

Block

4

PREPARING FOR PUBLICATION

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BLOCK INTRODUCTION

In Block 4, entitled **Preparing for Publication**, our endeavour is to help you to bring your creative piece of writing to a near-perfect state so that it has every chance of getting published. We have devoted each of the four Units in this Block to give you some basic directions in getting your writing ready for publication.

In **Unit 1**, we have given you brief guidelines on how to choose a topic for your creative writing and also some basic steps to prepare your manuscript. We have also included some proof-correction symbols you ought to know that will help you in proof reading your work.

In **Unit 2**, we briefly introduce you to the field and scope of editing, the kinds of editors and the kinds of editing they do because it is the editors who will give a final shape to your manuscript. The Unit also gives you some tips on how you can be your own editor and present a finished product.

In **Unit 3**, we have explained the meaning of plagiarism and how, as a prospective writer, you can avoid falling a prey to it. We have also tried to explain what Copyright means and how it protects the creative work of authors from being plagiarized.

Unit 4 informs you, at length, about the types of publishing as also the different publishing techniques that are available so that you know what publishing mode will best suit your creative effort.

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UNIT 1 PREPARING A MANUSCRIPT

Structure

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1.0 AIMS AND OBJECTIVES

Our aim through this Unit is to offer you guidelines that will assist you in your efforts at creative writing to help you prepare your writing for publishing. Although a part of this unit is a little mechanical, this exercise is essential in order to get your work published. This is because any errors found in a book are laid at the author's door. Therefore, as a writer you must ensure an error free press copy. By the end of this Unit you will be able to:

- learn how to choose a situation for your writing and present it in a suitable style and the right language
- correct your writing of any errors
- learn the correct proof-reading symbols

1.1 INTRODUCTION

As an aspiring writer, you first of all need to prepare a manuscript which is a handwritten or typed text (a book or document) that has not yet been published.

To begin with you need to choose a topic or a situation around which you will build your writing. This done, you have to gather material from all available sources relating to your topic and preparing an outline of your project. Presenting this material in a manuscript requires an appropriate style and the choice of the right language depending on who you are writing for, or your target readers. Let us now examine some of these requirements one by one.

1.1.1 Choosing a Topic/Situation

Any human experience is a situation. The chosen situation can be examined either in isolation or placed in the context of a number of associated situations. Situations which move vary from person to person and a writer is best advised to choose that situation which has moved him deeply. Having chosen the situation, he should mentally dwell upon it. Situations can be classified in a number of ways and a writer who expects to do a substantial quantity of writing will be better advised to list the situations that occur to him or come floating into his memory. A skilful combination of situations can be achieved if the writer has a choice of situations. The writer's treatment of the situation will give it literary value. Situations by themselves do not make literature. If it were so, any issue of a daily newspaper should be a literary piece. What the writer makes out of the situation is most important. This depends on how well and how deeply he has reflected upon the various aspects of life, not only of his own but of others. Much of such reflection could be the stuff out of his imagination, not from first-hand experience but, all the same, arising from reflections on contemporary world issues. How does a writer offer his perspective of life? Here again it must be said that there is no general rule, for it is not breadth of knowledge that would ensure the right values or perspective. There have been instances of persons who were confined to small geographic regions, sometimes just their homes and nothing else, but still they turned out literary works of great maturity and wisdom.

As mentioned above, any experience or memory can serve as a situation for creative writing. Broadly speaking, experiences can be grouped under two heads: happy and unhappy. Situations can also be classified differently: different stages of human life; school, university, place of work; relationship with others; celebrations; society; religion; personal religious experiences; politics of the land; existential situations and situations provoking righteous indignation, and any other topic under the sun provided it is not offensive to the accepted norms of decency and decorum. Situations can also be divided into two broad groups—human-interest situations and those needing interpretations.

In creative writing, one should be realistic about one's own capability, potential and limitations. If a writer draws heavily from actual experiences, he/she has greater control over his or her material; he or she has plenty to choose from; and the degree of authenticity is always higher. Childhood experiences also offer a bountiful treasure to any aspiring writer.

The daily newspaper can offer situations for creative writing if a person does not like to write about himself or herself. Dostoevsky created his masterpieces from bits and scraps of newspapers he preserved. A paragraph of a theft or a murder was enough to stimulate the creation of a masterpiece for all times. There is now a fairly well-documented account of how Tolstoy came to write *Resurrection*. It was actually second hand information and there was a lapse of several years

between the time the great writer heard of an incident at the court and the time he actually sat down to write it out as a novel.

Once you have chosen a situation you will be well advised to dwell on it in your mind for a while before actually beginning to turn it into a story or a play. Before embarking on the ambitious project of writing a novel, which requires sufficient training and discipline in writing, you would do well to work on a short fiction or a feature as a first effort.

1.1.2 Outline and Gathering of Material

Let us start with the author who has a topic to work on. Before the actual work is started, a basic design of the topic, depending upon the theme and purpose of the publication, is prepared. At this stage all the existing published information on the subject is gathered.

The required materials, besides books and articles in periodicals, should be traced from reference books, bibliographies, special library catalogues and documentation lists. Also, it is worthwhile to contact specialists in the field who could give useful advice. From each relevant source the required information, along with the bibliographical details, is recorded on a 3"×5" card. After the available sources have been completely sifted through, the cards so compiled are arranged according to the predetermined order of the design. When the information on a card is to be utilized as a reference in more than one section, the required number of copies should be made from the card and filed in the appropriate sections. These cards are also used for the compilation of a bibliography and notes, at a later stage.

1.1.3 Language and Style

Now let us assume that as an author you have got your poems/short stories/features or novella etc. more or less written. You are now in the process of preparing a manuscript for publication. This is where style and language come in.

The most important part of the style for a writer or for the editor who later receives your manuscript, is the style of expression or language. Style is, however, a general term which can be applied to many things, from the way a person lives to the latest designs in clothing. Applied to writing, it can refer to anything from the philosophy and personality of the writer to his choice of words and the way he makes sentences. In a general way, one can say that style is the way the language is written. Having a fairly clear picture of the situation, the writer should choose his language carefully so that he can speak to his readers effectively. It may come as a revelation to the aspiring writer that a situation which evokes a particular feeling or mood, doesn't evoke the same experience when put down on paper. Very often, a situation which seemed very significant in one's thoughts will appear stale and common place on paper. This is due to either of the following reasons: either the situation is indeed stale or common place, or the writer lacks the language to render the situation authentically. So it is just not enough to have the right situations. The writer also needs a certain skill in the craft of using words, to represent the situation intelligibly and authentically to an impersonal reader.

Apart from the philosophy and personality of the writer, his/her language is an important aspect of style. Language means not only diction and sentence structure but the whole verbal context of a piece of writing. Tone and distance are two important factors in this. Tone is represented by the attitude of the writer which may be desirable or undesirable depending on its harsh, hostile or sympathetic and understanding tone. As for distance, a piece of writing can suggest aloofness of a writer or his closeness or intimacy with his reader or audience. A scholar preparing a research paper (aloofness), or writing to his son (closeness) may represent two examples of distance. All these sentiments can be seen in the sentence structure and diction used by the writer.

In fact, style is a result of all choices a writer makes in working out the implications of his purpose. His choices, which can be seen consistently in his writings, show his view of his real subject, his personality, the kind of materials he uses and the way he structures and expresses his ideas. Thus, the style of any piece of writing is an explanation of the means by which the writer expresses himself. The purpose is the writer's decision about what he is going to do and how he is going to do it. Style is the result of that decision—actual use of various aspects of writing to implement his decision. All the choices we have mentioned above are exercised by the writer's purpose and are revealed only through his/her choices.

Check Your Progress 1

- (i) What are the advantages of basing your writing on your actual experiences?

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- (ii) Read reports about a similar event in two different newspapers – an English language national daily and a regional language daily. What difference can you observe in the style of reporting?

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(Check your answers with those given at the end of this Unit.)

1.1.4 Types of Style

There can be as many kinds of style as there are writers because there are no hard and fast rules about it. There can be only generalizations about it. One way of looking at the subject is to divide style into three categories in a very general way

- formal
- informal and
- colloquial

Formal style will mean, again in a general way, long paragraphs, relatively long sentences which are complex in structure and have no fragments. Its diction will be extensive vocabulary, scholarly words which may be abstract and practice of

fine grammatical distinctions. This kind of style has an impersonal tone and hardly refers to the reader. There is a considerable distance between the writer and the reader.

Informal style has moderately long paragraphs and medium length of sentences, mostly standard sentences with occasional fragments. The diction is generally popular, ranging between formal and colloquial, and some inconspicuous slang. It may also range between personal and impersonal. The writer often identifies with the reader and addresses him directly. It reflects moderate distance between the writer and the reader.

Colloquial style has short paragraphs and sentences with a simple structure with frequent use of fragments. The diction is simple, popular and colloquial, clipped, concrete words with some slang. It is very personal, often intimate. The writer seems to be in conversation with the reader and the distance between the two is small.

In a general way, however, there are some tips about style: It is good to be specific, better to use concrete nouns, verbs and modifiers. Figures of speech should be used cautiously. Sentences should be revised to give the required emphasis. Vagueness and use of too many words should be avoided.

Check Your Progress 2

- (i) What would be the difference between colloquial and formal style?

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.....

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(Check your answer with that given at the end of this Unit.)

1.2 PREPARING THE MANUSCRIPT FOR PUBLISHING

Before you send your manuscript/ typescript for publishing, make sure you go through the following important steps:

1.2.1 Basic Revision

When the preliminary text is ready, it should be given a thorough revision. At this stage, little correction work should be left for the publishing concern. Since English in India is based on British standards, only British spellings should be used. Punctuation, abbreviations, rendering of mathematical material, notes, bibliography etc., should be carefully recorded and its consistency maintained.

1.2.2 Authors Responsibility

As an aspiring author you have some major responsibilities. These are absolutely essential in order to send a manuscript for publication. Let us take a look at what these are. As an author you must ensure:

- as far as humanly possible, that the grammar is not faulty.
- that the punctuation throughout the book cannot be faulted.
- that the capitalization is impeccable as far as can be managed.

A sentence or a paragraph beginning with a small letter puts off the editor and the reader, if left unattended. Similarly the name of a person beginning with a small letter, or sometimes with the capital letter and sometimes with the small letter, puts an unnecessary burden on the editor. Far too many authors think it is the editor's responsibility to ensure proper capitalization or punctuation. Especially among reporters and writers for newspapers and magazines, it is not infrequent in this country to bang away on the typewriter (nowadays the computer) without caring for capitalization or punctuation.

