, so that the copy which is typed in the newsroom is precisely what the reporter wants.

For example, let us imagine that you have to phone the following copy:

Police have warned the public about three men who escaped from Delhi Jail yesterday.

"These men are ruthless and dangerous," said Superintendent Arun Singh, who is leading the hunt.

"The public should not try to tackle them. If anybody sees them, they should contact the police at once."

You should read it as follows (read it out loud yourself now, pausing for a few seconds at every set of three dots):

Police have warned ... the public ... about three men ... who escaped ... from Delhi ... that's capital D, E, L, H, I, ... Jail capital J ... yesterday point new par. Open quotes ... These men ... are ruthless ... and dangerous comma close quotes ... said superintendent capital S all one word ... Arun... capital A, R, U, N... Singh ... capital S, I, N, G, H comma ... who is leading the hunt point new par. Open quotes ... The public ... should not try ... to tackle them point. If anybody ... sees them comma ... they should ... contact the police ... at once point close quotes new par.

How fast you can read this will depend on how fast your copy-taker can type. You and the copy-taker will also have to get to know each other, in order to make this exercise as quick and as efficient as possible.

When you have finished dictating the whole story, the copy-taker should read it all back to you. Whenever you hear a mistake, jump in and correct it. The copy-taker can then make the correction.

There will probably still be some mistakes, at least until both the reporter and the copy-taker have had plenty of practice. This is especially true if you are working in a second language.

When the reporter gets back into the newsroom, and when there is a quiet moment, the reporter and copy-taker should sit down together and compare the reporter's version of the story with the copy-taker's version. Whenever there is a mistake, they should discuss how it happened - perhaps it was the reporter's pronunciation, or the copy-taker's language error - and then they can find ways to stop it happening again. For instance, if the copy-taker is not sure when to use "there" and when to use "their", the reporter may have to spell the word each time. This will make the exercise slower, of course, but it will get the right results.

Advanced copy phoning

When you become good at phoning copy, and if there is an occasion when time is extremely limited, you can try to phone copy without writing it all down first.

This sounds very difficult, but like any skill it becomes easier with practice.

The important thing is to structure the story on paper first. This means that you will write a list of the things to be covered in the story, in the order you want to cover them, but without writing the story itself.

Many reporters like to write the intro, and perhaps the second and third paragraphs, too, and then compose the rest as they go along.

3.7 LANGUAGE AND MEANING

Language is the human capacity for acquiring and using complex systems of communication, and a language is any specific example of such a system. The scientific study of language is called linguistics.

Estimates of the number of languages in the world vary between 6,000 and 7,000. However, any precise estimate depends on a partly arbitrary distinction between languages and dialects. Natural languages are spoken or signed, but any language can be encoded into secondary media using auditory, visual, or tactile stimuli, for example, in graphic writing, braille, or whistling. This is because human language is modality-independent. When used as a general concept, "language" may refer to the cognitive ability to learn and use systems of complex communication, or to describe the set of rules that makes up these systems, or the set of utterances that can be produced from those rules. All languages rely on the process of semiosis to relate signs with particular meanings. Oral and sign languages contain a phonological system that governs how symbols are used to form sequences known as words or morphemes, and a syntactic system that governs how words and morphemes are combined to form phrases and utterances.

Human language has the properties of productivity, recursivity, and displacement, and it relies entirely on social convention and learning. Its complex structure affords a much wider range of expressions than any known system of animal communication. Language is thought to have originated when early hominins started gradually changing their primate communication systems, acquiring the ability to form a theory of other minds and a shared intentionality. This development is sometimes thought to have coincided with an increase in brain volume, and many linguists see the structures of language as having evolved to serve specific communicative and social functions. Language is processed in many different locations in the human brain, but especially in Broca's and Wernicke's areas. Humans acquire language through social interaction in early childhood, and children generally speak fluently when they are approximately three years old. The use of language is deeply entrenched in human culture. Therefore, in addition to its strictly communicative uses, language also has many social and cultural uses, such as signifying group identity, social stratification, as well as for social grooming and entertainment.

Languages evolve and diversify over time, and the history of their evolution can be reconstructed by comparing modern languages to determine which traits their ancestral languages must have had in order for the later stages to have occurred. A group of languages that descend from a common ancestor is known as a language family. The languages that are most spoken in the world today belong to the Indo-European family, which includes languages such as English, Spanish, Portuguese, Russian, and Hindi; the Sino-Tibetan family, which includes Mandarin Chinese, Cantonese, and many others; the Afro-Asiatic family, which includes Arabic, Amharic, Somali, and Hebrew; the Bantu languages, which include Swahili, Zulu,

Shona, and hundreds of other languages spoken throughout Africa; and the Malayo-Polynesian languages, which include Indonesian, Malay, Tagalog, Malagasy, and hundreds of other languages spoken throughout the Pacific. The consensus is that between 50% and 90% of languages spoken at the beginning of the twenty-first century will probably have become extinct by the year 2100.

Definitions

The English word "language" derives ultimately from Indo-European *dn̥ǵʰwéhs "tongue, speech, language" through Latin lingua, "language; tongue", and Old French language. The word is sometimes used to refer to codes, ciphers, and other kinds of artificially constructed communication systems such as those used for computer programming. A language in this sense is a system of signs for encoding and decoding information. This article specifically concerns the properties of natural human language as it is studied in the discipline of linguistics.

As an object of linguistic study, "language" has two primary meanings: an abstract concept, and a specific linguistic system, e.g., "French". The Swiss linguist Ferdinand de Saussure, who defined the modern discipline of linguistics, first explicitly formulated the distinction using the French word langage for language as a concept, langue as a specific instance of a language system, and parole for the concrete usage of speech in a particular language.

When speaking of language as a general concept, definitions can be used which stress different aspects of the phenomenon. These definitions also entail different approaches and understandings of language, and they inform different and often incompatible schools of linguistic theory.

Mental faculty, organ or instinct

One definition sees language primarily as the mental faculty that allows humans to undertake linguistic behaviour: to learn languages and to produce and understand utterances. This definition stresses the universality of language to all humans and it emphasizes the biological basis for the human capacity for language as a unique development of the human brain. Proponents of the view that the drive to language acquisition is innate in humans often argue that this is supported by the fact that all cognitively normal children raised in an environment where language is accessible will acquire language without formal instruction. Languages may even spontaneously develop in environments where people live or grow up together without a common language, for example, creole languages and spontaneously developed sign languages such as Nicaraguan Sign Language. This view, which can be traced back to Kant and Descartes, often understands language to be largely innate, for example, in Chomsky's theory of Universal Grammar, or American philosopher Jerry Fodor's extreme innatist theory. These kinds of definitions are often applied by studies of language within a cognitive science framework and in neurolinguistics.

