Journalism and Literature:
Connections and Disconnections

Muhammad S. Rabiu

Abstract

Journalism and literature both involve writing — putting thoughts into words and arranging the words in some reasonable order on the paper or on a computer screen. Both of them yield many examples of clear, lively prose. Both journalism and literature offer the fascinating world of ideas that strengthen readers. News reporting is a reflection of life just as literature sheds light on people and societies. Both journalism and literature tell the stories of actors and activities in the universe. Both are society's memory and what they record helps shape the history of the future. However, are they the same in all respects? This is the central question at the heart of this investigation. It argues that though similar in some areas, journalism and literature are dissimilar in other areas. Thus they both converge and diverge.

Introduction

Looking over history, philosophers have given the world a lot of thought. Aiming to identify reality, they continuously search for knowledge and wisdom. An unidentified philosopher asserts, in the course of time, that literary fame is the only fame of which a wise man ought to be ambitious; because it is the only lasting and loving fame.

Then John Sheffield, in the 18th Century, observes that of all those arts in which the wise excel, nature's chief masterpiece is writing well (this line is quoted constantly in the weekly international news magazine, *Time).* Interpretatively, he was saying that, among all the high-minded professions in which thoughtful and thorough men indulge, the one elected and elegantly exalted by God Himself is the ability to write artfully and affectionately.

Muhammad S. Rabiu, *is a lecturer with the Department of Mass Communication, Nasarawa State University, Keffi.*

Similarly, according to the holy book of Muslims, the first divine message to Prophet Muhammad (peace and blessings of Allah be upon him) was: **"Read (and write)"** (Qur'an, 95:11). Clearly, composing, which is common to both journalism and literature, is a noble act.

Bergman & Epstein point out that for decades, good writers have been good readers, most of them having been led into writing after reading masterful and graceful pieces.

Writing

Seely (2005) defines writing as the visual representation of speech. To Roberts and Jacobs (1995), it is the sharpened, focused expression of thoughts and study.

Writing may be viewed as close and careful reading as well as clear and exact pen-pushing. Though to write is to put pen to paper, the first stage of writing, ideally, is reading — and note taking.

Roberts & Jacobs (1995) say writing has attraction because of the potential it carries for us to know and expand our minds, the chance to make our views newly powerful and capable of reaching others. According to them, writing also attracts because of the opportunity it offers to gain clarity in thinking through the organising powers of structures. Writing may come more slowly to some than to others, but with interest and effort, come it will. Learning to write, like learning practically any other skill, involves three components: instruction, practice and criticism.

Writing and the Journalist

One of the most inspiring and rewarding experiences of life is writing (Macmillian Literature Series, 1991). Writers shape, organise and influence people's experiences or behaviours. By the written word, they bring to life the deeds and exploits of kings, presidents and others. Hence, writers live in the minds of readers. Every communication serves to either build or undermine the image the reader has of the journalist.

Lea (1997) observes that potential journalists ought to show the ability to write clearly, crisply and concisely, and should be able to work fast and very accurately. To a news reporter, literature is a key resource that ensures he writes in a clear and lively style. It enables him traverse,

with considerable grace, the dense forest of writing. Literature, as a life study, expands and enriches his understanding in profound and significant ways. It affords social skills to the newsgatherer, who then becomes personable, articulate and engaging, both in speech and in writing.

A solid background in Literature ensures that he writes more easily and accurately. And then more vividly and powerfully, because it equips him with the necessary techniques of writing. Like the conductor of an orchestra calling in each of the instruments on time to create a magnificent symphony, the trained journalist with literature background skillfully crafts a straight news story, a featurised news story or an essay by orchestrating all the key literary elements to achieve a specific emotional response on the part of the readers.

Levin (2000) says sometimes, in writing stories, reporters use variations of creative leads (introductory paragraphs of stories). Accordingly, using a narrative style (the story telling format), they begin by introducing the main characters, the conflict and perhaps the setting of the story. This way, more readers feel the drama and want to know what is going to happen next. In this regard, identification of people can be postponed until a later paragraph to avoid disrupting the narrative flow of the lead eg.