Many authors seem to feel that a word processing program will take care of capitalization and spellings but this is not so. The editor will still have his work cut out even if the author has submitted a clean, word-processed copy.

The fact is that any manuscript published, whether in book form or as part of a newspaper or magazine, is the joint responsibility of the author, the publisher and the editor. After all, it is in the interest of all three that the book sells well. Since the manuscript starts with you as the author, it is your responsibility to make it as correct and complete as possible, in all respects including punctuation and capitalization.

Do draw the reader in with a good beginning. This can be done by: introducing why the information is important, a good quotation, or by asking a pertinent question and by summarizing what the information is about. Some other tips to add to your style could be to write short, snappy sentences and to cut out the 'padding'. Most writers include extra words that add nothing except length to the article. You must also break up information into digestible chunks and make it crystal clear what the article is about and why it is worth reading. Do this through the running head stating the theme, or the headline or the introduction, and the caption to describe a photo. Do not expect readers to have to read half the article to find out what the article is about.

It would also help to find out how many words fit on a page with a decent size picture. Edit the article down to this. To save time, use the spell check function of the word processing package which counts words per page.

Do not use complicated sub-clauses or jargon, unexplained scientific language, which would be difficult to readers who have English as a second language. Do not assume the reader knows a lot about the subject. A brief introduction always helps.

Do not bombard the reader with information. Readers cannot take in many statistics. Write in a flowing and natural style. Last but not the least, do not carry parts of an article onto other pages. It is messy.

1.2.3 Proof Reading

As a writer who is seeking to publish his/her work, you will have to correct the mistakes the compositor may have made. If you feel that the publisher will ensure that all the mistakes have been eliminated, you are mistaken. The amount of

care **you** can take in correcting mistakes, no one else will. If the mistakes are left in, and the book gets printed with them, it will cause you distress and your readers will not be too happy. The mistakes may be taken as your own, damaging your reputation. And, at a later stage when the books are sold out, even if you wished to correct each mistake on each page of the book, you might not be able to do so as, very likely, the pages of the first edition would be photographed, to be printed by offset. Thus, the maximum amount of care should be taken by you while reading the proofs.

How does the proof reader ‘read’ proofs? Firstly, you will have to ‘unlearn’ rapid reading when words are not read one at a time but in ‘blocks’ of three or more words. For example, if he were to read “Look before you leap”, it is possible that the author is writing of a freshly painted wall and he said “Look before you lean”. Again, if he was to read “In the zoo there were many liars and tigers”, he may well have read “lions” where as the word was “liars”!

In case you, the proof reader, read in “blocks” you can try using an opaque ruler placed over the next line of the text so that you read only the current line. Alternatively, you can try reading out aloud because in this way you are exposing the text to two of your senses – the visual and the auditory. It is quite possible that the ear catches what the eye does not.

The proof reader who is concerned with correctness of grammar alone must also consider idiomatic usage, appropriate to the subject matter and of the correct degree of formality or informality. Looking at the spelling of words in isolation is not going to be of much help in catching errors. Read, **sentence by sentence**, also again with the help of a ruler that covers distracting items to see that the spelling of a word, in **context**, may be wrong. There are numerous examples such as:

- Three books were all torn. – Where the word The should have come in place of *Three*.
- To many cooks spoil the broth. – Here the first word should have a double “o”
- The book costs twenty for rupees and fifty paise. It should be four instead of *for*.

A.S. Hornby in **Guide to Patterns and Usage in English** presents specimens of errors which are known to be frequent. With experience you will yourself be able to make a list of errors or inconsistencies, particular words that are prone to be spelt wrong.

Another foolproof way of catching errors is to read backwards! For example, if you are reading a sentence “Loot before you leap” and you have read it backwards, you will catch the word “Loot” which you may have otherwise read as “look”. This would need you to make several readings of the text for which you must take out time. Further, you would with time, be more and more proficient in the English language yourself – and that means reading rapidly.

There are certain “surface” flaws also that are visible on just looking at a page. You may notice one set of words in larger type than another, in a different font from the others or you may notice inconsistency in spacing between words,

between lines, between paragraphs and so on. Further, there may be inconsistency in justification of lines – left, right, both or as the style set may be. Yet again, while looking at page proofs, you may notice that the margins of white space around the text are broader or narrower than usual. Remember, the copy editor would already have given instructions for these; you then would be the last person to see the matter before it is printed. You may need to check with the style sheet of your publishing house, the copy editor, or even with the printer if he is experienced enough before pointing out seeming inconsistencies.

Consistency refers to consistency of physical presentation, consistency in spelling and in grammar. Even if you are saying the same thing again and again, you may **choose** to be consistent/inconsistent. For example, a common usage nowadays is for people to say “Anyways, as I was saying”, whereas the correct form is “Anyway, as I was saying”. You are safest if you (a) cross-check, and (b) read against ‘copy’.

1.3 METHODOLOGY

Once you decide that no mistakes should be left in your book, article, story or poem, you may wish to know the methodology of correcting proofs. Your publisher may send you instructions on how to correct proofs, but generally, publishers don’t do that. They expect you to know the art of proof -reading. Therefore, you should know what the proof correction marks or symbols are.

In this Unit you will find a list of proof-reading symbols. They are not exhaustive, but they are all understood by the compositor. You should, therefore, use only these marks and not any **that you may have devised**.

When you receive the proofs, you will notice that they have margins on both sides of the printed matter. You should use the left hand margin for the left hand portion of the text while making corrections. Corrections should be neatly done with a fine pen. Don’t make corrections on the printed portion, because the compositor should be able to see which letter, word or line needs to be corrected.

1.3.1 Galley proofs and page proofs

You may sometime receive galley proofs first and not the page proofs; the reason is that if the compositor has left out any major portion of the text while composing, it would be difficult to introduce that after the page proofs have been made. This is because the composed matter of all the pages would then have to be altered and pushed backward. At the galley proof stage, this can be done easily as no running titles or page break-ups are involved.

1.3.2 No major change at the page proof stage

As an author, you may have the temptation to make changes in the text at the proof stage. This has to be resisted, unless the work is going to suffer in the absence of the correction. You should know that the publisher will charge you extra for major corrections. This is because in some processes of composition, like the linotype process, the metal of the whole page, often pages together, has to be recast in the event of such changes. The printer will charge the publisher for these changes and the publisher will pass on the charges to you. You have to

be, therefore, very careful at the manuscript stage itself. The manuscript submitted to the publisher should be complete in every respect — the final unalterable copy.

1.3.3 Use proof-reading symbols carefully

Go through the proof-reading symbols given in this Unit. Keep them in front of you and use them as shown, in your writing. And, if your publisher offers a few more symbols, for the convenience of his compositor, accept them. The basic consideration should be that the printed page is without any mistakes. It is a common belief that the author misses his own grammatical and spelling mistakes. You have to be able to catch them. For that, you have to be slow and cautious.

1.3.4 Meet deadlines scrupulously

Printer and publishers generally maintain deadlines for printing of the text. You have to return the proofs in time to help your publisher in meeting the deadline. After you have returned the first proofs, you may get another set of proofs if the mistakes still persist. If the mistakes are few, you are likely to get the final page proofs instead. You have to follow the same procedure in making corrections on the page proofs as you have done while correcting galley proofs. After returning the first set of page proofs you will receive the final set of page proofs. No major changes should be made at that stage. After checking the pages finally, if you notice that no further corrections are necessary, you may inform the publisher that he could go ahead with giving the print-order to the printer.

1.3.5 Each publisher follows his own practices for sending proofs

It should be noted that the practice of sending proofs to the author varies from publisher to publisher, depending on whether one or more persons are reading the proofs at the publisher's office and whether the printer is good. You may have to read three sets of proofs, or only one, but whatever the number, you should be prepared to find time to read the proofs very carefully. Mistakes in the printed book will hurt you most; it is after all **your** work.

1.4 PROOF-CORRECTION SYMBOLS

/	Substitute letter indicated	⌏ #	Delete and leave space
—	Substitute word indicated	⌏ #	Make spacing equal
^	Insert new matter indicated	⌏ ^	Indent one em
⊙ ^	Insert full stop	⌏ ^	Indent two ems
^ ^	Insert Comma	≡	Move lines to the right
⊙ ^	Insert Colon	≡	Move lines to the left
^ ^	Insert Hyphen	em	Insert em rule
⌏	Delete character indicated	2em	Insert two em rule
⌏	Delete and close up	↪	Combine the paragraphs
◇	Remove space and close up	[take over	Take letter or word from end of one line to the beginning to next
⊙	Invert type	]take back	Take letter or word from beginning of a line to the end of preceding line
×	Replace broken letter	~~~~~	Change to bold face
---stet	Leave as printed	↓	Lower lines
↺	Transpose the order of letters or words		
⌏ →	The abbreviation or figure to be spelt out in full		

= Caps.	Change to capital letter	↑	Raise lines
= S. Caps.	Change to small capital letter		Correct vertical alignment
= l.c.	Change to lower-case letter	=	Straighten lines
— Ital.	Change to italic words	[n.p.	Begin a new paragraph
	underlined	ψ	Substitute apostrophe
w.f.	Wrong font	℥	Insert apostrophe
# ^	Insert space	℥	Insert quotation marks
# >	Increase space between lines or paragraphs	✓	Insert inferior figure
		✓	Substitute inferior figure

1.5 SPECIMEN OF A CORRECTED GALLEY PROOF WITH PROOF READER'S MARKS

The following specimen of a corrected galley proof shows the appropriate use of some of the proof-correction symbols used by the proof-reader:

ours ^	In these times of/when publishers ore be besieged with	a / 9
do ^	manuscripts a good physical presentation of your ideas	
OL	in a manuscript will have wonders in favour/ impressing	ably /
	the publisher/If the manuscript is got up in an	
	appropriate manner and complete in all respects one can	
	hope for its quick evaluation by the publisher. It is with	
	this aim in mind that this paper has been written/	L O
#	The important points which an author should know about the	
	preparation and submission of manuscripts have been	ss /
9	briefly discussed below. [Outline. Let us start with the	[n.p. — Ital.
	author who has a @ topic to work on.	
---stet	Before the actual work is started, a basic design of the	
	topic <u>depending</u> upon the theme and p <u>U</u> rpose of the	= l.c.
	publication is prepared. At this stage all the existing	
	published information on the subject is gathered.	
[n.p.	[The required materials besides books and articles	
= l.c.	in periodicals should be traced from reference books,	
> ^	bibliographies, <u>S</u> pecial library catalogues and documen-	
x =	tation lists. Also/it is worthwhile to contact specialists	tr. caps
}	in the <u>field</u> who could give some/ful <u>u</u> se advice. <u>f</u> rom	= l.c.
	each relevant source the required <u>I</u> nformation <u>a</u> long	℥ x / ℥
	with the bibliographical details is recorded on a 3x5/	
	card. After the available sources have been completely	= w.f.
	sifted through, the cards so <u>c</u> om <u>p</u> iled are arranged	
	according to the predetermined order of the design.	
= 9	When the information ou a card is to be utilised as a	
	reference in more than <u>o</u> ne section, required number	
	of copies should be made from the card and filed in	
	the appropriate sections. These cards <u>a</u> re also used	◇
a # /	for the compilation of/ <u>B</u> ibliography and notes, at a	= l.c.
ψ	later stage/.	
im /	The Schedule	
▷	As soon as the outline of the <u>W</u> ork is <u>r</u> ady, an	= l.c. e /
▷	▷ arbitrary time schedule should be prepared, and the	
▷	author should have some idea in advance about the	
	▷ approximate date of completion of the work.	

