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**Analysis of A. Buchwald's column in the context of the language
of newspaper reporting and its comparison to the style of
newspaper features.**

Analýza sloupku A. Buchwalda v kontextu "jazyka novin" a jeho porovnání s
všeobecným stylem tzv. "newspaper features".

Bakalářská práce

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Prohlašuji, že jsem tuto bakalářskou práci vypracoval samostatně a že jsem uvedl úplný seznam použité a citované literatury.

V Olomouci dne

Vlastnoruční podpis

Rád bych poděkoval Mgr. Jitce Zehnalové, PhD. za trpělivé vedení mé bakalářské práce, pomoc a motivaci a dále svojí rodině za podporu při studiu.

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1. Introduction

In my Thesis, I focus on the language of newspaper reporting, particularly on the language of newspaper features. My aim is to identify the stylistic, grammatical and lexical attributes of newspaper features, and, based on the resources compiled, to analyze a newspaper column written by Art Buchwald and compare its linguistic attributes to those previously identified as typical for newspaper features. As a comparison, a news-item will be used in selected examples to highlight the main differences between the language of news and the language of newspaper features.

In theoretical part, a compilation of various resources focusing on journalism and its language and style will be provided in order to create the ground for the following analysis.

In the following part of my Thesis, I will provide a brief introduction of Art Buchwald, his life and work, as he was one of the highly regarded figures of the international journalism and one of the best columnist of all time.

The analysis will follow the pattern of previously identified stylistic, grammatical and lexical attributes, comparing the theory to two practical examples of newspaper content: a newspaper column and a news reporting article.

In the end, the results of the analysis will be provided .

2. Theoretical part

Theoretical part of my Thesis consists of a compilation of various resources and materials investigating the language and style of newspapers. My aim here is to identify the category of newspaper features as opposed to the category of news reporting, alternatively to find the attributes that both categories share.

The category of newspaper features will be further examined as for the structure, the style, the personality of the author, the sub-categories, morphological and syntactic attributes, the vocabulary and word use.

The language of newspaper reporting

The language typical for press or a particular newspaper is very difficult to be categorized or even given proper linguistic definition. It is because *not everything what happens to be printed in a newspaper or magazine or written by a journalist is going to be linguistically homogenous*.¹ A newspaper is always very diverse as for its content, the audience, which attention it intends to captivate, and, of course, the wide range of styles used in newspapers to give a desired impression using the most suitable forms.

Journalese

The language, or its particular form, used in newspapers is often referred to as “journalese“. *Journalists often fall into a sloppy style of generalities, clichés, jargon, and overwriting. In the language of journalese, temperatures soar. Costs*

¹ David Crystal, and Derek Davy. Investigating *English Style*. (London: Longman, 1973) 173.

*skyrocket. Fires rage and rivers rampage. Projects are kicked off. Opponents weigh in. Buildings are slated for demolition or perhaps they are tagged. In journalese, people get a go-ahead and projects get a green light.*²

Despite the fact that journalese is often criticized for the instant metaphor and rather uninventive language use, it serves well the purpose of newspaper reporting – it communicates well.

Language of news

Language of news in general is characterized as *a particular discourse with its own vocabulary, style and rhythm that has emerged over time and, while news stories need to be topical, informative, interesting and, sometimes, entertaining, they are generally required to follow a well defined formula. Good newspaper language is vibrant and explicit, but, most of all, easily understood by the widest possible audience*³. Furthermore, the language of newspaper reporting is significantly different from the scientific or the academic language. Such a difference is achieved by preferring active voice to passive. Thereby it gives an impression of the language being busy, active, dynamic, especially if compared to rather passive and static feeling of academic or scientific papers.

Newspaper features

In a newspaper, there are not only news-items but also articles, reviews, pieces of imaginative writing, advertising, competitions and much more. And each of these components has its own characteristics – a particular style or styles,

² Wayne R. Whitaker et al. *Mediawriting: Print, Broadcast, and Public Relations*. (New York: Routledge, 2009) 73.

³ Susan Pape, and Sue Featherstone, *Newspaper Journalism: a Practical Introduction* (London: SAGE Publications, 2005) 49.

a register or registers. It is the registers, the styles, in which individual authors differ from one another.

This results in a rather unsettled use of grammar, syntax, and lexical means creating a unique style of newspaper features. Not only is there a remarkable difference between newspaper features and so called hard news or just news reporting., yet the styles and registers of individual newspaper features vary from one another while still falling within the same category: that of newspaper features. Thus the style of newspaper reporting cannot be classified strictly within a rigid and generalized structure, because *there is not only one “journalese”- a type of language regarded as characteristic of the popular media, but rather a number of “journaleses” with very different styles.*⁴

The disparity is partly caused by the mixed audiences of newspapers. They also differ in their interests and their presuppositions, and also, being the readers and buyers, their demands and expectations. Publishers' aim is, of course, to satisfy as many of them as possible. Therefore, for each audience defined by various criteria, a different ratio and quality of newspaper content is provided by publishers.

Hence we can understand the word “journalese” *as not being a single thing, but rather a composite, a blend of what is characteristic of a number of different kinds of journalistic material.*⁵

Features usually cover all editorial content apart from news, sport news, and reports of sporting fixtures. Features include *reviews, news backgrounders, analytical, think-pieces, profiles, interviews, and columns.*⁶

Features, apart from the structurally and stylistically restricted “hard news”, allow much more creativity of thoughts and opinions, but in some respect they

⁴ See Crystal, Davy 173.

⁵ Crystal, Davy 174.

⁶ Tony Harcup, *Journalism: Principles and Practice* (London: Sage Publications, 2004) 116.

still rely on the principles fundamental for newspaper reporting. Thus any feature writing should be based upon a thorough observation and research based on facts. Another distinction to be made between news and features is that features take the readers 'behind the headlines'.

A logical flow of information, comments, illustrations, and references maintaining the attention of the reader is created throughout the whole piece. Features should amuse, infuriate, stimulate and inform, offering a contrast in tone and length to the news coverage at the front of the newspaper. The aim of today's newspaper is to inform and entertain their readers with features that *put news into perspective and create a three-dimensional standpoint*.⁷

In relation to time, features are not as time-sensitive as news are. Therefore, this flexibility allows for features to be published at any time that suits the production calendar.

Furthermore, it is common that features are usually published in more than just one paper. It is a common practice that authors of features sell their works to other publishers. This is what is called syndication, when a particular piece or pieces are shared by more publishing houses or newspapers.

Nevertheless the differences that were mentioned above, the underlying aim of all journalistic material is identical, and it is to inform certain audiences using facts in as interesting manner as possible.

Classification of features

Newspaper features can be classified in many ways. As for the form, the most common newspaper features are

⁷ Bob Franklin, *Pulling Newspapers Apart: Analysing Print Journalism* (London: Routledge, 2008) 46.

a profile interview, a news backgrounder, a self-help guide, a historical/nostalgia article, a how-to piece, an exposé, a humorous article, a general interest piece, and an eyewitness account.

The category of articles can be further divided into comments (opinion and editorial), reviews, and those in entertainment, and specialist sections.

According to Taylor , the genres, or 'functional fields, of journalism providing a more thematic and stylistic overview are *information-based journalism, opinion-making journalism, entertainment journalism, literary journalism.*⁸

Column

We can characterize column as a piece of opinionated writing on political, economical or social issues from an individual viewpoint. It usually provides an insight into the topic, albeit frequently at gossipy level. Column or a column section became a regular component in national, regional, and local newspaper as well as in specialist magazines. As for its content, a column often contains a predetermined viewpoint of the author, expressed in vigorous, precise and clear language with well expressed opinion in order to stimulate the reader and to capture his attention.

The origins of column

Origins of column are closely bound to journalism of reportage and correspondence about events going on in the world. Originally it was a

⁸ Jane Taylor, *Journalism: An Introduction* (London: Routledge, 2005) 23.

handwritten letter from far-off places regarding political, business, and military topics. As a result of its evolution, mere reporting of certain events became focused on making sense of them. Reportage adopted the work of analysis, interpretation and commentary on the events covered in news.

Journalism started to reflect changing needs of public sphere, commerce, and democratic politics. According to Franklin, (Franklin: 106) a logical extension of their surveillance function in a social world growing even more complex. It became of great interest of readers to know why things were happening; what was the context of news, and what, given the context, was likely to happen in the future.⁹

A cultural space, or a public sphere, was formed by the work of journalists. A guidance through the arguments for and against a particular party or policy has been provided exposing not only the facts, but providing also critical commentary on the powerful in office. (Franklin:107) Commentary journalism was not merely analytical and interpretative, but opinionated and often partisan.¹⁰

A typology of column

Today, McNair recognizes three main types of column: (McNair 2000:66)

1. *The polemical column, which addresses the reader in tones ranging from the counter-intuitive and the skeptical ones (does man-made global warming really exist?) to the indignant and even the outraged ones (isn't the British motorist a persecuted species?).*
2. *The analytical-advisory column, in which the authority of the journalist is applied to in-depth consideration of a topic in the news concluding advice for the actors involved in the story, or for the readers following it.*

⁹ see Franklin 106.