Formal symbolic system

Another definition sees language as a formal system of signs governed by grammatical rules of combination to communicate meaning. This definition stresses that human languages can be described as closed structural systems consisting of rules that relate particular signs to particular meanings. This structuralist view of language was first introduced by Ferdinand de Saussure, and his structuralism remains foundational for most approaches to language today.

Some proponents of this view of language have advocated a formal approach which studies language structure by identifying its basic elements and then by formulating a formal account of the rules according to which the elements combine in order to form words and sentences. The main proponent of such a theory is Noam Chomsky, the originator of the generative theory of grammar, who has defined language as a particular set of sentences that can be generated from a particular set of rules. Chomsky considers these rules to be an innate feature of the human mind and to constitute the essence of what language is. Formal definitions of language are commonly used in formal logic, in formal theories of grammar, and in applied computational linguistics.

Tool for communication

Yet another definition sees language as a system of communication that enables humans to cooperate. This definition stresses the social functions of language and the fact that humans use it to express themselves and to manipulate objects in their environment. Functional theories of grammar explain grammatical structures by their communicative functions, and understand the grammatical structures of language to be the result of an adaptive process by which grammar was "tailored" to serve the communicative needs of its users.

This view of language is associated with the study of language in pragmatic, cognitive, and interactive frameworks, as well as in sociolinguistics and linguistic anthropology. Functionalist theories tend to study grammar as dynamic phenomena, as structures that are always in the process of changing as they are employed by their speakers. This view places importance on the study of linguistic typology, or the classification of languages according to structural features, as it can be shown that processes of grammaticalization tend to follow trajectories that are partly dependent on typology. In the philosophy of language, these views are often associated with Wittgenstein's later works and with ordinary language philosophers such as Paul Grice, John Searle and J. L. Austin.

The unique status of human language

Human language is unique in comparison to other forms of communication, such as those used by non-human animals. Communication systems used by other animals such as bees or non-human apes are closed systems that consist of a closed number of possible things that can be expressed.

In contrast, human language is open-ended and productive, meaning that it allows humans to produce an infinite set of utterances from a finite set of elements and to create new words and sentences. This is possible because human language is based on a dual code, where a finite number of meaningless elements (e.g. sounds, letters or gestures) can be combined to form units of meaning (words and sentences). Furthermore, the symbols and grammatical rules of any particular language are largely arbitrary, meaning that the system can only be acquired through social interaction. The known systems of communication used by animals, on the other hand, can only express a finite number of utterances that are mostly genetically transmitted.

Several species of animals have proven able to acquire forms of communication through social learning, such as the Bonobo Kanzi, which learned to express itself using a set of symbolic lexigrams. Similarly, many species of birds and whales learn their songs by imitating other members of their species. However, while some animals may acquire large numbers of words and symbols, none have been able to learn as many different signs as is generally known by an average 4 year old human, nor have any acquired anything resembling the complex grammar of human language.

Human languages also differ from animal communication systems in that they employ grammatical and semantic categories, such as noun and verb, present and past, to express exceedingly complex meanings. Human language is also unique in having the property of recursivity: the way in which, for example, a noun phrase is able to contain another noun phrase (as in "[[the chimpanzee]'s lips]") or a clause is able to contain a clause (as in "[I see [the dog is running]]"). Human language is also the only known natural communication system that is modality independent, meaning that it can be used not only for communication through one channel or medium, but also through several — for example, spoken language uses the auditive modality, whereas sign languages and writing use the visual modality, and braille writing uses the tactile modality.

With regard to the meaning that it may convey and the cognitive operations that it builds on, human language is also unique in being able to refer to abstract concepts and to imagined or hypothetical events as well as events that took place in the past or may happen in the future. This ability to refer to events that are not at the same time or place as the speech event is called displacement, and while some animal communication systems can use displacement (such as the communication of bees that can communicate the location of sources of nectar that are out of sight), the degree to which it is used in human language is also considered unique.

3.8 DIFFERENCE BETWEEN SPOKEN AND WRITTEN LANGUAGE

Spoken language, sometimes called oral language, is language produced in its spontaneous form, as opposed to written language. Many languages have no written form, and so are only spoken.

In spoken language, much of the meaning is determined by the context. This contrasts with written language, where more of the meaning is provided directly by the text. In spoken language the truth of a proposition is determined by common-sense reference to experience, whereas in written language a greater emphasis is placed on logical and coherent argument; similarly, spoken language tends to convey subjective information, including the relationship between the speaker and the audience, whereas written language tends to convey objective information.

The relationship between spoken language and written language is complex. Within the field of linguistics the current consensus is that speech is an innate human capability while written language is a cultural invention. However some linguists, such as those of the Prague school, argue that written and spoken language possess distinct qualities which would argue against written language being dependent on spoken language for its existence.

The term spoken language is sometimes used for vocal language (in contrast to sign language), especially by linguists. (Informally, sign language is also sometimes said to be 'spoken'.

Written Language refers to communication in its written form - specifically skills contributing to and including reading and writing. There is evidence that we are "hard-wired" for oral language; speaking and listening skills are most often acquired naturally by young children without the need for systematic, explicit teaching. Language in its written form, however, is a process that is "superimposed" on our innate oral language rules and must be explicitly taught. Many languages continue to exist that do not have a written form.

As literacy skills emerge, oral and written languages are closely intertwined. School-based therapy to address oral language delays and disorders is often conducted in conjunction with reading and writing activities, as the interaction between the two forms of communication is well-documented. For example, increased awareness and understanding of how sounds and letters relate to one another can have reciprocal effects on a child's articulation skills. As children develop awareness of print and begin to read and write, much of their new vocabulary is acquired through reading. Written language is more complex than spoken language, so that children who read more develop more sophisticated language skills in all domains.

Written and spoken language differs in many ways. However, some forms of writing are closer to speech than others, and vice versa. Below are some of the ways in which these two forms of language differ:

- Writing is usually permanent and written texts cannot usually be changed once they have been printed/written out.
- Speech is usually transient, unless recorded, and speakers can correct themselves and change their utterances as they go along.
- A written text can communicate across time and space for as long as the particular language and writing system is still understood.