Basic Revision

When the preliminary text is ready, it should be given a thorough revision. At this stage little correction work should be left for the publishing concern. Since

writing English in India is based on British stds., only British spellings should be used.

Punctuation, abbreviations, rendering of mathematical material, notes, bibliography etc., should be carefully recorded and consistency maintained.

L

9#

= caps. →

e/ 3

↺

I take back

1.6 THE FINAL CORRECTED VERSION

The final corrected version of the specimen which has been brought to near perfection will have a less chance of being rejected by the publisher.

In these times of ours when publishers are besieged with manuscripts, a good physical presentation of your ideas in a manuscript will do wonders in favorably impressing the publisher. If the manuscript is got up in an appropriate manner and complete in all respects, one can hope for its quick evaluation by the publisher. It is with this aim in mind that this Unit has been written. The important points which an author should know about the preparation and submission of manuscripts have been briefly discussed below.

Outline: Let us start with the author who has a topic to work on. Before the actual work is started, a basic design of the topic, depending upon the theme and purpose of the publication, is prepared. At this stage all the existing published information on the subject is gathered.

The required materials, besides books and articles in periodicals, should be traced from reference books, bibliographies, special library catalogues and documentation lists. Also, it is worthwhile to contact specialists in the field who could give useful advice. From each relevant source the required information, along with the bibliographical details, is recorded on a “3X5” card. After the available sources have been completely sifted through, the cards so compiled are arranged according to the predetermined order of the design. When the information on a card is to be utilized as a reference in more than one section, the required number of copies should be made from the card and filed in the appropriate sections. These cards are also used for the compilation of a bibliography and notes, at a later stage.

Time schedule: As soon as the outline of the work is ready, a tentative time schedule should be prepared, and the author should have some idea in advance about the approximate date of completion of the work.

Basic revision: When the preliminary text is ready, it should be given a thorough revision. At this stage, little correction work should be left for the publishing concern. Since English in India is based on British standards, only British spellings should be used. Punctuation, abbreviations, rendering of mathematical material, notes, bibliography etc., should be carefully recorded and consistency maintained.

1.7 LET US SUM UP

If you feel that, as a creative writer, you are not concerned with the mechanical act of proof-reading, you are sadly mistaken. Just as an author has to be his own editor, he also has to be his own proof-reader. This is because the author is the person who is most intimately familiar with the subject matter. He alone, therefore, should be the proper person to proof-read his copy with a view to checking up all printer's errors. All that a writer has to do is to learn a few commonly used symbols which will enable him to ensure that the final printed copy is accurate in all respects. If an author chooses to leave the task to some other proof-reader, he runs the risk of letting several printer's errors stay in the text. Will this not damage an author's reputation?

1.8 ANSWERS TO CHECK YOUR PROGRESS

Check Your Progress 1

- (i) The writer has greater control over his or her material; he or she has plenty to choose from; the degree of authenticity is always higher.
- (ii) The national daily would possibly present a bird's-eye view and the regional one would have a worm's eye view. What did you observe?

Check Your Progress 2

- (i) Colloquial style would have a language that is simple with some slang words while formal style would possibly have complex sentences and scholarly words.

UNIT 2 RE WRITING AND EDITING

Structure

- 2.0 Aims and Objectives
- 2.1 Introduction
- 2.2 Kinds of Editing
 - 2.2.1 Editing of content
 - 2.2.2 Editing for presentation of content
 - 2.2.3 Language editing
- 2.3 You Can Be Your Own Editor
 - 2.3.1 Copy editing
 - 2.3.2 General editing – its historical background
- 2.4 An Editor at Work- Editing and Rewriting
 - 2.4.1 First reading
 - 2.4.2 Second reading
 - 2.4.3 Cardinal rule
 - 2.4.4 Manuscript with special problems
- 2.5 Post-Publication Errors in a Text
- 2.6 Relationship of Author, Editor and Publisher
- 2.7 Let Us Sum Up
- 2.8 Answers to Check Your Progress

2.0 AIMS AND OBJECTIVES

As a prospective author, you need to have a sound knowledge about proof-reading and publishing, as also about editing and editors. We discussed the first two in Unit 1 and, in this Unit, we shall briefly introduce you to the field and scope of editing, the kinds of editors and the kinds of editing they do because eventually your manuscript/typescript will pass through the hands of these editors who will give it the final layout and shape.

At the end of this Unit, you will be able to understand:

- the importance of and reasons for editing a text
- kinds of editors and the kinds of editing they do
- the need to proof-read a text even after it has been edited, and
- the relationship of an author with his editor and his publisher.

2.1 INTRODUCTION

Editing is one of the least taught but most widely practised media skills. This Unit guides you through each activity involved in transforming a typescript into printed pages. The first question we anticipate arising in your mind is, with so

many electronic word-processing programs which offer facilities for spell-check, finding synonyms, correcting grammar etc. why does one need to learn editing?

I think Alexander Pope, the poet, has answered it aptly:

*True skill in writing comes from art, not chance
As those move lightest who have learnt to dance.*

The next question that comes to the mind is- what do we mean by the field and scope of editing?

Editing a text or document means making it worthy of publication by working on its content, organization and presentation. Editing, thus, may be said to be the art and science of transforming a manuscript into a printed medium of instruction and communication.

The field of editing is vast and any and every document needs to go through several stages of modification, improving with every stage, and rare is the document that has been produced in a swift rush of inspiration and found acceptable by the target reader or user.

Editing need not necessarily be done by an outside editor. Every writer rereads and rewrites what he has written in an effort to express himself completely and clearly. Precision and accuracy are the keywords if the writer or author is himself editing his work. However, even after he is satisfied, the manuscript needs to go through screening of various kinds and for various purposes so that it is acceptable, firstly by the publisher, then by the distributor and crucially by the reader.

The scope of editing would cover all the activities encompassed by this effort to transform the manuscript. Right from the moment the manuscript arrives at the desk of the publisher/editor, whether it has been solicited, commissioned or merely sent for consideration by the author, it has to go through a battery of 'tests'. Even after the publisher has found the manuscript satisfactory, he may need to ensure that it is in conformity with the policy of the publishing house as regards format, size, shape, tone and tenor of text, etc. Thus, every document needs to be, eventually, edited by professionals who will give it the final layout and shape.

An editor is a person who acts as a bridge between the reader and the author. He is answerable to the publisher of the book, newspaper or journal. He has also to discuss and suggest changes with, and to, the author, particularly, if the text is a creative one but also if it is technical or vocational. In addition, the type of editor known as copy editor also interacts with the printer, giving him instructions about the production of the final copy.

2.2 KINDS OF EDITING

Editing could be content editing or language editing, formatting or copy editing or sometimes merely proof-reading. In the West 'ghosting' or 'collaborating' have produced a number of good books. An editor will have to be on guard against a usually irrepressible desire to intervene and rewrite whole sections of the text which can well stand on their own. In fact, unobtrusive editing is a desirable quality in each and every editor.

Spelling, style, references, persons writing in a language not their first language, etc. are some of the issues editors will handle irrespective of the school of editing they belong to. Therefore, at the outset, be prepared that editors may change your manuscript more than you would want them to.

So what degree of editing does an editor do? Editing may be said to be of **three types**:

- editing for content;
- editing for presentation of content; and
- language editing.

2.2.1 Editing of content

This is a responsibility which should ideally be undertaken in close collaboration with the author. Usually the author is either an authority in his or her field or a creative writer. In so far as subject or content editing is concerned, with experience most editors tend to develop specializations through experience. Editing for content in academic texts requires checking out facts and figures, conformity to requirements of the syllabus or course of studies and checking for degree of difficulty which includes terminology and lexical items. As for your manuscript which would be your own “creative” piece, the editor should not change too much.

2.2.2 Editing for presentation of content

While editing for the physical look, the presentation of content is basically the domain of the copy editor. The content editor too suggests deletions, additions, and/or changes in the order of presentation of information so that the information conveyed is a coherent whole. Changing the order of paragraphs, suggesting where more or less matter would increase readability is equally the domain of the content editor. The copy editor will decide on letter size, font, typeface, margins etc. in order to make the page look visually appealing and readable.

2.2.3 Language editing

Editing for language or style is a sensitive area and the editor would need to acquaint himself with the style of a particular domain or discipline or for that matter, even an individual. Technical texts, scientific texts and literary texts all need to be handled differently.

2.3 YOU CAN BE YOUR OWN EDITOR

As the author you would be responsible for producing a well-organized and consistent book for the reader and a complete, self-explanatory ‘copy’ for the printer.

Normally, the chief editor in a publishing house issues guidelines to copy editors of manuscripts accepted for publication. However, since you may be on your own or be expected to take responsibility right from the word ‘Go’ we give you below a brief list of responsibilities you may have to undertake.

While working on the text, then the author is expected to:

- eliminate repetition and verbosity;
- break up long paragraphs into smaller units or paragraphs;
- suggest deletion of passages and tables if inessential;
- delete hyperboles and superlatives; and
- watch out for grammar, idiom, spellings, punctuation, clarity
- Sometimes short paragraphs make complex ideas simple. In such a case, telescope them for cogency and readability.
- Decide spellings in advance or 's' or 'z' forms of verbs and conform to them systematically.