> *The man reached out a dirty hand, palm up.*
> *"All I have got are a few naira notes", John James said,*
> *reaching into his pocket.*
> *The next thing James knew he was on the ground with a boot on his chest. James, a 200 level Sociology student of the University of Abuja, was being robbed.*

Thus, using the narrative style, borrowed from literature, the reporter sets the scene, introduces characters and narrates the events, weaving in facts and opinions from his sources.

Also, more than news writing, feature writing allows the reporter a wider room for creativity and colour. It paints more pictures and induces more emotions in the hope that readers will enjoy reading it. A feature article is a slice of life served up by a newspaper or a magazine (Language Arts Hand book, 1995: 101). With a relaxed and informal writing style, it takes readers behind the scenes of a news event to meet the people and see what is really happening. Similarly, Adamolekun & Ẹkundayo (2007:35)

say feature articles are in-depth creative pieces of writing which allow the writer the freedom to use preferred styles and express himself in the way that gets his message across distinctly. They add that it also aims at making the readers more appreciative of the subject being discussed.

Thus, according to the Language Arts Handbook (1995), the personal narrative style is one of the ways a feature writer lets his words flow. It provides a way to start with a strong opening sentence eg.

> *My parents and I had spent an entire month packing for the canoe trip, and we still were not ready.*

As it can be seen, the personal narrative, taken from literature by the journalist, has an informal tone. A personal narrative is a real story about your self. In this case, you use the first person; the word "I". You write personal narratives when you want to share your thoughts and feelings in this free-form of feature writing. It is a non-fiction story that so grabs your readers that they will likely want to read on.

Accordingly, a piece of journalistic writing sprinkled with th techniques of literature is rich and deep. In seasoning a piece of writing, literature provides the flavouring elements, which delight or deject the reader.

The Mission of Journalism

Man does not live on bread alone. Among his other necessities is communication. In this connection, Journalism performs an explanatory function to the society. It is into exposition. It is concerned primarily with conveying factual information or shedding light on various societal subjects (Rabiu, forthcoming).

Crump (1974) adds that though journalistic writing uses the fine points common to all English usage, it is a particular type of writing - it is a form of expression that seeks to interpret a group of facts, frequently highly technical or confusing, for the understanding of the reading audience.

Journalism is the occupation in which news is reported, and interpretation and opinion based on the news are given. News is information people urgently need in getting their bearings in a rapidly changing world (Agee, Ault & Emery, 1982). Accordingly, journalism sensitises people to available opportunities and forewarns them of possible dangers ahead (Schramm & Roberts, 1971).

A news story may not be of interest to every reader, but its importance or value is proportionate to the number of readers in whom it incites interest, and to the degree of that interest. The aim is to serve the public and not a private interest. Journalism reports events that occur, everything that is of sufficient importance to arrest and absorb the attention of the public or any considerable part of it.

What is happening? (Or what happened?) To whom? Where? When? Why? How? These are the questions lying at the heart of the study and functions of journalism. The profession takes real curiosity: the ability to work up an interest in anything and everything, to absorb new subjects and ideas easily, to be good at simply finding out and always wanting to know, and a sense of what is important for the moment. According to Rabiu (forthcoming), the obsessive occupation of journalism is news, news, news all the time. It must seek it, pursue it and ensure it through the channels of Mass Communication (newspapers, magazines, radio, television etc). Journalism is a fast-paced and exciting industry.

Journalists are privileged because they have access to uncommon information. They generate reports on local, national or international events. They combine writing with news-gathering and interpretation. Journalists work on national and local newspapers, for news agencies, on periodicals, in radio and television, and on a freelance basis. All journalists are as much researchers as they are writers. They do not only write their own news or feature stories, but they must find and research them first.

What is Literature?

In the widest sense, literature is just about anything written and published — for man, by man and about man's society. It is in this comprehensive sense that newspapers and magazines are regarded as part of literature. Indeed, literature is even what a person receives in the mail if he sends for free information about motorcycle from the manufacturing company. Or the "User's Manual" for his handset, cassette player or computer printer.