- Speech is usually used for immediate interactions.
- Written language tends to be more complex and intricate than speech with longer sentences and many subordinate clauses. The punctuation and layout of written texts also have no spoken equivalent. However, some forms of written language, such as instant messages and email, are closer to spoken language.
- Spoken language tends to be full of repetitions, incomplete sentences, corrections and interruptions, with the exception of formal speeches and other scripted forms of speech, such as news reports and scripts for plays and films.
- Writers receive no immediate feedback from their readers, except in computer-based communication. Therefore they cannot rely on context to clarify things so there is more need to explain things clearly and unambiguously than in speech, except in written correspondence between people who know one another well.
- Speech is usually a dynamic interaction between two or more people. Context and shared knowledge play a major role, so it is possible to leave much unsaid or indirectly implied.
- Writers can make use of punctuation, headings, layout, colours and other graphical effects in their written texts. Such things are not available in speech
- Speech can use timing, tone, volume, and timbre to add emotional context.
- Written material can be read repeatedly and closely analysed, and notes can be made on the writing surface. Only recorded speech can be used in this way.
- Some grammatical constructions are only used in writing, as are some kinds of vocabulary, such as some complex chemical and legal terms.
- Some types of vocabulary are used only or mainly in speech. These include slang expressions, and tags such as you know, like, etc.

3.9 LANGUAGE FUNCTIONS

Language functions refer to the purposes in which we use language to communicate. We use language for a variety of formal and informal purposes, and specific grammatical structures and vocabulary are often used with each language function. Some examples of language functions include:

- Compare and contrast
- Persuasion
- Asking questions
- Expressing likes and dislikes
- Cause and effect
- Summarizing
- Sequencing
- Predicting

- Agreeing/disagreeing
- Greeting people/introductions

Language is a multipurpose tool which performs the function of letting other people know our thoughts, ideas, emotions, feelings and so on in different ways. There are three major functions of language. Expressive, informative and the directive are the major functions of language which interact with personality, society and culture.

Expressive

As science gives us the informative function similarly, the poetry provides us the finest examples of expressive function of language. Every poet expresses his own feelings and thoughts, ideas, emotions and the experiments and experiences of life. Not only the poets use the expressive language, but also the other people express their deep and tender feelings and emotions. Poetry also gives a little bit informative function of language, but we must keep it into our mind that poet's purpose is to express his ideas, feelings, and emotions and to convey all these things into readers mind. Thus, all expressive language may be analysed into two component elements, to express the feelings and attitude of the speaker; and to evoke the same attitude or feelings in the hearer.

(a) Poetry and literature are among the best examples, but much of, perhaps most of, ordinary language discourse is the expression of emotions, feelings or attitudes.

(b) Two main aspects of this function are generally noted: (1) evoking certain feelings and (2) expressing feelings.

(c) Expressive discourse, qua expressive discourse, is best regarded as neither true nor false. For example, Shakespeare's King Lear's lament, "Ripeness is all!" or Dickens' "It was the best of times, it was the worst of times; it was the age of wisdom; it was the age of foolishness" Even so, the "logic" of "fictional statements" is an interesting area of inquiry.

Informative

In all types of fact-oriented, scientific and knowledge-based writing the function of language can be characterized as informative. These texts are intended to convey the truth and to keep their readers well-informed. They neither aim at pleasing our senses nor appeal to our attitude. Hence, informative texts tend to use standard, non-regional, non-class, non-idiolectal language. The style is mostly technical and non-emotive. Text-books, reports, research reports, academic articles, scientific literature, etc. form this text-type.

One normally assumes a modern, non-regional, non-class, non-idiolectal style, with perhaps four points on a scale of language varieties: (1) a formal, non-emotive, technical style for academic papers, characterised in English by passives, present and perfect tenses, literal language, latinised vocabulary, jargon, multi-noun compounds

with 'empty1 verbs, no metaphors; (2) a neutral or informal style with defined technical terms for textbooks'characterised by first person plurals, present tenses, dynamic active verbs, and basic conceptual metaphors; (3) an informal warm style for popular science or art books (e.g., coffee-table books), characterised by simple grammatical structures, a wide range of vocabulary to accommodate definitions and numerous illustrations, and stock metaphors and a simple vocabulary; (4) a familiar, racy, non-technical style for popular journalism, characterised by surprising metaphors, short sentences, Americanese, unconventional punctuation, adjectives before proper names and colloquialisms. (Note how metaphors can be a yardstick for the formality of a text-) In my experience, English is likely to have a greater variety and distinctiveness in these styles, because it is lexically the product of several language groups (Saxon, Norse, French, Classical), and has been in intimate contact with a wide variety of other languages; being 'carried'over most of the world, it has become the main carrier for technology and has had little authoritative pressure exercised on its growth, apart from a short period in the eighteenth century.

However, note two points: 'informative' texts constitute the vast majority of the staff translator's work in international organisations, multi-nationals, private companies and translation agencies. Secondly, a high proportion of such texts are poorly written and sometimes inaccurate, and it is usually the translator's job to 'correct' their facts and their style. Thus, in spite of the hoary adages ("translation is impossible', etc.), the majority of translations nowadays are better than their originals - or at least ought to be so.

Vocative

The readership or the addressee is central to the vocative function of language the vocative texts usually try to impress upon their readership to act, think, feel and react in the way intended by the text. Notices, propaganda and publicity materials, instructions advertisements, etc. come under this category. Peter Newmark has shown the above three functions of language, text-categories and text-types in terms of a table which look as follows:

Other Functions

Roman Jackobson has proposed three other functions of language. These functions are the aesthetic function, the phatic function and the metalingual function:

(a) *The Aesthetic Function:* The language designed to please our senses and appeal to our attitudes through sounds, repitions, metaphors, similies, onamatopoiea, alliteration, metre, rhyme, etc. intended to serve this function of languge. Poetry, nursery rhymes, advertising material, etc. use this kind of language. In these texts 'beauty; precedes the truth. We can regard aesthetic function as a part of expressive function of language.

(b) *The Phatic Funciton:* Consider the sentences such as *'How are you?*, *'You know', 'Are you well?', 'See you tomorrow'*, etc. in the Phatic function

of language the speaker intends to establish an intimate and friendly relationship with the addressee. If some phatic expressions are universal, some others are culture-specific. The expression we use in writing in order to win the confidence of the readership also serve the phatic function; e.g., 'naturally', 'of course', 'it is important to note that', etc.