Being your own editor entails rereading and reworking your text many times over in order to follow all of the above-mentioned guidelines. The rewriting of the edited text may also be done a few times to make it perfect for being accepted by the publisher. However, no matter how competently you edit your own manuscript, there will still be much that will be left unchecked. This is where a Copy editor and a General editor step in. The following paragraphs will give you a brief idea of what their job is and how they will handle your manuscript, once it has been accepted for publication. They will also help you learn something about professional editing and enable you to avoid the errors you, as a creative writer, may unwittingly commit.

2.3.1 Copy editing

Copy editing is more of a mechanical job. It involves scrutinising, with a microscopic eye, the copy or the manuscript (Ms) of a work, after it has been accepted for publication, and preparing it for the press. During this process, a copy editor marks the copy or the Ms for the press – i.e., instructs the printer, through universally accepted and understood symbols, what matter should go in which type, and what style it should have in print. For instance, the title of a book or a word of foreign origin is always italicised, and this is indicated by underlining the matter once. Then there are names of characters in a play which, by convention, are shown in SMALL CAPITALS, abbreviated S.C., and for this the words are underlined twice. A quotation from some other work is shown within quotation marks. Or, it may be set off by indentation from the main text and sometimes, in addition, as a house-style, given in a smaller typeface.

Spelling and punctuation: There is yet another thing a good copy editor has to be proficient in – he should take special care of spelling and punctuation. It is of the greatest importance that the copy be correct in this respect.

Grammar and usage: The manuscript is generally passed on to the copy editor after the general editor has done his part. But it is still possible that both the author, and the general editor, might have slipped up on a point of grammar or usage. The copy editor points out such lapses.

Dressing the copy: It is also the job of the copy editor to 'dress' the copy – that is, to provide proper titles, headlines, sub-headings and cross-headings, etc. This has to be done in consultation with the senior editor and the author.

2.3.2 General editing – its historical background

Then there is the more serious, more responsible and also the more respectable level of editing – general editing. The man who does this job in a publishing house is called a publisher's editor; in a periodical press or a journal he is known as the literary editor.

The publisher's editor is a post-Second World War phenomenon. With the proliferation and diversification of the publishing industry in the last few decades, editing of books has become a matter of specialisation, and every publisher now has his own editorial department with one or more editors. At a time when authors were few and publishers fewer still, an author generally went directly to the printer with his manuscript, because the printer was often himself the publisher too. The author was supreme and what he wrote was printed as such, that is, if the manuscript on the whole was acceptable to the printer-publisher. But the situation, as explained above, has now changed. Instead of the general pool of sub-editors, we have now separate editors for the Literary Page, Sports, Finance, etc. You should be aware of this because some of your features/stories may find their way into newspapers and magazines.

Functions of a general editor

A general editor has to scout for the right authors and manuscripts. From among the manuscripts that pour in, he has to decide what goes well with his readers – and then select accordingly. Thereafter, he has to go through the manuscripts and see what editorial changes are necessary. Although the editor always remains behind the screen, it is on his enterprise that the fate of a publishing firm, or a literary paper or magazine hangs.

Check Your Progress 1

- (i) How many types of editing are there? Describe them.

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(Check your answer with that given at the end of the Unit)

2.4 AN EDITOR AT WORK- EDITING AND REWRITING

The editor's job starts with the arrival of a manuscript at his desk. The manuscripts keep arriving by every mail and at times are brought in personally by the authors. Then starts the none-too-pleasant task of going through the manuscript. At times, the manuscripts come flooding in like locusts, and it is rare that an author brings in a ready-made printed book or article. Sometimes the work may be so badly typed or illegibly handwritten that wading through it will become a torture. Therefore, it is advisable that you edit your work yourself and send in a perfect copy to the editor so that it is not rejected. The length of the work should be the

first consideration. If the firm specializes in publishing only small books, or the journal accepts only an 8-10 page article, then there is no point in reading through a longer manuscript sent by you and will inevitably be returned to you – unaccepted.

2.4.1 First reading

No editor on earth will ever have the time or patience to go through every word of every manuscript. All that he can do is to read the synopsis first (in case of a book), and see if the subject fits into his scheme of things. If it does, he can then proceed with the reading. Reading is of several kinds. There is first the cursory reading. The first few pages of the manuscript will tell whether it holds interest. Even if it does not, it is desirable to dip in here and there, understand the subject matter and treatment, see the end, etc. to get the hang of the author's intent and purpose. The literary quality of the work, its topicality and future possibilities are also matters to be considered. A good editor should be able to take a quick *prima facie* decision on the basis of such a sampling. This is where his intuition works. There is an unwritten rule that what does not interest the editor cannot interest his readers, as he always carries the readers along with him.

2.4.2 Second reading

If, after a cursory reading of a few pages here and there, the work seems promising, then comes the closer reading. It is the second reading, following the decision to accept the manuscript for publication, that is crucial. It is hereafter that the work of editing and rewriting begins. The editor picks up the blue pencil and begins his work. In case of a book, as he goes on reading, he makes critical notes in the margin to refer back to the author for reworking the manuscript, if and where necessary. In regard to articles for publication in the journal, he may have to do the entire editorial work himself. The critical notes may read as follows, 'Diffuse, needs to be made sharp' – or 'Too sketchy, could be developed further' – or 'Repetitious, the idea already occurs on pages....' etc. As the editor proceeds, he may correct mistakes in spelling, grammar and idiom, rephrase faulty sentences, cut down repetitions, prune the extraneous and the inept, sharpen whatever is diffuse and vague and so on. There might be ambiguities and awkward expressions that block communication; these will need rewriting by the editor himself or the author. All statements which are libelous, unfair, irresponsible and injudicious should be weeded out to guard against possible legal wrangles.

2.4.3 Cardinal rule

The cardinal rule of all editing is that there should be no needless corrections, and the editor should not meddle with the author's opinions or ideas. His intrusion should be limited to one of language, style and presentation – to provide clarity, consistency, cogency and a better focus to the author's work. As for ideas, he either accepts or rejects the manuscript as a whole.

2.4.4 Manuscript with special problems

Sometimes there might be a manuscript which is weak, but is so well-written that its defects are hidden. Depending on the exigencies of the editor's needs, it may pass. There may also be cases where the content is good, but the presentation

is bad, even atrocious. It is then for the editor to decide if it should be accepted or rejected. In case of acceptance, he may ask the author to rework the manuscript and if the author cannot do justice to it, the editor should be prepared to do it himself. The manuscript, after it has undergone the necessary editing, should be referred back to the author, and his final approval taken for its publication, before sending it to the copy editor.

2.5 POST- PUBLICATION ERRORS IN A TEXT

All of us have seen how newspapers and magazines frequently, and books occasionally, are pockmarked with mistakes. In some cases this may be because the author could not word his sentences properly. In most cases, however, this is because the author neglected to revise what he wrote. As an author you are responsible to watch out for aberrations of grammar, spelling, punctuation and capitalization. ‘*Ram Dhan a landless labourer, works in the rice fields of Shri Kant, a landlord.*’ has one comma missing. It should be ‘*Ram Dhan, a landless labourer, works....*’ This is because ‘a landless labourer’ is a parenthetical clause describing who Ram Dhan is.

An example of faulty capitalization is: *To the east of the farm is a temple, to the West the road connecting the village to the town.* If ‘east’ begins with a small letter, why should ‘West’ begin with the capital letter? Ideally, both should begin with a small letter.

Where, however, east, west, north and south refer to specific regions and not to specific directions, it is better to begin each of them with a capital letter. In such cases it is preferable to point this out to the author and arrive at a consensus.

In most languages, but more especially in English, the sequence of words makes a vital difference. Here is an example of a wrong sequence of words making the meaning of a sentence different from what was intended:

‘*Sita bought a skirt from an old woman that was bright red.*’

The author obviously meant that the skirt was bright red. He could not have meant that the old woman was bright red. Yet the sequence of words as given makes it appear that the old woman was bright red. It is the editor’s duty to reword the sentence in such a way that it is clear that the skirt and not the old woman was bright red. The sentence should be reworded as follows:

‘*Sita bought a bright red skirt from an old woman.*’

Similarly ‘Shyam alone came to school’ is not the same thing as ‘Shyam came to school alone.’ When the word ‘alone’ comes immediately after ‘Shyam’, it means that he was the only one to come to school. When, however, the word ‘alone’ comes last in the sentence, it means Shyam was not accompanied by anyone while coming to school.

Let us accept that none of the two sentences about Shyam coming to school is wrong. It is a question of divining what the author meant to say. Frequently this can be done from the context. Where, however, there is the slightest doubt what the author meant to say, it is safer to consult him.

In this matter, the responsibility of the editor is greater than the author's. The author's attention is divided between fashioning a plot for the manuscript and crafting the sentences. The editor's primary responsibility is the careful scrutiny of the grammar, spellings, punctuation and capitalization. The plot and the crafted sentences have already come from the author. Occasionally, the editor may have to reword sentences and paragraphs to make them more intelligible for the reader. If the crafting of some sentences is confusing as in the examples given above, it is the duty of the editor to clear up the confusion.

Check Your Progress 2

Given below is a passage from **The Road** (Mulk Raj Anand, Sterling, Delhi), which needs editing. Read it closely to incorporate such editorial changes as punctuation marks, break up of sentences, paragraphing, spelling, use of capital letters, etc.

“after the first round of prayers pandit Suraj Mani felt that he had been constrained to neglect so august a personality as a landlord Thakur Singh when the latter, had come, into the temple; so he carried his white beard into the necessary dignity and issued out, his staff into his right hand; rosary into his left. The Sun was breathing fire across the world; as it moved angrily over the planes into the hills which divide Haryana from Rajasthan. Pandit Suraj Mani looked up at Surya for a moment and, then withdrawing his gaze quickly, prayed for mercy.

But as the flaming heat scorched his face, he knew that this God had no mercy that his anger was more intense than ever; and that the endless temper of the sun was about to eat up the world, which was full of bad deeds. Surely it had been said in the puranic holy texts that in the kali yug, the Sun would get more hot and burn the universe into ashes because the karma of sins must get its first reward. And the gossip that panditji had heard of the explosions of the sun's energy, which had poisoned the water of the ocean, confirmed him in his prognostications. Why, the breaking of Dharam, by Lambardar Dhooli Singh and his followers was only one sign of the spreading evil of this dark age; the sparks of heat burnt all over the priest's face and covered him by a scowl of hatred against sinful man-kind. Landlord Thakur Singh and his son, Sajnu, were seated below the pipal tree, almost as if by the instinctive knowledge that the gods were on their side, they were waiting for the minister of divine wishes Pandit Suraj Mani.