¹⁰ see Franklin 107.

3. *The satirical column* which with more or less cruelty mocks those in the news, or those who are otherwise significant enough to be the target of satire.¹¹

The columnist

Commentary columns are now written also by non-journalists from outside the media world, but still these commentators should be publicly recognized as being competent, either by their experience, insight or knowledge about the topic, trustworthy, or controversial in order to make readers want to read their columns.

The persuasive function of comments and opinions, however, was contingent on the relationship of trust between the reader and the author. The style of any columnist is an important attribute that influences the overall impression and persuasive effect on the readers, thus, rhetorical skills, elegant, erudite or witty prose are essential for every columnist either from the media world or from the outside.

The main difference between a reporter and a columnist is by Franklin illustrated in the following sentence:

(Franklin:109) *The reporter says 'this is what happened', the columnist, instead, says 'this is what happened and this is what I think about it'*.¹²

The role of columnists is often to be controversial, to get newspaper talked about, to entertain by his analysis and interpretations. Their role is also not only to make people laugh or smile but to engage them in reflection around the topic under the discussion.

¹¹ Brian McNair, *Journalism and Democracy: A Qualitative Evaluation of the Political Public Sphere* (London: Routledge, 2000) 66.

¹² Franklin 109.

Criticism

Since the end of 20th century, despite the fact that columnists underpin newspapers' marketing pitch being the brand-building and brand-representing element attracting the audience, criticism on column has intensified. The arguments standing behind the criticism are those saying that the popularity of column is at the expenses of fact-based journalism causing a decline in journalistic quality. Such opinions are closely connected with the broader thesis of 'dumbing down'¹³ of journalism.

Style of features

The feature style which leads the audience into the story rather than presents them with the facts in the first place is used more freely whenever *greater emphasis is placed on entertainment and a lighter touch than on straightforward and sometimes impersonal hard news*.¹⁴ Therefore it should be entertaining either in style or content.

The presentation of a feature is important in order to captivate the reader's attention at first glance, so a variety of 'page furniture'¹⁵, as complex headlines, pictures, and blurbs, is widely used to fulfill this demand.

Descriptive writing is often used in order to draw the reader in and to introduce the situation, the place or the person more closely, from the author's point of view. For this purpose, features frequently utilize facts, quotations, descriptions, opinions, and analysis.

¹³ Janet Coles, and Paul Armstrong. "Dumbing down History through Popular Culture: Communities of Interest or Learning as Consumption?" *University of Leeds*. 19 June 2007. Web. 10 Aug. 2010. <<http://www.leeds.ac.uk/educol/documents/163834.htm>>.

¹⁴ Andrew Boyd, *Broadcast Journalism: Techniques of Radio and Television News* (Oxford: Focal, 2001) 73.

¹⁵ Harcup 120.

As a result of the author's subjectivity in approach to the subject, more informal means of expression are employed, such as dramatic license, bon mots or colloquial expressions, to attract the reader and to set a friendly and intimate tone of the piece. The overall tendency in the style of features as recognized by Harcup is *to focus on something specific, something human, some tiny details – painting little rather than the big picture.*¹⁶

The fact that a newspaper feature usually adopts the convention of writing a news story, with precise intro followed by explanation and elaboration. Furthermore, according to Ibbotson and Rudin, *newspaper features provide background knowledge, comment and opinion, giving its author an opportunity for further exploring the subject matter in a creative and imaginative way.*¹⁷

Writing a feature is demanding on the style of the writer as well as on the content. A strong theme, the topic, and a certain amount of knowledge or experience on that topic or personal engagement in the situation presented are the necessary preconditions. Also, a newspaper feature is longer than a news story and usually uses more sources.

The style of newspaper features largely depends on the nature of the subject matter, the style of the publication, anticipated interest of the readers, and the intentions of the author. It is the underlying aim that the piece must always be kept coherent, free flowing, with logical progression of the narrative. On the other hand, a tendency not to overload the readers with too many details that could detract them from the overall purpose of the piece can be followed in majority of newspapers.

The style of a particular newspaper feature is strongly influenced by the 'house style' of a particular newspaper or magazine. House style is *a publication*

¹⁶Harcup 122.

¹⁷see Trevor Ibbotson, and Richard Rudin, *Introduction to Journalism: Essential Techniques and Background Knowledge* (Amsterdam: Focal Press, 2002) 59.

*guide to style, spelling and use of grammar, designed to help journalists write and present in a consistent way for their target audience.*¹⁸

As Hick and Holmes point out, (Hick and Holmes 2002:21) *there are unmistakable trends of the house styles evident in grammar, loose, colloquial usage, punctuation, fewer appearance of capital letters, full stops for abbreviations, apostrophes, accents etc; in spelling, shorter forms are increasingly common and the... -ize ending has lost ground to -ise.*¹⁹

Subjectivity and the presence of the journalist

The message of newspaper features is largely based on the author's subjective opinion or personal experience. This gives to the journalists writing features a considerable freedom to experiment with the style, and, not being bound by the strict pattern of hard news, to be inventive and original.

Another difference here is represented by the author's presence in the story. Therefore, a personal pronoun "I" can be seen in majority of features. In features, more opinion-based statements can be found, unlike it is in the news, as features, contrary to the traditional approach of news to show both sides of the subject matter, tend to allow room for differences of opinion to emerge. Again, where the hard news inform about *what* is going on, features provide further understanding *why* it happens with added value of subjective commentary.

A social role of features is represented by challenging so called "general truth claims", stimulating, forming, and provoking society to reconsider, doubt, and evaluate the "truths" offered in news more consciously.

¹⁸Strunk, William. "Style Guide." *Wikipedia, the Free Encyclopedia*. Web. 10 Aug. 2010. <http://en.wikipedia.org/wiki/Style_guide>.

¹⁹Wynford Hicks, and Tim Holmes, *Subediting for Journalists* (London: Routledge, 2002) 21.

Structure

In the structure of newspaper features, a three-parts pattern can be followed, being mentioned with little differences by various authors. Harcup divides the structure of newspaper features as follows (excluding the headline). The first part describes as “beginning”, the following second and largest part “middle”, and the last part “end”.²⁰ The same division is used by Rudin and Ibbotson.²¹

Similarly, this pattern occurs also in structural analysis of newspaper features provided by Pape and Featherstone. The first part there is called “intro”, the following “body or main body” and the final part “ending”.²²

Headlines

The most eye-catching part of any piece of journalistic material is usually the headlines, where various range of graphical contrast is made use of according to the house style of a particular publisher or a paper. The highlighting of headlines is complex, as they have to contain a clear and understandable message to the reader, and, using full range of visual contrast, to captivate the eyes moving swiftly down the page.

Paragraphing

Apart from the headlines, the most obvious visual characteristic is the paragraphing - the way in which the narrative is divided into smaller units. Structurally features tend to split the text into more paragraphs with fewer sentences within one paragraph.

²⁰ See Harcup 120-124.

²¹ See Ibbotson, Rudin 59.

²² See Pape, Featherstone 118-123.

Paragraphing is another visual feature in which the narrative as a whole is divided into smaller units. The paragraphing typical for features is rather shorter if compared to the longer paragraphs of news, and the reader does not have to concentrate for longer time when reading a logical unit – a paragraph.

Intro

Beginning or intro (sometimes referred to as “the lead”²³) is focused and designed in a way to capture the attention of the reader immediately using creative and forceful language, often striking, using a quotation of an authority or an expert in a particular field, raising a question, provoking the reader with the aim towards his feelings or sensitiveness, giving out interesting or shocking facts or statements in order to astonish the audience.

However, a general statement can be found throughout the recent features serving this purpose as well. Also the rhythm of the writing is employed in order to make the intro more effective. Its ultimate goal that can be simplified as „*to make the reader want to read on*“.²⁴

Main body

The main body in the middle part usually contains more detail on the subject matter, a summary of what has been introduced in the preceding part of the piece, providing further background information, subjective opinions, discussion or debate, and quotations. As the piece progresses, *conclusions are drawn and not to be left until the end*.²⁵

²³ See Harcup 120.

²⁴ Harcup 120.

²⁵ Ibbotson, Rudin 59.

