**Write a summary of the following passage in 200 words and provide an appropriate title.**

The media of written war reporting are newspapers, magazines, and now, the virtual texts available on the internet. Each medium has its own poesis or approach to writing; variables such as deadline dates, frequency of publication, editorial policy and etiquette, amount of space devoted to the story, and the availability of illustration result in pieces ranging from the urgently laconic to the leisurely reflective, from the briefly factual to the complexly opinionated, from the quirkily personal to the broadly synoptic. (Television and radio war journalism have their own set of variables.) But despite these variations, modern war correspondence, from its beginnings, has had a primary objective—to achieve believability through an ethos (the Aristotelian term for persuasive appeal located in character) based on autopsy or first-hand experience. It is this objective that underlies the practice that was in its infancy in 1808 when the London Times sent Henry Crabb Robinson to Spain to report on the British forces fighting the Peninsular War. The first conflict to which American newspapers sent correspondents on a significant scale was the Mexican War. Indeed, newspaper proprietors such as George Wilkins Kendall, founder of the New Orleans Picayune, actually agitated for the conflict in the first place. John Hohenberg observes that, "it was the fashion for correspondents to prove their daring by fighting rather than sit on the sidelines as non-combatants" and proving his proximity to the action, Kendall, one of forty correspondents in Mexico, captured a Mexican Cavalry flag, was mentioned twice in dispatches, and was wounded in the knee. Though newspaper articles about war lack the true dialogic nature implied by the etymology of 'correspondence', their epistolary qualities suggest the necessary mutual confidence of the reader-war-reporter relationship. The importance of maintaining this confidence is evident in an anecdote told by Emmet Crozier, who, in 1918, was working on The New York Globe and nursing a desire to go to France as a war correspondent. A colleague brought Crozier 'odd fragments' about the war, 'second-hand' material some of which Crozier suspected was fabricated, but which represented his only chance to be a war correspondent. After the war, Crozier discovered that all the material was fabricated and felt that a dirty trick had been played on Globe readers and on the integrity of journalism. The reader-war reporter relationship, then, is founded on a credibility/closeness ratio. Next to proximity in importance is priority. News of war, in other words, must be fast as well as accurate. Legendary 'scoops' include Marguerite Duras reaching Dachau for the Herald Tribune before the American troops arrived; Doon Campbell getting first to the Normandy beaches for Reuters; Max Hastings of the London Evening Standard walking first into Port Stanley in 1982; Bob McKeown making the first live broadcast for CBS from Kuwait City in 1991; and, in the war in Afghanistan, John Simpson 'liberating' Kabul for the BBC. Such 'firsts' themselves become the 'peg' or 'frame' for the news material, often with the undesirable result of transforming the reporter into the story. As may be seen from these instances, accessing the war zone requires considerable resourcefulness and resilience on the part of the war correspondent, who must operate as a 'tactician'. Using clever tricks, the knowledge of how to get away with things, "hunter's cunning" moves along with joyful discoveries, the successful war recorder situates himself or herself into the arena of war. Success has been more elusive for women war correspondents, traditionally denied access to this arena. In Journalism for Women: A Practical Guide, Arnold Bennett advised female journalists to confine themselves to the "woman's sphere"--fashion, cookery, and domestic economics, furniture, the toilet, and less exclusively, weddings and what is called society news. In the context of conflict, this mentality limits women to what may be called parapolemics—those spatial and temporal margins of war that include such phenomena as visits to the hospitals and orphanages, the home front, interviews of the waiting and the bereaved, and the domestic war front.

# **SUMMARY**

Title: War Reporting

The media of written war reporting are newspapers, magazines, and now, the virtual texts available on the internet. Each medium has its own approach to writing and variables such as deadline dates, editorial policy and amount of space devoted to the story. A piece of writing may vary from being extremely concise and simple to leisurely reflective and complex. But despite these variations the primary objective is to achieve believability through an ethos based on first-hand experience. It is this objective which underlies the practice of sending correspondents in the war zones. Though newspaper articles about war lack the true dialogic nature implied by the etymology of 'correspondence', their epistolary qualities suggest the necessary mutual confidence of the reader-war-reporter relationship. The importance of maintaining this confidence is evident in an anecdote told by Emmet Crozier, who, in 1918, was working on The New York Globe and was desiring to go to France as war correspondent but a colleague brought Crozier “second hand material” most of which was fabricated and reader-war-relationship was founded on credibility. Apart from this, news of war must be fast and accurate. Accessing the war zone requires considerable resourcefulness and resilience on the part of the war correspondent, who must operate as a 'tactician'. Success has been more elusive for women war correspondents. They are advised to confine themselves to “women’s spheres” like cookery and visits to hospitals, interviews of bereaved in the context of conflict.