In another sense, literature is a kind of art, usually written, which offers pleasure and illumination (Kenneth, 1987). It is said to be usually written. There is also oral literature. It was originally verbal, but as everything intended to be universal and permanent, literary traditions came to be written down in book form.

Before the invention of writing, literary works were necessarily spoken or sung, and were retained only as long as living people performed them. In some societies, the oral tradition of literature still exists, with many poems and stories designed exclusively for spoken delivery. Even in our modern age of writing and printing, much literature is still heard aloud rather than read loudly. For example, parents delight their children with stories and poems; poets and story writers read their works directly before live audiences; and plays and scripts are interpreted on stages and before cameras for the benefit of a vast public.

According to Roberts & Jacobs (1995), literature refers to compositions that tell stories, dramatise situations, express emotions, and analyse and advocate ideas. It has such an enormous power that is capable of carrying readers. Among the arts, literature has such force and unpredictability. It communicates the deepest fears and desires of humanity. Along with enjoyable and uplifting stories and poems, readers may find some that they may consider ugly or confusing. However, according to Bergman and Epstein (1987), some of readers' most exciting experiences in reading have come during the transitions from bewilderment to understanding.

A pleasure of studying great literature is the development of taste and perception - the ability to recognise excellence and to support the reader's preferences with intelligent reasoning. The body of literature called the "classics" consists of works that many readers have admired for many years. The living body of literature constantly grows and changes, nourished by the enthusiasm of new readers. It is a living part of the people. As the reader reads, his eyes may fall upon engaging lines and passages. Thus the study of literature is a passion rather than a discipline.

Unlike the sciences, literature is **imprecise** because its interpretations are illimitable. There are no final answers. Every reader approaches the work from his own filters of experiences, exposures and emotions.

As a field of study, literature is a form of expression. It is concerned with not just what is expressed but with the manner of its expression. Thus, it places emphasis on life topics as well as on aesthetic excitement. Literature yields famous sentences and precious phrases. Wallace Stevens puts it so well: **words of the world are the life of the world** (quoted in Crystal, 2002).

Literature is about writing gracefully and fluently. This requires creative gift unusual power of imagination, perception, sensitivity and intelligence.

Indeed, living is all about learning. Literature identifies and immortalises issues or incidents about individuals and groups in the society. It plays the role of presenting men and women with images of themselves, their society and their culture. Literature also introduces them to the different questions and answers that it has given to the central problem of human experience. The most distinguishing characteristic of genuine literature is that it unties the knots that entangle us in the society. Writers revisit the past and make it address the present.

The current meaning generally attached to the term "literature"- a body of writing by a people or by peoples using the same language — is a relatively modern one. But there is a further complication: literature, as a whole and in its parts, means varying things to various writers, critics and historians. As earlier observed, in one extreme, it may be held that anything written is literature. At the other extreme, only classical works — eg. Shakespeare's Hamlet — with acknowledged "artistic merit" or "refinement of prose" are literature; because they are kinds of writing that succeed in giving great aesthetic pleasure by their elegance of prose. Thus, such works represent a constant source of literary inspiration that never fails.

However, between these extremes, attitudes vary widely. English author, Chesterton (1874-1936), defines literature as that rare, almost miraculous use of language by which a man really says what he means (Encyclopedia Britannica, 1994).

The term "literature' as a collective noun would refer to all that has been written in some land or age or in some department of human knowledge e.g. "the literature of Nigeria", "the literature of colonial rule in Ghana" or "the literature of Mass Communication worldwide". Critics also differ in the purpose and ends of literature. Many ancient critics — and some modern ones— hold that the true ends of literature are to instruct and delight. Others hold that pleasure is the sole end.

In any case, all the three purposes—to instruct, to delight and to please — blend so well with the three functions of the mass media — to inform, educate and entertain. Mass media are the systems that provide information to many people (Murphy, 1977). They are the technical means employed by journalists to transmit messages or meanings publicly to

large, heterogeneous and anonymous audiences. In today's world, the bulk of what we know and believe comes from the mass media of newspapers, magazines, Internet, radio and television stations. In modern times, says Rivers (1964), there are just no practical alternatives to them.