(c) *The Metalingual Function:* Language has an ability to explain or criticize its own features and functions. In other words, language can speak about itself. The categories we use in linguistics such as 'verb', 'grammar', 'sentence', etc. explain us the features of language by using a language. Apart from this, most modern languages have expressions such as *'strictly speaking',' in the true sense of the word', 'so-called', 'literally', 'so to speak'*, etc. these are either intended to criticize certain expression in language or to clarify them. This function of language is the metalingual function of language.

3.10 QUALITIES OF GOOD WRITING

The qualities of good writing are those characteristics that make a reader want to read on, *to finish the piece of writing because he/she is getting new ideas or information*, and can follow what the writer is saying. Readers look for clear, focused and fresh ideas that are well organized and make sense. These are the two most basic qualities of good writing. If the writing is a rehash of some tired topic and/or the information is presented in a haphazard way, it will not have the impact intended by the writer.

Another characteristic that brings readers back to the same author or resource again and again is the writer's style. Some writers and teachers call this voice. Voice or style is developed through a writer's word choice, phrasing, pacing, topic choice and point of view. It's that quality that makes one writer's work distinctive from the work of another writer.

An overarching quality of good writing is its attention to the rules of writing. In writing that has a public audience (classmates, peers, teachers, community), the writing is usually expected to follow conventional spelling, punctuation and grammar rules. Those rules guide both the writer and readers, providing the best chance for the writer to convey his or her message. The audience and purpose of the writing determines how closely the writer needs to attend to the rules. For example, if the writing is a note to a friend, the rules are less important than when writing a letter of application or a job resume.

The qualities of good writing can be taught to all student writers and are the cornerstone of every exemplary writing curriculum. Generally, the qualities of ideas, organization and voice are most important while a writer is creating and developing

a piece of writing; attention to rules of correctness is most important in the refining and polishing stage of writing.

The key qualities of good writing are discussed in the following sections.

Clarity

Your goal in writing is always to convey your meaning in a way that your reader can understand easily. Clear writing is a product of effective thinking, planning, language use and organization. Clear writing saves time, money and effort. It is essential to achieving an organization's goals. On the other hand, unclear writing takes more time to read and figure out, invites irritation and confusion, and wastes huge amounts of time (and, of course, money).

Here are some tips to help you keep your important writing clear in order to accomplish your desired impact, whether you are writing for publication, for a client, for a speech, or just for yourself:

- Be very clear about what it is you want to convey.
- Have a good understanding of who you want to convey it to Focus on that audience (and no other), and get some accurate idea of how to introduce your subject to that audience so they will willingly read your writing or listen to you.
- Decide on an approach to your reader or audience (such as: formal, informal, academic, poetic, journalistic, adversarial, persuasive, explanatory, satirical, ironic, dramatic, familiar, casual, buddy-buddy, and so on) and match your writing style to that approach; avoid mixing approaches and styles.
- Plan out the presentation of your ideas from a beginning that is (a) acceptable to your audience, (b) encourages their interest, and (c) helps them track with you while they read on.
- In your designing, clearly envision the end result or objective or product of your writing, and build up to it connectedly and as strongly as you can, and put it in place like an anchor for the whole piece. If you will be wanting the readers to take some action, then prepare the ground for asking or directing them to take it in such a way as to leave them in no doubt about what you are asking them to do. And build up the flow of your piece so that as many as possible will be minded to agree with your request or direction.
- When your design and objective are clear to you, start writing. As you write, envision a reader's response to what you are writing; see if you can pick up any questions the reader might have, or some element of your persuasion that might make an un-smooth progression of thought for the reader as he or she follows you along.
- In some circumstances, such as personal writing, essays, op-ed pieces, term papers, short stories, or novels, and others, this writing can be far more authentic and interesting than the design would ever be. To succeed in this way of writing,

you must (a) keep sight of your original objective – or you must restate it as soon as you can, and (b) avoid violating any contractual or other agreements with another for the piece you are writing. If your task is to sell a trip to Italy and you find yourself at the outset wanting to rhapsodize about Algeria, by all means get the Algeria trip out of your system – but go back and complete your Italy assignment. It will flow more smoothly and interestingly after your enthusiastic work on Algeria.

- Whichever way you do it, employ words whose meanings and uses you clearly understand. If you have any question about what a word means or how to use it correctly, look it up in the dictionary before including it. Choose words that are themselves clear. When you find yourself writing words like "awesome," "unbelievable," "great," "cool," and so on, recognize that you are introducing distracting fuzz into your flow – and cut it out. Look for the words that clearly convey what you want the reader to grasp. If fuzz is part of your design, though, keep it in.
- There is no substitute for correct grammar, spelling, and punctuation. Some people will not be offended by errors in these but they may misdirect themselves away from your message because, for example, the placing of one comma can completely change the meaning of a sentence. A person who is familiar with grammar, spelling, and punctuation might reject your message (even though your message is valid and valuable) if he or she considers that your errors undermine trust in your judgment.
- Use words and expressions that your audience is familiar with; if you need or want to use a term, abbreviation, or phrase outside of their presumed vocabulary, use it — but give a helpful definition in parenthesis.
- Design your paragraphs and sentences for greatest impact as your actual writing builds up to the climax and completion of your message and request for action. Here are some techniques to help you increase impact:
  - In your sentences, try to use the passive mood as little as possible.
  - See if you can put the important idea of the sentence at or near its end.
  - Vary your sentence lengths and do not be afraid of the occasional long sentence. It is quite all right to have people think about what they are reading.
  - Ideally, you build up your paragraph so that its most important point comes out in its last sentence; sometimes it's better to put the point in the first sentence. In the latter case, be sure that you end the paragraph with one of your strongest arguments for that point, and put it in a strong sentence.
  - Review your paragraph for smoothness by reading it out loud, listening for any awkward sounds or rhythms, and for any jumps in your logic, any excess verbiage, and possibly for a more inspiring phrase. See if your paragraph follows smoothly from the one before it, and if it needs to offer a lead into the next paragraph.