(Check your answer with that given at the end of the Unit)

2.6 RELATIONSHIP OF AUTHOR, EDITOR AND PUBLISHER

The editor, the author and the publisher have a commonality of interests — viz. that the book is well produced, well received and everyone is happy. It is, therefore, important that the interrelationships between the three are well understood from the very beginning.

It will be helpful for you to know at the very beginning of your career as a creative writer, or even if you are midway into your career, that the editor and the author do not have, or should not have, a clash of interests. The editor must be clear about the fact that the credit for the creation of the work will go to the

author, and be satisfied to remain in the shadows. His recognition will come from the publisher and author, not from the reader.

We have seen earlier how the author is dependent on the publisher and on the editor. The publisher's focus is on marketing a given text. He envisions who will be the audience, how numerous the audience will be, and whether the audience will be motivated enough to buy, given the degree of authority the author has on the subject.

As an author you are well within your rights to decide what to write, whom to approach for publishing your work and even to withdraw it or have second thoughts. But this creates ill-will in an industry of the world's worst kept secrets. Word will go around and the possibility of your finding a willing publisher will be dim indeed.

To deliver the manuscript in time, to read the proofs, making only corrections and changing at the most ten percent of the text, the first time around, to listen to the suggestions of the publisher/editor and to supply copyright information, illustrations or to index the book are just a few of the author's responsibilities.

Both the author and the editor must pay heed to the following mantra:

'If it is worth writing/editing, it is worth checking/revising; if it is not worth checking/revising, it is not worth writing/editing.'

2.7 LET US SUM UP

In this Unit you learnt that publishing a manuscript is a joint effort of the author, the publisher and the editor. The author provides the manuscript, the publisher accepts it, rejects it or briefs the editor on how to edit it, and the editor edits it.

It is universally believed that an author has to be his own editor. This is because any form of creativity involves the critical faculties of selection, arrangement, revision, etc. Therefore, as an author in the making, you should learn the art of scrutinising your own work as closely as possible.

There are two kinds of editing – copy editing and general editing. Whereas the former is of a mechanical nature (checking for grammatical accuracy, spelling, paragraphing, etc.), general editing is of a more fundamental nature in that it is concerned with precision and accuracy in the presentation of the central thesis.

Finally, what is worth writing/editing is worth checking/revising; if it is not worth checking/revising, it is not worth writing/editing.

2.8 ANSWERS TO CHECK YOUR PROGRESS

Check Your Progress 1

- (i) There are two kinds of editing – copy editing and general editing. While the former involves a close scrutiny of the manuscript (with a view to preparing it for the printer), the latter is concerned with assessing the suitability of a manuscript (in regard to its theme and presentation) for publication.

Check Your Progress 2

The corrected editorial copy is given below:

After the first round of prayers, Pandit Suraj Mani felt that he had been constrained to neglect so august a personality as Landlord Thakur Singh when the latter had come to the temple. So he caressed his white beard into the necessary dignity and issued out, his staff in his right hand, rosary in the left.

The sun was breathing fire across the world, as it moved angrily over the plains into the hills which divide Haryana from Rajasthan.

Pandit Suraj Mani looked up at Surya for a moment, and, then, withdrawing his gaze quickly, prayed for mercy. But, as the flaming heat scorched his face, he knew that this god had no mercy, that his anger was more intense than ever, and that the endless rancour of the sun was about to devour the world which was full of bad deeds. To be sure, it had been said in the Puranic holy books that in the Kali Yuga, the sun would get hotter and burn the universe to ashes, because the Karma of sins must meet its reward. And the rumours that Panditji had heard of the explosions of the sun's energy, which had poisoned the waters of the ocean, confirmed him in his prognostications. Why, the violation of Dharma by Lambardar Dhooli Singh and his minions was only one sign of the spreading evil of this dark age. The sparks of heat ignited over the priest's face and covered it with a scowl of hatred against sinful mankind.

Landlord Thakur Singh and his son Sajnu were seated under the Pipal tree, almost as though by the instinctive knowledge that the gods were on their side. They were waiting for the minister of divine wishes, Pandit Suraj Mani.

UNIT 3 ETHICS IN PUBLISHING

Structure

- 3.0 Aims and Objectives
- 3.1 Introduction
- 3.2 What is Plagiarism?
 - 3.2.1 Plagiarism has no place in creative writing
 - 3.2.2 Those who indulge in plagiarism can easily be caught
- 3.3 Avoiding Plagiarism in Writing
- 3.4 Instances of Writers Caught Plagiarizing
- 3.5 Attribution is a Must and it is Easy
- 3.6 Types of Plagiarism
- 3.7 What is Copyright?
- 3.8 Let Us Sum Up
- 3.9 Answers to Check Your Progress
- 3.10 Glossary

3.0 AIMS AND OBJECTIVES

This Unit will help you to:

- understand the meaning of plagiarism
- see how plagiarism is an absolute no-no in creative writing
- learn how to avoid plagiarism
- see how authors have been caught indulging in plagiarism
- realise how attribution is so easy to do
- understand what is copyright and how it protects the creative work of authors from being stolen

3.1 INTRODUCTION

It is important to understand the dimensions of plagiarism today as it has become rampant. It can have serious consequences not only for the writer who indulges in it but also for the media house he or she represents. Many see it as an inevitable phenomenon attributing it to the internet boom that has made all kinds of information on everything possible within seconds of a click. With smart phones becoming very common, everyone has access to the internet. Sometimes, we copy material without even realizing that we are indulging in an unethical practice. This happens as we are consuming so much of content on the web and as we write, we unconsciously end up using the same information, same ideas or even the same sentences and words.

Plagiarism has become a nightmare for publishers. It is all over the place today. With the internet having a flood of information on anything and everything,

content writers, authors and others think that it is okay to just lift material and publish it as their own. There is no place for plagiarism in creative writing as it deals with information that is genuine, cross checked and original. Fortunately, it is now easy to detect plagiarism with numerous digital tools that can find it out within minutes. The best way is to attribute all information to the source. Many authors have destroyed their careers and reputation by failing to attribute the material they have picked up that is written by others and have been caught out and punished.

Copyright ensures that authors can protect their work and those who steal it can face legal action.

3.2 WHAT IS PLAGIARISM?

Plagiarism is basically using someone else's words or ideas as your own without attributing it to the original source. It is akin to stealing intellectual property as it is appropriating credit for other people's ideas or sentences. It is an act of intellectual dishonesty. It can land you in a court of law if challenged by the author. We must remember that original ideas, writing and works that have been recorded are considered as intellectual property. It is protected by laws of the land.

Plagiarism is morally wrong. It is basically stealing someone's work and passing it on as your creation. If you get praise for the work or get awarded for this copied work, it is even worse as you do not deserve it. You also rob the creator of his or her rightful credit. In case you earn from the copied work, it is again morally wrong as that compensation rightly belongs to the creator and not you.

Ironically, the Indian education system which has focused on learning by rote has not trained students right from the primary level to develop a mindset where plagiarism is seen to be fundamentally wrong. For instance, it did not teach us to think independently, develop the skill of critical analysis, ask uncomfortable questions, and be inquisitive enough to do some research or even check on sources or even credit them in case they are using some facts or information. Schools at the primary level need to ingrain the idea that plagiarism is a serious offence.

Easy availability of information on the internet which is free has also given the feeling that anyone can pick up that information and use it elsewhere or in their own work. When the internet was not in existence, the concept of cut, copy and paste was just not there.

3.2.1 Plagiarism has no place in creative writing

As print publications and internet websites multiply every day, there is a huge demand for content. The marketplace is teeming with "writers" who "write on demand" hoping to make a fast buck. Many of them are inexperienced, have no formal training in writing. To be fair, many do not even know that it is grossly unethical to copy stuff written by others and make it your own. But, many do know and still continue the practice as it is so easy to cut, copy and paste and then put their byline. When it is published, they rush to share it on social media to boost traffic to their piece of writing and also to tell the world that they have arrived...

Three attributes that are sacrosanct for any publishing house are:

- Credibility
- Reliability
- Professionalism

A good publishing firm will always stick to ethical values as ultimately that is its biggest strength. This is also what serious readers want. They want original and reliable content and not content that has been “lifted” from another published work or even from an independent writer who has written this elsewhere and has just recycled it.

It is plagiarism when a writer picks up information gathered by another writer and weaves it into his story without crediting the original source. It is plagiarism when sentences and paragraphs are copied and woven into your article. It is plagiarism when an idea propounded by someone else is picked up and propounded as your idea. It is just not done. Important values like integrity and credibility get damaged when there are charges of plagiarism. It dents the reputation of both the writer and the publishing house.

Plagiarism destroys the reputation of the writer and the publishing house that carries that work. Once it is detected, both will find it extremely difficult to regain their reputation. Readers will always suspect them even if they stick to the truth as they would suspect it has been lifted from elsewhere.

Check Your Progress 1

- (i) What are the three attributes that a publishing house needs to have?

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- (ii) Why must plagiarism be completely avoided?

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(Check your answers with those given at the end of this Unit)

3.2.2 Those who indulge in plagiarism can easily be caught

With so much of content floating around and with information available on anything imaginable, the temptation to just lift material is huge. Those who do it also feel that they will not be caught. But today, there is easily available software on the internet itself to detect plagiarism in minutes. Many careers have been cut short even before they started as they were caught pushing content written by others as their own. It is also very easy for any reader to figure out if you have lifted material using search engines for detection. Educational institutions now use this software to detect plagiarism by students in their assignments.

Check Your Progress 2

(i) How can plagiarism be easily detected today?

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(Check your answer with that given at the end of this Unit)

3.3 AVOIDING PLAGIARISM IN WRITING

Everybody is in a hurry these days. But that hurry today that gets amplified with deadline pressures and increasing competition has to ensure that it has nothing to do with plagiarism.

Sometimes, we plagiarize without even realizing it. We read something and then write something similar as we usually end up writing what we just read as it floats around in our sub-conscious. You may not even be conscious about the fact that you should never copy from another writer. But, it can happen to the best of us if we are not careful.

One of the ways that will help is to organize your research in such a way that when you pick up some material, you must immediately make a note of it so that you will end up attributing it. Also, write everything in your own words even if you find material which is well-written and you feel it is ideal to use it.

One way of not falling into the tempting trap of plagiarism is to do your own research. It will ensure that your information is original. You will also feel good about it. In case you want to add some vital information that you have not got but someone else has, make sure to credit it to them. Many Indian websites are now doing this and it has only added to their credibility.