End

As stated by Rudin and Ibbotson, the final part of a newspaper feature, unlike that of a news story, may be of the same importance as the initial part. Often there is a twist in the last part, with a return to the scene of the intro, leaving the reader intentionally contemplating. (Rudin and Ibbotson 2002:60) *The last paragraph of features often contains a summary of the main points, clarifying the issue for the reader, provoking a reaction by stating a controversial opinion or leaving the situation fluid by posing an open question that encourages further debate and hypothesis.*²⁶

A very important role within the whole piece has the final sentence. Often, it is raising a question of the meaning of everything what has been read. The telling point of a feature is usually located in the final paragraph, unlike the news where the last lines are often 'cut' as the news is being subjected to revision of editors. It is important, and favored by the authors, to end in an positive way, leaving the reader with the impression that the article has been worthwhile, has inspired a course of action or a response.²⁷

Punctuation

Punctuation, and this applies both for features and news, is often reduced, commas might be absent from many places where they otherwise would be expected, and, according to Derek and Davy, *the absence of a comma after initially placed adverbial (Up to now Mr. Comet's generalised weather charts...²⁸), between coordinations, (The goal will have been reached when weather, as well as pressure distribution, is calculated numerically and when the greater precision...²⁹) or between sentences and adjectives is quite typical.*³⁰ The reason for this is clearly not to disturb the pace of reading, however, it has to be done

²⁶ Ibbotson, Rudin 60.

²⁷ See Ibbotson, Rudin 59.

²⁸ Crystal, Davy 175.

²⁹ Cryst, Davy 176.

³⁰ see Crystal, Davy 178.

with respect to the structural ambiguity that might be caused by the under-use of punctuation.

Morphosyntax

Unlike the news stories or hard news reporting which are written in past tense, features tend to be written in present tense. Linking words and phrases can be simple "and" or "but", but the variety is essential, especially for imaginative and creative writing. It also represents the authors' unique personal style for which they are so highly praised by their audience.

Tenses

In the use of tenses, we may identify the simple and continuous past tense (eg wrote, was writing), however, as Derek and Davy mention, according to the scientific nature of particular pieces of journalistic writing, above-average use of present tense is common.³¹ Other tenses, if occur, are restricted to be used in reported speech and quotations. Furthermore, we can also follow the frequent use of modals which are used in this type of writing.

Voice

As for the category of voice, the active voice tends to be used more frequently; here the style of features differs largely from the style of hard news which is more connected with the impersonal and objective tone of style of scientific writing, though there is a smaller number of verbs and forms involved in

³¹ see Crystal, Davy 187.

the style of newspaper reporting. In addition, contracted forms of verbs appear in more formal passages – typically at the beginning.

Word formation

Regarding word formation of the style of newspaper writing, and the style of newspaper features in particular, greater inventiveness in compounding is usually employed.

Use of hyphenated words, eg. *world-wide*, is reduced if compared to the common practice of hard news where those can be used abundantly. Furthermore, as Derek and Davy point out, *phrases tend to be used here as words. (Those “Yah, ha-ha-got-it-wrong-again” remarks from the weather-conscious public...)*³² In general, the language of features does not usually employ technical or other terminology – here again, in comparison to the language of news where the use of terminology is more common. Instead, simpler words, often colloquialisms, are used as well as words with a strong emphatic function.

Based on the study by Derek and Davy, the informal tone of newspaper features is often fostered by use of colloquialisms (*won't*, *weather's*), idioms (*joined the ranks*), personification (*Mr. Comet*), and word-play (*cloud*).³³

This fact results directly in the overall tone of the feature which is considerably more informal if compared to the hard news language.

Premodification

Another distinctive device operating within nominal group is a much more complex use of premodification. We can follow the use of adjectives or other

³² see Crystal, Davy 187.

³³ see Crystal, Davy 188.

modification, which can be found in any kind of English, but here, complemented with often unusual formations and coining of new adjectives, as well.

To describe this fact best, we may refer to oft-parodied style of American magazine *Time* - *said tall, gray-haired, blue-eyed, 32-year-old ship's carpenter Andrew Jones....*³⁴

The definite article, demonstratives, personal pronouns

The use of definite article, demonstratives, personal pronouns, and the 'prop' word 'one', and their importance for the establishment of meaning is best illustrated when quoted in isolation: *One began yesterday at the Meteorological Office...; This is being continued at present...; And he is hardly ever wrong.*³⁵

In this example we can identify the standard use of these words – as a means of backward-reference. If this stylistic device occurs deliberately in written English, the author has to be sure that the reader is already familiar with what is being referred to. Then the information has to be present either in the text preceding, or the information has to be already a part of the reader's cultural and social consciousness.

As it is demonstrated (Derek and Davy:185), if used abnormally, we may use it as a deliberate stylistic device. For example, if the demonstratives are used in opening sentence of an utterance: *That big black cloud for ever hanging over the heads of Britain's weathermen has vanished.*³⁶

Relying on national consciousness, the readers must already know 'which' cloud is being referred to to fully understand what the author's notion is. This stylistic device brings about the tone of familiarity, the note of 'mutual interest.'³⁷

³⁴ Crystal, Davy 186.

³⁵ Crystal, Davy 185.

³⁶ Crystal, Davy 175.

³⁷ Crystal, Davy 186.

To test this, Derek and Davy substitute the *A* for *That*, resulting in the sentence feeling more impersonal.

Adverbials

Adverbials, according to Crystal and Davy are extremely common in newspapers, and, as for their positioning, we can identify another special characteristic of their use in the style of newspaper reporting. Usually, the position of adverbials is post-verbal or towards the end of a clause. Contrary to this, in the language of newspaper reporting, *adverbials are brought forward and placed anywhere near the beginning of the clause, where it fulfills a strongly emphatic function.*³⁸

This can be demonstrated in the following sentence: *Already the Meteorological Office is thinking of a big brother to for Mr.Comet, who...*³⁹

Sentence-types

As it is stated in the study by Derek and Davy, sentence-types are usually statements, with SPC structure. Occasionally a question without inverted commas is used but more in a rhetorical manner. Imperative, if used, is usually accompanied by a complement, a minor sentence functioning as exclamation. Use of exclamation mark is usually restricted to appear in headlines only.⁴⁰

Position of subject in relation to the verb

Unlike the normal word-order (SP), a reversed word-order (PS) is common for the style of newspaper reporting. Such deviation is restricted in its occurrence

³⁸ see Crystal, Davy 182.

³⁹ Crystal, Davy 175.

⁴⁰ see Crystal, Davy 181.

to the verbs linked with the act of speaking only (*Said Mr. Mason.*⁴¹), and it is not used with any other group of verbs.

Sentence linkage

Sentence linkage, bridging the logical and visual gap between the preceding and the following sentence, is maintained by employment of a conjunction placed at the beginning of the latter. This way the pace of narrative is sustained, rhythm and drama, not different from those of colloquial speech, are put into effect to draw newspaper features more close to the style of story-telling.

Follows an example of employment of conjunction as used by Derek and Davy: *He requires an operating staff of three and another 50 processers to feed in weather statistics. But he can cope with 1 million calculations a second. And he is hardly ever wrong.*⁴²

Coordination

Complex sentences tend to be avoided in newspaper features. The reason for this is the aim of keeping the overall clarity of the story told, when the use of complex sentences might *produce obscurity a unintelligibility*⁴³.

Vocabulary

The style of newspaper features uses vivid description. Particular and concrete terms are favored, while technical or professional language is suppressed. The only exceptions can be found in specialized features from a particular field (technology, science).

⁴¹ Crystal, Davy 181.

⁴² Crystal, Davy 175.

⁴³ see Crystal, Davy 184.

Although the basic aim of news and newspaper features to report certain facts is the same, they differ significantly in the ways they achieve it. Therefore, not only linguistic devices, stylistic approaches, and the use of different lexical means are the attributes according which the classification can be carried out. It is also the selection of facts that are chosen to be reported in order to achieve desirable results that affect it.

For features, it is often more abstract and subjective information that is highlighted, rather than research details, dates, scientific and historical data, or general statements typical for the language of hard news and their aim to inform about what happened rather than why it happened, what is the background, and what is the author's opinion about it.

3. Art Buchwald

Art Buchwald (October 20, 1925 – January 17, 2007) was a legendary American humorist, writer, journalist, satirist, and columnist best-known for his columns he wrote in *The Washington Post*. His columns were mostly focused on political satire and commentary and always held a mirror up to social life in Buchwald's own style - mocking, biting, and never missing an opportunity to provide a critical comment on issues of American everyday life.

For more than half a century he satirized the follies of the rich, the famous and the powerful. In 1982 he was awarded the Pulitzer Prize for Outstanding Commentary, in 1986 he was elected to the prestigious American Academy and Institute of Arts and Letters. Besides his newspaper work, he wrote more than 30 books, a play and a novel which takes place in the environment of TV advertising. His columns appeared in more than 550 newspapers and magazines all over the world, and every year a compilation of those most successful were released in book.