The strength of a piece of writing and the mark of a great writer is to shed new light on familiar oddities. Writers portray and correct societies. They are also chroniclers of history, giving insights into different cultures. As people need diversion and entertainment to cool frayed nerves, literature gives nourishment to the mind. It gives mental food and comfort. A fabulous wealth of literature is available as a rich source of pleasure and knowledge, for literature opens up an endless variety of experiences. To make the most of the experiences, however, the journalist must, in turn, open himself up: he must read actively and imaginatively.

Some Benefits of Literature to the Journalist

All great literature, whether English, African, Asian, American or European, has the capacity to enrich people's understanding of life, extend the range of their sympathies, develop their minds, satisfy their curiosities and even deepen their knowledge of the social, political and historical issues that countries seem to be occupied with, whether it is corruption, new-imperialism or political instability.

Literature makes the reporter **wiser**. By reading it, he comes into intellectual engagement with writers who share their stories with him. Thus, he can appreciate the work of national and foreign authors who are living in the same world as himself and who are expressing their own visions of it.

Therefore, he gets **varied ideas**. The news hunter gets to know people geographically detached from him, their ways and weirdness, their joys and difficulties. He comes to understand how various societies work, nationally and internationally.

To leap over the wall of self, to **look through another's eyes** — this is a valuable experience which literature offers. And the reporter needs it significantly for he is supposed to be a sociable soul, mixing well with diverse people, and getting the necessary information he needs.

The news disseminator may not have come from a top class in a high society like Nelson A. Rockefeller— the four-term governor of

New York and grandson of the first billionaire Of 20th Century USA, John D. Rockefeller — and yet, the reporter may learn much about the life, love and legacy of this privileged and super rich family, from Joseph Persico's book, the *Imperial Rockefeller: Biography of Nelson A. Rockefeller.*

In reading Dr. Nnamdi Azikiwe's *My Odyssey: an Autobiography*, the newsman enters the mind and heart of a great human being whose adventures and achievements he may like to emulate. In this 416-page book, the news gatherer learns how any young man, from a disadvantaged background, in any country can, with iron determination, rise above his crippling and crushing circumstances, and mount the ladder of success.

What was it like to be a black growing up in a white America some 80 years ago? Malcolm, the assassinated African-American civil rights leader, had much knowledge to impart in his life portrait, *The Autobiography of Malcolm X,* written with the assistance of the late great Black American author, Alex Haley. Indeed, if a man would learn, let him read.

Branches of Literature

Literature divides into three genres or kinds, namely drama (plays), poetry (poems) and prose. Prose is further categorised into fiction (the novel, the short story,) and non-fiction (the autobiography, the biography, the biographical sketch, the diary, the essay, the book review, the news story, the educational textbook etc).

Literature is Life

According to Rabiu (Forthcoming), literature says the best that can be said about life. It exists to improve us, to give us fuller and better lives, to show us what is and what ought to be; the ugly and the beautiful about life. Life is about man, and man is the subject of literature. It covers the social, economic and political terrains of mankind holistically. Therefore, everything considered, literature is the study of life.

No matter how we assimilate literature, we gain much from it. It helps us grow, both personally and intellectually. It provides an objective base for knowledge and understanding. It links us with the broader cultural, philosophic and religious world of which we are a part. It enables us to recognise human dreams and struggles in different places and times

hat

we would never otherwise know. It helps us develop mature sensitivity and compassion for the condition of all living things — **human, animal** and **vegetable**. It gives us the knowledge and perception to appreciate the **beauty** of order and arrangement just as a well-tructured song. It provides the comparative basis from which we can see **worthiness** in the aims of all people, and it therefore helps us see beauty in the world around us.

Roberts & Jacobs (1995) add that literature **exercises** our emotions through interest, concern, tension, excitement, hope, fear, regret, laughter and sympathy. It enables us to develop a perspective on events occurring locally and globally, and thereby, it gives us **understanding** and **control**. Literature is one of the shaping influences of life. It indeed, makes us **human**.