When you edit your copy before sending it to your editor, check each line and figure out where you got all those facts. If they were not gathered by you, they need to be attributed. For professional writers, the best way to avoid plagiarism is to use plagiarism checking tools like *Turnitin* after they have finished writing. Then, while doing the final editing, they can attribute sources of information and quotes. In case you want to quote or even paraphrase an author's idea, take care to attribute it right there so that you do not forget to do it later. If you are doing an academic paper, you could use a citation organization tool such as Zotero or EndNote. It is better to be safe than sorry. It may be a good idea to also create a bibliography using a free bibliography generator tool. One of the advantages of using a plagiarism checker is that you may stumble upon sentences that you have in your copy that closely resembles something that you read while researching and unconsciously got into your writing. Resources like Quetext can help you to compare your work with millions of others. With advanced technology to detect plagiarism, there is no escape.

Keep telling yourself that you are proud of your ability to gather information and have a voice of your own. When you do that, you will be very conscious of plagiarism and will not let the words of others creep into your work.

- (i) How can you avoid falling into the plagiarism trap as a writer?

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(Check your answer with that given at the end of this Unit)

3.4 INSTANCES OF WRITERS CAUGHT PLAGIARIZING

Harvard student Kaavya Vishwanathan who hit international headlines with her first book, *How Opal Mehta Got Kissed, Got Wild and Got a Life*, had everything going for her. Overnight, she had become a celebrity. But, that was only till someone discovered that a para was similar to author Megan McCafferty's book, *Sloppy First and Second Helpings*. Though Vishwanathan said that the similarities were "unintentional", her book was pulled off the shelves from bookstores and her other book contracts and a movie deal were cancelled. Vishwanathan's career as a writer crashed even before it took off.

In 2012, CNN's Fareed Zakaria was suspended by CNN and Time news magazine when it was discovered that he had indulged in plagiarizing over two dozen times in some of his columns. Zakaria was a celebrity journalist. He was lucky to just be suspended. Many others, in similar situations, have lost their jobs. This includes editors of leading Indian newspapers and magazines.

Plagiarising can also end up in legal cases which can be very embarrassing and result in long drawn battles. It could end with journalists paying heavy compensation or even publicly apologizing for copying some writer's work. In India, editors have had to quit high profile newspapers and magazines when they were charged with plagiarism. One of them had picked up a para verbatim from a foreign publication and added it to his column. Another had a line written by a foreign journalist that had been woven into his editorial. Many Indian publishers have found that many of their reputed authors have carelessly lifted material and have barred them as it hurts the reputation of the publication house.

All over the world, there have been a large number of high-profile cases in recent years of plagiarism by reporters. In 2011, Kendra Marr, a reporter from Politico, was forced to resign when editors found to their horror that she had lifted material for half a dozen stories from competitors. She was a respected reporter who had been with the publication since 2009. Remember that millions of people read your stories and they can figure out that it was lifted. It was a reporter from New York Times who alerted the editors of Politico to show that Marr had lifted material.

There have also been numerous instances of Indian academics who have been caught and even jailed on charges of plagiarism. Many Ph.D. submissions have huge paragraphs that have just been copied and pasted without giving the source or the author's name. Numerous universities today are investigating charges of plagiarism by both academics and students. Academic institutions are now passing every assignment done by students through the "Turnitin" software to detect plagiarism which is rampant in colleges and even institutions of higher learning.

Researchers stand to lose their registration and teachers would lose their jobs if found guilty of plagiarizing according to rules of the University Grants Commission that regulates higher education.

This has come about as there have been numerous charges of plagiarism against both academics and students in various colleges and universities. Even top academicians have been named and shamed. Some of them were forced to quit after public outrage.

As a creative writer, you must never fall into the trap of plagiarising another person's work.

3.5 ATTRIBUTION IS A MUST AND IT IS EASY

Always remember that you must use quotation marks when you are picking up an idea or concept or comment that someone has made to you. By using quotation marks, you are making it clear that someone else said it and it is not your thought. You must also identify who said it. Then it becomes clearly apparent to the reader that you drew on someone else's ideas.

Tony Rogers, Former Deputy National Editor, New York Daily News, who also teaches journalism, says that any time you use information in your news story that doesn't come from your own firsthand, original reporting, that information must be attributed to the source where you found it. "The best way to avoid plagiarism in journalism is to do your own reporting and attribute any information that doesn't come from your own reporting," says Rogers. Any good editor will tell you that.

Today, reporters jostling to be out with the news first have to gather a lot of data and all of that is difficult to come with original reporting. A lot of facts, data and statistics would come from other published sources. It is important to tell the reader where you got it from. It adds to the credibility of the piece and the best thing is that you have not compromised on your sense of ethics.

Check your Progress 4

(i) Why is it important to attribute information?

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(Check your answer with that given at the end of this Unit)

3.6 TYPES OF PLAGIARISM

Direct Plagiarism

It is Direct Plagiarism when you copy someone else's work word for word. Inserting a paragraph as it is without attributing it to its writer is direct plagiarism. Even if you get someone to write for you and not credit that person, it is Direct Plagiarism.

Paraphrase Plagiarism

When you make a few minor changes to someone's work and then pass it on as your original work, it is Paraphrase Plagiarism. Many think that it is okay to paraphrase someone else's work or ideas in your own words. It is certainly not okay. It is plagiarism if you are not attributing it to the author or thinker. Take care to ensure that you do not give the feeling that the ideas are yours when they are not.

Mosaic Plagiarism

When you borrow phrases that have been articulated by a source without using quotation marks and attributing it, it is Mosaic Plagiarism. Many think they are smart and try to camouflage plagiarism by superficially changing words or sentences.

Accidental Plagiarism

It is Accidental Plagiarism when citations are not there or when sources are incorrectly cited as you are careless with your writing, editing and cross checking.

Self Plagiarism

If you copy your own work and then submit the same which has already been published elsewhere without mentioning it, it is Self Plagiarism. Just changing a sentence here and there or mildly altering its structure is not enough; you need to have new ideas and concepts for it to be worthy of being published again. One way to avoid Self Plagiarism is to rewrite the article with a new focus, add new information, get fresh interviews, add some additional boxes with information and, maybe, adopt a new style of writing.

Check Your Progress 5

- (i) What are the different forms of plagiarism?

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(Check your answer with that given at the end of this Unit)

3.7 WHAT IS COPYRIGHT?

Simply put, Copyright is a form of intellectual property protection granted under the Indian law to authors. This will include literary work, songs, sound recordings, cinematographic films, computer programs, tables and databases.

Copyright is a right given by the law to the creators of literary, dramatic, musical and artistic works and producers of cinematograph films and sound recordings. Copyright law gives an author or creator of a work a diverse bundle of exclusive rights over his work for a particular period of time. In *Gramophone Co. v. Birender Bahadur Pandey*, AIR 1984 SC 667, Chinnappa Reddy, J. observed that an artistic, literary or musical work is the brainchild of the author, the fruit of his labour and so, considered to be his property. It is, therefore, recognised by all civilized nations

to be worthy of protection through national laws and international conventions. Copyright law protects the owner of the copyright in a work from an unlawful reproduction or exploitation of his work by others.

The Copyright law protects expressions of ideas rather than the ideas themselves. Under section 13 of the Copyright Act 1957, copyright protection is conferred on literary works, dramatic works, musical works, artistic works, cinematograph films and sound recording. For example, books and computer programs are protected under the Act as literary works.

Copyright refers to the exclusive rights vested in the owner of copyright by virtue of Section 14 of the Copyright Act, 1957. The owner of the copyright or someone who is authorized to act on behalf of the owner can exercise these rights.

Copyright protection is conferred on all original work that has not been copied from elsewhere. It could be writing, music, film or sound recordings. Copyright protection starts the moment you create any work. It is a good idea to obtain copyright registration to ensure proper protection. It also ensures that there is documented evidence of a work in the Copyright Register maintained by the Registrar of Copyrights. Registration also will be of great help when you as the copyright holder want to take civil or criminal action against the infringer.

As per Section 17 of the Act, the author or creator of the work is the first owner of copyright. An exception to this rule is when an employer becomes the owner of copyright in circumstances where the employee creates a work during employment.

As India is a member of the Berne Convention, copyright protection of work first published in India is available across several countries of the world who are members.

Section 57 of the Act details two basic rights of an author which are:

1. Right of Paternity.
2. Right of Integrity.

Right of Paternity refers to the right of an author to claim authorship of work. It also confers the right to prevent others from claiming authorship of his work.

Right of integrity empowers the author to prevent distortion, mutilation or other alterations of his work that can harm his or her reputation.

3.8 LET US SUM UP

In this Unit we spoke about what plagiarism is and how it is unethical. We also discussed different kinds of plagiarism, and how it is rampant today. We spoke about how creative writing and plagiarism do not go together and how we can avoid plagiarism. We also spoke about how established authors have seen their careers destroyed as they indulged in plagiarism as it can be easily detected by digital software. We also talked about why it is important to attribute information. Last, but not the least, we spoke about understanding what copyright means and the importance of copyright.

3.9 ANSWERS TO CHECK YOUR PROGRESS

Check Your Progress 1

- (i) The three attributes are credibility, reliability and professionalism. A good publishing house will stick to these three ethical values as ultimately they would be its biggest strength. Actually, even readers want this. They want original and reliable content and not content that has been “lifted” or recycled from another published work or from an independent writer who has written the same thing elsewhere.
- (ii) Plagiarism destroys the reputation of the writer and the publishing house that publishes the work. Once it is detected, both will find it extremely difficult to regain their reputation as readers will always suspect them even if they stick to the truth.

Check Your Progress 2

- (i) There are a lot of detection tools and software available on the internet that can easily detect plagiarism within minutes. The tools can also tell you where it was lifted from. It is also very easy for any reader to figure out if you have lifted your matter just by using search engines for detection.

Check Your Progress 3

- (i) Organize your research in such a way that when you pick up material, immediately make a note of where you picked it from so that you can attribute it. Ensure that you write copy in your words. One of the best ways is to research independently so that all the content is original. Check all the facts in your copy and ensure it is all attributed.

Always use plagiarism checking tools like *Turnitin* after the piece of writing is over. It will tell you where the information has been picked up. Use that feedback to attribute information. Always ensure that you have a voice of your own.

Check Your Progress 4

- (i) Attribution of information in your story is one of the best ways to avoid the stigma of plagiarism. The reader wants to know where you got the information from.