Buchwald was born in New York to Austrian-Hungarian Jewish family. Even though he never graduated high school (he had left and joined US Navy forces in WWII), he enrolled at the University of Southern California in 1945. Not having his high school diploma, he was refused to continue his studies there in 1948. The same year he left for Paris where he was hired and joined the editorial staff of the European edition of *The New York Tribune*.

His favorite topics at that time were Parisian nightlife, the differences between American and European lifestyle and, most importantly, the political spoofs – fake reports of political background. During his stay in Europe, Buchwald also became personally acquainted with famous personalities of that

time, as Elvis Presley or Marilyn Monroe. Buchwald returned to the United States in 1962 as a renowned writer and continued in his work until his death in 2007.⁴⁴

The topics of Buchwald's columns

Buchwald's work doesn't limit itself only to the commentary about politics. Even though that politics still remains one of his major field of interest, Buchwald went down in history also as a sharp-witted glossarist of American everyday life.

From among his most remarkable topics we can mention the columns regarding the generation gap, relations between parents and their adolescent children, and the affairs at American universities.

The other area covered by Buchwald's extensive journalistic activity was American domestic affairs. American domestic policy was a common laughing stock of Buchwald's mocking and teasing comments, too. His articles about American presidents became especially popular. With a few words or by a telling situation, he managed to mercilessly, but with an accurate rate of exaggeration needed, give a true picture of each president's weaknesses.

Also the international relations did not pass unnoticed. His articles about Europe as seen by an American and vice versa went down well with the audience overseas and helped him to win his spurs in the international field.

On the contrary, his columns regarding the Cold War were not received as well as they had been before. The fact that in his articles he criticized conditions in the USSR as well as those in the USA brought upon him a strong criticism from his own ranks and Buchwald was branded as a Communist. It has the brighter

⁴⁴ see "Art Buchwald." *Wikipedia, the Free Encyclopedia*. Web. 10 Aug. 2010. <http://en.wikipedia.org/wiki/Art_Buchwald>.

side, too. Misinterpretation of his articles and taking them too seriously by both sides, on the one hand, disfavored him in the eye of the Americans, but, on the other hand, he became popular in the countries of the eastern bloc and Buchwald was one of the few western journalists whose articles were published in the eastern press.⁴⁵

⁴⁵ see "Art Buchwald." *Wikipedia, the Free Encyclopedia*. Web. 10 Aug. 2010. <http://en.wikipedia.org/wiki/Art_Buchwald>.

4. Analysis

Buchwald's work fits best in what is characterized as a humoristic column. A column is recognized as a newspaper feature of a kind.

Following the theoretic explanation and description present in the previous part of the Thesis that is based on particular stylistic, grammar, and word use, an analysis of a particular Buchwald's column will be provided. Furthermore, it will be compared with a piece of news referring to the same topic and published in the same month.

The aim of the Thesis is to identify the language means that were previously described as typical for the style of newspaper features. Although the style of the features - apart from its divergence from the style of hard news or news reporting - is not homogenous itself and each type of newspaper feature uses more or less different language. The purpose of this analysis is to point at those specific attributes fitting the style of features in general. As for the comparison of the Buchwald's column to another piece of news, the crucial objective of this part is to illustrate the difference drawn as principal in terms of features and news reporting.

The subject of this analysis is a Buchwald's column (Text I) published on November 21, 2006 in the Washington Post⁴⁶. A news article (further referred as Text II) from the RTÉ⁴⁷ server published on November 5, 2006 is used as a comparison. Both articles focus on the same subject – the guilty verdict on Saddam Hussein, former Iraq leader, who was sentenced to death by hanging after being found guilty of crimes against humanity.

⁴⁶ Buchwald, Art. "International Noose." The Washington Post 21 11. 2006. 10 8. 2010
<<http://www.washingtonpost.com/wp-dyn/content/article/2006/11/20/AR2006112001242.html>>.

⁴⁷ "Death Penalty for Saddam Hussein." *RTÉ Ireland's National Television and Radio Broadcaster*. Web. 22 June 2010. <<http://www.rte.ie/news/2006/1105/husseins.html>>.

Although both articles share the same topic, the way they approached it differs significantly. Each of the articles presented falls within a different category of newspaper material. Buchwald's humorous column represents in its style and overall tone the style of newspaper features, the RTÉ news article fits the category of news reporting.

Style and subjectivity

Regardless to the topic being so serious, it is apparent that various newspaper pieces can adopt various attitudes towards it. Starting with (in a given political, historical, and cultural context) objective information about what happened and what are the official responses of particular publicly recognized figures and authorities on one side, and ending with Buchwald's politically incorrect mock on account of how the Iraqi court reached the verdict on the other. All of it followed by Buchwald's comments upon Saddam's performance in front of the court, and a brief history of various types of hanging

By the use of the phrase 'International Noose' in Buchwald's column, the reader can follow what is typical for the style of newspaper features. Despite being presented in the introduction, the information that the final verdict has been reached and that Saddam Hussein has been sentenced to death, is rather overshadowed with Buchwald's own intervention with a statement that '*hanging a war criminal is a dirty job, but someone has to do it*'.

As it is typical for the style of features and Buchwald's columns in particular, once the topic is mentioned and the reader knows what is being talked about, Buchwald leaves out further details of the case. He starts with focusing on a particular aspect of the way the Iraq former leader is going to be executed and continues with a presentation of the types of hanging, and its evolution during the

history. Then he follows with listing of the states having a history of hanging people, and with further specification of each type of hanging.

In the second half of the column, Buchwald reveals his opinion about Saddam Hussein's performance in court, and speculates what else the convicted might be tried for. Finally he points out that the verdict caused the world to split between those who agree with and those who are against the death penalty.

He also comments on the social climate in the USA during the trial. The death penalty, even though legal in some states, still provokes a discussion in the public; the more that such a person as Saddam Hussein is being subjected to it. Eventually, a poll result is added to the end of the article to speak out the vox populi. In the very last paragraph, Buchwald states his opinion about the death sentence.

Throughout the entire Buchwald's piece, it is evident that the author approaches the case in a very detached way. Although the topic is serious and represents something (and someone) that touches the sensitive and emotional chord within the USA, the author does not let the emotions affect his writing.

Moreover, the politically incorrect language, the black humor, the familiar tone and the vocabulary, that the author uses to talk about the former dictator, does not feel offensively or hatefully. It is the mocking tone and the ostensible indifference in the way he writes about such a controversial theme that support the overall balance and sharpness of the whole piece.

Structure

Paragraphing

Text I is divided into 15 paragraphs with only four of them being composed of more than three sentences.

Text II has 17 paragraphs with subheadings in bold inserted in the middle of the text. Here we can see a significant deviation from what is typical for the news. The number of paragraphs is almost the same and they are of the same length as in Text I. However, each of those paragraphs is composed of just one sentence. Therefore, both pieces employ a convention of dividing the whole text into smaller units in order not to keep the readers focused for too long when reading it.

Headlines

The Headline of Buchwald's column fits the usual style of how newspaper features headlines are composed. It is short and tempting, which is partly because of the word 'noose'. It signalizes that the topic has to do with something that is fatal, both in its figurative and literal meanings. It is an unspoken truth that such topics attract the attention of the public that is keen on anything connected with tragical happenings. However, the headline itself does not reveal the actual meaning or any further specification of the topic.

On the other hand, the news article reveals clearly the actual message of the piece. The headline in Text II is a full sentence and no one is left in doubt what the article is about.

Intro

The eye-catching role is represented by the first sentence: *Hanging a war criminal is a dirty job, but somebody has to do it.*⁴⁸ A clarification is provided in the following paragraph, explaining to the reader who is going to be talked about and what is the news that the author has been inspired by. The last sentence of this paragraph contains a provoking element represented by the statement that '*People have been hanged for a lot less and also a lot more*'.

The main body

The main body starts in the third paragraph with a list of four types of hanging. Each of the types is described further in the 4th, 5th, and 6th paragraph. At the beginning of the 4th paragraph, a short list of the countries having 'a history of hanging' is stated.

In the 8th paragraph, the author gets back to the facts about the trial, providing a little more background information about it. He continues with a conclusion of two possible views of the verdict in 9th paragraph; one supporting and the other opposing it.

The 10th paragraph consists of just one sentence saying that countries in the Middle East '*believe in and still practice hanging*'⁴⁹, while in the 11th he says that the western countries 'might' agree with the death penalty, but not if carried out in that particular way. In these two paragraphs, the author splits visually the contradiction of two different social and political environments: the East and the West. However, what might visually appear contradictory is, after all, almost identical in the meaning. What he says is that both cultures are supporting the capital punishment. It is only the way the execution is administered that differs.