- If you come to the point of not seeing clearly where you should go next in writing your build-up to your climax, take a break. When you come back, read your piece from the beginning. If you do not see clearly where you go next, read over your outline and your notes. Should the way forward still not be clear, examine your last paragraph or two to see if one of them is a little too condensed and needs to be fleshed out, perhaps even fleshed out into two separate paragraphs. Make sure the flow of your words proceeds unbrokenly from your beginning to where you have become stuck. If still no clarity, call it a day, sleep on it, and take a fresh look at it in the morning.
- When you're all done, put the piece away for at least a day. After the break, read it, mark all the errors you see and the improvements you think of as you read, look to mercilessly slash everything that is not closely relevant, note any questions that come up for you — but do not make any major revisions yet. Once through the first time, consider the questions and notes you made, and determine how much substantial editing you will do, and do it. Write your new draft. Put the piece away for at least a day; share your manuscript with a friend who will give you an objective pair of eyes and ears and perhaps very helpful comments. Review your piece yet again. Repeat this procedure until you know in your bones that you have done enough, that the piece is as good as you can make it for its purpose, and that it contains all the words it needs for its purpose, but no more. Be prepared to let this process take as many days as it needs to. One of the biggest mistakes a writer can make is to underestimate the value of intensely scrutinized, repeated revision. Around 80 – 90% of the quality of your writing comes not from the composition but from ruthless, disciplined polishing.
- Publish! Or deliver! Or read your speech! Observe how it goes down. Note how you can do better next time, and take all your lessons from the experience to heart. Use them!

Brevity

Brevity means the writing should be concise and brief. Clarity and brevity go hand in hand. It's sometimes tempting to sacrifice one for the other but that is a slippery path to walk on. You cannot skip essential details and assume that your reader knows everything. Brevity is part of clarity; some even say that it is the soul of clarity.

Sentences should be written concisely, since needless words and fillers distract readers from your message.

1. Eliminate opening fillers such as there are, I would like to bring to your attention, and this is to inform you that.

   Too wordy sentence: This is to inform you that health insurance rates will increase effective next month.

   Improved: Health insurance rates will increase effective next month.
2. Eliminate wordy phrases from your writing.

NOTES

For example,

Wordy Phrases	Concise Substitutes
Due to the fact that	because
Regardless of the fact that	although
In regard to	about
In the near future	soon

3. Do not turn verbs into wordy phrases.

Wordy Phrases	Concise Verbs
Give consideration to	consider
Give a recommendation	recommend
Conduct a discussion	discuss

4. Eliminate redundancies. The two words in the left column have the same meaning, so only one word is needed.

Redundancies	Concise Substitutes
Perfectly clear	clear
Exactly identical	identical
Rupees amount	amount

Flow

A well organized piece of writing is not only clear; it's presented in a way that is logical and aesthetically pleasing. You can tell non-linear stories or place your thesis at the end of an essay and get away with it as long as your scenes or ideas are well ordered.

Think of how bad joke-tellers tell jokes: "So the priest says – Oh, I forgot to tell you that the horse is gay. Ok, so the priest says…" That's the opposite of flow. Flow means that everything in a piece of writing is exactly where it belongs, that whatever you need to understand paragraph 4 is present in paragraph 1, 2, or 3, that each part transitions nicely into the next, and that the style and tone remain constant throughout.

Readability

A well-designed, professional-looking document achieves a number of purposes that are important to government communications. Readability of a document is one of the primary essential. Second, it helps readers understand, by enhancing the clarity of the writing itself. Third, it conveys a tone of professionalism, which helps relations between writer and reader.

Readable documents enhance the credibility of the writer by projecting intelligence and organization. The following points should be kept in mind to enhance the readability:

1. Use Lots of White Space

Empty space on a page is called white space. Good writers use headings, bulleted and numbered lists, and shorter paragraphs to increase white space and readability of their documents.

2. Use Left-Justified Alignment

While many writers use justified alignment (where text aligns at both the left and right margins), research shows that the gaps in justified text inhibit the flow of reading, and that left-aligned text (with ragged right margins) is easier to read.

3. Use a Legible Type

Do not use more than two types of font in the same document (bold and italic face are okay), and use at least an 11-point font (although 12 point font is preferable). Larger fonts are harder to read and should be avoided (except in headings). Limit the use of all capital letters to short headings as readers tend to skip sentences typed in all caps.

4. Use Bulleted and Numbered Lists, Tables, and Graphics to Enhance Readability

Bulleted and numbered lists greatly enhance readability due to their conciseness and the additional white space that results from their use.

Numbered lists should be used when order is important, such as when listing steps in a sequence. Otherwise, use bulleted lists. Place periods at the end of bulleted and numbered items only when they are complete sentences.

Be sure to capitalize the first word in each bulleted and numbered item. Also, use parallel constructions with your lists (for example, begins each item with a verb, or consistently use an adjective/noun sequence).

5. Use Headings to Highlight Information

Use section and paragraph headings in your document to separate topics and enhance readability. Busy readers can scan headings to get an overview of your document and quickly find information they are interested in reading. Headings can also be used in bulleted and numbered lists as illustrated below:

Our executive recruiters can help with all phases of the recruitment process:

- Identifying qualified applicants. We search the nation to find the best talent for your company.
- Interviewing applicants. We conduct comprehensive interviews to identify which applicants have the skills your company needs.

Strong grammatical skills lend credibility to your writing. They also enhance the readability of your documents, since misspelled words and grammatical errors distract readers from your message.

1. Common Grammatical Errors

Comma Splices are independent clauses joined by a comma. (Remember that an independent clause is a clause that can stand alone as a complete sentence.) The manager hired Susan for the position, Ben was transferred to the main office is an example of a comma splice. To correct this common grammatical mistake, you can do one of three things:

(a) Change the comma to a semicolon.

(b) Add a coordinating conjunction after the comma, such as and or but.

(c) Change the comma to a period, and separate the independent clauses into two separate sentences.

Run-On Sentences are independent clauses joined together without punctuation or a coordinating conjunction. The manager hired Susan for the position Ben was transferred to the main office is an example of a run-on sentence. They can fixed in the same ways that comma splices can be corrected.

Sentence Fragments are incomplete sentences. To be complete, a sentence must have a subject and a verb, and it must make sense. Because Human Resources hired twenty people is an example of a sentence fragment. Although it contains a subject and a verb, the sentence does not make sense since the word because indicates the sentence is dependent on another clause to complete its meaning. The following sentence would be considered complete: Because Human Resources hired twenty people, new office furniture had to be ordered.

2. Using Spell Check and Grammar Check to Proofread your Documents

Microsoft Word's spelling and grammar check feature is a powerful tool for proofreading documents, but it needs to be set up correctly to work properly. This screen cast explains how to change options in Word to maximize the effectiveness of this proofreading tool: Running Spell Check and Grammar Check

3. Other Proofreading Considerations

It is important to proofread your document carefully, since spell check and grammar check will not catch correctly spelled words that are incorrectly spelled in the context of your sentence (i.e., knight versus. night). Also, carefully check the spelling of names and the accuracy of numbers. Evaluate the formatting of your document, making sure it is readable and that you were consistent with your indents, line spacing, and margins.