As writers fight tight deadlines, they gather information from a host of sources and it is unethical not to attribute it as it is secondary information. A lot of facts, data and statistics would come from other published sources. Attribution adds to the credibility of the piece. When you are picking up an idea or concept or comment that someone has made, put it in inverted commas as a quote. By using quotation marks, you are making it clear that someone else said it and it is not your point of view. As you identify who said it, it adds weight to your story. It also becomes clearly apparent to the reader that you drew on someone else’s ideas.

Check Your Progress 5

- (i) Refer to 3.7 and answer briefly in your own words.

3.10 GLOSSARY

Attribution: Ascribing a work or remark to a person or organisation.

Credibility: The quality of being trusted and believed in. Credibility has two key components: trustworthiness and expertise.

Reliability: The quality of being trustworthy and dependable.

Professionalism: The competence or skill expected of a professional who is trained and skilled.

Integrity: The quality of being honest and having strong moral principles. Integrity is the practice of being honest and showing a consistent and uncompromising adherence to strong moral and ethical principles and values.

Paternity: In legal parlance, it means the state of being someone's father.

Infringer: Someone who violates the rights of an individual or organization. Also, can be someone who distributes copyrighted material without authorization.



UNIT 4 PUBLISHING

Structure

- 4.0 Aims and Objectives
- 4.1 Introduction
- 4.2 What is Publishing
- 4.3 The Publisher vis-à-vis the Creative Writer
- 4.4 Journey of a Manuscript
 - 4.4.1 Evaluation of a manuscript
 - 4.4.2 Communication with the author
 - 4.4.3 Processing and pre-press
 - 4.4.4 Copy editing
 - 4.4.5 Application of house style
 - 4.4.6 Pre-press
- 4.5 Types of Publishing
 - 4.5.1 Trade publishing
 - 4.5.2 Children's books
 - 4.5.3 Textbooks
- 4.6 New Concepts in Publishing
 - 4.6.1 Computer-aided publishing
 - 4.6.2 Desktop publishing
 - 4.6.3 E-publishing
- 4.7 Future of the Printed Book
- 4.8 Let Us Sum Up
- 4.9 Answers to Check Your Progress

4.0 AIMS AND OBJECTIVES

Our aim through this Unit is to tell you how to get your manuscript finally published. For this you need to have an idea of what the process of publishing entails. You also need to have some knowledge of the types of publishing as also the different publishing techniques that are available so that you know what publishing mode will best suit your creative effort. By the end of this Unit, you will have a fairly good idea of

- what is publishing
- the relevance of the publisher
- the journey of your manuscript
- types of publishing and
- the different publishing techniques.

4.1 INTRODUCTION

Publishing is a process that disseminates among the people, information or views, or literary, scientific or artistic creations. It is the whole intellectual and business procedure of selecting and arranging a text to make a book and promoting its ultimate use. The power of books is heavily dependent upon the judgment, integrity, taste and acumen of those who select, produce and market books – the publishers.

A publisher is one who undertakes the overall entrepreneurial responsibility for the publication of works, whether financing the publication of those works as an individual or as an organization. In other words, a person who by his judgment, taste, vision, and business sense shapes not only the book industry but also the literary and general culture of the society. Publishing, therefore, is both a cultural and commercial activity.

4.2 WHAT IS PUBLISHING

Publishing literally means to make public – the words that authors have written, that editors have worked over, and that the printers have produced. Most popularly, publishing means to release written work to the public. The process of preparing the work of an author in the most suitable form and manner and presenting it in the most efficient manner to the widest possible audience is called publishing.

Publishing can also be defined as a series of processes involving many people inside and outside the publishing house, lasting at least a couple of months to a couple of years, before a loosely written manuscript is transformed into a book that can be sold or distributed.

While the term publishing refers to the printed material, new technologies allow work to be published without being formally composed or printed. Thus, publishing means putting out, in printed form or online, material which anyone who is interested in the subject covered, may like to read and internalize. The process is called publication. Whoever is interested in reading and/or learning from published material, may have to pay a price to obtain it or access it, but frequently the cost of publishing is partly—and sometimes wholly – met through advertising. That is, the publisher may sell space in his newspaper to anyone who wishes to propagate the advantages or virtues of his goods and/or services. To the extent that advertisements are able to generate revenue, the price that anyone wishing to access the newspaper/book/magazine may get reduced.

The whole idea is mass communication, which is a contrast from selective communication. Under selective communication, the communicator selects the person or group that should receive the message. An example of this is the family, or the classroom, where the message is meant only for members of the family or the class. In mass communication, anyone who wishes to access information on a subject covered by the newspaper, book or magazine should be able to do so at a reasonable price.

The price paid varies widely, from a few rupees to hundreds or thousands. Indeed, in metros like Delhi and Mumbai many publications, mostly devoted to specific

localities, are distributed free of cost to the residents of the localities. They give news and useful information to the residents. The cost of production is met through advertisements of businesses in the locality, which too are interested in letting the residents know of their goods and services. **This information is important for you as getting published may be your aim for the creative writing that you are doing.**

Check Your Progress 1

- (i) X whispers into Y's ears that a bomb has exploded in the local supermarket. Write in the space provided below whether X has published the information.

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- (ii) X prints a book explaining the methods of cooking various types of foodstuffs and puts it up for sale. Write in the space provided whether X has published the information.

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(Check your answer with that given at the end of the Unit.)

4.3 THE PUBLISHER VIS-À-VIS THE CREATIVE WRITER

As an author- in-the-making, you should know the relevance of a publisher to an author and how publishers manage to function in relation to the writers they publish.

A publisher is one who undertakes the overall entrepreneurial responsibility for the publication of works and making the work available to the public. The main function of a publisher is to supply books to the world. With the author on one side and readers on the other, a publisher serves as a link between the two. A publisher occupies the central position. It is he who receives the manuscript, applies the editorial skills, converts it into a finished book and makes efforts to reach the intended market and consumers of the book. According to the UNESCO standard, a publisher is one who brings out at least four books in a year.

In all situations it is the publisher's call to decide which manuscript to publish. Whether the marketing man has said the sales potential of a book is bright or dim, or the Editor supports or opposes the publication of a manuscript, the winner or loser will be the publisher and the impact will not be on those who make the recommendation. The publisher's dilemma is that he has chosen publishing as a vocation. His bread and butter and professional satisfaction come from this. He cannot always choose the safe option, risk taking is part of his trade. Every time he has to decide for or against publishing a title, an element of risk is involved. What he does is to balance the promise of profit against the risk of a loss.

Despite the many risks involved, including court cases and violence/vandalism by offended persons and groups, publishers devise ingenious ways to function:

- Some publishers are known to take the stand that a first-time author should be satisfied with a book in his name and not expect a royalty. This particularly appeals to enthusiastic students and researchers who are thirsting to flaunt their book before friends and family.
- There is a larger group of publishers who give a different treatment to textbooks and other books. If it is prescribed as a textbook, a 10% royalty is promised in the author's contract. For non-textbooks there is step motherly treatment. A hefty percentage (usually 40%) is deducted from the cover price. Despite such practices by some publishers, authors still need them. For, if there were no publishers most authors would remain unpublished.
- Most authors do not have the money to sink into an enterprise that would yield a return, if at all it does, after years. Secondly, hardly any author has the distribution and marketing system to reach his book to the reader who is the ultimate consumer. Publishers, on the other hand, have both the financial muscle and the marketing infrastructure. Pricing is their secret weapon. They price the book in such a way that the sale of the first 200 to 300 copies yields all the money invested. Any yield after that is profit. The idea is to recover the investment as quickly as possible. This would avert the possibility of a loss, which is the biggest risk the publisher faces.

It is true that both authors and publishers need each other. But the author's need is much greater. First, publishers specialize in particular fields. If one writes a novel, any publisher is not good enough. It must be one who publishes fiction. And publishers of fiction can be counted on one finger. Secondly, authors come a dime a dozen. It is true that only some of them are publishable. But it is also true that everyone who can read or write feels he can be an author. It is human nature. Publishers are, therefore, a necessary cog in the wheel of human creativity. The disappointed among us may feel that they are an evil. But, even so, they are necessary

Check Your Progress 2

Describe in three sentences each –

i) Why are publishers vital for authors?

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ii) Why are authors important for publishers?

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(Check your answers with those given at the end of this Unit.)

4.4 JOURNEY OF A MANUSCRIPT

It would be interesting to see how what you have written is finally published. Your manuscript, even after it has left your hands, makes a long journey. At every step of the way you, as the author of the work, are continuously consulted, informed and advised by the editors regarding changes or corrections that need to be made in the manuscript. Let us see what the journey of your manuscript entails.

The moment a manuscript arrives at an editor's desk, no matter from what source, the work of handling the incoming manuscript is set in motion. A good editor should be a good housekeeper, and should maintain a proper record of all incoming manuscripts. It is necessary, not only for convenience but also for healthy public relations with the authors.

4.4.1 Evaluation of a manuscript

Evaluation of manuscripts can be defined as selection of manuscripts for publication on the basis of marketability, price and need for it. It is the examination of the manuscript to find out :

- 1) Will it sell?
- 2) Does it contain anything of intrinsic merit, which can be converted into a book?
- 3) Does the submitted manuscript suit the publisher's list?
- 4) Can it be produced at a price, which is affordable?
- 6) Does it conform to the accepted standards of good taste and decency?

Remember most publishing failures are due to wrong editorial decisions.

Before you set out to write your manuscript, keep some of the above points in mind, specially the ones that talk of the basic merit of the work and its conformity to the accepted standards of good taste and decency.

4.4.2 Communication with the author

The editorial department remains in more direct contact with the author than any other department of the publishing house. In the process an intimate relationship with the author is established which may sometimes result in further manuscripts by the same author and his acquaintances. So, maintain a cordial relationship with your editors.

4.4.3 Processing and pre-press

After the manuscript has been accepted for publication and the author is informed accordingly, the next job is to prepare it for the press. A close look at the manuscript will necessitate closer liaison with the author. It is the job of the processing section of the editorial department to clarify the text of the author's manuscript to the compositor. For a consistent presentation of the contents of the text, the manuscript is copy edited before being sent to the printer.

4.4.4 Copy editing

Copy editing can be defined as working over copy and preparing it for publication by improving the clarity and correctness of the written text by specifically instructing the printer in matters concerning composing and typesetting. Communication with the reader is the aim of the author, clear communication is the job of the copy editor. The main purpose of copy editing is to make the manuscript free of errors of all kinds to make the text a pleasure to read and easy to understand. The copy editor:

- Provides completeness and organization to the manuscript;
- Ensures legibility;
- Looks after the permissions for copyrighted materials;
- Makes the author's style free from inconsistencies, grammatical errors and factual inaccuracies; and
- Persuades the author about changes in the manuscript in harmony with the publisher's style.