Journalism, too, is Life

Ever **matter** under the sun that affects man is under **coverage** in journalism — from achievements to annihilations, archaeology to zoology, discoveries to disasters. The dazzling and diverse range captures the full range of human experiences from triumphs to tragedies. Journalism extends from society weddings to war reporting, from celebrities to common men.

The **hub** of journalism operations **rotates** around **news** gathering, **facts-finding and reporting**. The practice of Journalism requires channels through which journalistic messages travel to receivers. The channels are called the mass media, the technical devices that transmit the messages. Television cameras, radio microphones and printing preses are some of the media. Dominick (2002) adds that the term **"mass media"** also includes the institutions that use these machines to transmit messages. Therefore, a discussion about the mass media of television, radio, newspapers, magazines, sound recording, and film, will also refer to the people, the policies, the organisations and the technology that go into producing and distributing mass communication.

A **media vehicle** is a single component of the mass media, such as a newspaper, a radio station, a television network, or a magazine.

Eight types of mass media which have the largest audiences, employ the most people, and have the greatest impact are:

* Radio
* Television
* Film
* Book publishing
* Sound recording
* Newspapers
* Magazines
* Internet

Dominick (2002) further says a comprehensive listing of the "mass media" will also include the following:

* Billboards
* Comic books
* Posters
* Direct mail
* Match books and
* Buttons

Therefore, the **mass media** are all the **impersonal** means of communication by which visual and, or auditory messages are transmitted directly to audiences.

Chancing Styles in Journalistic Writing

Since the end of the Second World War in 1945, the world has changed remarkably. Over this 63-year period, people who attend to the media progressively became more demanding, and then, more discriminating. Thus, reportorially, the world changed according to the desires and dictates of readers, listeners and viewers.

Clearly, journalism, or indeed the world, is dynamic and dances to the tune of the times. The traditional **inverted pyramid style** of news reporting arranges the information in a descending order of importance or newsworthiness. The **lead**, or introductory paragraph, states the most important or striking information and establishes the central point for the rest of the story. The second, sometimes the third and fourth paragraphs,

Provides details that amplify the lead. Subsequent paragraphs add less important details or introduce subordinate topics.

The primary advantage of the inverted pyramid is that it allows someone to stop reading a story after only one or two paragraphs, yet still learn the newest, most newsworthy and most important facts. It also ensures that all facts are immediately understandable. More over, if a story is longer than the space available; editors can easily shorten it by deleting paragraphs from the end.

However, stories that follow the inverted pyramid rarely contain any surprise for readers because the lead immediately reveals every major detail. Again, because the lead summarises facts that later paragraphs discuss in greater details, some of those facts may be repeated in the body. Additionally, the inverted pyramid style evolved when newspapers were readers' first source for breaking news. Now, radio, television and the Internet fill that role. Furthermore, Fedler, Bender, Davenport & Drager (2005) say the inverted pyramid locks reporters into a formula and discourages them from trying new styles. Thus many writing coaches discourage the use of the inverted pyramid, saying it is overused, confusing and often irrelevant. It forces writers to tell stories in unnatural ways and also homogenises dissimilar news stories.

Professor Joseph R. Dominick, of the University of Georgia, has commented on the need for new orientations in news writing. He criticises the straight news reporting style as being too predictable and old-fashioned (Dominick, 2002).

Similarly, other American Mass Communication scholars like Professors Fred Fedler (University of Central Florida), John Bender (University of Nebraska), Lucinda Devenport (Michigan State University) and Michael Drager (Shippensburg University of Pennsylvania) recommend that reporters should use their imagination and try something different and clever.

In their jointly-written book (2005), they point out that nowadays, creative journalists employ at least a dozen variations of "alternative leads" also known as "soft leads". (In some kinds of news stories, the inverted pyramid style still has its place, though).

These unusual leads excite and engage. Under this method, the introductory paragraph of a story, the lead, is not only written but "crafted" vibrantly and vigorously. It creates suspense, arouses curiosity or raises a question in the minds of readers, compelling them to finish the story.