Consider printing a hard copy of your document rather than just proofreading from the screen. Errors tend to jump out more from a printed page, and you are also more likely to observe strange page breaks and unattractive spacing.

Ideally, you should proofread your document and then set it aside for several days before proofreading it again. Writers tend to "fill in" gaps in their minds when proofreading something they have just written. When they pick up the same document

days later, they are more likely to notice these gaps in their writing because the words are not as fresh in their minds.

Read your document twice-once for grammar, and once for word meanings, comprehension, and flow. Reading the document out loud can also help you to identify errors and evaluate the tone of your document.

Sentence and Paragraph

Effective writers add interest to their writing by using all four types of sentences-simple, compound, complex, and compound-complex.

A sentence is classified according to the number of independent and/or dependent clauses it contains. (An independent clause is a group of words with a subject and verb that could stand alone as a complete sentence. Dependent clauses cannot stand on their own as complete sentences, because their meaning depends upon the independent clause in the sentence.)

- A simple sentence such as John loaded the software contains just one independent clause.
- A compound sentence contains two independent clauses: John loaded the software, and Mary installed the hard drive.
- A complex sentence contains both an independent clause and a dependent clause. For example, after the installation was complete, the computer was rebooted is an example of a compound sentence.
- Compound-complex sentence contains at least two independent clauses and one dependent clause. Because they are so long, compound-complex sentences should be used sparingly. After the installation was complete, the computer was rebooted, and the IT department successfully completed the upgrade is an example of a compound-complex sentence.

Business writers should strive to use a variety of sentence types to make their writing more interesting. The following paragraph contains only compound sentences and thus sounds sing-song and boring:

- Sumit loaded the software, and Neha installed the hard drive.
- Sumit went to lunch after finishing the job, but Neha skipped lunch to keep working.
- Sumit started a new project after lunch, and Neha finished installing the hard drive later that afternoon.

Notice how much more interesting the paragraph becomes when we vary the sentence types:

- Sumit loaded the software, while Neha installed the hard drive.
- Sumit finished and went to lunch, but Neha kept working, finally finishing the hard drive installation later that afternoon.
- Sumit started a new project after lunch.

A good paragraph is like a miniature essay. It has a clear beginning, middle, and ending. Strong paragraphs combine focus and attention to detail to develop a single idea thoroughly, and they help the reader transition from one idea to the next.

The following are the key essentials of writing effective paragraph:

1. Cover one subject per paragraph, and begin each paragraph with a topic sentence stating what the subject is about. Focusing on just one clearly stated subject in each paragraph helps readers understand your message.
2. Link ideas together by repeating words in sentences. For example, look at both of these paragraphs, and see how repeating the words campaign and cost in the second paragraph makes the paragraph more coherent by linking ideas together.
   - ❖ Without repeating words: John suggested an aggressive marketing campaign for the new product. Direct mailings will be sent to all households in the target market, and this will be very costly. Additional funds were set aside for marketing this year by the corporate office.
   - ❖ With repeating words: John suggested an aggressive marketing campaign for the new product. The campaign will involve direct mailings to all households in the target market, and will be very costly. The high cost will be partially offset by the additional funds set aside for marketing this year by the corporate office.
3. Use transitional expressions to help readers understand where your message is going. Common transitional expressions include therefore, consequently, however, then, first, next, and although. Compare the following two paragraphs to see how transitional expressions improve the clarity and cohesiveness of a writer's message.
   - ❖ Without transitional expressions: The Human Resources department is developing a plan to increase employee retention. Three employees resigned from the accounting department last month. We had to hire temporary staff to fill the positions until new accounting staff could be hired. Many important accounting tasks went unfinished. Employee retention has become a top priority for Human Resources.

- Notice how the paragraph above seems disjointed, and that it is difficult to follow the writer's point. Now read the paragraph after transitional expressions (italicized) were added:
- With transitional expressions: The Human Resources department is developing a plan to increase employee retention. After three employees resigned from the accounting department last month, we had to hire temporary staff to fill the positions until new accounting staff could be hired. As a result, many important accounting tasks went unfinished. Therefore, employee retention has become a top priority for Human Resources.

Structure

Use parallel or consistent structure when writing sentences and paragraphs. For example, avoid mixing forms of verbs in the same sentence. If you use the -ing form of a verb in a list, use the -ing form for all verbs in the list. Similarly, avoid switching from active to passive voice in a series of clauses. When you read your sentences out loud, you should hear a rhythm being repeated —if something breaks the rhythm, check to see if you need to improve the sentence's parallel structure. The following sentences illustrate this concept:

- Poor example: Mrs. Jones is trustworthy, dependable, and she pays close attention to details.
- Improved: Mrs. Jones is trustworthy, dependable, and detail-oriented.
- Poor example: Please keep track of your hours, turn in your timesheet, and keeping a copy for your records is also important.
- Improved: Please keep track of your hours, turn in your timesheet, and keep a copy for your records.

Use parallel structure when formatting bulleted and numbered lists. For example, if you are listing skills on a résumé, do not switch from verbs to adjectives as the writer did in this poorly formatted list of skills:

- Pay close attention to details
- Dedicated
- I am hard working
- I can type fast

Instead, use parallel formatting to construct your bulleted list:

- Detail-oriented
- Dedicated
- Hard worker
- Proficient typist

Beginning

Beginning a paragraph with a topic sentence is one of the best ways to achieve clarity and unity in one's writing. The function of a topic sentence is to describe what the paragraph will be about, such that the reader has clear expectations about what will follow. An effective topic sentence typically contains only one main idea. The remainder of the paragraph then develops that idea more fully, offering supporting points and examples. After reading a topic sentence, one should be able to anticipate the type of information contained in the rest of the paragraph. If the remainder of the paragraph does not fulfill the "promise" of the topic sentence, the paragraph will lack unity, coherence and adequate development.

Examples

"The cockroaches that inhabit many city apartments and homes are parasites that are almost impossible to exterminate completely."

Notice that this sentence clearly identifies that the key topic of the paragraph is cockroaches. It also indicates what the remainder of the paragraph will discuss: the difficulty of exterminating cockroaches. The reader can then expect the rest of the paragraph to explain how and why cockroaches are difficult to eliminate.

"Many television cartoons contain an unhealthy amount of violence."