⁴⁸Buchwald, Art. "International Noose." The Washington Post 21 11. 2006. 10 8. 2010
<<http://www.washingtonpost.com/wp-dyn/content/article/2006/11/20/AR2006112001242.html>>.

⁴⁹Buchwald, Art. "International Noose." The Washington Post 21 11. 2006. 10 8. 2010
<<http://www.washingtonpost.com/wp-dyn/content/article/2006/11/20/AR2006112001242.html>>.

The end

At the end in the 12th paragraph, the author refers back to the trial and criticized the 'behavior' of Saddam Hussein as a prisoner. The critical point of view continues in the 13th paragraph as well. It depicts the dilemma of the United States trying to avoid Saddam Hussein being proclaimed a martyr.

In the 14th paragraph, the author comes up with poll results giving out the opinion of the public. In the last paragraph, the author speaks out his own opinion; with reference back to one of the types of hanging he introduced before, Buchwald states that it is the one he would stand for.

There is a wordplay recognizable in the very last sentence. By the choice of the phrase 'the long drop', he actually plays into his own hands in the last sentence saying *I'm for the long drop over the standard one, as long as the punishment fits the crime.*⁵⁰

⁵⁰Buchwald, Art. "International Noose." The Washington Post 21 11. 2006. 10 8. 2010
<<http://www.washingtonpost.com/wp-dyn/content/article/2006/11/20/AR2006112001242.html>>.

Morphosyntax

Tenses

In Text I, we can identify a rather limited range of tenses used. Although the past tense is slightly more frequent, especially in the parts with historical references (the 6th, 8th and 9th paragraph), or in those telling what the author thought during the course of the trial (the 11th paragraph), present tense is also used extensively. Especially in the parts where the author describes his current opinions (the 3rd, 4th and 15th paragraph) and where he comments on or refers to the current state of things (the 10th, 11th, and 14th paragraph).

There are also continuous forms used (61, 69), perfect forms (9, 44, 47), and modal forms (8, 44, 55, 73) in the text.

In II, the past tense is dominant and the present simple occurs scarcely (92, 125, 127, 136); more often it is the present perfect that is used (82, 100, 127, 128, 129).

Modals are not used in text II. It influences the tone of II, which provides the reader with actual statements, leaving no room for speculations as the news article usually has purely informative character.

Text I is written partly in the past tense and partly in the present tense. The use of the past tense is restricted to the parts where the facts, the points from the history or from the trial proceedings, are reported (7, 23, 26, 28, 30, 33 -36, 40-52, 57-67). In contrast, when the author talks about his opinions and ideas, or when he just comments on the particular points of the trial, the present simple is used.

Since Text II is a hard news item and is thus referring to certain information [and] reporting 'what happened', past simple is used throughout the whole text with small exceptions (125).

'And' and 'but' are the dominant linking words used throughout the whole Text I. This applies also for Text II, where 'and' and 'but' are used to link clauses and sentences almost every time as well.

Voice

The passive voice in text I occurs in parts where some procedure is described (21-24), when it is focused on the action itself (28-36, 50, 67), or when the particular verb commonly takes the passive form (41). Such verbs are closely connected with the field of legal terminology, e.g., 'was sentenced'. This verb, unlike in Text II, is used only once in the whole Text I.

However, the majority of the verbs in I takes the active form, especially in the passages where the information 'who' or 'what' is performing the action is important (11, 26, 44, 53, 72).

In text II, there are considerably more lexical units which belong to the category of legal, administrative, or scientific writing, for which is the use of passive forms typical. These are 'to be sentenced' (86, 94, 96, 67), 'to be cleared' (98), 'to be held' (103), 'to be brought' (112), 'to be heard' (122), and 'to be announced' (123).

Contracted forms are used at the beginning (17), in the middle (37), and at the end (76) of the text I; their use within the text is limited to the use with personal pronoun 'I' only: *I don't care* (18), *I won't go* (37), *I'm for* (76).

In text II, there are no contracted forms used.

Word formation

The only example of hyphenated word, previously identified as being more frequently used in news reporting than in newspaper features, occurs only in Text II: *Shi'ite-led government* (129).

Premodification

The 'complexity of premodification' mentioned in the theoretical part is represented only in Text II, and that is by the terms *Shi'te-led government* (129), *a senior Sunni Arab member of parliament* (130), *former revolutionary chief judge Awad Hamed al-Bander* (93), *Britain's Foreign Secretary Margaret Beckett* (102).

In Text I, no such complex premodification is used by the author.

The definite article, demonstratives, personal pronouns

In the Text I and Text II compared, the determiners and pronouns are used considerably more in Text I than in Text II.

Uses of definite articles

In I, the definite article is used at the beginning of the paragraph (7, 26, 30) or inside the body of the paragraph (18, 21, 34, 35, 44, 77, 78), usually in order to refer back, to further explain and elaborate on a topic mentioned before, or when referring to a particular information already known by the reader.

The first category represents a further explanation of particular items from the listing of the types of hanging, which has been first introduced in the third paragraph (13-14). In one case (6), the definite article clarifies it to the reader and tells him what kind of legal body it was to pass the verdict. Other uses of definite

articles are connected with the kinds of information either understood from the text preceding it, or from the cultural and political awareness crucial for the reader in order to fully understand the author's notions. Therefore such examples as 'the noose' (20), 'the rope' (34), 'the vehicle' (21), 'the tribunal' (44), 'the punishment' (77), and 'the crime' (78) can be followed in the text.

All of these pieces of information, regarding what noose, rope, vehicle, tribunal, punishment, and crime mean, are either implicitly or explicitly introduced in the text before, or the author considers them to already be a part of the reader's cultural and social consciousness.

In Text II, the words preceded by a definite article are 'the death penalty' (83), 'the verdict(s)' (84,106, 123), 'the deaths' (89), 'the convictions' (100), 'the sentence' (115), 'the punishment' (136), 'the hangman' (128). It is a purpose of the overall nature of a hard news piece to be to the point, to be concise and maximally focused on the topic.

Prop word 'one'

In the same way, when used with regard to something that was mentioned before, the word 'one' is used in I (51, 77).

Personal pronouns

Pronouns are used more frequently in Text I than in Text II. In Text II, the use of pronouns is suppressed significantly. Moreover, in Text I, especially in its second half (in the 12th, 13th, and 14th paragraph) in places where the personal pronoun 'he' is used to refer to the person of Saddam Hussein, we can follow a pattern of using his full name at the beginning of the paragraph, which is then followed with the use of the personal pronoun whenever there is a reference to him. Such a pattern is first used in the 12th paragraph (57), and the same is repeated in the 13th (65).

In the news, the practice of seldom use of pronouns comes partly from the fact that the news are shared and distributed by news services and news providers. Often, only an extract from the whole article is used by a local media provider, and, with the words lifted out of context, the sense might be distorted and editorial adjustments needed to clarify the meaning. To prevent it, pronouns are not used to the same extent as in newspaper features. This can be seen in II, where a personal pronoun is used only four times - with a condition that it is only used if there is the full name of the person preceding it in the same sentence (127, 130), or if it stands at the beginning of the paragraph (110, 112).

Personal pronoun 'I'

A crucial difference referring back to what was identified as typical, and what draws the line between news reporting and newspaper features, is that the personal pronoun 'I' occurs in Text I. Thus the personality of the author takes part in the work, allowing the author to bring the element of subjectivity into the fore. It is a typical and significant attribute of newspaper features, as it has been mentioned in the theoretical part.

Adverbials

A shift in the positioning of the adverbials can be followed in both texts. In Text I, we can find several examples in which the adverbial is placed at the beginning of the clause - in the forefront of the reader's attention (23, 76).

As well as in I, placing of the adverbial at a prominent position within a clause is evident in Text II. The pattern used in II is even more noticeable with adverbials standing at the very beginning of the paragraph (86, 109, 119).

Positioning of subject in relation to the verb

Since there is no quotation used in Text I, the only possibility for the use of the reversed word order (PS) is allowed in the reporting style of Text II. However, in this particular text, only regular (SP) word order is used in all cases (100, 102, 105, 121, 127).

Sentence types

Both texts follow the pattern of SPC word order and in both the affirmative sentences are used. Moreover, in text II, there is a sentence functioning as an exclamation (140).

Coordination and sentence linkage

It has been said in the theoretical part that compound sentences are preferred to complex sentences in the language of newspaper reporting. However, as it is shown in both I and II, complex sentences are dominant in the articles, used with different subordinators (18, 39, 45, 50, 66, 92, 111, 138).

To keep the overall pace and logical flow of information presented in the text, inter-sentence and inter-paragraph coordination is used more in I than in II, employing coordinating conjunctions 'and' (24, 41, 61, 72, 92, 106, 118), 'but' (5, 49, 56, 60, 130, 137), and 'so' (35).

Vocabulary

As for the terminology used in both texts, it differs in several aspects.