The expert reporter, employing this absorbing style, shows extreme cases and tests the frontiers of language. It is a pleasurable brand of journalism employed by Tabloids — newspapers that report the news entertainingly (Harris & Spark, 2001). Tabloid journalism shows that words, the clothing of our thoughts, can be weaved and shaped to please. The words used lend a kind of majesty of style that delights. As the Rwandan proverb says, there is nothing one goes to meet with more pleasure than word (quoted in Crystal, 2002). Therefore, the new trend in journalism is exhibiting the same aesthetic values like literature, owing to its creative use of language.

Accordingly, in Tabloid newspapers, language is handled and exploited through a vigorous and varied application. They give artistic and convincing decoration to language. (All the leads and styles involved are discussed and exemplified in a forthcoming book, in two volumes, titled *Concepts* and *Issues in the Practice of Journalism*, and in a journal article," *The Headline as an index of Wit in Tabloid Journalism* ", and in a monograph titled '*jaunty journalism: How* Tabloid Newspapers Delight and Draw Readers').

Literature shows values and standards that have a universal applicability. It has much practical knowledge to offer the news gatherer. An art of words, literature can help him become more sensitive to language, both his own and other people. It can make him aware of the difference between the word that is exactly right and the word that is merely good. It the reporter reads a fine work of literature alertly, some of its writer's sensitivity to words may grow on him.

More Journalistic Connections with Literature

According to Roy Peter Clark, the writing coach at *St. Petersburg Times* in Florida, USA, news writers now experiment with narrative structures.

For example, the **Hourglass** style combines the strengths of the inverted pyramid and the narrative format as in literature.

The **narrative** style has two components: a **story** and a **storyteller**. A storyteller writes as a playwright or novelist would, **depicting** people interacting with other people within their surroundings. The narrative approach allows reporters to be more creative. Reporters can **describe** the drama. A story written in a narrative style may still lead with the **news** — the most important part of the story— but then quickly switches to using **chronology, flashbacks, dialogues** and other story telling techniques. It is more difficult to cut the final paragraphs of narrative stories than of stories written in the inverted pyramid style.

Good journalism is the accurate communication of an event to a reader (Mencher, 1994). Accordingly, language should be precise, clear and convincing. Good writers let the words and the actions of their subjects do the work. When the reporter makes it happen, the reader moves into the story. The writer disappears as middleman between the event and the reader. Mencher (1994:134) makes the point that the basis of good writing in the globally acclaimed, New York based weekly magazine, *Time*, is **narrative**, and the basis of good **narrative** is to tell events, firstly, in the order in which they occur and, secondly, in the form in which an observer might have seen them — so that readers might imagine themselves at the scene.

Furthermore, there is the **focus** style, which unlike the lead for an inverted pyramid, may run three, four or five more paragraphs describing a person, place, situation or event that may not be newsworthy by itself but exemplifies a larger problem that is newsworthy.

The Point of Departure

In both **journalism** and **literature, writing** is involved. However, the fundamental difference between them is that **pure literature** — the short story, the novel, the poem, the play — is the creation of the writer's **imagination**. The stories may not have their basis in actual events, but a **news story**, in journalism, is always based on facts and real occurrences involving **real** people.

Secondly, both journalism and literature target an enlightened audience or readership. However, it is journalism that **endeavours** to reach the

masses uniformly, irrespective of their educational backgrounds. The electronic journalist even translates his news stories into local languages for the benefit of those who cannot read. Creative writers, especially of the modernist tradition, elevate their works of literature to a level beyond the immediate comprehension of school certificate readers in Nigeria. The readership of literature texts is very often more limited than that of newspapers or the audience of electronic media.

Conclusion

So far, it is obvious that the Mass Communication student with a background in the study of literature would have an expert edge over others. Hence a credit pass in Literature in-English is one of our key requirements in Nasarawa State University's Department of Mass Communication. The knowledge also gives the student an advantage in courses like *"Critical Review Writing for the Mass Media", "Advanced Reporting and Writing", "Persuasive and Editorial Writing", Advanced Public Relations Techniques* etc.