Notice that this sentence clearly identifies that the key topic of the paragraph is violence in television cartoons. It also indicates that the remainder of the paragraph will discuss how much violence cartoons typically contain, and how/why this violence is unhealthy for viewers.

"An increasing number of people in America are enjoying the benefits of organically grown fruits and vegetables."

This topic sentence indicates that the remainder of the paragraph will cover the trend in the United States towards eating organic foods. The reader can also anticipate learning more in this paragraph about the specific benefits of organic foods.

Development

A paragraph is a collection of sentences which all relate to one main idea or topic. Effective paragraphs have four main characteristics: a topic sentence, unity, coherence, and adequate development. Each of these characteristics is discussed below.

Unity

Unity refers to the extent to which all of the ideas contained within a given paragraph "hang together" in a way that is easy for the reader to understand. When the writer changes to a new idea – one which is not consistent with the topic sentence of the paragraph – the writer should begin a new paragraph. Unity is important because it aids the reader in following along with the writer's ideas. The reader can expect that a given paragraph will deal only with one main topic; when a new paragraph begins, this signals that the writer is moving on to a new topic.

Consider the following example. Note that there are two main ideas presented in this paragraph. The topic sentence indicates that the paragraph will deal with the subject of "employees' attitudes," but the paragraph shifts unexpectedly to the topic of "management's attitudes." To achieve unity in this paragraph, the writer should begin a new paragraph when the switch is made from employees to managers.

Example

"Employees' attitudes at Jonstone Electric Company should be improved. The workers do not feel that they are a working team instead of just individuals. If people felt they were a part of a team, they would not misuse the tools, or deliberately undermine the work of others. Management's attitude toward its employees should also be improved. Managers at Jonstone Electric act as though their employees are

incapable of making decisions or doing their own work. Managers treat workers like objects, not human beings."

Coherence

Coherence refers to the extent to which the flow of ideas in a paragraph is easily understood by the reader. For this reason, coherence is closely related to unity. When a writer changes main ideas or topics within a paragraph, confusion often results. To achieve coherence, then, a writer should show how all of the ideas contained in a paragraph are relevant to the main topic.

Consider the example below. In this paragraph, the writer begins with the topic of job-skills courses, but veers off onto the topic of algebra and history before returning to the subject of courses on employment. As a result, the paragraph is disjointed and difficult to understand.

Example

"Schools should offer courses to help students with the problems of unemployment. Such a course might begin with a discussion of where to find employment, and then cover resume writing and interviewing. Algebra and history do not help students with real-world needs. They are required courses that students are not interested in, and this is frustrating for students who would rather learn about other subjects. If schools offered job-skills courses, students would be well prepared for the difficult task of finding a job once they finish school."

Adequate Development

A paragraph is adequately developed when it describes, explains and supports the topic sentence. If the "promise" of the topic sentence is not fulfilled, or if the reader is left with questions after reading the paragraph, the paragraph has not been adequately developed. Generally speaking, a paragraph which consists of only two or three sentences is under-developed. A good rule of thumb to follow is to make sure that a paragraph contains at least four sentences which explain and elaborate on the topic sentence.

Consider the paragraph below. The topic sentence promises to discuss "several" points of comparison and contrast between leadership and management, but the remainder of the paragraph falls short of fulfilling this promise. Only one point of comparison is raised, and this point is left unexplained. Several questions remain unanswered. How are leaders different from managers? In what specific ways are the two alike? Why must a manager be a good leader to be effective? Why must good leaders know how to manage people effectively? To achieve adequate development in this paragraph, these questions should be addressed.

Example

"The topics of leadership and management are both similar to and different from one another in several important ways. To be effective, a manager should be a good leader. And good leaders know how to manage people effectively."

Generally speaking, a paragraph should contain between three and five sentences, all of which help clarify and support the main idea of the paragraph. When a writer begins a new paragraph, it signals to the reader that the writer is changing thoughts or ideas, or is moving on to discuss a different aspect of a main idea.

Focusing

Strong paragraphs combine focus and attention to detail to develop a single idea thoroughly, and they help the reader transition from one idea to the next.

Consider the following when writing a paragraph:

Unity

Unity means "singleness" or "oneness" of purpose. All the detail sentences clearly point to or support the topic sentence.

Coherence

All the sentences and ideas in the paragraph flow smoothly together to make clear and logical points about the topic. Coherence can be achieved through the use of:

A. A natural or easily recognized order:

- Time Order (Chronological) - arranging details or sentences as they happen according to time; usually used in writing narratives
- Space / Direction Order (Spatial) - arranging evidence in relation to space, direction or location
- Importance Order (Emphatic) - arranging details in order of importance or emphasis
- Step-by-Step (Sequential or Procedural) - arranging information according to numbers.

B. Transition Words and Phrases - used to show the connection from one sentence to another, or to signal a new train of thoughts. Some common transitions:

(a) For continuing a common line of reasoning: consequently, clearly, then, furthermore, additionally, and, in addition, because, besides that, in the same way, also, in the light of...

(b) To change the line of reasoning: however, on the other hand, but, yet, nevertheless, on the contrary

(c) For the final points of a paragraph or essay: finally, lastly

(d) Transitional chains, to use in separating sections of a paragraph which is arranged chronologically:

- ❖ first, second, third...

- ❖ generally, furthermore, finally
- ❖ in the first place, also, lastly/finally
- ❖ in the first place, just in the same way, finally
- ❖ basically, similarly, as well as

(e) To signal conclusion: therefore, this, hence, in conclusion, indeed

(f) To restate a point within a paragraph in another way or in a more exacting way: after, afterwards, as soon as, at first, at last, before, before long, finally, in the first place, in the meantime, later, meanwhile, next, soon, then

C. Repetition of Key Words - important words or phrases (and their synonyms) may be repeated throughout a paragraph to connect the thoughts into a coherent statement.

D. Substitution of Pronouns for Key Nouns - use a key noun in one sentence and then use a pronoun in its place in the following sentences. When using pronouns consider the nouns to be replace by checking the nouns:

(a) number - is the noun to be substituted singular of plural,

(b) function in the sentence - is the noun to be replaced use as a possessive, a subject, or object,

(c) gender - is the noun to be replaced a male, a female, a common noun or a neutre,

(d) Person - is the noun to be replaced in the first, second, or third person.

E. Parallelism - use of the same grammatical structure in several sentences to establish coherence. The use of similar phrasing helps tie ideas and sentences together.

Conclusion

In a conclusion paragraph, you summarize what you have written about in your paper. When you're writing a good conclusion paragraph, you need to think about the main point that you want to get across and be sure it's included. If you have already written a fabulous introductory paragraph, you can write something similar with different wording. Here are some points to remember.