In text I, apart from the very basic legal terminology, the more personal point of view is the keystone - affecting and shifting the tone of the text towards the characteristics of the style of newspaper features. It is the author's opinion, the commentary on what the author sees important or mentionable. It is the author who chooses not only *what* facts going to be presented but also *how* the facts going to be presented to the reader.

Furthermore, by voluntarily loosing the objectivity, the author disengages from a bound structure of the original information that tells 'what happened', and, using it as the leitmotif, shifts the piece into another register, that of imaginative writing. The author takes certain details, given by the heart of the matter, and further develops them. The newly evolved text is therefore enriched of the author's own thoughts.

In Text I, several subjective approaches can be followed, represented by the use of colloquialisms: *putting on a show, very little hanging going on, dangling from the rope, tried for 148 Kurds, to have a history of hanging, slack, in the worst mess, killing, the short drop, the suspension drop, the standard drop, the long drop.*

Another emotionally marked devices used in Text I are an idiom: *punishment fits the crime*, personification: the court *feeling having luck*, metaphor: *a dirty job*, and word-play: *...the long drop, as long as the punishment fits the crime.*

Hence the Text I is strongly emotionally marked, it is personal, speaking very common and understandable language, giving the impression of a friendly atmosphere and of an existing relationship between the author and the reader. All that is reached by the use of particular language similar to that of the spoken form of language.

On the contrary, in II, more informative and formal, specialized terminology is often used: *Iraq's Shi'ite-led government, ultimate expression of its own sovereignty, US President George W Bush, etc.*

The newspaper features previously identified in the theoretical part of the Thesis are rather forming than informing, subjective rather than objective, and, rather entertaining than just reporting or rephrasing what someone else has said. There are several language means regarding the vocabulary used in order to add an individual viewpoint to a pure piece of information, the viewpoint that represents the postures, the ideas, and the opinion of the author.

5. Conclusion

As a result of a comparison of the theoretical resources to the practical examples of a newspaper column and a news article, occurrence of the linguistic means that were previously identified to be characteristic of the language of newspaper reporting has been proven in the analysis.

With only few exceptions the specific language attributes have been identified in either of the texts examined. In several instances there were slight variations and differences recognized and described. Those were subsequently identified as not affecting the overall tone of the texts but rather pointing at the heterogeneous nature of newspaper content.

Simultaneously, differences between two separate styles -- the style of newspaper features and the style of news reporting -- were described in the analysis together with the characteristics that both styles share.

As it has been illustrated in theoretical part and proven in the analysis, both styles can operate and coexist in the language of newspaper reporting.

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7. Summary

Ve své bakalářské práci se zaměřuji na jazyk novin, konkrétně pak na jazyk toho novinového obsahu, který se v anglosaském kontextu nazývá "newspaper features", což v českém kontextu zahrnuje jazykové útvary novinových sloupků, komentářů a fejetonů. Tyto v českém jazykovém kontextu označujeme jako útvary publicistického stylu.

Cílem mé práce je na základě zdrojů zabývajících se stylistickým, gramatickým a lexikálním rozbořem novinového obsahu a teorií a praxí žurnalistiky a publicistiky nalézt rysy charakteristické pro "newspaper features", a ty poté aplikovat na vybraný sloupek amerického novináře, publicisty a spisovatele Arta Buchwalda s cílem poukázat na jejich výskyt nebo absenci na konkrétním příkladě.

Pro účel analýzy jsem zvolil Buchwaldův sloupek vydaný 21. listopadu 2006 v americkém deníku *The Washington Post* nazvaný "International Noose", který se zabývá rozsudkem smrti pro bývalého iráckého diktátora Saddáma Husseina

Pro srovnání je součástí analýzy také článek reprezentující druhou zmíněnou kategorii novinového obsahu, a tím je zpravodajský článek zabývající se stejným tématem, uveřejněný na zpravodajském serveru RTÉ ve stejný měsíc jako Buchwaldův sloupek. Kritériem pro volbu tohoto druhého textu byla klíčová slova a dostupnost prostřednictvím internetu.

Samotná analýza si klade za cíl nejen poukázat na výskyt těch výrazových prostředků, které jsou na základě teoretických zdrojů identifikovány jako typické pro "jazyk novin", nýbrž také poukázat na jejich rozdílné použití v "newspaper features" a "news reporting". Jednotčím prvkem obou textů je tedy téma, snahou mé práce pak poukázat na to, jak ke stejnému tématu z jazykového hlediska přistupují dva stylově odlišné útvary, žurnalistická "hard news" v podobě

zpravodajského článku a publicistická "newspaper feature" zastoupena Buchwaldovým sloupkem.

Pro správné pochopení samotného "jazyka novin" je nutné si nejprve uvědomit nehomogenní charakter novinového obsahu. Na jedné straně se zde vyskytují zmiňované útvary stylu publicistického a zároveň na straně druhé jsou jeho nedílnou součástí útvary stylu žurnalistického, tedy toho, co můžeme souhrnně nazvat zpravodajstvím.

Problémovým bodem v chápání a dělení novinového obsahu je fakt rozdílné terminologie používané v českém a anglosaském jazykovém kontextu. Ve své práci se soustředuji výhradně na kontext anglosaský, kdy novinový obsah rozdělují na "hard news" či "news reporting" (v českém jazykovém kontextu útvary stylu žurnalistického) a "newspaper features" (v českém jazykovém kontextu útvary stylu publicistického).

Samotný "jazyk novin", jak jej nazývají Crystal a Davy, je v celé své šíři poměrně těžko jednoznačně zařaditelný. Vyplývá to již ze samotné existence různých druhů novin a vydavatelů, lišících se svým zaměřením, cílovým čtenářem a individuálním stylem jednotlivých autorů, kteří do nich přispívají. Co je pro všechny novinový obsah společné, je cíl podat kýžený obsah nejvhodnější formou tak, aby uspokojil čtenáře.

Specifická forma jazyka, které se často objevuje právě ve sdělovacích prostředcích, je tzv. "novinářská hantýrka" (journalese). Ta je pro svoji častou tendenci k přehánění a častému využívání novinářských klišé předmětem kritiky. Na druhou stranu její funkční hodnota je nesporná, protože skvěle plní svůj účel: srozumitelně komunikuje informaci čtenářům.

Jak bylo již zmíněno v úvodu, obsah novin je pestrý a mimo zpravodajství se zde vyskytují i útvary publicistické: sloupky, články, recenze, komentáře a jiné.

Zde již můžeme identifikovat základní rozdíl, který je klíčový pro rozlišení novinového obsahu na "hard news" a "newspaper features".

Zatímco zpravodajství má za cíl čtenáře objektivně informovat o aktuálním dění, což klade specifické požadavky na použití jazyka v podobě jednoznačnosti podávaných tvrzení a srozumitelnosti zprávy, publicistika není tímto územ svázána, a spíše než na "co se stalo" se zaměřuje na to "proč se to stalo".

Můžeme tedy pozorovat, že osobnost autora je ve zpravodajství silně potlačena a individuální styl se podřizuje normám zpravodajství, kdežto u novinové publicistiky je to právě osobnost a styl autora, jehož subjektivní pohled a zkušenosti jsou určující a nosné.

"Newspaper features" mají za cíl čtenáře pobavit, stimulovat a vyvolávat jeho reakci nastavením pomyslného zrcadla informací ze zpravodajství. Často přinášejí kritický nebo prostě jen jiný úhel pohledu na určitou událost s cílem polemizovat, vyvolat u čtenářů potřebu přehodnotit informace podávané zpravodajstvím.

Mezi různé druhy "newspaper features" patří také novinový sloupek (newspaper column), který se dá charakterizovat jako názorově vyhraněný článek nejčastěji na politické, ekonomické nebo společenské téma, poskytující hlubší vhled do situace. Často tak ale činí na základě subjektivních dojmů a nepotvrzených informací.

Autorem je sloupkař (columnist), který nemusí být nutně přímo novinář, ale může se jednat o osobu uznávanou v oblasti, které se sloupek týká, často s vyhraněným až kontroverzním názorem na danou věc. Esenciální složkou je čtivost sloupku, proto erudice, vtip a rétorické schopnosti autora jsou nutností.

Rozdíl mezi reportérem a sloupkařem nejlépe ilustruje Franklin (Franklin:109):

"Reportér je ten, kdo říká: "toto se stalo", zatímco sloupkař je ten, kdo říká: "toto se stalo, a tohle si o tom myslím já".⁵¹

V kontextu konkrétních novin má sloupkař často za úkol být kontroverzní, vyvolávat a podněcovat diskuzi a tím propagovat konkrétní tiskovinu.

Struktura

Struktura "newspaper features" je poměrně jasně definována a popsána hned několika autory (Harcup, Ibbotson a Rudin, Pape a Featherstone) a každá její součást hraje jinou a neopomenutelnou roli.