4.4.5 Application of house style

House style is a set of editing and composition rules and specifications of a publisher, compositor and printer often codified and supplied in writing to authors and copy editors. It involves consistent rendering of elements of style like abbreviations, capitalization, punctuation, work break ups and such other items where consistency can be achieved by following one set of rules.

4.4.6 Pre-press

Press copy can be defined as a manuscript ready to be set into type text, photographs, drawings and other materials – in fact anything that is to form part of the book, ready to be sent to the printer.

Before everything went digital, pre-press technicians prepared negatives and printing plates for use on the press. They would use a large camera to take a picture (negative) of the page. Then they would clean up stray marks and dust specks on the negative, strip the negatives together the way they would be printed, and burn a “plate” — of like a metal or plastic or paper rubber stamp — that would be what the press would produce. Pre-press workers might have to do (and still do, at some places) typesetting and page composing.

Today's pre-press work will sort of electronically “strip” your pages together, do color correction before the piece is on the press, fix any compositional errors or problems, and create a digital file that will then be made into a negative or sent directly to a printing plate.

Check Your Progress 3

- (i) Why is evaluation of a manuscript important in book publishing?

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(ii) Why is copy editing necessary before sending the manuscript to the printer?

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(Check your answers with the hints given at the end of this Unit)

4.5 TYPES OF PUBLISHING

As you are learning to be a writer, you should know the various kinds of publishing that exist and decide what you want to get published— fiction, non-fiction, books on poetry, travel, religion; children’s books or text books. It is important to understand that though the process of publishing of any kind of books remains more or less the same, the emphases in each kind will differ. The subject matter, the editorial inputs, production details and promotion methods will vary with each kind of publishing.

4.5.1 Trade publishing

There are books, which are for general reading and intended to be sold primarily through bookshops and library sales. This includes books on poetry, literature, biographies, political and topical commentaries, religion, travel, and all non-fiction books for general readers. This kind of publishing (Trade Publishing) is called the father of all publishing as the majority of books are published in this category. These include hard cover and paperback editions. It will not be wrong to assume that you, as a creative writer would most probably contribute your works to this category meant for general readers.

4.5.2 Children’s books

Children’s books are those books that appeal to children, although many such books are also enjoyed by teenagers and adults. Most broadly, the term applies to books that are actually selected and read by children. These are books of supplementary reading which children read for their information and entertainment. These books can be produced in various formats such as picture books, easy-to-read books, illustrated (number books, comics) books, etc.

4.5.3 Textbooks

These are books which are written according to particular syllabi for various subjects or branches of study. These are written according to the requirements of institutions imparting education in various field and standards. These are also called instruction books. A large student base in schools and colleges make text book publishing the bread winner of the publishing industry. Though the process of publishing text books is the same as for any other book but special care needs to be taken in preparing, producing and selling a text book. This activity is highly profitable but also full of financial risks because of its seasonal character and other factors.

4.6 NEW CONCEPTS IN PUBLISHING

Technology has brought about a sea change in the domain of publishing. Word processing software, graphic software and multimedia software have enabled the publisher and his team to produce matter that is beyond mere text and graphics. We may call this sort of publication a multimedia publication.

Computer-aided publishing, desktop publishing and finally electronic publishing are areas that we will take up in this unit. In order to help you distinguish between terms that are loosely and indistinguishably used nowadays, we shall now try and explain each of these at some length so that at the end of this Unit, you will be able to distinguish between the different techniques of publishing and choose which of the three domains would suit your creative effort.

4.6.1 Computer Aided Publishing

Till the middle of the 20th century, printing was the sole medium of communication and the manual typesetting had its own limitations. The computer has changed the whole scenario and we are able to do most of the printing jobs in our own work places without having to depend on others. The earlier publisher had to depend on graphic artist for even small illustrations like a square. Now the computer has programmes which can help us prepare most of these illustrations. If need be we can use a scanner to import pictures into our projects. Communication technology has helped us in this regard as it has brought all the computers of the world into a network such that we can access information from other computers on the network. Now we can have access to readymade pictures or reference material from the internet called the World Wide Web. The information on the web is actually provided by persons from different institutions who generate knowledge by their work. It comes from almost every institution and important individuals in the world.

4.6.2 Desktop Publishing

When the word processing software has finalized the text as desired, one would imagine that after the illustrations and graphics have been sized and placed, what one gets is a CRC- a Camera Ready Copy. However, this is not so. One still needs to go to a page-making software which would almost completely change the settings and formatting. At this point we would need to look at the phenomenon of Desktop Publishing.

What lead to this phenomenon? Unavailability of publishers/ printer to carry out the desired tasks for reasons varying from timing to finances, would be one set of factors. The increasing demand for in-house publications which do not need a large distribution network, which are not priced publications and which do not need the infrastructure of a printing house since the pages are few in number and can very well be centre-stapled before distribution, would be still another reason for the popularity of desktop publishing. Desktop publishing, if used properly, enhances visual communication and streamlines the process of disseminating information of all kind.

Desktop publishing is the use of computer and specialized software to create documents for desktop or commercial printing. Several events of the 1980's,

including the development of the Adobe page maker ushered in the era of desktop publishing. The mechanics of desktop publishing, after the design stage, involves using software tools to set up the document, place text and graphics and prepare digital files that will print properly using desktop or commercial printing processes. Desktop publishing software can be found in both graphic design firms and other types of businesses of all sizes, homes, schools, quick copy centres, service bureaus and print shops. Freelance and in-house graphic designers, small business owners, secretaries, teachers, students and individual consumers do desktop publishing.

Desktop publishing uses the computer to produce documents such as journals, magazines, newsletters, brochures etc. As you will notice, such documents are meant only for small scale consumption. Publishing and printing establishments will always have to be relied upon for large volumes of printed matter such as books etc.

4.6.3 E-Publishing

The process of creating and disseminating information via electronic means including email and via the web is electronic publishing. Electronically published materials may originate as traditional paper publishing or may be created specifically for electronic publishing. Also known as e-publishing / web publishing / internet publishing, electronic publishing involves producing documents to be viewed on a computer screen which may never be printed on paper. Electronically published documents may be on CD- ROMs, or floppy disks or available via computer networks such as the internet, and, in addition to text and illustrations, may include video and sound clips, animated graphics, and hypertext links. Electronic publishing is always assisted by computer technology.

Electronic publishing is used in electronic bulletin boards, online catalogues, newspapers, books, mail and journals, as well as real time downloaded information services, and even for remote conferencing. The potential benefits of electronic publishing include enhanced peer participation, quality review, navigational design, less production costs and instant access.

Electronic writing and electronic publishing requires that all those involved in the process— from author to editor to publisher, printers, type setters, freelance designers, software developers, service providers, librarians and book sellers— learn new technologies, appreciate and acknowledge the need for incorporation of new interactive techniques and gain expertise in design-related issues of presentation. So one would need to take crash courses in Flash, director, word processing, page making etc and the latest updated techniques so as to understand the requirements of electronic writing that incorporates ideas, visuals, sound and graphics.

Check Your Progress 4

- (i) What is desktop publishing? What are some of the documents that can be produced using desktop publishing?

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(ii) What is e-publishing ?

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(Check your answers with those given at the end of the Unit.)

4.7 FUTURE OF THE PRINTED BOOK

Ever since personal computers appeared, there have been reports of the demise of the printed word and the advent of the paperless office as everything can be accessed on the computer screen itself. However, even though it may be a passing phenomenon, the office clutter has actually increased! Simply because there are versions of documents in printed form. There are electronic versions in various computers and then there are copies of these. More and more paper is used and this clutters the already scarce office space.

Because of personal computers, experts have predicted that the paperless office, the electronic book, and the World Wide Web would be the beginning of the end of the printed book. However, current trends show that sales of paper, that goes into the making of books have increased with the act of picking up a book and reading rather than looking at chunks of information on screen. The generation that is growing up in the opening years of the 21st century may very well get attuned to reading books electronically. As one reads, the need to underline, write in margins, fold down corners of books or use bookmarks are habits that die hard. Even to flip through the pages of a book to see how it ends is a habit people find hard to get rid of. Most readers prefer books in hardcopy and seem to 'bond' with them more than with a book in electronic form even today.

What are the qualities of a printed book that cause this bonding? A conventional book (leaving out e-books for the moment) should be well presented and well designed. A book is to be sold. It is to be laid open, held and carried. It is to be seen. It is to be kept. The designer must concern himself with the intellectual (content) as well as the optical process of reading (how), arranging the text and illustrations and their headings, captions, notes, reference systems and other accessories in a clear and convenient manner. E books lack this bonding with the reader and despite the Prophets of Doom for the printed work, the possibility of electronic books completely replacing the printed book seems a remote possibility.

Check Your Progress 5

(i) What is meant by a paperless office?

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- (ii) Give two reasons why the printed book cannot be completely replaced by the electronic- book?

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(Check your answers with those given at the end of this Unit.)

4.8 LET US SUM UP

A manuscript goes through a long journey before it is eventually published. There are many types of publishing and you as a creative writer have to decide what you want to get published and also what publishing technique you will opt for that best suits your creative output.

4.9 ANSWERS TO CHECK YOUR PROGRESS

Check Your Progress 1

- (i) No. this is an example of interpersonal communication. It is not designed to be accessed by whoever is interested.
- (ii) Yes, anyone interested in the subject can access it.

Check Your Progress 2

- (i) Publishers enable authors to get published. Authors as a rule do not have the resources to get their work published. Also, the publisher gives the author a readymade marketing network.
- (ii) Authors are important because if they were not there it would be impossible to get anything published. Publishing would not have any meaning.

Check Your Progress 3

- (i) To see that the work is saleable, because most publishing failures are due to wrong editorial decisions.
- (ii) To provide completeness and correctness to the manuscript.

Check Your Progress 4

- (i) Desktop publishing is the use of computer and specialized software to create documents for desktop or commercial printing. Some of the documents that can be produced using desktop publishing are newsletter, brochures, journals, magazines etc.
- (ii) The process of creating and disseminating information via electronic means is called electronic publishing.

Check Your Progress 5

- (i) An office where all documents are viewed on the computer screen and not printed on paper is termed as a paperless office.
- (ii) Firstly, people have not given up the habit of handling books- flipping through the pages, using bookmarks, underlining words and writing notes in margins- things which cannot be done on the computer. Secondly, a book should be seen , laid open, held, carried and also sold.