Use your introductory paragraph as a guide. You may have started by saying, "There are three classes at school that I absolutely cannot wait to go to every day." You can start your conclusion by saying, "Gym, Math, and Art are the three classes I try to never miss."

If it's a longer paper, a good place to start is by looking at what each paragraph was about. For example, if you write a paper about zoo animals, each paragraph would probably be about one particular animal. In your conclusion, you should briefly mention each animal again. "Zoo animals like polar bears, lions, and giraffes are amazing creatures."

Leave your readers with something to think about. Suggest that they learn more with a sentence like, "We have a lot to learn about global warming." You can also give them something to do after reading your paper. For example, "It's easy to make your own popsicles. Grab some orange juice and give it a try!"

To sum up, remember that it's important to wrap up your writing by summarizing the main idea for your readers. This brings your writing to a smooth close and creates a well-written piece of work.

What to include

- Your conclusion wraps up your essay in a tidy package and brings it home for your reader
- Your topic sentence should summarize what you said in your thesis statement
  - ❖ This suggests to your reader that you have accomplished what you set out to accomplish
- Do not simply restate your thesis statement, as that would be redundant
  - ❖ Rephrase the thesis statement with fresh and deeper understanding
- Your conclusion is no place to bring up new ideas
- Your supporting sentences should summarize what you have already said in the body of your essay
  - ❖ If a brilliant idea tries to sneak into the final paragraph, you must pluck it out and let it have its own paragraph in the body, or leave it out completely
- Your topic for each body paragraph should be summarized in the conclusion
  - ❖ Wrap up the main points
- Your closing sentence should help the reader feel a sense of closure
- Your closing sentence is your last word on the subject; it is your "clincher"
  - ❖ Demonstrate the importance of your ideas
  - ❖ Propel your reader to a new view of the subject
  - ❖ End on a positive note
- Your closing sentence should make your readers glad they read your paper

Strategies for an effective conclusion

- Play the "So What" Game.
  - ❖ When you read a statement from the conclusion, ask yourself, "So what?" or "Why should anybody care?"
  - ❖ Ponder that question and answer it
    - Basically, I'm just saying that education was important to Douglass
    - So what?
    - Well, it was important because it was a key to him feeling like a free and equal citizen

- Why should anybody care?
- That's important because plantation owners tried to keep slaves from being educated so that they could maintain control. When Douglass obtained an education, he undermined that control personally.

- Return to the theme or themes in the introduction
  - ❖ This brings the reader full circle
  - ❖ If you begin by describing a scenario, you can end with the same scenario as proof that your essay is helpful in creating a new understanding
  - ❖ Refer to the introductory paragraph by using key words, or parallel concepts and images that you also used in the introduction
- Summarize
  - ❖ Include a brief summary of the paper's main points, but do not simply repeat things that were in the paper
- Pull it all together
  - ❖ Show your reader how the points you made and the support and examples you used fit together
- Include a provocative insight or quotation from the research or reading you did for the paper
- Propose a course of action, a solution to an issue, or questions for further study
- Point to broader implications
  - ❖ A paper about the style of writer, Virginia Woolf, could point to her influence on other writers or later feminists

3.11 SUMMARY

- The word translation derives from the Latin translatio (which itself comes from trans- and fero, the supine form of which is latum, together meaning "to carry across" or "to bring across").
- Translation turns a text of source language (SL) into a correct and understandable version of target language (TL) without losing the suggestion of the original.
- Successful translation is indicative of how closely it lives up to the expectations as: reproducing exactly as for as possible the meaning of the source text, using natural forms of the receptor/target language in such a way as is appropriate to the kind of text being translated and expressing all aspects of the meaning closely and readily understandable to the intended audience/reader.
- The process of translation starts with the comprehension of the source text closely and after discovering the meaning of the text, translator re-expresses the meaning he has drawn out into the receptor/target language in such a way

that there is minimal loss in the transformation of meaning into the translated language.

- Translation turns a communication in one language into a correct and understandable version of that communication in another language.
- A good translator should have adequate knowledge of the SL (source language) from which he is translating into the TL which is generally his mother toungue/ target language.
- Fidelity (or faithfulness) and transparency, dual ideals in translation, are often at odds. A 17th-century French critic coined the phrase "les belles infidèles" to suggest that translations, like women, can be either faithful or beautiful, but not both.
- A "back-translation" is a translation of a translated text back into the language of the original text, made without reference to the original text.
- Machine translation (MT) is a process whereby a computer program analyzes a source text and, in principle, produces a target text without human intervention. In reality, however, machine translation typically does involve human intervention, in the form of pre-editing and post-editing.
- A translator requires illustrating the most common basic principles, problems, challenges and strategies before translating important and sensitive texts and particularly revealed Message.
- The key difference between translation and interpretation lies within the choice of communication channel. Simply put translation deals with written communication, while interpreting is all about the spoken word.
- Translating newspaper and periodical articles into English, they are normally convened to the (so-called) Imperial system, i.e., miles, pints, pounds, etc. In translating specialised articles, professional magazines, etc., they are usually transferred (i.e, the metric system is retained) but for cookery articles they are both transferred and converted to the Imperial system.
- Language is the human capacity for acquiring and using complex systems of communication, and a language is any specific example of such a system. The scientific study of language is called linguistics.
- Written and spoken language differs in many ways. However, some forms of writing are closer to speech than others, and vice versa.
- Language functions refer to the purposes in which we use language to communicate. We use language for a variety of formal and informal purposes, and specific grammatical structures and vocabulary are often used with each language function.
- There are three major functions of language. Expressive, informative and the directive are the major functions of language which interact with personality, society and culture.

- The qualities of good writing are those characteristics that make a reader want to read on, to finish the piece of writing because he/she is getting new ideas or information, and can follow what the writer is saying. Readers look for clear, focused and fresh ideas that are well organized and make sense.
- The qualities of good writing can be taught to all student writers and are the cornerstone of every exemplary writing curriculum.

3.12 REVIEW QUESTIONS

1. Define translation.
2. Discuss the concept of translation.
3. What are the key qualities of a good translator?
4. What are the fundamental principles of translation?
5. State the difference between the translation and interpretation.
6. Describe the translation of editorial matter like news story, features, articles and letter to editor.
7. What do you mean by language? State the difference between spoken and written language.
8. What are the different types of language functions?
9. What are the key qualities of good writing?