Standardními vizuálními rysy "newspaper features" jsou titulek a dělení textu do odstavců. Tyto složky hrají důležitou roli, kdy první zmiňovaná má za úkol upoutat čtenářovu pozornost a druhá pomáhá snadnější orientaci v textu. Při členění textu je zde totiž uplatňována zásada nenechat čtenáře příliš dlouho soustředěného na dlouhý logický segment textu, proto jsou standardně odstavce u "newspaper features" kratší a je jich více.

Samotný text se dále dělí na úvodní část (intro, lead nebo beginning), prostřední část (main body nebo body) a konec (end).

Každá z těchto částí je koncipována odlišně a plní jinou roli v rámci "newspaper feature" jakožto celku.

Pro úvodní část bývá typickým vyjadřovacím prostředkem kreativní a úderný jazyk, citace nebo řečnická otázka. Působí na city čtenáře, má za účel provokovat či šokovat s cílem zaujmout a nutit čtenáře pokračovat ve čtení⁵²

V prostřední části (main body) se často objevuje souhrn a doplnění informací uvedených v části předešlé. Zde je čtenář seznamován s názorem autora

⁵¹ Franklin 109.

⁵² See Harcup 120.

nebo různými stanovisky, které je možno k věci samé zaujmout, využívána zde bývá také citace osob zainteresovaných a relevantních tématu.

Finální část hraje velmi významnou roli v rámci celého textu. Obvykle se zde autor vrací k informacím uvedeným v úvodní části. Nezřídka je zde obsah článku ještě jednou shrnut a to alespoň v hlavních bodech, taktéž obvyklý je zde výskyt kontroverzních a neočekávaných tvrzení či tvrzení takových, která představují úplný zvrát v náhledu na prezentované téma. Neobvyklým nebývá ani zakončení otázkou. Pomyslné "těžiště" článku se také může objevovat v poslední větě, ve které je pak obsažena pointa celého článku.

Dalším důležitým kritériem je vyvolání pozitivního dojmu ze samotné četby článku.

Morfosyntax

Z morfosyntaktického hlediska byly identifikovány rysy typické pro "newspaper features" jako převážné použití přítomného času nad časem minulým, který je naopak typický pro "news reporting", častější používání činného rodu, kdy trpný rod je spíše uplatňován v neosobním vyjadřování zpravodajství, typická je větší kreativita autora v oblasti tvarosloví, používání hovorového jazyka, idiomů a slovních hříček.⁵³

Specifický je jazyk "newspaper features" v používání určitého členu, ukazovacích a osobních zájmen. Dále jsou to adverbia, která se často v "jazyku novin" objevují spíše na začátku vět na rozdíl od jejich standardního post-verbálního užití.

V syntaktické rovině byla identifikována specifika v preferenci jednoduchých vět před souvětími, ve větném pořádku, kdy se v případech použití slovesa "say" může obracet obvyklý slovní pořádek věty oznamovací podmět-přísudek, a dále pak v oblasti spojek, kde poměrně častým jevem je omezení využívaných spojek na pouhé "and" a "but".

⁵³ see Crystal, Davy 188.

Co se týká používané slovní zásoby, je pro "jazyk novin" typická obecná slovní zásoba. Konkrétní a obecně známé výrazy jsou upřednostňovány před odbornou nebo specializovanou terminologií.

Art Buchwald

Art Buchwald (20.10.1925 - 17.1.2007) byl legendárním americkým humoristou, žurnalistou a spisovatelem, který se nejvíce proslavil právě svými sloupky, které vycházely v deníku *The Washington Post*.

Tématem jeho sloupků byla nejčastěji politika, ale výjimkou nebyly ani každodenní události z celého světa. Pro Buchwalda je typický kousavý a břitký humor, který cílil především na kritiku přehmatů a přešlapů vysokých politických činitelů v USA, obzvláště pak amerických prezidentů.

V roce 1982 obdržel Pulitzerovu cenu právě za žurnalistiku. Art Buchwald je uznávaným sloupkařem, jehož články vycházely celou druhou polovinu 20. století. Také proto jsem vybral jeho sloupek jako předmět mé analýzy.

Analýza

V samotné analýze je na základě předešlých teoretických poznatků a materiálů porovnáván sloupek Arta Buchwalda (Text I) a článek ze zpravodajského serveru RTÉ (Text II).

Styl a subjektivita autora

Sloupek Arta Buchwalda zde odpovídá charakteristice "newspaper features" a obecným rysům publicistického stylu. Autor je sám součástí dění a vyjadřuje svůj názor. Využívá subjektivního hodnocení a uvolněný neformální styl vyjadřování. Vzdaluje se od ústředního tématu a poskytuje postřehy z historie, nabízí pohled na věc z úhlu západní společnosti a porovnává jej s pohledem

Iráčanů. Pouští se do polemiky, zda byl rozsudek adekvátní či nikoli, humorně a s jízlivostí popisuje samotný průběh procesu. Nakonec vyjadřuje své stanovisko vůči výslednému verdiktu.

Oproti tomu článek ze zpravodajského serveru RTÉ reprezentuje svým stylem úzus "hard news". Článek má výrazně informativní charakter, jsou uváděna stanoviska různých veřejných činitelů, jazyk je formální a subjektivní postoj autora není v článku vyjádřen.

Struktura

Oba články mají velmi podobnou strukturu s tím rozdílem, že u zpravodajského článku jsou jednotlivé odstavce tvořeny vždy jen jednou větou či souvětím. Na základě teoretických podkladů je toto výrazná odchylka od standardního členění zpravodajských článků na méně odstavců, kdy každý odstavec sestává z více vět či souvětí.

Rozdílnost mezi koncepcí titulků obou porovnávaných textů odpovídá standardu. Titulek sloupku je nejednoznačný a není z něj na první pohled patrné, o co se bude v článku jednat. Takto koncipovaný titulek vzbuzuje u čtenáře kýženou zvědavost zjistit více, což může pouze tak, že si článek přečte.

Naopak titulek zpravodajského článku plně odkrývá, o čem se v něm píše a co může čtenář očekávat.

Výše uváděné vnitřní členění je typické pouze pro "newspaper features" a neobjevuje se u zpravodajských článků, proto dále v tomto ohledu uvádím pouze analýzu sloupku.

Úvodní část sloupku začíná rozhodným tvrzením, že *"Pověsit válečného zločince je špinavá práce, ale někdo to udělat musí."*⁵⁴ Opět je zde splněno uváděné kritérium, kdy takovéto tvrzení je provokativní a kontroverzní zároveň.

⁵⁴ Buchwald, Art. "International Noose." The Washington Post 21 11. 2006. 10 8. 2010
<<http://www.washingtonpost.com/wp-dyn/content/article/2006/11/20/AR2006112001242.html>>.

Následující část poskytuje další informace k samotné problematice trestu smrti. Autor zde uvádí historický vývoj popravy oběšením, porovnává různé pohledy veřejnosti i reakce odsouzeného. I zde jsou splněna v teoretické části popsaná kritéria pro koncipování prostřední části sloupku.

V závěrečné části se autor vrací k úvodnímu výroku a poukazuje na vzniklý paradox a strach západní společnosti z mučednické smrti Saddáma Husseina. Poslední věta pak vyjadřuje stanovisko samotného autora. I když s verdiktem souhlasí, tak za využití slovní hříčky vnáší do debaty otázku, že trest by měl vždy odpovídat zločinu, čímž sice nezpochybňuje adekvátnost rozsudku, ale nutí čtenáře zamyslet se nad trestem smrti obecně. I zde je tedy splněno kritérium pro finální část a pointu sloupku.

V morfosyntaktické rovině dochází k částečnému odchýlení od standardů popsaných v části teoretické. U sloupku je to častější používání minulého času a řídké využití modálních sloves, stejně tak jako častější použití pasiva. To je částečně zapříčiněno slovní zásobou, která je spjata s právní terminologií. Ta spadá do stylu administrativního, který trpný rod hojně využívá. Dalším důvodem je oddíl, kde je popisována procedura oběšení, u které je upřednostněno pasivní formy sloves zapříčiněno zaměřením se ne na vykonavatele děje, nýbrž na objekt dějem ovlivněný.

Komplexnější premodifikace se vyskytuje výrazně častěji u zpravodajského článku, ve sloupku se v takto rozvinuté formě nevyskytuje.

Výskyt a použití určitého členu je jednak ovlivněn kulturním a společenským povědomím čtenářů, pak také slouží jako prostředek zpětného odkazování na informaci již v textu uvedenou.