Journalism **informs** through news stories, features on current phenomena, advertisements in print media and commercials on television and radio etc.

It **entertains** through newspaper cartoons, radio/television commercials and drama presentations, comical and musical programmes on television and radio etc.

It **educates** through informed features and commentaries, radio and television documentaries, radio and television discussion programmes etc.

Whatever we think of **journalists**, it can hardly be denied that journalism is **important**. Reporters are here to **explain**, to make some sense of a world that is growing more mind-boggling by the minute. Journalists are privileged to speak to people who might otherwise not want to speak to them, go to places they might otherwise never visit, see things they might never see and, above all, attempt to understand things they could never otherwise understand.

Journalism is a **propeller** that speeds a person through many of the complexities of our age.

The spread of education — not merely formal education — brought about by radio, television, newspapers and travel has created large sections of people who are interested in developments outside themselves — **current events.**

Padhye (1991) observes that **news** is no more a luxury to be indulged in by the selected few. It has become a necessity for **everyone** because people need information to survive and get along today's **intricate** world.

References

Adamolekun, Wole and Ekundayo, Tayo (2007). *Interactive public relations.* Ibadan: Spectrum Books

Agee, Warren K; Ault, Philip H; Emery, Edwn (1982). *Perspectives on mass Communications.* New York: Harper and Row publishers Inc.

Azikiwe, Nnamdi (1970). *My odyssey: An autobiography.* London: C. Hurst & Company.

Bergman, David & Epstein, Mark Daniel (1987). *The health guide to literature.* Massachusetts: D.C. Health & Company.

Crump, Spencer (1974). *Fundamentals of journalism.* New York: McGraw Hill Book Company.

Crystal, David & Crystal Hill (2002). *Words on words: quotations about language and languages.* Chicago: University of Chicago Press.

Dominick, Joseph R. (2002). *The dynamics of mass communication: media in the digital age.* Boston: McGraw Hill.

English literature with world masterpieces. (1991). (Macmillan Literature Series, 1991), New York: Glencoe Mc Graw Hill.

Fedler, Fred; Bender, John; Davenport, Lucinda; Drager, Michael (2005). *Reporting for the media.* New York: Oxford University Press.

Harris, Geoffrey & Spark, David (2001). *Practical newspaper reporting.* Oxford: Focal press.

Language arts handbook. (1995). Ohio: Silver Burdett Ginn, Inc.

Lea, Katherine (1997). *Careers encyclopedia.* London: Cassell Wellington House.

Levin, Mark (2000). *Journalism: A handbook for journalists.* Illinois: National Textbook Company/Contemporary Publishing Group Inc.

Mencher, Melvin (1994). *News reporting and writing.* Dubuque: Brown & Bench Mark

Murphy, Robert D. (1997). *Mass communication and human interaction.* Boston: Houghton Mifflin Inc.

Padhye, Prabhakar (1991). *Principles of journalism.* Bombay: Popular Prakashan.

Persico, Joseph (1981). *The imperial Rockefeller: Biography of Nelson A. Rockefeller.* New York: Washington Square Press.

Rabiu, Muhammad S. (forthcoming). *Concepts and issues in the practice of journalism* (Vol. 1). Lagos: Macmillan (Nig.) Publishers.

Rivers, William (1964). *The mass media.* New York: Harper and Row Publishets.

Roberts, Edgar & Jacobs, Henry (1995). *Literature: An introduction to reading and writing.* New Jersey: Prentice-Hall Inc.

Schramm, Wilbur & Roberts, Donald (Eds.) (1971). *The process and effects of* mass communication. Urbana: University of Illinois Press.

Seely, John (2005). *Oxford guide to effective writing and speaking.* New York:
Oxford University Press.

The Holy Qur'an.

The New encyclopedia Britannica.(1994). (Vol. 13) London: Encyclopedia Britannica Inc.

Time Magazine, Time Warner Inc. New York: USA.

X.J, Kennedy (1987). *Literature: An introduction to fiction, poetry and drama.* Boston: Little, Brown and Company.

X, Malcolm (1964). *The autobiography of Malcolm X* New York, Grosvenor Press.