Použití osobního zájmeny první osoby "já" demonstruje zmiňované rozlišení mezi zpravodajským článkem a sloupkem, kdy sloupkař vyjadřuje svůj subjektivní názor, zatímco u zpravodajství je takovýto postup nežádoucí. I zde oba články odpovídají definovaným kritériím.

V oblasti syntaxe oba články nevyužívají možných odchylek mimo používání podřadných souvětí, která jsou v obou textech přítomna ve větší míře.

Slovní zásoba sloupku je neformální, využívá hovorové prostředky, čímž ovlivňuje celkové vyznění textu jako silně emocionálně zabarvené. Dále se ve sloupku vyskytují prostředky idiomatické vazby, personifikace a slovní hříčky.

Oproti tomu slovní zásoba zpravodajského článku je formální a má silně informativní charakter. Vyskytuje se zde také specifická terminologie.

Shrnutí

Při porovnání teoretických poznatků s konkrétními příklady sloupku, jakožto vzorku reprezentujícího publicistický styl "newspaper features", a zpravodajského článku spadajícího do kategorie stylu žurnalistického, byla na příkladech prokázána přítomnost těch jazykových prostředků, které byly předběžně identifikovány jako charakteristické pro "jazyk novin". Až na výjimky se podařilo nalézt a demonstrovat výskyt konkrétních jazykových prostředků a specifík vždy alespoň u jednoho ze zkoumaných textů. V několika případech docházelo k odchylkám, které nicméně neovlivňovaly celkové vyznění textů, ale spíše poukazovaly na nehomogenní charakter a jistý vývoj k postupnému smazávání hranic v dané oblasti.

Paralelním výstupem analýzy jsou popsány rozdíly dvou samostatných stylů - stylu publicistického a žurnalistického, kdy oba fungují a existují vedle sebe v rámci "jazyka novin".

Přítomností analyzovaných jazykových specifík byla prokázána výlučnost "jazyka novin" v kontextu jazykových stylů a registrů. Tím, že si "jazyk novin" zachovává konzistentní rysy a přesto umožňuje existenci dvou natolik odlišných jazykových útvarů, jakými jsou publicistický sloupek a zpravodajský článek, ve svém rámci, představuje "jazyk novin" fenomenální útvar mezilidské komunikace.

8. Annotation

Jméno a příjmení:	Igor Kubíček
Katedra:	Anglistiky a amerikanistiky FF UP v Olomouci
Vedoucí práce:	Mgr. Jitka Zehnalová, Ph.D.
Rok obhajoby:	2010
Název práce:	Analýza sloupku A. Buchwalda v kontextu "jazyka novin" a jeho porovnání s všeobecným stylem tzv. "newspaper features".
Název v angličtině:	Analysis of A. Buchwald's column in the context of the language of newspaper reporting and its comparison to the style of newspaper features.
Anotace práce:	Tato bakalářská práce se zaměřuje na jazyk a styl novin, konkrétně na styl tzv. "newspaper features". Cílem práce je na základě teoretických zdrojů nalézt a popsat na konkrétním příkladě základní stylistické, gramatické a lexikální rysy "newspaper features". Jako příklad byl zvolen novinový sloupek Arta Buchwalda. Pro srovnání je uveden také zpravodajský článek reprezentující styl tzv. "news reporting", kdy paralelním cílem práce je poukázat na hlavní rozdíly obou stylů.
Klíčová slova:	Publicistika, žurnalistika, Art Buchwald, jazyk a styl novin, novinářská hantýrka, sloupek, analýza.
Anotace v angličtině:	This bachelor Thesis focuses on the language of newspaper reporting, particularly on the language of newspaper features. The aim of the Thesis is to identify the stylistic, grammatical and lexical attributes of newspaper features, and, based on the resources compiled, to analyze a newspaper column written by Art Buchwald and compare its linguistic attributes to those previously identified to be typical for newspaper features. As a comparison, a news-item is used in order to highlight the main differences between the language of news and the language of newspaper features.
Klíčová slova v angličtině:	Newspaper features, Art Buchwald, language of newspapers, journalese, column, analysis, journalism.
Přílohy vázané v práci:	1. CD 2. Texty analyzovaných článků
Rozsah práce:	50 stran
Jazyk práce:	ENG

Text I.

International Noose

By Art Buchwald

Tuesday, November 21, 2006

5 Hanging a war criminal is a dirty job, but somebody has to do it.

10 The Iraqi High Tribunal said that Saddam Hussein should be hanged for killing 148 Kurds. People have been hanged for a lot less and also a lot more.

15 First of all, I wish to set something straight. There are many ways of hanging someone. There is the short drop, the suspension drop, the standard drop and the long drop. Each has its advantages.

20 India, Iran, Iraq, Japan, Singapore and the United States all have a history of hanging. The short drop, which frankly I don't care for, places a condemned person on the back of a cart, horse or other vehicle with the noose around his neck. The vehicle is then moved away, leaving the person dangling from the rope. Before 1850 it was the most popular method used, and is still widely used in
25 Middle Eastern countries.

The standard drop involves a drop of between four to six feet and came into use in the 19th century. It was considered an advance over the short drop.

30 The long drop was introduced in 1872 by William Marwood as a scientific advancement. Instead of everyone falling the same standard distance, the person's weight was used to determine how much slack was provided in the rope, so that the distance dropped would be
35 enough to ensure that the neck was broken.

I won't go into the medical effects of hanging, other than to say if done correctly there would not be a lot of pain.

40 Saddam Hussein had his day in court -- a lot of days in court. And although he was sentenced to the gallows for crimes against humanity, they were religious as well as sectarian slaughters. The tribunal felt they would have
45 more luck if they tried him for 148 Kurds than all the different Iraqis that everyone knew he had killed.

50 You would think with a sentence handed down that everybody would be happy, but instead the world was split between those who thought the sentence was a fair one and others who were against the death penalty.

Countries in the Middle East believe in hanging and still practice it.

55 Western countries might agree with the death penalty, but not by hanging.

60 I watched Hussein -- he made a lot of noise at his trial. Actually, he was a lousy prisoner. At the beginning of the trial, I thought he made a case for himself. But as days went by, it was obvious he was putting on a show and he wanted the whole world to know that his atrocities were not as bad as the court said they were.

65 As usual, the United States was in the worst mess because, although it captured Hussein, it felt if he were hanged he would be made into a martyr. In the United States, there is very little hanging going on, and when you have capital punishment it is either by lethal injection or
70 the electric chair.

75 And then there are the polls. Eighty-five percent say he should be hanged. Ten percent are for life imprisonment, and 5 percent say they are undecided.

Here is where I stand. I'm for the long drop over the standard one, as long as the punishment fits the crime.

Text II.

80 **Death penalty for Saddam Hussein**

Sunday, 5 November 2006

115

As the chief Judge, Raouf Abdul Rahman, was delivering the sentence at the Iraqi High Tribunal in Baghdad, a defiant Saddam Hussein interrupted by saying 'God is great' and 'long live Iraq'.

85 US President George W Bush has welcomed the death penalty verdict in Saddam Hussein's trial of crimes against humanity, saying the verdict was a major achievement for Iraq.

120

After a nine month trial, the final hearing lasted just 45 minutes.

90 This morning the former Iraqi leader was sentenced to death by hanging after being found guilty of crimes against humanity in ordering the deaths of 148 Shia villagers in 1982.

125

Reports said that the sound of gunfire celebrating the verdict was heard in Baghdad after the verdicts were announced.

Saddam's half brother, Barzan Ibrahim al-Tikriti, who is a former intelligence chief, and former revolutionary chief judge Awad Hamed al-Bander were also sentenced to death.

A death sentence or life imprisonment generates an automatic appeal, delaying any execution by months at least.

Saddam has said he wants to face a military firing squad, not the hangman.

95 Former Iraqi Vice President Taha Yassin Ramadan was sentenced to life in prison; three Baath party officials were sentenced to 15 years' imprisonment, while a fourth was cleared.

130

Iraq's Shi'ite-led government has said Saddam Hussein had got what he deserved, but a senior Sunni Arab member of parliament dismissed the verdict as political.

100 The British government has also welcomed the convictions.

135

In a televised address to the nation two hours after the verdict, Prime Minister Nuri al-Maliki, a Shi'ite Islamist, said Saddam Hussein "is facing the punishment he deserves,".

Britain's Foreign Secretary Margaret Beckett said all the defendants were being held accountable for their crimes.

140

But there was anger in Saddam Hussein's home town of Tikrit in northern Iraq, where thousands of Sunnis took to the streets to show their support, chanting "We will avenge you Saddam".

105 The British Home Secretary, John Reid, said the verdict was an achievement for Iraq and an ultimate expression of its own sovereignty.

Saddam defiant after sentencing

110 Earlier, Saddam Hussein treated the Baghdad court with disdain. Initially he refused the judge's order to stand to hear the verdict, until he was brought to his feet by two court officials.